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BENGALURU
CITY UNIVERSITY

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THE BOUNDLESS

RADIANCE-I

I Semester B.A./B.S.W/B.A,(Music)

GENERAL ENGLISH

Under the State Education Policy
(SEP-2024)

Chief Editor

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PRASARANGA

BANGALORE CITY UNIVERSITY

Bengaluru

RADIANCE-I: General English Textbook for I Semester B.A/B.S.W/B.A (Music) and other courses coming under Faculty of Arts, is prepared by the Members of the Textbook Committee, Bengaluru City University (BCU).



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FOREWORD

Radiance -I, the General English Textbook for the First Semester B.A/ B.S.W/ B.A (Music) and other courses coming under faculty of Arts, Bengaluru City University (BCU), is designed to improve language skills and hone literary sensibilities among the students.

This is the first General English textbook for the students of Arts (BCU) under State Education Policy (SEP). It is prepared by the members of the BCU textbook committee. I congratulate the Chairperson and all the members of the textbook committee for their efforts in the preparation and selection of materials to improve communication and linguistic skills.

I thank the Director of BCU Press and their personnel for bringing out the textbook on time. I hope the teachers and the stakeholders will make the best use of this textbook to improve LSRW skills and appreciate literature.

Prof. Lingaraja Gandhi
Vice-Chancellor
Bengaluru City University
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PREFACE

Radiance-I, the General English Textbook for the First Semester B.A and other courses under the faculty of Arts (BCU), is designed to improve the linguistics and communication skills, to sensitize the students to thought provoking ideas, concepts and issues by engaging them with interesting literary texts. This is the first General English textbook for the First Semester B.A/ B.S.W/ B.A (Music) in the State Education Policy (SEP).

The Course Book has a wide range of literary pieces from English, American and Indian writers to help student appreciate Literature in its diversity while introducing them to new ideas and thought provoking topics to help students develop critical thinking. The Grammar component which is retained from the previous Workbook consists of the language component intended to hone the LSRW skills.

The marks allotment for the End semester exam is for 80 Marks in Total; of which 50 marks is allotted for the course book and 30 marks for the Grammar section. Internal Assessment in the SEP syllabus is for 20 Marks. It is hoped that the teachers and students will make the best use of the course book and the workbook components to appreciate literature and to enhance the learners' communicative skills.

I thank the Chairperson and the team members of the textbook committee for their efforts in the preparation of this text in consonance with the objectives of the State Education Policy syllabus. I also thank the members of the BOS for their constant support and contribution in the selection of the literary pieces and in bringing out the Text book.

I would like to thank the Vice Chancellor and the Registrar of BCU for their consistent support. I also thank the publishers and the printers who helped to bring out the textbook neatly and on time.

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Note to the Teacher

Radiance-I, the General English Text Book under the New SEP syllabus for I Semester B.A/ B.S.W/ B.A (Music) and other courses under the Faculty of Arts is aimed at introducing the students to varied Literary pieces selected from Indian writing, British and American Literature to help them get acquainted with different kinds of English that is being used in a Global context. This will help them develop their language skills in a realistic manner and to improve their employability prospects in a multi-cultural corporate world.

The selected pieces are also graded ranging with simple and easy language to a higher degree of language complexity which can be taught with the help of a well worked out Glossary and comprehension questions provided at the end of each chapter. The teacher can also additionally help the students with additional references provided in the text book. The pre-reading, post –reading activities, suggested reading and references provided in the text book goes a long way in helping both the teachers and the students to enrich their knowledge and language skills.

The text comprises of Indian writing that is relatable to the Indian context, culture and its legends and mythologies. It also helps them to get acquainted with local issues and situations in real life. At the same time it also introduces them to some of the excellent British and American literary pieces and writers, making their literary experience richer. Care has been taken to select such texts that will also introduce them to various ideas and concepts like career options, life values, gender related issues, which can initiate thought provoking discussions and critical thinking and help them in consolidating human and life values. The textbook comprises short stories, poems, letters and essays to acquaint students to various genres and varied forms of writing which helps them to appreciate literature and creative writing.

The broad objectives of the textbook are:

- To acquaint the students to various genres and various English writings to develop an appreciation of literature.
- To help trigger discussions helping in developing communicative skills.
- To enhance observation and thinking skills and aid in vocabulary and language development.
- To develop critical thinking.
- To enable the learners to communicate effectively and appropriately in real life situations.
- To integrate the use of LSRW skills and develop language skills.

Furthermore, some changes have been made regarding the weightage of marks allotment in the new text. The course carries 4 credits and is assessed at the end semester exam for 80 marks, out of which 50 marks are allotted for the course book and 30 marks allotted to the Grammar component / work book. 20 marks have been allotted for Internal Assessment, out of which 10 marks can be allotted for internal tests and 10 marks for Assignments / Presentations / Workbook. The pattern of Assessment and a model question paper has been included at the end of the text book for the guidance of the teachers and the students.

The committee hopes that the textbook helps the students in developing skills that will increase their career prospects and boost their confidence in the use of language and communication skills.

The committee expresses its gratitude to Prof. Lingaraja Gandhi, the Vice Chancellor of BCU for his support and guidance. The committee also extends its thanks to Dr. Tandava Gowda, Chairperson, BCU and all the BOS members especially Ms Prasanna Udipikar and Ms Ayesha Firdose for their steadfast support and timely inputs. We are grateful to the staff of Prasaranga, Bengaluru City University Press, BCU for their efforts in bringing out this textbook so neatly on time.

I would like to place on record the immense contribution and intense involvement of the text book committee members, in thoughtfully curating every literary piece for fine honing the literary sensibilities of the students.

Dr. Rekha Kowshik.P.R
Chairperson,
Text Book Committee.
BCU, Bengaluru.

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Kubla Khan

By Samuel Taylor Coleridge

Or, a vision in a dream. A Fragment.

Pre- reading:

1. What is the difference between dream and imagination?
2. Which is the best dream you can remember?
3. Does imagination play a major role in creativity?
4. Are dreams a mirror of reality?

Note on the Author:



Samuel Taylor Coleridge (21 October 1772 – 25 July 1834) was an English poet, literary critic, philosopher, and theologian who was a founder of the Romantic Movement in England and a member of the Lake Poets with his friend William Wordsworth. He also shared volumes and collaborated with Charles Lamb, Robert Southey, and Charles Lloyd.

He wrote the poems *The Rime of the Ancient Mariner* and *Kubla Khan*, as well as the major prose work *Biographia Literaria*. His critical

works were highly influential, especially in relation to William Shakespeare, and he helped introduce German idealist philosophy to English-speaking cultures. Coleridge coined many familiar words and phrases, including "suspension of disbelief". He had a major influence on Ralph Waldo Emerson and American transcendentalism. Throughout his adult life, Coleridge had crippling bouts of anxiety and depression; it has been speculated that he had bipolar disorder, which had not been defined during his lifetime. He was physically unhealthy, which may have stemmed from a bout of rheumatic fever and other childhood illnesses. He was treated for these conditions with laudanum, which fostered a lifelong opium addiction. His public esteem grew after his death, and he became considered as one of the most influential figures in English literature. Organisations such as the Church of England celebrate his work during public events, such as a "Coleridge Day" in June, with activities including literary recitals.

"Kubla Khan" is considered to be one of the greatest poems by the English Romantic poet Samuel Taylor Coleridge, who said he wrote the strange and

hallucinatory poem shortly after waking up from an opium-influenced dream in 1797. In the first part of the poem, the speaker envisions the landscape surrounding the Mongol ruler and Chinese emperor Kubla Khan's summer palace, called "Xanadu," describing it as a place of beauty, pleasure, and violence. The poem describes Kubla Khan as a powerful ruler who had great command. He had built a pleasure dome which is no less than a miracle as it comprises caves of ice, this dome in Xanadu that preserves the beauty of nature while shielding the inhabitants from cold and vastness of the outside world.

The speaker suggests that these qualities are all deeply intertwined and, in the final stanza, announces a desire to build a "pleasure palace" of the speaker's own through song. The poem is one of Coleridge's most famous, and has been interpreted in many different ways. Overall, though, it's possible to think of it as speaking to the creative ambitions of poetry itself—as well as to its limitations.

Text

In Xanadu did Kubla Khan

A stately pleasure-dome decree: Where Alph, the sacred river, ran
Through caverns

measureless to man

Down to a sunless sea.

So twice five miles of fertile ground

With walls and towers were girdled round;

And there were gardens bright with sinuous rills,

Where blossomed many an incense-bearing tree; And here were forests
ancient as the hills, Enfolding sunny spots of greenery.

But oh! that deep romantic chasm which slanted
Down the green hill athwart a
cedarn cover!

A savage place! as holy and enchanted

As e'er beneath a waning moon was haunted
By woman wailing for her
demon-lover!

And from this chasm, with ceaseless turmoil seething, As if this earth in fast
thick pants were breathing,

A mighty fountain momentarily was forced: Amid whose swift half-intermitted
burst Huge fragments vaulted like rebounding hail, Or chaffy grain beneath
the thresher's flail: And mid these dancing rocks at once and ever It flung up
momently the sacred river.

Five miles meandering with a mazy motion Through wood and dale the
sacred river ran, Then reached the caverns measureless to man, And sank in
tumult to a lifeless ocean;

And 'mid this tumult Kubla heard from far Ancestral voices prophesying war!

The shadow of the dome of pleasure Floated midway on the waves;

Where was heard the mingled measure From the fountain and the caves.

It was a miracle of rare device,

A sunny pleasure-dome with caves of ice!

A damsel with a dulcimer In a vision once I saw:

It was an Abyssinian maid

And on her dulcimer she played, Singing of Mount Abora.

Could I revive within me Her symphony and song,

To such a deep delight 'twould win me, That with music loud and long,

I would build that dome in air,

That sunny dome! those caves of ice! And all who heard should see them

there, And all should cry, Beware! Beware!

His flashing eyes, his floating hair! Weave a circle round him thrice, And
close your eyes with holy dread

For he on honey-dew hath fed, And drunk the milk of Paradise.

Glossary:

- **Xanadu:** A mistranslation of “Shangdu,” the city where the Mongol ruler and Emperor of China, Kublai Khan had his summer palace: thus, Xanadu is a place dedicated to pleasure, a retreat from the pressures of politics and everyday life.
- **Kubla Khan:** A misspelling of Kublai Khan, the ruler of the Mongol Empire from 1260-1294. He also founded the Yuan dynasty in China, in 1271. He is Changiz Khan’s grandson. Founder of Mughal Dynasty in China. Kubla Khan is acknowledged as the founder of the city of Beijing.
- **Stately:** imposing in form
- **Pleasure dome:** A building with a dome, dedicated to recreation and pleasurable activity.
- **Decree:** issue an authoritative order
- **Alph:** The Alph is a fictional river, invented by Coleridge for the poem. It may refer to “alpha,” the first letter of the Greek alphabet—and thus it might be a symbol for origins and beginnings. (For example, in the Gospel of John, God is referred to as “the Alpha and the Omega”—or, in other words, “the beginning and the end.”)
- **Girdled:** Encircled or surrounded. The paradise of Xanadu is well protected and fortified.
- **Sinuous:** The word describes curved things: in this case, the “rills” or small streams in Xanadu wander around the gardens, taking a meandering course.
- **Rills:** Small streams or rivers.
- **Incense bearing:** Sweet-smelling, fragrant.

- **Chasm:** A canyon or gorge, a deep channel cut by the river.
- **Athwart:** Across or crossing.
- **Cedarn:** Made of cedar. The river is covered by the canopies of cedar trees.
- **E'er:** A contraction or shortening of the word “ever.”
- **Waning:** of the period when the visible surface of the moon decreases
- **Demon Lover:** A supernatural character, lover of a mortal woman. It is used to create the impression of awe at a deserted place.
- **Turmoil:** violent agitation
- **Seething:** in constant agitation
- **Pants:** Heavy breathing.
- **Half intermitted:** Irregular or occasional. The “mighty fountain”—the geyser—only erupts occasionally.
- **Vaulted:** having an arched roof
- **Chaffy:** Filled with chaff, the part of a grain that cannot be eaten. Sed covering and pieces of stem.
- **Thresh:** beat the seeds out of a grain
- **Flail:** An instrument used to harvest corn and grain, by striking it to separate the edible part of the plant from its stalk.
- **Momently:** Briefly, only for a moment.
- **Meander:** move or cause to move in a winding or curving course
- **Mazy:** Maze-like, intricate, wandering. The river does not follow a direct course.
- **Dale:** A meadow or pasture.
- **Tumult:** making an uproar or loud, confused noise.
- **'mid:** In the middle of. Kubla Khan hears “ancestral voices” in the sound the river makes as it rushes through the gorge.

- **Ancestral:** Ancient, coming from Khan’s dead relatives or ancestors.
- **Prophecy:** Predicting the future. The word usually suggests that the person who is making this prophecy has been instructed by God about the future.
- **Measure:** Music. Since written music is divided up into measures, the “mingled measure” in line 33 refers to the noise the river makes as it flows in the caves and erupts in the “fountain”—the two separate sounds joining together to form one music.
- **Device:** Technology or technique.
- **Damsel:** A young woman, generally unmarried.
- **Dulcimer:** A type of stringed instrument.
- **Abyssinian:** An Ethiopian. “Abyssinia” is a now obsolete name for Ethiopia.
- **Maid:** A woman or lady.
- **Ahora:** Like Alph, in line 3, “Ahora” appears to be fictional—something that Coleridge made up. However, in earlier versions of the poem, the mountain is called “Amara,” a real mountain in Ethiopia and an important place politically—the site of the Ethiopian royal treasury and prison. The mountain is described in one of Coleridge’s sources for “Kubla Khan.” It thus seems likely that “Ahora” is a misspelling of Amara, done intentionally or not.
- **T’would:** It would.
- **Flashing:** Wild, full of unpredictable energy or light.
- **Dread:** Fear or respect. The fear of God Himself and his power.
- **Honey- dew and Milk of paradise:** Some sort of sweet, mythical food that only gods can eat. These also might be veiled allusions to opium, which Coleridge had taken before writing this poem.

Comprehension:

I. Answer the following in a sentence or two:

1. Who was Kubla Khan?
2. What is ‘Xanadu’?

3. Which river ran there?
4. How are the caverns first described in the poem?
5. How are the forests described in the poem?
6. What contrasts the "sunny pleasure dome"?
7. Damsel with a _____?
8. Of what did she sing?
9. How are the eyes and hair described?
10. At the end what would the poet drink?

II. Answer the following in about a page.

1. What are the words and phrases used to describe the movement of water?
2. "Singing on Mount Abora" – Explain the reference to "Mount Abora".
3. How does Coleridge draw visual pictures through his poem, Kubla Khan?
4. Why is "Kubla Khan" referred to as a fragment?
5. How is nature treated in "Kubla Khan"?

III. Answer the following in about two pages.

1. Bring out the touch of supernaturalism in the poem, Kubla Khan.
2. Is "Kubla Khan" a dream poem? Discuss.
3. What is the Importance of Nature in the Poem Kubla Khan?

Suggested reading:

Read Coleridge's 'The Rime of the Ancient Mariner'

“HOPE” IS THE THING WITH FEATHERS by *Emily Dickinson*

Pre-Reading:

1. What is the difference between hoping and wishing?
2. When was the last time you felt hopeful and how did it feel?
3. What are your hopes for yourself? What are others' hopes for you?
4. Hope is what keeps mankind alive. Do you agree? Is hope necessary for living a good life?

Note on the Author:



Emily Elizabeth Dickinson (December 10, 1830 – May 15, 1886) was an American poet. Emily Elizabeth Dickinson was born at the family's homestead in Amherst, Massachusetts, on December 10, 1830, into a prominent, but not wealthy family. Her father, Edward Dickinson, was a lawyer in Amherst and a trustee of Amherst College. Emily Dickinson is regarded as one of the most significant figures in American poetry. After studying at the Amherst Academy

for seven years in her youth, she briefly attended the Mount Holyoke Female Seminary before returning to her family's home in Amherst. Evidence suggests that Dickinson lived much of her life in isolation. Considered an eccentric by locals, she developed a penchant for white clothing. Dickinson never married, and most of her friendships were based entirely upon correspondence.

Although Dickinson was a prolific writer, her only publications during her lifetime were 10 poems and one letter. (Out of nearly 1,800 poems). Many of her poems deal with themes of death and immortality (two recurring topics in letters to her friends), aesthetics, society, nature, and spirituality. Although Dickinson's acquaintances were most likely aware of her writing, it was not until after she died in 1886—when Lavinia, Dickinson's younger sister, discovered her cache of poems—that her work became public. *'Hope' is the thing with feathers* was subsequently published in 1891 in a collection of her works under the title *Poems*, which was edited and published by Thomas Wentworth Higginson and Mabel Loomis Todd.

Emily Dickinson wrote during the 19th century, a time marked by significant social and cultural changes. This era witnessed the rise of industrialization, the abolitionist movement, and the American Civil War. Dickinson's poetry reflects the tensions and uncertainties of this period, as well as her own personal struggles with isolation and introspection. "*Hope is the Thing with Feathers*" was written during a time of personal crisis for Dickinson, and it reflects her desire to find solace and strength in the midst of adversity.

In the poem, "**Hope**" is **metaphorically transformed into a strong-willed bird that lives within the human soul**—and sings its song no matter what. Essentially, the poem seeks to remind readers of the power of hope and how little it requires of people. The speaker makes it clear that hope has been helpful in times of difficulty and has never asked for anything in return. The central device Dickinson uses an extended metaphor, comparing hope to a bird throughout the entire poem. This metaphor is not just a fleeting comparison but is intricately developed and sustained across all three stanzas, painting a vivid picture of hope as a living, breathing entity within the soul.

Text

“Hope” is the thing with feathers - That perches in the soul -

And sings the tune without the words - And never stops - at all –

And sweetest - in the Gale - is heard - And sore must be the storm -

That could abash the little Bird That kept so many warm -

I've heard it in the chillest land - And on the strangest Sea -

Yet - never - in Extremity, It asked a crumb - of me.

GLOSSARY

1. **Perch:** an object on which a bird alights or roosts, typically a branch or horizontal bar:
2. **and never stops – at all –** The dash following “stops” creates a pause, underscoring the persistence of hope. It continues endlessly, suggesting its eternal presence.
3. **Sore:** “harsh” or “terrible”, here it personifies the storm

4. **Gale:** a very strong wind: A gale is a storm, and that is when the bird's song is sweetest
5. **Storm:** a violent disturbance of the atmosphere with strong winds and usually rain, thunder, lightning, or snow. Here the storm represents severe life challenges, highlighting hope's strength in adversity.
6. **Abash:** shame or humiliation. This line suggests that it would take a tremendous force to silence the bird, or hope, within us.
7. **Extremity:** an extreme condition, such as misfortune.
8. **Chillest:** coldest, here it means most difficult circumstances also relates to chills of fear,
9. **Crumb:** A very small bit or piece of something. As in: hope, for all the good that it does, has never asked for a single little bit of anything in return.
10. **That kept so many warm:** Here, the bird of hope keeps people warm, not even just the person who has it.

Comprehension:

I. Answer the following questions in a sentence or two each.

1. Who is the protagonist of the poem Hope?
2. The phrase "thing with feathers" refers to -----
3. According to the speaker, what perches in the soul?
4. The bird sings a tune without words. **True/False**
5. What is the meaning of the word "gale" in the poem?
6. **What does "it" refer to in the last line?**
 - a. The little bird
 - b. The storm
 - c. The chillest land
 - d. The strangest sea
7. What are the two places where the speaker has heard the little bird?
8. When does the bird stop singing?
9. What has the little bird never done?

II. Answer the following questions in about a page each.

1. According to the poet, where does Hope live?
2. Describe the ‘thing with feathers.’
3. Why is hope called “the thing with feathers?”
4. What does the last stanza of ‘Hope is the thing with feathers’ mean?
5. What does Gale and Storm represent in the poem?

III. Answer the following questions in about Two pages each.

1. What do the lines "Yet - never - in Extremity, / It asked a crumb - of me" imply about the bird's song?
2. What does this poem suggest about the human ability to endure hardships?
3. ‘Never lose hope. Storms make people stronger and never last forever.’ Do you agree?

Suggested Reading:

The Collected Poems of Emily Dickenson- Emily Dickenson

Making Music Shubha Mudgal

Pre-reading

1. Have a classroom discussion on your favourite musicians.
2. Make a list of biopics of famous musicians and bands, such as *Bohemian Rhapsody* (2018). Organize a screening of the biopic that raises the most interest in class.
3. Think of a situation or an experience which seemed difficult or challenging, and where the support of friends and family made a difference to how you managed the situation.

Note on the Author



Shubha Mudgal (1959) is an Indian musician, composer, singer and multi- instrumentalist. Known for her work in Hindustani classical music, Indian pop and Tamil cinema, her repertoire includes the genres of khyal, thumri and Dadra. She received the Padma Shri in 2000.

Born in Allahabad to a family of English professors at Allahabad University, Mudgal's parents had a deep interest in Hindustani classical music and kathak. Beginning her career as a Hindustani classical singer in the 1980s, by the 1990s, she started experimenting with other forms of music, including pop and fusion varieties. In 2019, she also turned into a fictional writer with her debut book titled 'Looking for Miss Sargam: Stories of Music and Misadventure'. Her list of accolades and achievements is long, and includes the Padma Shri (2002), Best Non-Feature Film Music Direction (1995) for *Amrit Beej*, Gold Plaque Award for Special Achievement in Music at the 34th Chicago International Film Festival (1998) for her music in the film *Dance of the Wind*, and the Rajiv Gandhi National Sadbhavana Award (2016) for outstanding contributions towards the promotion of communal harmony, peace and goodwill.

About the Text:

This essay has four major themes. The first section describes the importance of familial support in making decisions, particularly with regards to making choices about unconventional career options. Mudgal describes how despite coming from a family and culture that had a deep appreciation for the arts, few people, particularly women, had opted for careers in the same. A lot of prejudice and stigma had to do with the association of classical music and dance forms with the Tawaif tradition, which forms the second major theme of this essay. Having discussed the various contributions as well as different forms of social discrimination and marginalization faced by the tawaifs, Mudgal goes on to touch upon a topic that few artists are willing to openly discuss: sexual abuse and exploitation within the artistic community. By examining the power dynamics of the *guru-shishya parampara*, and by sensitively reminding the reader that the guru, despite his larger-than-life presence and achievements in his chosen field, is often susceptible to the abuse of power. Women are particularly vulnerable to such advances, and are forced with the hard choice of being victim shamed, disbelieved or having their careers stalled. Mudgal's choice to address the issue of sexual abuse reminds the reader of her secure and well established position within the Hindustani tradition, and yet her indirect and impersonal tone leaves space for speculation on her own experiences, fears and discomfort. The essay ends with her reflections and thoughts on the challenges women face when they choose to take up careers outside the domestic space. She examines the double standards society sets for women, and delicate balance women have to walk between their domestic and professional roles, which men are exempted from.

Text:

About sixty or seventy years ago, my maternal grandmother told her father about her strong desire to take lessons in Indian music. Born in 1900, her fairly liberal family encouraged her to study, and as a result she was well educated, married by her own choice, and a working woman for the better part of her adult life. But when it came to learning music, her father arranged for her to take piano lessons from a missionary only after much coaxing and pleading, as Indian classical music was not considered an appropriate hobby for genteel ladies in those days. Unable to convince her father, she had to wait till she was living independently and working as a teacher of mathematics at the Crosthwaite College in Allahabad before she could learn classical Indian music, both instrumental and vocal. I never really heard her sing or play, but in my mother's possession is an old album with several beautiful photographs of my grandmother posing with the sitar, Dilruba,

sarangi and other Indian instruments. Much later, she made sure that her three daughters, of whom my mother is the eldest, received ample exposure to the performing arts; she also encouraged them to train in Indian classical music and dance. Each of her daughters was thus well-versed in Indian music and dance but they chose teaching careers in different academic institutions as their calling in life. It is possible that their choices were influenced by the fact that even though they were encouraged to learn music as a hobby, my grandmother may not have approved of it as a profession for her daughters.

Decades later, my mother advised me to take a year off after I graduated to study music and to come to a decision about whether or not I wanted to make a full-time commitment to it. I made my decision in just about a month, with complete parental support and approval, and went on to become the first full-time professional musician in our family. Unable to fight the family's disapproval, and indeed, the social stigma attached to performers of Indian classical music, my grandmother had to face her father's disapproval when she wanted to learn Indian music; only half a century later, I received not only the family's active support and encouragement, but have been fortunate enough to receive recognition and acclaim from music-lovers in the country, as well.

Women in Indian music have, in the past, had what in everyday parlance would be called "a rough deal". Professional female musicians and performers invariably belonged to a class of greatly stigmatised tawaifs or songstresses, and the disrepute attached to their profession ensured that "respectable" women could not associate with it. Even though they were acknowledged as artists of indubitable stature and skill, women music-makers of the past were often discriminated against. Students of music would have read instances of discrimination such as one where residents of a locality petitioned state authorities to ensure that a tawaif was not permitted to purchase a house in their neighbourhood as this would compromise their respectability. Not just the public at large, even eminent musicians and gurus discriminated against tawaifs, and it is only in the last fifty or sixty years that women, other than those belonging to the tawaif tradition, were encouraged to study Indian music- although music as a profession for women received social acceptance only much later. Naina Devi, eminent exponent of thumri from whom I received my training, chose not to embarrass her husband's aristocratic family by using her family name, Nilina Ripjit Singh, when performing professionally; instead she adopted her pseudonym, Naina Devi, when she began signing on All India Radio.

I am certain, therefore, that my parents' resolve to encourage me to take up music as a profession must have left many in my hometown quite confused, if not aghast and appalled. It was the done thing in Allahabad then to teach music to one's children as a sort of "finishing-school" exercise, but to permit and, worse, encourage a teenage daughter to take up music professionally was unheard of. However, I don't recall my parents showing any signs of being disconcerted by disapproval, tacit or otherwise, and not once in the twenty odd years that I have been studying Indian music has there been any dwindling of their support to me. While still in Allahabad, I studied music with other young women, many of whom had the flair and talent to be highly competent and successful performers. Today, however, only one of them continues as a professional musician; the others have chosen – or perhaps been pressured into accepting the more conventional though equally significant occupation of homemakers. They may well be happy with the choices they have made and it would be presumptuous on my part to assume that they have any regrets; but every now and then when I bump into one or the other after a concert, the compliment me rather wistfully, saying that even though they themselves have been too caught up with the home and hearth to continue with music, they are happy that I have been able to pursue it professionally – *Hum to ghar-baar mein phan ke reh gaye, tum ko gaate hue dekh ke khush ho lete hain.*

The study of Indian music cannot be condensed into conventional syllabi or courses, and there it spreads over a lifetime. For all students of music, irrespective of the gender of the learner, lessons are not restricted to actual taleem or learning of music, where each student gradually learns the mysteries of raag and taal, moving slowly and unpredictably as in a game of Snakes and Ladders, now moving up in progress, now slipping down despairingly with nary sign of it. There are also the customs, traditions, etiquette and unwritten protocol that rule the world of Indian music to be learnt, in between taleem sessions. Additionally, for women, there are often a few extra lessons thrown in, for some of whom they may bring disillusionment and deep disappointment. The *guru-shishya parampara* demands that a disciple learn individually from a master for many years, often through a lifetime, living with the guru as a member of the teacher's extended family. In return for the vidya, or gift of knowledge that the guru bestows on the disciple, the shishya or student is expected to be loyal and serve the Master forever more. It is a relationship of immense and sometimes frightening intimacy, and one that may have given female students more than a shock or two. In a culture where the guru shishya tradition is considered hallowed, it would be sacrilegious to suggest that gurus can be and have been human to the extent of attempting to exploit female students. Such failings on the part of gurus have only been whispered about, rarely

spoken of in public for fear of sensationalizing the issue. But we do know that women in Indian music had to suffer the trauma of watching gurus, revered and regarded as father figures, turn into men with feet of clay who, in weak moments, try to exploit them sexually. It is, in a sense, as heinous and horrible as child abuse. And, as in the case of child abuse, society prefers to keep the issue under wraps. It is only after the most intense deliberation that I have been able to include this point in my essay, in the hope that my candour will be misinterpreted as a desire to sensationalize. However vulnerable their position, the challenge for women musicians lies in being able to protect themselves against such exploitation.

Motherhood is one of the most significant occurrences in a woman's life. Deeply fulfilling and wonderfully satisfying in a manner that defies description by someone of my limited articulation, it also brings with it changes, both physical and emotional, that can be difficult to handle. My only son Dhaval was born in June 1984, and I continued to perform occasionally till about February- March of the same year before giving myself a break to bask in the care and comfort of my parental home where my son was born. Soon after his birth, my parents made it possible for me to get back to riyaz, and later to concert appearances, while they looked after my baby. I was able to resume my concert career a mere six months after Dhaval was born, without a sense of guilt or pressure of any kind, only because I was secure in the knowledge that he would be loved and cared for by his grandparents. But not all women musicians are as fortunate. A docu-film on the life of one of the country's greatest divas showed her sobbing uncontrollably as she recounted the time when she had to leave her four-day old baby to perform at a concert, because she could not afford the luxury of resting and recuperating. She was the sole breadwinner for a large family, and the arrival of one more mouth to feed was no cause for celebration. It meant that she had to get back to work, pronto. I have never been able to forget that moment in the film, and the stark contrast it created with my own memories of motherhood – the celebrations, congratulations, gifts, advice offered by concerned family members to rest and relax, and the never-ending supply of special laddoos with their healing effect offered by my grandmother.

Other women musicians have chosen to put their pursuit of music on the back burner till the time their children have grown up and flown from the nest, so to say. Mothers have the onus of bringing up children, even if it means sacrificing their own careers and interests. A father is expected to provide for the family, but it is a mother who must surrender her being to bring up children. Women are certainly

not expected to spend long hours tuning a tanpura, practicing all manner of alaaps and taans, studying music books, and worse, traipsing off to distant lands to sing, leaving their children and other family members to fend for themselves!! I have never heard of anyone asking a father, what will become of his children in his absence when he leaves home every single day to work for five or six days a week! Fathers can bring up their children in absentia, not so mothers. Over the many years that I have been performing professionally, I have always been asked about how I manage to balance my duties as a mother with my professional commitments. Strangely enough, the interrogators are usually women, and my reply to their question (saying my son is safe and well looked after by his father) often causes their jaws to drop a mile and more! Suspicion and hostility replace the initial curiosity, as their looks brand me a bad mother. Going against convention and established norms has never been easy, and one could well succumb to pressures created by society. But a passion for music and support from my family have helped me stay on the path I chose, letting my son decide whether I am, indeed, a bad or indifferent mother.

Women music-makers in India have come a long way since my grandmother's days, but traces of the stigma, prejudice and bias can still be found without having to look too far. Bollywood continues to throw up filmi versions of the tawaif tradition, usually through raunchy song-dance numbers depicting tawaifs as cunning, greedy and manipulative women who lure good men away from their marital homes. In the world of art music, women musicians from the tawaif tradition still retain their position as the divas of classical music, revered and deeply admired by all music-lovers; but almost invariably, they refuse to acknowledge their link with the songstress tradition. While some say that they are descendants of apsaras (mythical women musicians and dancers in the heavens) others either gloss over the part, or insist on fabricating a "respectable" family history for themselves. Instead of paying tribute to the tradition of songstresses with its many wonderful women who kept a musical tradition alive for the future society, with its unfair biases and petty prejudices, has forced their descendants to try and forget their past.

Within the sphere of personal experience, I know for a fact that even with a Padma Shri adorning my wall, I find it difficult to prove my credentials when attempting to rent a place to stay in a residential area in Delhi, which has been home to me for the past nineteen years! There is no denying the fact that even a male musician would find it difficult to prove his credentials to suspicious landlords in Delhi for

whom a “company lease” provides a certificate of credibility, but being female and a professional puts you very fairly and squarely in the Zero Credibility zone. It is not only Delhi landlords, however, who are suspicious of women music-makers. Women musicians, particularly those who decide to raise their voice in protest against issues such as infringement of their rights, face the danger of being labelled “controversial” and “aggressive”. Some years ago, a newspaper reporting a copyright battle I was involved in stated that my middle name was “Controversy”!! Within the fragmented world of Indian musicians, I may well be looked upon with suspicion both by fellow musicians, and organisers and promoters of Indian music. The reason is simple. I decided to raise my voice to ask for my rights. If I had been a man, I may well have been lauded for my efforts; coming from a woman, this kind of response is regarded with suspicion and considered quarrelsome and unlady-like. The issue of artist’s rights is one that truly transcends gender and is of significance to both male and female musicians, and must therefore be supported, unladylike or not.

I may add that the life of a musician, male or female, can be exciting, challenging, demanding and full of discovery; fulfilling for many and horribly frustrating for some. While this piece of writing restricts itself to some of the many challenges that confront women music-makers in India, there are several other areas that present common challenges for both male and female musicians. It therefore does not suggest at any point that being a professional musician in India is more challenging for women than for men.

Glossary

Tawaif: a highly successful courtesan singer, dancer, and poet who catered to the nobility of the Indian subcontinent, particularly during the Mughal era. Many tawaifs (nautch girls to the British) were forced to go into prostitution due to a lack of opportunities by the time of the British Raj.

Parlance: a particular way of speaking or using words, especially a way common to those with a particular job or interest.

Thumri: a vocal genre or style of Indian music, derived from the Hindi verb *thumuknaa*, which means "to walk with a dancing gait in such a way that the ankle-bells tinkle." The form is, thus, connected with dance, dramatic gestures, mild eroticism, evocative love poetry and folk songs.

Aristocratic: of, belonging to, or typical of the aristocracy or the highest class in certain societies, typically comprising people of noble birth holding hereditary

titles and offices.

Pseudonym: a fictitious name, especially one used by an author.

Aghast: filled with horror or shock. **Appalled:** greatly dismayed or horrified.

Disconcerted: unsettled or confused.

Tacit: understood or implied without being stated.

Presumptuous: (of a person or their behaviour) failing to observe the limits of what is permitted or appropriate.

Nary: non-standard form of not

Hallowed: regarded holy, venerated, or sacred

Sacrilegious: extremely disrespectful to something considered sacred

Heinous: hatefully or shockingly evil

Candour: the quality of being open and honest; frankness.

Comprehension:

I. **Answer the following in a sentence or two.**

1. How did Mudgal's great grandfather react when her grandmother told him of her strong desire to learn Indian music? What did he permit her to do instead?
2. What did Mudgal's mother tell her to do after she graduated?
3. Who did Mudgal train under? Why did she prefer to use a pseudonym?
4. Why was Mudgal's decision to take up music as a career confusing for the city of Allahabad?
5. Who is a Tawaif ?
6. What made it possible for Mudgal to resume her musical career a mere six months after the birth of her only son?
7. What was the scene from the docu-film that Mudgal remembers?
8. What are the stereotypes of tawaifs Bollywood continues to perpetuate?

9. Why did the newspapers call Mudgal controversial?

II. Answer the following in about a page.

1. What is a pseudonym? Why do some artists use it?

2. Write a short note on the *guru-shishya Parampara*.

3. Write a note on Motherhood with respect to Mudgal's essay.

III. Answer the following in about two pages.

1. "It was the done thing in Allahabad then to teach music to one's children as a sort of "finishing-school" exercise, but to permit and, worse, encourage a teenaged daughter to take up music professionally was unheard of. " Explain in the context of the essay.

2. Discuss why Mudgal calls homemaking a "significant occupation".

3. What does Mudgal refer to as lessons that bring disillusionment and deep disappointment to women in the field of music?

4. Contrast Mudgal's experiences of motherhood with that of the diva in the docu-film.

5. Parental support is crucial for success in one's career. Give two examples from the life of Mudgal to substantiate this statement.

6. In the event of discovering a moral or ethical lapse in the life of an artist, is it possible to separate the art from the artist? Discuss.

Post reading:

1. Organize an awareness drive on sexual harassment at the work place. Apart from the global #MeToo movement, search for contemporary Indian examples of abuse of power. Find out about the policies, legislations and the ways in which survivors and victims can report such incidents and seek justice.

2. Using case studies such as the 2019 Kalakshetra Foundation controversy and the 2024 controversy surrounding Carnatic musician TM Krishna

Pre-reading

1. Discuss the difference between being lonely and being alone. How does urbanization, social media, etc, contribute to these feelings?
2. Watch a popular film with feminist themes, such as Ammachhiya Nenapugalu, Queen ,English Vinglish. Discuss the challenges women face and how these challenges are addressed in the films.

Note on the Author



Vaidehi is the pen name of Janaki Srinivasa Murthy (1945), a renowned feminist writer in Kannada. Apart from numerous collections of short stories, essays and poetry to her credit, Vaidehi has also penned 3 biographies, a host of plays for children, and has worked on translation as well. She remains one of the most successful writers in Kannada, having won the Sahitya Akademi Award for her collection of short stories titled *Krauncha Pakshigalu* (2009).

Born and raised in a traditional Brahmin family in Kundapura taluk, Udupi district, Karnataka, she adeptly uses the Kundapura dialect of Kannada in her work to give life to her characters and settings. Vaidehi became her pen-name under unusual circumstances. Early in her writing career, she had sent a story to the Kannada weekly magazine *Sudha* for publication but later requested the publisher not to go ahead with the print as the story was non-fictional and included a real-life story. However, the editor went ahead with the publication by changing the author's name to 'Vaidehi'. This name stuck in her later writings as well as she gained popularity.

About the Translator

Tejaswini Niranjana is a professor, cultural theorist, translator and author in her own right. Apart from being the co-founder and a senior fellow at the Centre for Study of Culture and Society, Bangalore, her area of expertise include culture

studies, gender studies, translation and ethnomusicology. Niranjana hails from a family of letters- her father Niranjana is a Kannada playwright and novelist, and her mother Anupama Niranjana is a writer too.

Niranjana is a celebrated translator, winning the 1994 Karnataka Sahitya Akademi Award for Best Translation, and the American Literary Translators Association Prize in 2021 for Prose Fiction Translation for *No Presents Please* by Jayant Kaikini. When the same text won the DSC Prize for South Asian Literature in 2019, the award was jointly shared by Jayant Kaikini and Tejaswini Niranjana.

About the Text:

“Saugandhi Talking to Herself” or “Saugandhiya Swagatagalu” in its original Kannada, is translated by Tejaswini Niranjana. The story follows the life of Saugandhi, a young, educated, working girl, who is born and brought up in a typical middle class Indian family who is ruled by an authoritarian patriarch. While it may appear that her parents are liberal for allowing her to pursue an education and a career, it is soon evident that all of this is against the backdrop of increasing Saugandhi’s eligibility in the marriage market- her ability to think for herself is stifled and decisions are constantly made for her. For instance, her father says “Fall in love with one of our castemen. It is all right so long as he has a decent job. I shall not come in the way.” While it may come across as progressive and liberal, it is very evidently located within the framework of caste endogamy. Saugandhi is so eager to live her life her own way and enjoy the natural desires that rule her young body and mind. But her parents idealize her obedience, moral nature and character to remind her that she has to confine herself to the paragon of ideal woman. She is like a bonsai in their hands that shape her according to their wish – it appears as if she is growing and flourishing, but in reality, she is restrained and stunted.

Saugandhi hopes that a job transfer will give her the physical and mental space to be herself, if not explore the world around her, but her parents pre-empt by assuring that she has a landlady who acts as a panopticon-like guardian. Will Saugandhi finally be able to break free from the binding of caste, gender and family pressure?

The short story alternates between narrative chunks and Saugandhi’s thoughts and feelings expressed through soliloquies. Soliloquies are a literary form where the character speaks one’s thoughts aloud when by oneself or regardless of the presence of other characters. Despite being educated and earning, Saugandhi

chooses not to confront her oppressors, but rather reflects on these situations in her thoughts. Perhaps it is because the oppression is located within the larger framework of 'familial love and care' and 'acting in her best interest'. Her soliloquies display a complex spectrum of her contrasting emotions, criticism of her parents, her reflections over her desires, her psyche, and her guilt consciousness for being blunt in thinking immorally. Though her silence and inability to act according to her desires categorize her as a traditional, suppressed and silent girl, her very need of thinking and expressing her opinions and thoughts through her soliloquies beckon at a new woman who is trying to come out of her cocoon.

Saugandhi represents the image of a new woman because she dares to think about those desires that were forbidden fruit to women. Her longing for man, her desires to indulge into physical pleasures are symbolic to the change that is occurring in Indian women. The story reminds us that freedom, feminist practices, and financial freedoms are still the luxuries enjoyed by a handful of upper class and upper caste women in India. Majority of middle class women are still being victimized by marginalization and deprivation of the right to live like a human being. Saugandhi does stand for the image of a new woman who dares to think, not like a traditional woman but like an individual. What she can do with her thoughts, and if they actually precipitate into actions is what is left to be seen.

Text:

After traveling all night, Saugandhi had finally reached her destination. Her father, who had come to see her off on the bus, had requested the conductor, 'Our girl is traveling alone. I'd be grateful if you could put her next to another woman.' Then he had come to the window and said to her, 'Don't be afraid. The conductor is a good man. He says he will seat only a woman next to you.' Appa, why should I be afraid? Of whom? Saugandhi laughed to herself, wondering why she only laughed whenever she felt like crying. The conductor was true to his word. He separated a couple and got the wife to sit next to Saugandhi, saying the girl was traveling all by herself, etc.

Saugandhi turned to see the man who had originally been allotted the seat next to her. She could barely see the face for his mop of hair. She turned to the window, pretending not to hear the half-question asked by the woman next to her. If she replied the conversation would grow longer, and the woman might talk till

morning, not realising that the girl did not want to listen to her. There was a moon in the night sky.

Saugandhi sat staring at the moon. It was a half-moon. He seemed to be running to catch the bus. A bus that he couldn't reach no matter how hard he ran. He would drown without catching the bus. And she? She must keep running, until she was done, alone, without heeding anyone, at least now. She felt a tear forming. Or was it a raindrop? She wiped her eye.

The house which had been rented for her awaited. Although there were many other dwellings around it, this locked house seemed to be waiting for someone. As Saugandhi unlocked the door, she wondered if she too would stand like this if someone told her to stay still. There was nothing for her to do inside. Everything had been made ready for her arrival. It was all clean and neat, with not a cobweb in sight. Saugandhi had been looking forward to spending a whole day in the bustle of dusting, wiping and swabbing, but even this was denied her. The widow who owned the house had made all the arrangements with special care because the girl was coming alone and from another town.

When Saugandhi had come here earlier to arrange for the house, she had made it a point to say that the lady should not bother to clean and dust the place, since she would do it herself. Had her father written to the landlady? 'Please clean the house and heat some bathwater in the boiler. Our daughter is an infant. She wouldn't know how to bite the finger that you might put in her mouth ...' Saugandhi clenched her teeth. When they had come to see the house, her father had poured out his story. 'We haven't been able to marry her off. Her younger sisters are married . . . Only in her case I failed.' Already lines of compassion had begun to form on the landlady's face. Satisfied, the father continued, 'You see the girl in front of you. What's lacking in her? But why did this happen? I suppose an auspicious moment didn't present itself. I even told her to fall in love with someone of our own caste and that we wouldn't come in the way, that we would have a grand wedding. . .' The father laughed. The landlady smiled too. But Saugandhi, who usually laughed when she felt like crying, didn't blink this time.

'I feel bad about leaving her here alone. But she insists on leaving our town. Says she's tired of staying in the same place. And she's also got a transfer. Now, Amma, you have to be both mother and father to her.' (Father, this is really too much.) The elderly woman sat with an expression indicating that her heart had already melted. But she seemed to want to say the final word: 'But you know how the world is. Your daughter is a fine girl. Anyone can tell by looking at her face.

But the world won't allow people to be good. In the flame of friendship, some man...'

Saugandhi did not think her father could utter such words as these: 'Che che! Our Saugandhi? She's not one to let even the shadow of a man near her. We take courage that she's someone who knows what's right. Would I send her here otherwise?' At these words, the clouds seemed to disperse from the landlady's brow.

'Right now my youngest daughter is at home for her pregnancy. As soon as all that is over, my wife will come here to stay. And me, I'll have to adjust somehow. Saugandhi is saying she doesn't need anyone here, that she'll stay alone. But how can we accept that? I won't be able to swallow the food I eat. After all, aren't we responsible for our children? It would have been far better, of course, if she had been at home at this time. Her mother's load would have been lightened. But all said and done, that's not such a big thing.' They were speaking about her, and in front of her, as though she were a piece of wood. As though they were the ones to discuss her predicament and make the decisions. Saugandhi clasped the bars of the window tightly. Perhaps they would have broken under the pressure if they had been made of wood.

'...Another thing, maybe you can find a woman to sleep here at night. We could pay her something every month.'

'That wouldn't be difficult. I can ask my cook. Don't worry.'

The widow gladly agreed to let the house to Saugandhi. When they returned home, the father told his wife, 'You needn't worry in the least. Saugandhi will be safe. The landlady is a very good woman, a widow...' suggesting that it was a good thing under the circumstances that there was no man in the place as Saugandhi was staying there alone. Saugandhi stared at her father in consternation. She had thought that cruelty wore a face with bared fangs and fiery eyes. But what a harmless man her father looked like! Saugandhi felt as though she had a fever.

The father was still describing the situation to his wife, as though he were a warrior who had come to the defense of his lone daughter. He was saying the same things over and over again. As though without him the girl would be 'spoiled'; as though the whole town was conspiring to impregnate her. The mother was no better. She sighed deeply on hearing her husband's words, and gave her consent for Saugandhi's departure.

In the midst of all this, Saugandhi existed, nursing the small hope that before she lost her voice altogether she could go away to a distant place.

So finally she had been able to come away, to a different town, to a different house. Here there was just the house, and herself. No one else. She could push the world aside and live her life. She would eat alone, sleep alone and one day die alone.

. . . May her sister not give birth even after twelve months. May her post-pregnancy care never end. May her mother never come to this town. Saugandhi muttered to herself as she unpacked her suitcase. She put away in the kitchen the few utensils her mother had given her. The tank was full of water. The water in the boiler was hot. Saugandhi had a bath, and then stretched out on the bed. Now she was a bird which had escaped from the palace beyond the seven-gated fortress. . .

The sound of the latch.

It was the first time that Saugandhi had heard the latch while being alone in the house. Why is the sound descending into her heart? With trembling hand, she opens the door...

The landlady!

She was like water before a raging fire.

‘Child, when did you come? Did you want anything? You have only to ask. Don’t hesitate. Shall I send the cook to sleep here?’

‘No, no,’ said Saugandhi, sounding the first note of resistance. ‘I’m not afraid, I’ll sleep alone here.’

‘Ayyo, how can you do that? A girl alone at night! Don’t joke with me. Your father has asked me to take responsibility for you. Until your mother comes, think of me as your mother. If you like, I’ll sleep here myself - how about that?’

Saugandhi struggled to say that she didn’t want any of this. ‘No, I’m not afraid. You shouldn’t trouble yourself,’ she said emphatically. How difficult it was to say - leave me alone!

In the small mirror that swung in front of her, Saugandhi could see her reflection. What an innocent face she had! It was a frightening thought. I must change this, she said to herself yes, she could change her face. But maybe not her

mask, laughed the mirror. Maybe she should change the mirror instead.'

'All right then, I'll be off let me know if you want anything.'

Why just her father, even the whole world would say that the landlady was a woman like gold. But why can no one see that she was trying subtly to take away Saugandhi's freedom? Is that how it is with all those who take away one's freedom? Saugandhi remembered what her history teacher had said about the British. Her mind was really wandering. Where was her landlady, and where the British!

But the food the landlady had brought! Savouring it, Saugandhi feels that she is misinterpreting the woman's actions, that she is being ungenerous. But that's how she feels right now. If she's able to keep everyone away from her, maybe she can find herself. Otherwise she would drown in their hubbub once again. Then she would have to cry out and ask where she was.

The day dawned. The day ended. It would drown in darkness as though there was no new day to follow. The next day would blossom as though the night had never happened. Like Saugandhi's mind. Office-home, home-office, her kitchen, her bathroom, mirror, comb, hair-oil, clothes.

If there was a knock, it was either the landlady or her cook. Or else it would be the man from the milk shop opposite the house. He would bring in her milk coupons, put them down and go away without once meeting her eyes. A respectable man. And who else? No one at all. Oh yes, the stray dog which would come and lie down on the doorstep. Hearing the dog rubbing its back against the door, Saugandhi had often wanted to shoo it away in defeated anticipation, after she had rushed to open the door. But was the dog responsible for her disappointment? Suddenly Saugandhi wanted to insert a finger in her throat and throw up.

Her father had said - why don't you fall in love with someone, after checking his caste, family and job prospects! Such a groom would earn the envy of all. A magnificent bamboo awning would be set up in front of the house...

Appa, tell me what is love? First tell me that.

Her mother of course would be complaining. How long will you be alone? What will happen to you after we die? As though Saugandhi had chosen to live

alone, as though she did not want a husband. But if her mother knew that Saugandhi thought about someone casting himself on her like a tiger, tying her up so she couldn't move . . . if she knew, she would have a nervous breakdown. Even for Saugandhi herself, these thoughts echoed clearly only now that she was alone, after having come away to this distant town.

Be that as it may, she wasn't able to find someone to love, and no one had fallen in love with her. Why? Her mother had once said, 'Our Saugandhi doesn't have the power to attract men. She's a very straight sort of girl.' Saugandhi felt as though a claw had raked her. What did her mother mean? She had stood in front of her mirror, trying to see her entire body, feeling as though she was committing a sin. She saw that the image in the mirror had all the features of an attractive body.

But . . .

'Some girls call out to men through their eyes. That's how they get married so easily. Poor Saugandhi doesn't know how to do that, and that's why she's been left behind. . . ' grieved the mother, often in front of visitors. So had her sisters winked at their suitors? Is that why they got married?

What did it mean for girls to call out through their eyes?

Saugandhi looked at the mirror. It showed the emergence of each new line. What if she put it away? Now she could not see her face. There was only the stillness of the void. Was it so easy to hide her face? She placed the mirror back in its original spot.

One day the landlady came over. 'If ever anything of that sort happens, just scream and we'll hear,' she said. What did 'anything of that sort' mean? Thieves? A man knocking on the door? Would she scream? Saugandhi did not know. She looked up at the tiled-roof. Imagined a black-faced thief coming down. Thought she would scream. But asked instead, looking directly into his eyes, 'What have you come to steal?'

She heard the landlady's voice: 'Girl - how are you?' Her meditation disturbed, Saugandhi opened the door. The widow came into the house and looked around. 'I've been meaning to have a wooden ceiling fixed. Never got around to doing it. Everything's so expensive nowadays. It would have been better if a family had come to live here. You're here, but all alone. What if someone comes straight down into the house through the tiles?'

Saugandhi looked at the roof in silence. Cobwebs had spread to all the window bars. Tomorrow they might descend all the way to the floor.

‘The times are bad, my girl. If I think about what’s happening around us, I can’t sleep at night. How much do you think it costs to put a ceiling - not all that much, but I can’t bear the expense alone.’

Saugandhi continued to stare at the cobwebs.

‘After all you’re a working girl. You give me half the cost and I will add the rest. Don’t think I’m just trying to get my house fixed using your money. You can cut it from the rent later. Being a certain age is difficult, you know. Nothing should happen to you in my house,’ sighed the landlady, herself not past her prime. Saugandhi looked at her. How to tell her that her own breath was not yet so heavy? She tore her gaze away from the cobwebs and stammered, ‘No no. . . let it stay this way. . . I don’t want any repairs.’

Every day when Saugandhi came home from work the lock she had fastened on the door seemed undisturbed. As though dust had been thrown on her enthusiasm, Saugandhi’s footsteps would slow down. How long could she stay here without something happening? She couldn’t of course ask anyone this question. She couldn’t even ask herself this.

Although the lock had stayed as it was, she looked all around when she strode in, as though searching for someone. Under the bed, in the corner of the kitchen, behind the bathroom door. Why should not someone have crept in? Knowing she was alone? She must be careful. ‘Hard to be in your prime. The world won’t let you be good. . .’ As though saying those words was a way of being careful, borrowing them from her mother, her landlady and others and using them as though they were her own . . . But who was lurking in the corner?

The corners were always empty. When Saugandhi looks under the bed, all the discarded things nestling there grin at her mockingly. At least a thief should have been there! The careful Saugandhi melts away slowly and leaves behind the murmurings of a lonely soul. Saugandhi goes to sleep listening to the sounds. Not wanting to knowledge that they are her own.

. . . Once everything should be turned topsy-turvy. Everything should be scattered. . . Who’s there? Who’s done all this? If she were to ask. . .

Inside she heard a miaow. Holding back her tears, Saugandhi rushed into the kitchen and shooed the cat away. It had slurped up the milk she had saved for her evening coffee. She went across to the milk shop, where, without even looking at her, the man took her coupon and handed her a milk packet, which she brought into the kitchen and poured into a vessel to boil. Saugandhi's sorrow never boiled over. It always simmered. Became a large phani bhoota.

She was a working woman. She could live by herself. Without worrying about anyone else. Without the noose of the taali round her neck. I am the parrot which has escaped from the palace beyond the seven-gated fortress, she thought. That girl Anjali from the office-what courage in her eyes, what self-confidence! When she said firmly - marriage isn't inevitable, Saugandhi - she too had felt that was right. Isn't it possible to live without a man? Of course it is, she felt. But only in that moment when Anjali was speaking. In the very next second, Saugandhi feels defeated. Tries not to show her friend that she is being defeated.

Why was Anjali so firm, so independent? Why was she, herself, like this? Were these matters related to mental limitations? When tasked, Anjali would say, 'The mind has no limits. It's in our hands - whether to enlarge or shrink it.' But, Anjali, my mind seems to have become wooden. It doesn't get bigger or smaller. Perhaps it's frozen. Saugandhi couldn't even open up by uttering these words to her friend. She wanted to be like her, but why wasn't her mind cooperating? Instead it demands something from her. Without taking her into account, it mumbles about its wants. If she shouts at it, it goes into a dull slumber, and then she doesn't even have dreams!

Anjali, at least let me have dreams. In the dreams, even the milkman eyes me, leaving his respectability behind. And that conductor on the bus, and the fellow with the mop of hair who didn't sit next to me, and many many others. . . How to describe it? Some of those eyes following her at the office. . . You know them too . . . Aren't dreams weird? Someone's body attached to someone else's head; someone's brow with someone else's eye! This dream world, which mixes up everything, how much pleasure it gives one! Don't think it has any relation to one's brain, Anjali. Tell me, don't you have these mixed-up dreams too? Of late, Saugandhi is talking more and more to herself.

When she leaves home in the morning, she throws a thick handwoven sari on the floor of her bedroom. As though to provide a hiding place for someone. And as though to hide this fact from herself.

She was from a respectable family. Incapable of leaving her respectability behind. If only someone were to take it away. Now she wanted experience. She must lose the mask of deceit. . . must shed hypocrisy. In such a way that no one would think ill of her. But how could she cry out in the street -look, a woman named Saugandhi is going past - which one of you has the strength to take her to yourself? Even in a holy town like Kashi women may have been sold in the ghats. But has it ever happened that a woman's virtue had been auctioned, openly, as she desired? Someone might say swiftly that this kind of thing could never happen, that there was no woman who would so desire. And that too in a respectable family!

. . . Thus Saugandhi kept talking to herself in the inner chambers of her mind. Sometimes when she became aware that she was doing this, she scolded herself with whatever words came to her mouth. 'This is too much. This is an unforgivable path of sinfulness. . .'

Could those who looked at her even imagine her turmoil? A guileless face. Tired eyes. A full figure. Soft-spoken. Holding down a good job. Except that she wasn't married, she didn't seem to have a care in the world. What else was there to say about her?

Even if the moon doesn't rise in the sky, the night descends - steals away Saugandhi's slumber. She tosses and turns. Listens for a sound. Hears only the distant deodar trees rustling in the breeze, whispering to each other. Somewhere there was the squeak of mice, scampering away one behind the other. Somewhere a dog that had slipped its chain ran around its compound, barking. The landlady's cook, walking home on her crooked legs, shouted, 'What, Saugandhiyamma, you're asleep so soon. . . Is it midnight already for you... What time do you think it is?' Then Saugandhi remembers her father's words, and the landlady's promise.

As the moments pass, the night rises like a poison. In the silence she must lie alone, like a corpse. She must be in love with this kind of sleeping.

It was a holiday.

Early in the morning, the landlady came bustling in. 'Child, Saugandhi, today we're going off to my native town. Won't be here for four days. How will you stay here alone? Why don't you take leave from work and go home for four days too? Anyway you haven't even taken a holiday. . .' The landlady couldn't see the secret glow on Saugandhi's cheek which greeted the news that the family was

going away. Perhaps that was the reason for Saugandhi's loneliness, the fact that no one could see the glow on her cheek.

'I'll stay on here. I can't take leave now. I'm not afraid. You must go on your holiday without worrying about me,' said Saugandhi.

'Child, till I come back my life will be here itself. After all, your father gave me the responsibility of looking after you,' mumbled the landlady as she walked away with a heavy face.

Saugandhi sat there stroking her legs.

This was heaven. She didn't want to go anywhere. Even if she went to her hometown, what could she do there? It was already three months since her sister's child had been born. She would be feeding her child on the bed. If her husband was visiting, he would be perched on the bed too...

No, there was no sense in going home.

Saugandhi crossed her legs and sat as though she were feeding a child. Somehow she felt dizzy. Felt afraid that someone was watching her. Swiftly she lay on her side and hid her face.

Today was a holiday. Why couldn't something happen today? Tonight? She lay permeated by helplessness.

How slowly the wheel of the day turned! Finally it began to get dark. The darkness seemed to come closer to Saugandhi, to swallow her up. She lay listening to the night's footsteps, exhausted by having listened all day for a sound at the door. She wished she had been born in a time when a flute sound indicated the presence of Krishna! As for her, she couldn't even tell the sound of a flute from other noises. Often she had dry days without any sound at all.

Slowly her eyelids closed. Perhaps exhausted by her day-long thoughts, she slept soundly.

It must have been about five in the morning. A knock at the door.

Saugandhi awoke, and sat up in bed.

Hadn't she waited for this sound the entire day?

At last her door was indicating the arrival of someone in the morning mist.

Having hungered for aeons to hear this sound, Saugandhi lay down again, wanting to hear the knock once more. The sound grew louder. Someone seemed to call her name...

Again she sat up. Who could it be? . . . The blood quickened in her heart. . . ‘Who is it?’ she stammered.

Came to the door as though intoxicated.

Gathering up all her expectations she opened the door gently. There stood her father. Behind him was her mother!

Saugandhi did not weep. Saugandhi did not laugh.

The street in front of the house lay as though poisoned by the night.

(1988)

[Translated by Tejaswini Niranjana]

Glossary

Swabbing : mopping; to clean the floor with a cloth and water. **Predicament**: a difficult, unpleasant or embarrassing situation. **Impregnate**: to make someone pregnant.

Savouring: to taste and enjoy to the full.

Hubbub: a chaotic din caused by a crowd of people.

Permeated: spread throughout.

Aeons: an indefinite and very long period of time.

Comprehension.

I. Answer the following in a sentence or two.

1. Why did the narrator want to leave her home?
2. What request did her father make to the conductor? How did he oblige?
3. What instructions did Saugandhi give the landlady not to do before her

arrival? Did she honour them? How was this different from what her father had asked the landlady?

4. Why was Saugandhi's mother unable to join her?
5. Who were the different people who came to Saugandhi's door?
6. When the landlady had to return to her native place for four days, what did she ask Sougandhi to do?
7. At the end of the story, when she hears the knock, who is at the door? What is her reaction?

II. Answer the following in about a page.

1. Attempt a character sketch of Sougandhi's father.
2. Write a short note on the landlady.
3. Why are women considered "burdens" and "responsibilities" in the story?
4. How is the soliloquy used in this short story?

III. Answer the following in about two pages.

1. Throughout the narration, the speaker is constantly examining and re-examining words and ideas. Pick any two examples, and discuss.
2. Discuss the attitude to marriage displayed by different characters in the story.
3. Is Saugandhi lonely? Substantiate your position with examples from the story.

Post reading:

1. Organize a classroom screening of Chimamanda Adichie's TedTalk "We Should all be Feminist. Discuss how she dismantles conventional ideas of gender and gender roles.
2. Choose a lady character from a folk story, myth or epic. Write a soliloquy based on her experiences of gender, gender-based violence or oppression. Attempt to give voice to an otherwise silent character

Pre-Reading

- Can you recall some of the stories that your grandparents narrated to you?
- Discuss some of the myths that you are familiar with.
- What are your thoughts about Karma? What are some instances of Karma you have observed?

Note on the Author

Sudha Murthy: (Born 19th August 1950) is an author, storyteller, columnist, philanthropist, engineer, Rajya Sabha Member of Parliament, and educator. She was born in Shiggavi, Haveri district, Karnataka. Sudha Murthy writes primarily in Kannada and English with her works well-known for their simplicity of language and plot making it accessible for everyone. She

is a well-known name in children's literature. Sudha Murthy completed her higher studies in the field of engineering, a field predominantly male-dominated against all odds. She is married to Narayana Murthy, with whom she co-founded Infosys, and is also the mother-in-law of Rishi Sunak, who became the first British Indian Prime Minister of Britain in 2022. She has won many awards for her writing and extensive philanthropic work through the Infosys foundation such as Padma Shri, Padma Bhusan, Sahitya Akademi Bal Sahitya Puraskar amongst others. Some of her notable books include *Mahashweta* (2002), *How I Taught My Grandmother to Read and Other Stories* (2004), *Dollar Bahu* (2013), *The Serpent's Revenge* (2016), *Three Thousand Stitches* (2017), *The Man from the Egg* (2017), *Here, There, and Everywhere* (2018), *The Upside Down King* (2018)

About the Text

The following text is the final chapter of the book *The Upside Down King: Unusual Tales about Rama and Krishna* (2018). The book is a part of a series of similar books published by the author, namely *The Serpent's Revenge: Unusual*

Tales from the Mahabharata, The Man from the Egg: Unusual Tales about the Trinity, The Daughter from a Wishing Tree: Unusual Tales about Women in Mythology, The Sage with Two Horns: Unusual Tales from Mythology

In this chapter, Krishna comes face-to-face with the consequences of Karma as some of his actions which led to the suffering of many come back to haunt him, his final realizations, and his tragic end. The chapter begins with the curse of Gandhari on Krishna for his role in the death of Durodhana, that the clan of Yadavas will be wiped out. The curse comes true through another curse by the sage Durvasa reacting to a senseless prank. Krishna decides to leave his worldly form and return to the heavens. After sending forth messages of his plan to leave, a tired Krishna lays to rest under a tree and is accidentally shot with an arrow by the hunter Jara. This is in part a fulfillment of yet another curse in the past life. Krishna passes away recollecting these curses and their fulfillment highlighting the significance of karma in Indian thought.

Text

After the Mahabharata war, Gandhari learnt that her son Duryodhana had been killed in the fight of maces between him and Bhima, and she was overwhelmed with sadness.

Earlier, Gandhari had given a boon to Duryodhana to have a strong body that could withstand the hardest of hits, but his thighs were his Achilles' heel because of Krishna's clever strategy that restricted this part of Duryodhana's body from absorbing the full force of Gandhari's boon.

So when Gandhari found out that it was Krishna who had directed Bhima to hit Duryodhana on the thighs, she went to him and cursed him with all her power. 'O Krishna, you could have stopped the war even before it began! Instead, you encouraged it, and all my children and grandchildren are now dead. Just like my clan is reaching its end, your clan too will wipe out right in front of you. May you suffer the way I have.'

Krishna, however, smiled gently. 'Gandhari, you really don't need to curse my clan. When money, arrogance and liquor are in excess in any community, that heralds the end of the tribe. The Yadavas do not require an external enemy. Their own vices will destroy them. The truth is, Gandhari, I made several attempts to dissuade the war, but your son wanted one with all his heart. You mustn't blame me. I told your husband to be a wise king and father, but he was unable to do what needed to be done. Your son was headstrong and is responsible for the destruction of his own family.'

Days later, Yudhishtira was crowned the king of the land, and Krishna returned to Dwarka. Time passed.

One day, the short-tempered sage Durvasa decided to visit Dwarka. He stopped for the night in the outskirts of the city.

Krishna's son Samba was married to Lakshmana, who was Duryodhana's daughter. When Samba heard that Durvasa was in the capital, he decided to play a prank on the sage with a few of his drunken friends, who were in the mood for fun. Samba disguised himself as a pregnant woman by placing a piece of wood on his stomach and wrapping a sari around himself. Along with a few others, Samba went to meet Durvasa. There, his friends said to Durvasa, 'Sir, you are aware of all the happenings in the three realms. Will you tell our friend, this dear pregnant young woman here, if she will have a girl or a boy?'

Durvasa closed his eyes and through his power, he learnt what was going on. He realized that these young boys were trying to trick him. His temper flared and he responded to the young men, 'This boy will deliver neither a boy nor a girl. He will deliver a piece of wood that will kill the dynasty of the Yadavas.'

The words shocked the young men, and they became deathly afraid. Without much thought, they immediately took the piece of wood from Samba, powdered it and threw the powder deep into the ocean. That wood could never hurt anyone again! Together, they decided that they wouldn't inform anyone of this incident. Within a few days, the powder thrown into the ocean reached the seashore and began growing as weeds.

One full moon night, the entire fraternity of the Yadavas decided to meet on the seashore to have some fun. Krishna was not at the celebration. The Yadavas began drinking and making fun of each other. Soon, it turned into a fight, and a few of the men searched for some form of weapon. They came across the weeds growing on the seashore, pulled on them and began hitting each other with them. The weeds were of unusual strength-they had the toughness of an iron bar. Quickly, people began getting seriously injured and fatally wounded.

When Krishna was informed of the grave situation on the seashore, he rushed to the scene of the crime with his brother, Balarama. But by then, it was too late. Everyone except Uddhava was dead. Krishna's children and grandchildren lay

dead and bloody in front of him. Krishna realized that Gandhari's curse was reaching its fruition and that his time on earth was reaching an end. He instructed Uddhava to protect the remaining Yadavas until Arjuna arrived.

Balarama, who stood by his brother's side, said to him, 'I may have been your sibling in this lifetime, but I have always been your companion. I am Adishesha, the serpent king. Please allow me to leave this world before you do.'

'You may go, Balarama. I will finish my work here and leave this worldly form.'

Balarama waded into the sea and vanished from sight.

Krishna then called his charioteer Dharuka and said, 'Please set forth to Hastinapur and apprise Arjuna that I am going to end my avatar. He must come and take the women and the old back with him.'

With tears in his eyes, Uddhava approached him and said, 'My dear Krishna! I will perform my duty with a heavy heart. It is hard for me to face your old parents. I really do not know what life is. When an avatar of dharma can suffer like this, what is the essence of life?'

Krishna smiled, and even in that moment, he patiently taught Uddhava processes and lessons of life-the importance of detachment, love, recognition of self, transience of life and true knowledge. These are known as the Uddhava Gita today.

Then Krishna made his way to a forest nearby and lay down under a tree when he became tired of walking.

A hunter named Jara was busy fishing in the sea. He caught some fish and cut open one of them only to find a small piece of metal covered with wood. Sensing that he could turn this into a strong weapon, Jara decided to use it as the head of an arrow and sharpened it.

Later, he went to the same forest where Krishna was lying down. By then, Krishna was in deep meditation. From a distance, Jara saw Krishna's foot and mistook it for a bird. He shot an arrow, and it pierced Krishna's foot. When Jara approached, he realized that it was not a bird but the foot of a human. He begged Krishna for forgiveness, and Krishna consoled him. "This isn't your fault, dear one.

It is my destiny. I am meant to die this way.'

Krishna recalled his previous birth as Rama, where he killed Vali by shooting him unethically from the back. Vali had said, 'O Lord, how could you do that? It is not befitting your stature.'

Krishna, in his avatar as Rama, had replied, 'You will shoot me from the front in my next life, Vali. I promise you.'

Another story also goes about Jara, the son of Ekalavya. He was an infant when the war of Mahabharata took place. Ekalavya wanted to join the side of the Kauravas, since he had a grievance against Arjuna. That's when Krishna had visited Ekalavya and said to him, 'You are a hunter, and your art is solely for the purpose of hunting for food and for the protection of your tribe. Do not join the war or take sides.' Ekalavya, however, did not heed his words.

That's when Krishna killed him with an arrow and quietly left so that nobody would find out what had happened.

Later, Ekalavya's wife found her husband dead and cried, 'I curse whoever has killed my dear husband. The murderer has fled quietly like a bird, and he will also die like one.'

At the time, Ekalavya's son, Jara, was a baby. His mother raised him to hunt birds, telling him, 'Your father was killed by someone who was as quiet as a bird. Always look for birds and hunt them down.'

With that recollection, Krishna left his mortal body and went back to his abode in the heavens.

Meanwhile, Arjuna received Krishna's message about taking the women and the old back to Hastinapur. By the time Arjuna rushed to Dwarka, Krishna had already passed over and left his human body.

People mourned Krishna's death deeply, and for some, like his wife Rukmini, it was a precursor of their own death. Rukmini died of deep shock after hearing about her husband's unexpected demise. Vasudeva, Krishna's father, is believed to have passed over during meditation, while his mother, Devaki, also met a sudden and unexplained end. As instructed, Arjuna began relocating the

remaining people.

While on their journey, Arjuna and his traveling companions were attacked by the people of the Abhira tribe. Arjuna tried to use his bow Gandiva, but the bow had lost its power without Krishna's presence. No matter how hard he tried, he couldn't save all his companions and lost some of the women to the Abhira tribe, who stole them away. With great difficulty, Arjuna brought the remaining people to Hastinapur.

Thus, Krishna's avatar ended in a tragic manner, and signified the end of the Yadava dynasty. The place where Krishna died is known as Bhalka, and lies on the western coast of Gujarat.

Glossary

Mace: A weapon used in war with a heavy end

Achilles's Heel: A small weakness in a strong body or weakness. **Dissuade:** persuade someone to not do something **Overwhelmed:** Overcome with something. Usually emotions **Heralds:** Signal

Vice: A moral behavior considered to be wicked or wrong

Realm: A kingdom

Fraternity: A group people with similarities **Detachment:** Not being involved emotionally **Befitting:** Suiting someone or something **HeadStrong:** Stubborn

Transience: Temporary

Heed: Pay attention to

Precursor: Something or someone that comes before another

Demise: Death of or the end of something

Comprehension

I. Answer the following in a word or a sentence.

1. During which war was Duryodhana killed?
2. What was the 'Achilles' heel' of Duryodhana?
3. What was Gandhari's curse on Krishna?
4. Played a prank on the sage Durvasa.
5. What was the curse of Durvasa on his pranksters?
6. Lakshmana was the previous avatar of Krishna. **True/False**
7. What did Jara mistake Krishna's foot for?
8. What is 'Uddhava Gita'?
9. Why did Krishna lie down under a tree?
10. Where did Krishna die ?

11. Why was Arjuna not able to use his bow?

II. Answer the following in a word or a sentence.

1. Describe the circumstances that led to Gandhari's curse on Krishna.
2. What was the prank played on Durvasa? How did it ultimately end?
3. How is Jara connected to Krishna in his previous life?
4. Write a short note on *Uddhava Gita* as taught by Krishna.
5. How did Krishna's death affect his family?
6. Describe Arjuna's efforts to save his people after Krishna's death.

III. Answer the following in two pages.

1. Sketch the character of Krishna as portrayed in the Lesson
2. Discuss the relevance of karma and consequences in 'The End of Krishna'.
3. The end of the Yadava dynasty was a culmination of Karma and curses. Elaborate.
4. 'Curses' and its fulfillment played a pivotal role in the tragic end of Krishna- Do you agree?
5. Great myths serve not just to tell tales but are a cautionary tale for society to pay heed to. Discuss.

Suggested Reading

- *The Palace of Illusions: A Novel* - Chitra Banerjee Divakaruni
- *Jaya: An Illustrated Retelling of the Mahabharata* - Devdutt Pattanaik
- *Norse Mythology* - Neil Gaiman
- *Mythos: The Greek Myths Reimagined* - Stephen Fry
- *The Lord of the Rings* - J.R.R. Tolkien

Extended Activity

- Identify recurring themes and motifs in the myths of various cultures of the world and make a presentation.
 - Identify movies that are adaptations or are based on myths and discuss them.
-

Pre-reading

- What is Humor? How is it different from comedy?
- Who is a Humorist? What is the difference between a humorist and a comedian?
- Everytime you are able to find humor in a difficult situation , you win- Do you agree?

Note on the Author



William Sydney Porter (September 11, 1862 – June 5, 1910), better known by his pen name **O. Henry**, was an American writer known primarily for his short stories, though he also wrote poetry and non-fiction. His works include "The Gift of the Magi", "The Duplicity of Hargraves", and

"The Ransom of Red Chief", as well as the novel "Cabbages and Kings". Porter's stories are known for their naturalist observations, witty narration, and surprise endings. *Confessions of a Humorist* belongs to the collection called "Waifs and Strays" (1917), a collection of 12 short stories.

The Narrator knew how to tell a good joke which made him everyone's favorite. He gets a job and works in the humor column of a famous newspaper. Six months later, the narrator senses that his humor loses its spontaneity. While his capital grows, the obligation to crack a joke constantly becomes a burden for him.

Text

There was a painless stage of incubation that lasted twenty-five years, and then it broke out on me, and people said I was 'It.'

But they called it humor instead of measles.

The employees in the store bought a silver inkstand for the senior partner on

his fiftieth birthday. We crowded into his private office to present it. I had been selected to be a spokesman, and I made a little speech that I had been preparing for a week.

It was a hit. It was full of puns and epigrams and funny twists that brought down the house--which was a very solid one in the wholesale hardware line. Old Marlowe himself actually grinned, and the employees took their cue and roared.

My reputation as a humorist dates from half-past nine o'clock on that morning. For weeks afterward my fellow clerks fanned the flame of my self-esteem. One by one they came to me, saying what an awfully clever speech that was, old man, and carefully explained to me the point of each one of my jokes.

Gradually I found that I was expected to keep it up. Others might speak sanely on business matters and the day's topics, but from me something gamesome and airy was required.

I was expected to crack jokes about the crockery and lighten up the granite ware with persiflage. I was the second bookkeeper, and if I failed to show up a balance sheet without something comic about the footings or could find no cause for laughter in an invoice of plows, the other clerks were disappointed. By degrees my fame spread, and I became a local "character." Our town was small enough to make this possible. The daily newspaper quoted me. At social gatherings I was indispensable.

I believe I did possess considerable wit and a facility for quick and spontaneous repartee. This gift I cultivated and improved by practice. And the nature of it was kindly and genial, not running to sarcasm or offending others. People began to smile when they saw me coming, and by the time we had met I generally had the word ready to broaden the smile into a laugh.

I got married early. We had a charming boy of three and a girl of five. Naturally, we lived in a vine-covered cottage, and were happy. My salary as bookkeeper in the hardware concern kept at a distance those ills attendant upon superfluous wealth.

At sundry times I had written out a few jokes and conceits that I considered peculiarly happy, and had sent them to certain periodicals that print such things.

All of them had been instantly accepted. Several of the editors had written to request further contributions.

One day I received a letter from the editor of a famous weekly publication. He suggested that I submit to him a humorous composition to fill a column of space, hinting that he would make it a regular feature of each issue if the work proved satisfactory. I did so, and at the end of two weeks he offered to make a contract with me for a year at a figure that was considerably higher than the amount paid me by the hardware firm.

I was filled with delight. My wife already crowned me in her mind with the imperishable evergreens of literary success. We had lobster croquettes and a bottle of blackberry wine for supper that night. Here was the chance to liberate myself from drudgery. I talked over the matter very seriously with Louisa. We agreed that I must resign my place at the store and devote myself to humor.

I resigned. My fellow clerks gave me a farewell banquet. The speech I made there was coruscated. It was printed in full by the Gazette. The next morning I awoke and looked at the clock.

"Late, by George!" I exclaimed, and grabbed my clothes. Louisa reminded me that I was no longer a slave to hardware and contractors' supplies. I was now a professional humorist.

After breakfast she proudly led me to the little room off the kitchen. Dear girl! There was my table and chair, writing pad, ink, and pipe tray. And all the author's trappings-- the celery stand full of fresh roses and honeysuckle, last year's calendar on the wall, the dictionary, and a little bag of chocolates to nibble between inspirations. Dear girl!

I sat at work. The wall paper is patterned with arabesques or odalisks or--perhaps—it is trapezoids. Upon one of the figures I fixed my eyes. I thought of humor.

A voice startled me--Louisa's voice.

"If you aren't too busy, dear," it said, "come to dinner."

I looked at my watch. Yes, five hours had been gathered by the grim scytheman. I went to dinner.

"You mustn't work too hard at first," said Louisa. "Goethe--or was it Napoleon?—said five hours a day is enough for mental labor. Couldn't you take me and the children to the woods this afternoon?"

"I am a little tired," I admitted. So we went to the woods.

But I soon got the swing of it. Within a month I was turning out copies as regular as shipments of hardware.

And I had success. My column in the weekly made some stir, and I was referred to in a gossipy way by the critics as something fresh in the line of humorists. I augmented my income considerably by contributing to other publications.

I picked up the tricks of the trade. I could take a funny idea and make a two-line joke of it, earning a dollar. With false whiskers on, it would serve up cold as a quatrain, doubling its producing value. By turning the skirt and adding a ruffle of rhyme you would hardly recognize it as *vers de societe* with neatly shod feet and a fashion-plate illustration.

I began to save up money, and we had new carpets, and a parlor organ. My townspeople began to look upon me as a citizen of some consequence instead of the merry trifler I had been when I clerked in the hardware store.

After five or six months the spontaneity seemed to depart from my humor. Quips and droll sayings no longer fell carelessly from my lips. I was sometimes hard run for material. I found myself listening to catch available ideas from the conversation of my friends. Sometimes I chewed my pencil and gazed at the wall paper for hours trying to build up some gay little bubble of unstudied fun.

And then I became a harpy, a Moloch, a Jonah, a vampire, to my acquaintances.

Anxious, haggard, greedy, I stood among them like a veritable killjoy. Let a bright saying, a witty comparison, a piquant phrase fall from their lips and I was after it like a hound springing upon a bone. I dared not trust my memory; but, turning aside guiltily and meanly, I would make a note of it in my ever-present memorandum book or upon my cuff for my own future use.

My friends regarded me in sorrow and wonder. I was not the same man. Where once I had furnished them entertainment and jollity, I now preyed upon them.

No jests from me ever bid for their smiles now. They were too precious. I could not afford to dispense gratuitously the means of my livelihood.

I was a lugubrious fox praising the singing of my friends, the crows, that they might drop from their beaks the morsels of wit that I coveted.

Nearly everyone began to avoid me. I even forgot how to smile, not even paying that much for the sayings I appropriated.

No persons, places, times, or subjects were exempt from my plundering in search of material. Even in church my demoralized fancy went hunting among the solemn aisles and pillars for spoil.

Did the minister give out the long-meter doxology, at once I began:
"Doxology -
-sockdology--sockdolager--meter--meet her."

The sermon ran through my mental sieve, its precepts filtering unheeded, could I but glean a suggestion of a pun or a bon mot. The solemnest anthems of the choir were but an accompaniment to my thoughts as I conceived new changes to ring upon the ancient comicalities concerning the jealousies of soprano, tenor, and basso.

My own home became a hunting ground. My wife is a singularly feminine creature, candid, sympathetic, and impulsive. Once her conversation was my delight, and her ideas a source of unfailing pleasure. Now I worked her. She was a gold mine of those amusing but lovable inconsistencies that distinguish the female mind.

I began to market those pearls of unwisdom and humor that should have enriched only the sacred precincts of home. With devilish cunning I encouraged her to talk.

Unsuspecting, she laid her heart bare. Upon the cold, conspicuous, common, printed page I offered it to the public gaze.

A literary Judas, I kissed her and betrayed her. For pieces of silver I dressed her sweet confidences in the pantalettes and frills of folly and made them dance in the marketplace.

Dear Louisa! On nights I have bent over her cruel as a wolf above a tender lamb, hearkening even to her soft words murmured in sleep, hoping to catch an idea for my next day's grind. There is worse to come.

God help me! Next my fangs were buried deep in the neck of the fugitive sayings of my little children.

Guy and Viola were two bright fountains of childish, quaint thoughts and speeches. I found a ready sale for this kind of humor, and was furnishing a regular section in a magazine with "Funny Fancies of Childhood." I began to stalk them as an Indian stalks the antelope. I would hide behind sofas and doors, or crawl on my hands and knees among the bushes in the yard to eavesdrop while they were at play. I had all the qualities of a harpy except remorse.

Once, when I was barren of ideas, and my copy must leave in the next mail, I covered myself in a pile of autumn leaves in the yard, where I knew they intended to come to play. I cannot bring myself to believe that Guy was aware of my hiding place, but even if he was, I would be loath to blame him for setting fire to the leaves, causing the destruction of my new suit of clothes, and nearly cremating a parent.

Soon my own children began to shun me as a pest. Often, when I was creeping upon them like a melancholy ghoul, I would hear them say to each other: "Here comes papa," and they would gather their toys and scurry away to some safer hiding place. Miserable wretch that I was!

And yet I was doing well financially. Before the first year had passed I had saved a thousand dollars, and we had lived in comfort.

But at what a cost! I am not quite clear as to what a pariah is, but I was everything that it sounds like. I had no friends, no amusements, no enjoyment of life. The happiness of my family had been sacrificed. I was a bee, sucking sordid honey from life's fairest flowers, dreaded and shunned on account of my stingo.

One day a man spoke to me, with a pleasant and friendly smile. Not in months had the thing happened. I was passing the undertaking establishment of Peter Heffelbower. Peter stood in the door and saluted me. I stopped, strangely wrung in my heart by his greeting. He asked me inside.

The day was chilly and rainy. We went into the back room, where a fire burned, in a little stove. A customer came, and Peter left me alone for a while. Presently I felt a new feeling stealing over me --a sense of beautiful calm and content, I looked around the place. There were rows of shining rosewood caskets, black palls, trestles, hearse plumes, mourning streamers, and all the paraphernalia of the solemn trade. Here was peace, order, silence, the abode of grave and dignified reflections. Here, on the brink of life, was a little niche pervaded by the spirit of eternal rest.

When I entered it, the follies of the world abandoned me at the door. I felt no inclination to wrest a humorous idea from those somber and stately trappings. My mind seemed to stretch itself to grateful repose upon a couch draped with gentle thoughts.

A quarter of an hour ago I was an abandoned humorist. Now I was a philosopher, full of serenity and ease. I had found a refuge from humor, from the hot chase of the shy quip, from the degrading pursuit of the panting joke, from the restless reach after the nimble repartee.

I had not known Heffelbower well. When he came back, I let him talk, fearful that he might prove to be a jarring note in the sweet, dirgelike harmony of his establishment.

But, no. He chimed truly. I gave a long sigh of happiness. Never have I known a man's talk to be as magnificently dull as Peter's was. Compared with it, the Dead Sea is a geyser. Never a sparkle or a glimmer of wit marred his words. Commonplaces as trite and as plentiful as blackberries flowed from his lips no more stirring in quality than last week's tape running from a ticker. Quaking a little, I tried upon him one of my best pointed jokes. It fell back ineffectively, with the point broken. I loved that man from then on.

Two or three evenings each week I would steal down to Heffelbower's and revel in his back room. That was my only joy. I began to rise early and hurry through my work, so that I might spend more time in my haven. In no other place could I throw off my habit of extracting humorous ideas from my surroundings. Peter's talk left me no opening and had besieged it ever so hard.

Under this influence I began to improve in spirit. It was the recreation from one's labor which every man needs. I surprised one or two of my former friends

by throwing them a smile and a cheery word as I passed them on the streets. Several times I dumbfounded my family by relaxing long enough to make a jocose remark in their presence.

I had so long been ridden by the incubus of humor that I seized my hours of holiday with a schoolboy's zest.

My work began to suffer. It was not the pain and burden to me that it had been. I often whistled at my desk, and wrote with far more fluency than before. I accomplished my tasks impatiently, as anxious to be off to my helpful retreat as a drunkard is to get to his tavern.

My wife had some anxious hours in conjecturing where I spent my afternoons. I thought it best not to tell her; women do not understand these things. Poor girl!-

-she had one shock out of it.

One day I brought home a silver coffin handle for a paper weight and a fine, fluffy hearse plume to dust my papers with.

I loved to see them on my desk, and think of the beloved backroom down at Heffelbower's. But Louisa found them, and she shrieked with horror. I had to console her with some lame excuse for having them, but I saw in her eyes that the prejudice was not removed. I had to remove the articles, though, at double- quick time.

One day Peter Heffelbower laid before me a temptation that swept me off my feet. In his sensible, uninspired way he showed me his books, and explained that his profits and his business were increasing rapidly. He had thought of taking in a partner with some cash.

He would rather have me than any one he knew. When I left his place that afternoon Peter had my cheque for the thousand dollars I had in the bank, and I was a partner in his undertaking business.

I went home with feelings of delirious joy, mingled with a certain amount of doubt. I was dreading to tell my wife about it. But I walked on air. To give up the writing of humorous stuff, once more to enjoy the apples of life, instead of squeezing them to a pulp for a few drops of hard cider to make the public feel funny--what a boon that would be!

At the supper table Louisa handed me some letters that had come during my absence.

Several of them contained rejected manuscripts. Ever since I first began going to Heffelbower my stuff had been coming back with alarming frequency. Lately I had been dashing off my jokes and articles with the greatest fluency. Previously I had labored like a bricklayer, slowly and with agony.

Presently I opened a letter from the editor of the weekly with which I had a regular contract. The cheques for that weekly article were still our main dependence. The letter ran thus:

DEAR SIR:

As you are aware, our contract for the year expires with the present month. While regretting the necessity for doing so, we must say that we do not care to renew the same for the coming year. We were quite pleased with your style of humor, which seems to have delighted quite a large proportion of our readers. But for the past two months we have noticed a decided falling off in its quality. Your earlier work showed a spontaneous, easy, natural flow of fun and wit. Off late it is labored, studied, and unconvincing, giving painful evidence of hard toil and drudging mechanism.

Again regretting that we do not consider your contributions available any longer, we are, yours sincerely,

THE EDITOR.

I handed this letter to my wife. After she had read it her face grew extremely long, and there were tears in her eyes.

"The mean old thing!" she exclaimed indignantly. "I'm sure your pieces are just as good as they ever were. And it doesn't take you half as long to write them as it did." And then,

I suppose Louisa thought of the checks that would cease coming. "Oh, John," she wailed, "what will you do now?"

For an answer I got up and began to do a polka step around the supper table. I am sure Louisa thought the trouble had driven me mad; and I think the children

hoped it had, for they tore after me, yelling with glee and emulating my steps. I was now something like their old playmate as of yore.

"The theater for us to-night!" I shouted; "nothing less. And a late, wild, disreputable supper for all of us at the Palace Restaurant. Lumpty-diddle-de- dee-de-dum!"

And then I explained my glee by declaring that I was now a partner in a prosperous undertaking establishment, and that written jokes might go hide their heads in sackcloth and ashes for all of me.

With the editor's letter in her hand to justify the deed I had done, my wife could advance no objections save a few mild ones based on the feminine inability to appreciate a good thing such as the little back room of Peter Hef--no, of Heffelbower & Co's undertaking establishment.

In conclusion, I will say that to-day you will find no man in our town as well liked, as jovial, and full of merry sayings as I. My jokes are again noised about and quoted; once more I take pleasure in my wife's confidential chatter without a mercenary thought, while Guy and Viola play at my feet distributing gems of childish humor without fear of the ghastly tormentor who used to dog their steps, notebook in hand.

Our business has prospered finely. I keep the books and look after the shop, while Peter attends to outside matters. He says that my levity and high spirits would simply turn any funeral into a regular Irish wake.

Glossary

Persiflage: light and slightly contemptuous mockery or banter

Repartee: conversation or speech characterized by quick, witty comments or replies

Sundry: miscellaneous, various

Croquettes: a small ball or roll of vegetables, minced meat, or fish, fried in breadcrumbs

Drudgery: hard menial or dull work

Coruscated: hard menial or dull work

Scytheman: one who uses a scythe (mower)

Vers de societe: light poetry written with particular wit and polish and intended for a limited, sophisticated audience

Quip: a witty remark

arabesques, odalisks, trapezoids: shapes and patterns

Droll: amusing or witty, sometimes in an unexpected way

Harpy: In greek Mythology, harpies were fierce monsters with the heads and bodies of women and wings and claws of Vultures

Moloch: A Canaanite God, in the old Testament, associated with the sacrifice of children

Jonah: Jonah represents the teaching of repentance in Judaism, the ability to repent to God for forgiveness

Piquant: having a pleasantly sharp taste or appetizing flavor

Jollity: lively and cheerful activity or celebration

Puns : a humorous use of a word or phrase that has several meanings or that sounds like another word

Epigrams: a short saying or poem that expresses an idea in a clever, funny way

Indispensable: absolutely necessary

Superfluous: unnecessary **Conceit:** favorable opinion **Imperishable:** everlasting

Honeysuckle: a kind of fragrant climbing shrub

Augmented: to increase **Goethe:** a German writer **Trifler:** a happy fellow **quip:** a witty reply or remark **Veritable:** used for emphasis

piquant: spicy **Coveted:** greatly desired **sieve:** to filter

candid: truthful and straightforward

Precinct: boundaries

Lugubrious: looking or sounding sad and dismal **Doxology:** a usually liturgical expression of praise to God **Bon mot:** a clever remark

Soprano, Tenor, and Basso: three classifications of choral music

Judas: Judas Iscariot was one among Jesus' twelve disciples and the one who betrayed Jesus

Pantalettes: long underpants with a frill at the bottom of each leg, worn by women and girls in the 19th century

Ghoul: a legendary evil being that robs graves and feeds on corpses

Stingo: strong ale or beer.

Jocose: playful or humorous

Incubus: an evil spirit that lies on persons in their sleep

Hearse: a vehicle for conveying the dead to the grave

Plume: a long, soft feather or arrangement of feathers used by a bird for display or worn by a person for ornament.

Incubation: the process in which a bird, etc. keeps its eggs warm until the young come out, or the process in which an egg develops until the stage at which the young come out

Conspicuous: clearly visible

Pantalettes: long underpants with a frill at the bottom of each leg, worn by women and girls in the 19th century.

Hearkening: listen

Stalk: pursue or approach stealthily.

pariah: an outcast

Paraphernalia: miscellaneous articles, especially the equipment needed for a particular activity

trite: lacking originality or freshness;

Besieged: surrounded

Conjecturing: form an opinion or supposition about (something) on the basis of incomplete information.

Mercenary: money oriented

Comprehension:

I. Answer the following questions in a sentence or two each:

1. What was the Narrator's nature of Humor?
2. What led the author to resign his job from the store?
3. How did the narrator devote himself to humor?
4. Mention the names of the Narrator's children.
5. How did the Narrator stalk his children? Why?
6. Name the undertaking Business establishment.
7. ___ was the owner of the Undertaking Business.
8. How did Louisa react to the letter John received from the editor?
9. What was "Funny fancies of Childhood"?
10. At the end of the year, the narrator had managed to save 2000 dollars.

True/False

II. Answer the following questions in a page:

1. What was the occasion on which the author gained his reputation as a humorist? How did it happen?
2. What was the 'gift' he cultivated? What was the nature of this 'gift'?
3. What, according to the author, was the cost of becoming a humorist?
4. How did the author become a 'vampire' to his acquaintances?
5. What were the circumstances that led to the Narrator being set on fire?
6. Why does the author call himself a literary Judas?
7. What made the author opt for a partnership in the undertaking business?
8. "I handed this letter to my wife." What did the letter contain? What was its effect on his wife?

III. Answer the following questions in about two pages:

1. What were the circumstances that led to the Narrator ending up as Partner at the Undertaking Business establishment?
2. The obligation to do a task takes away the joy of performing the task-
Elaborate
3. 'Confessions of a Humorist' is a suitable title. Do you agree?
4. Is cracking a joke on a person necessarily an act of demeaning them? Explain.

Pre-reading

Have you seen a post office?

Do you write letters to anybody? Do you receive letters?



These have become inevitable questions to ask anybody or everybody in this digital era, because nobody seems to write letters, (even the people who are in love, do not write love letters, their feelings are communicated through their WhatsApp status to their beloved ones, using borrowed media) Hence we hardly write letters, all our communication have become digital mode through WhatsApp, emojis, symbols, short forms, email etc.

But no, media, no graphics can really replace our feelings, so, do write letters.

There are wonderful letters, which are masterpieces, one should read them, so do read the following letters.

Note on the author:

Jehangir Ratanji Dadabhoy Tata (29 July 1904 – 29 November 1993) was an Indian industrialist, philanthropist, aviator and chairman of Tata Group. He was a fearless aviator and a visionary ahead of his times.

He is best known for being the founder of several industries under the Tata Group, including Tata Consultancy Services, Tata Motors, Titan Industries, Tata Salt, Voltas and Air India. In 1983, he was awarded the French Legion of Honour and in 1955 and 1992, he received two of India's highest civilian awards the Padma Vibhushan and the Bharat Ratna. These honours were bestowed on him for his contributions to Indian industry.

From a young age he had been fascinated by airplanes and took to flying. An avid aviator, he became the first person to obtain the first ever issued pilot license in India. He took his passion for flying to another level by establishing India's first commercial airline, Tata Airlines which later became Air India. Under his astute leadership and direction, the Tata Group expanded into newer horizons and

became one of India's most trusted brands.

About the text:

In the year 1965, JRD Tata received a letter from a school teacher in Kolkata, named KC Bhansali. His response to Mr Bhansali is not just memorable, but one that each of us can learn from, and cherish. Here is the story of this letter, and why it is so extraordinary.

Mr KC Bhansali, in his letter dated 6th August, 1965, enquired of JRD Tata what were the guiding principles of his life. This educationist lived in Howrah, and he was keen to understand the principles which had governed JRD's life, which had already made a huge impact on the country by then.

In 1965, when JRD received this letter, he was 62 years of age. It was now 27 years since he had assumed charge as Chairman of the Tata group. By then, he had already given the country its first commercial airline, Tata Airlines (now Air India). He had guided the establishment of Tata Motors, then called TELCO. He had given India the Bombay Plan, the country's first comprehensive economic plan, along with three other prominent industrialists. Tata Memorial Hospital and Tata Institute of Fundamental Research (TIFR), two iconic national Institutions, had been established during his tenure as Chairman. And much more.

As Chairman of the Tata Group and of several Companies, JRD would have no doubt have been caught up in a busy schedule. It would perhaps have been simple to ignore the school teacher's letter, or request one of his officers to send him a brief response, out of courtesy. Instead, JRD Tata took the time and effort to craft out a detailed and thoughtful response. Here is the extraordinary letter that he wrote to Mr Bhansali.

What is special about this letter?

This letter is so simple to understand. Management jargon is totally absent. JRD has written these guiding principles in simple, straightforward, yet perfect English which is a pleasure to read. This is the art of simplicity in communication that we often forget, when we get sucked into the jargon and hyperbole of the corporate world.

"Dear Mr Bhansali,

I thank you for your letter of the 6th August, enquiring what have been the guiding principles which have kindled my path and my career. I do not consider myself to be an "illustrious personality", but only an ordinary businessman and citizen who has tried to make the best of his opportunities to advance the cause of India's industrial and economic development. Any such guiding principles I might unconsciously have had in my life can be summarized as follows:

- That nothing worthwhile is ever achieved without deep thought and hard work;*
- That one must think for oneself and never accept at their face value slogans and catchphrases to which, unfortunately, our people are too easily susceptible;*
- That one must forever strive for excellence, or even perfection, in any task however small, and never be satisfied with the second best;*
- That no success or achievement in material terms is worthwhile, unless it serves the needs or interests of the country and its people, and is achieved by fair and honest means;*

- That good human relations not only bring great personal rewards but are essential to the success of any enterprise.*

Yours sincerely, JRD Tata"

Glossary

Kindled-sparked/ignited

Illustrious – famous/ eminent .

Susceptible- venerable/prone

Comprehension:

I Answer the following in a sentence or two.

1. Who is writing the letter and to whom it is written?
2. What does the author call himself?
3. How can one achieve success?
4. What should one strive for in life?
5. What are the benefits of good human relationships?

II Answer the following in about a page.

1. How does JRD Tata present himself to his teacher through the letter?
Explain
2. Briefly explain JRD Tata's views on life?

III. Answer the following in about two pages.

1. JRD Tata's letter to his teacher is a testimony for exemplary human values.
Discuss

Suggested Activity:

Letters from a Father to His Daughter [Letters from a Father to His Daughter -](#)

[Wikipedia](#) The Greatest Letters Ever Written

[The greatest letters ever written | The Independent | The Independent](#)

LETTER TO TEACHER – 2

Note on the author:



Abraham Lincoln (February 12, 1809 – April 15, 1865) was an American politician and lawyer who served as the 16th President of the United States from March 1861 until his assassination in April 1865. Lincoln led the United States through its Civil War—its bloodiest war and perhaps its greatest moral, constitutional, and political crisis. In doing so, he preserved the Union, abolished slavery, strengthened the federal government, and modernized the economy.

Abraham Lincoln wrote a famous letter to his son's teacher, which is a must read for all parents.

About the text: Abraham Lincoln's letter to his son's teacher is considered a historical masterpiece loaded with the values in which Lincoln had described a teacher as a nation builder. The letter is a set of instructions about the values and lessons that must be taught to his son. Lincoln's letter gives us an extensive moral lesson that everyone can follow to become strong and capable. Lincoln's instructions are relevant to this day, and both teachers and students can benefit through teaching and applying the things he talks about.

This is a wonderful piece of writing which could be read as prose and also as a poem.

Prose form:

He will have to learn, I know, that all men are not just. But teach him also that for every scoundrel there is a hero; that for every selfish politician, there is a dedicated leader. Teach him that for every enemy there is a friend.

It will take time, I know, but teach him, if you can, that a dollar earned is of far more value than five pounds.

Teach him to learn to lose and also to enjoy winning. In school, it is far more

honorable to fail than to cheat.

Teach him to have faith in his own ideas, even if everyone tells him that they are wrong.

Teach him to be gentle with the gentle, and tough with the tough.

Try to give my son the strength not to follow the crowd when everyone is getting on the bandwagon.

Teach him to listen to all men; but teach him also to filter all that he hears on a screen of truth, and take only the good that comes through.

Teach him, if you can, how to laugh when he is sad. Teach him there is no shame in tears.

Teach him to scoff at cynics and to beware of too much sweetness.

Teach him to sell his brawn and brain to the highest bidders, but never to put a price tag on his heart and soul.

Teach him to close his ears to a howling mob and to stand and fight if he thinks he is right.

Teach him gently, but don't cuddle him because only the test of fire makes fine steel.

Let him have the courage to be impatient, let him have the patience to be brave.

Teach him always to have sublime faith in himself then he will always have sublime faith in mankind.

This is a big order, but see what you can do. He is such a fine little fellow, my son.

Poetic form written in free verse: Line 1- 8

He will have to learn, I know, that all men are not just,
all men are not true.

But teach him also that

for every scoundrel there is a hero, that for every selfish politician, there is a
dedicated leader...

Teach him for every enemy there is a friend

Line 9-18

It will take time, I know; but teach him if you can

That a dollar earned is of far more value than five found... Teach him to learn to
lose...

and also to enjoy winning.

Steer him away from envy, if you can, teach him the secret of quiet laughter.

Let him learn early that

the bullies are the easiest to lick...

Line 18- 30

Teach him, if you can, the wonder of books.....

But also give him quiet time

to ponder the eternal mystery of birds in the sky, bees in the sun,

and the flowers on a green hillside. In the school teach him,

it is far honorable to fail

than to cheat.

Teach him to have faith in his own ideas, even if everyone tells him they are wrong... Teach him to be gentle with gentle people, and tough with the tough.

Line 31- 40

Try to give my son
the strength not to follow the crowd
when everyone is getting on the bandwagon... Teach him to listen to all men...
but teach him also to filter all he hears on a screen of truth.
And take only the good that comes through. Teach him, if you can,
how to laugh when he is sad... Teach him there is no shame in tears,

Lines 41- 48

Teach him to scoff at cynics
and to beware of too much sweetness... Teach him to sell his brawn
and brain to the highest bidders,
But never to put a price-tag on his soul. Teach him to close his ears to a howling
mob and to stand and fight
if he thinks he's right.

Lines 49-60

Treat him gently,
but do not cuddle him
because only the test of fire makes fine steel. Let him have the courage to be

impatient... let him have the patience to be brave.

Teach him always

to have sublime faith in himself because then he will have Sublime faith in mankind.

This is a big order.

But see what you can do... He is such a fine little fellow, My son!

Glossary:

scoundrel: rogue/rascal/crook

dedicated: devoted/enthusiastic

dollar: US currency

pound: UK currency

bandwagon: trend/fashion/craze

scoff: mock/ridicule

cynics: skeptics/doubters

brawn: strength/power

howling: violent/loud

cuddle: embrace/hug

sublime: beautiful/inspiring

Comprehension:

I Answer the following in a sentence or two.

1. Mention any two aspects: the author urges the teacher to teach his son.
2. It is better to lose than cheat....Yes/No
3. 'gentle with the gentle, and tough..... (write a suitable answer)
4. How should one face crisis or suffering?

II Answer the following in about a page.

1. Briefly explain the request the author makes to the teacher.
2. What are the essential aspects the author urges the teacher to teach his son?
Explain
3. Describe the profound concern for the good upbringings of his child
Abraham Lincoln's letter to teacher.

III. Answer the following in about two pages.

1. 'Abraham Lincoln's letter to the teacher is not just a letter, it is code of conduct for anybody for that matter' Substantiate.
2. Abraham Lincoln's letter is not a letter, it is a big order. Elucidate.

CERTIFICATE

WORKBOOK CONTENTS

1. **Comprehension Passage.....**
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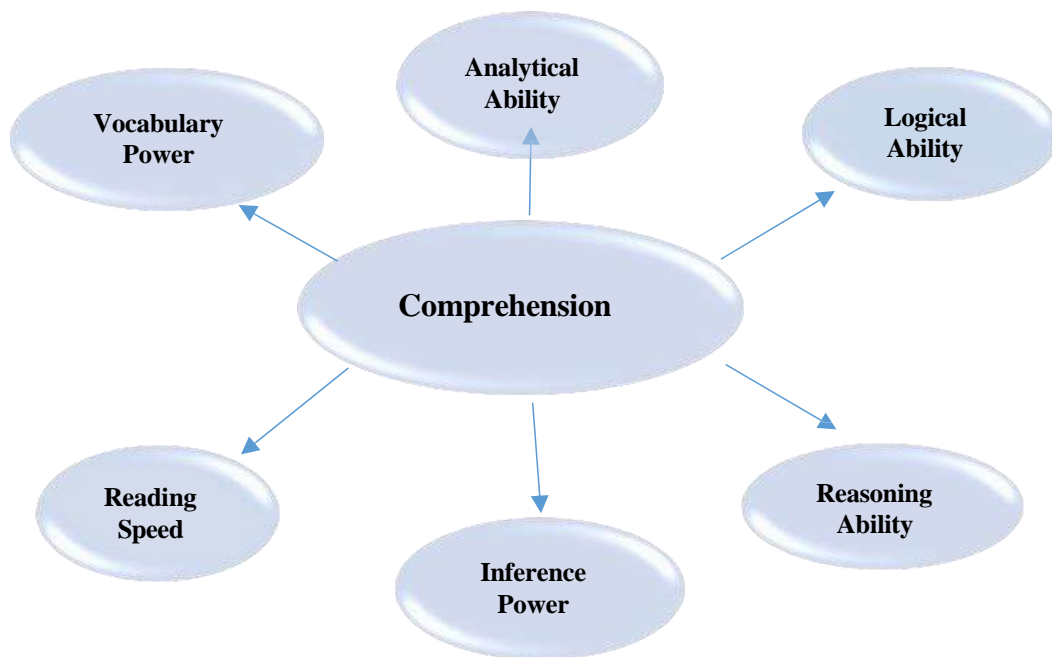
CHAPTER 1

COMPREHENSION PASSAGE

The word ‘comprehension’ is derived from the Latin word *comprehendere*, which means ‘to grasp’, ‘to comprehend’. It is the ability to read a text, process it and understand its meaning. Reading comprehension is an intentional, active process that occurs when a person reads and simultaneously processes a particular piece of writing.

Requisite Skills:

To develop a better level of comprehension, a reader requires certain skills:



Strategy to solve comprehension passages:

- Skim the given passage to determine the main idea.

- Underline important lines or parts of the passage to answer the questions. This helps understand the main idea of the passage or the tone/intention of the author.
- Try to translate a complex line to an easy one in your own words. This helps in analyzing the main idea of the paragraph and in identifying linkages of cause and effect of the passage.
- Underline or mark the keywords. This helps discover the logical connections in the passage and also facilitates in understanding the passage better.
- Try to understand unfamiliar words by reading the lines thoroughly.
- Determine the main idea, tone or the intention, inferential reasoning, and from the paragraph.
- Ensure no assumption is based on your personal belief.
- Re-read the passage when in doubt.
- Read the questions and all the alternatives provided and choose the most appropriate one.

The following passages aim at giving an insight into the process and structure of writing and provide examples of different texts with explanations of the writer's methods. The exposure to different types of texts will help the reader see the principles on which the organization of these texts is based.

Passage 1: Living with floods

Floods are not new to India and its sub-continent, but in recent years the problem has received much greater attention perhaps largely because it has led to much greater damage than in the past. Even though information on the impending occurrence of floods is now more accurate and certainly more timely, often there is very little time or support infrastructure in place by which damage can be minimized. This is particularly true in the case of flash floods resulting from sudden and excessively heavy rain.

In the case of flooding in India, it is very much a function of the seasonal nature of our rainfall. The monsoons are spread over a short period during the year and often bring a concentrated volume of rain, which cannot be absorbed by the earth and finds outlet only in the form of streams that join up with our major river systems. But flooding is not confined only to the main rivers of the country, often smaller tributaries and streams can cause heavy damage as well. Once these streams spill over their banks they could cause excessive harm, mainly because those living near the banks of these streams particularly in mountain areas as they do not have easy recourse to moving away quickly.

One major factor that could lead to a higher severity of flooding in the future is the danger of climate change. While the evidence of the nature of

impacts resulting from climate change on precipitation and flooding at the regional level is not entirely clear, it could happen that the Indian subcontinent witnesses and suffers the effects of a significantly changed pattern of monsoons. One set of scientists have estimated that the monsoons could be shorter in duration, but far more intensive. In other words, much greater precipitation would take place in a much shorter period, thereby increasing the danger of floods. Climate change is the result of human actions through the increased concentration of greenhouse gases in the atmosphere, of which carbon dioxide is the most prominent.

At the local level also human actions have heightened the danger of flood through the cutting of trees in the mountains as well as in the plains. In the case of India, the ecological damage through deforestation of the Himalayas has led to large-scale erosion of the mountain slopes and high levels of siltation. This leads to deposition of silt on the riverbeds in the plains and hence spillover of water whenever the volume in the river reaches a certain level. With siltation on the riverbeds, flooding occurs even at very shallow water levels. The vulnerability of the population has increased substantially because of population pressures, symbolized, for instance, by the stubborn and perhaps helpless settling of slum dwellers on the banks of the river Yamuna in Delhi, which is merely a trickle most of the year, but bursting its banks during the monsoons as has been the case this year.

Flood forecasting is critical to minimizing the damage from floods. It is for this reason that the Central Water Commission has set up a network of forecasting stations, which cover the most important flood prone interstate rivers in the country. These stations produce forecasts that are used to alert the public and to mobilize various official agencies so that they take both preventive as well as relief measures whenever required. However, even in cases where forecasts have been timely and generally accurate, people have often been reluctant to move away, because in most cases they lack the means and physical options for moving away from a danger zone to one that is relatively safe. In the case of flash floods, forecasts are difficult to make, and often the time available for relief is very short.

A. Answer the following questions by choosing the appropriate option:

1. **The problem of floods has been considered important recently because.....**
 - (a) there are flash floods
 - (b) floods are unpredictable

- (c) the rivers change their courses
 - (d) these cause much greater damage
2. The danger of floods is not minimized as.....
- (a) flood forecasting is inaccurate
 - (b) there is little time available for safety measures
 - (c) people are scared and act in panic
 - (d) support infrastructure is poor
3. India suffers from floods during monsoons because.....
- (a) it rains very heavily and continually
 - (b) the embankments of the rivers are weak
 - (c) the streams and rivers spill over
 - (d) the streams are full of silt
4. Climate change is the direct result of.....
- (a) increased concentration of greenhouse gases
 - (b) explosion of nuclear devices
 - (c) fire in oil wells in the gulf region
 - (d) significantly changed pattern of monsoons
5. The worst hit people are slum dwellers because.....
- (a) they are stubborn and helpless
 - (b) they do not have means to move away quickly
 - (c) they have concentrated in large numbers
 - (d) they have settled on the banks of the rivers
6. **The word 'precipitation' means.....**
- (a) forming a precipitate
 - (b) separation of solid material from liquid
 - (c) falling of rain in an area
 - (d) the quality of being exact or accurate

B. Answer the following questions in a sentence or two each:

1. Why does India suffer from floods during monsoons?
2. What is the result of greenhouse gases?
3. Who are the worst hit people?
4. Which human actions have heightened the danger of flood?
5. Write the words from passage which is similar in meaning.
 - (a) Fall of rain in an area
 - (b) Harshness

Answers for Section A:

1. (d) these cause much greater damage
2. (b) there is little time available for safety measures
3. (c) the streams and rivers spill over
4. (a) increased concentration of greenhouse gases
5. (d) they have settled on the banks of the rivers
6. (c) falling of rain in an area

Answers for Section B:

1. During monsoon the streams and rivers spill over and it results in flood.
2. Climate change is the direct result of increased concentration of greenhouse gases.
3. Slum dwellers are the worst hit people as they have settled on the banks of the rivers.
4. Cutting of trees in the mountains as well as in the plains have heightened the danger offlood.
 - (a) Precipitation
 - (b) Severity

Passage 2: Dreams to Reality

It was evening in the picturesque seaside town of Rameshwaram, on the southern edge of Tamil Nadu. A cool breeze was gently blowing in from the sea. Along with the sound of waves lapping against the shore could be heard the sweet sound of birds circling overhead.

Among the children playing on the beach was a boy with wavy hair and dreamy eyes. This youngster was Avul Pakir Jainulabdeen Abdul Kalam who later became the eleventh President of India.

While spending time with his friends, Abdul was attracted by the sound of the birds flying above. He carefully observed that a fledgling perched on a boat was trying to take off. It spread its wings, fluttered briefly and sprang up. The air seemed to give the needed thrust for its take off! The bird soared up into the sky. It steered its pace and course with great ease. How Abdul wished he could fly like those beauties in the air!

This passion for flying, aroused by the beautiful birds, later inspired Abdul Kalam to design India's first rocket which successfully sent a satellite Rohini, into orbit on 18th July 1980. It was called the SLV-3 (Satellite Launch Vehicle). At the time when Abdul was growing up, no one had even dreamt of such a happening.

Rameshwaram, where Abdul was born on 15th October 1931, was a small town with narrow streets lined with old houses made of limestone and brick. The town was famous for its Shiva Temple. Abdul stayed in the house with his father, mother, brothers and sister and led a secure and happy childhood.

Abdul's father, Jainulabdeen was a pious man. He led an austere life without depriving his family of the basic comforts.

In this closely knit family, dinner was always a special meal. During dinner they exchanged views on a variety of topics ranging from family matters to spiritual subjects.

The main income for Abdul's family came from ferrying pilgrims across the sea between Rameshwaram and Dhanushkodi. Pilgrims visiting Rameshwaram made it a point to visit Dhanushkodi, twenty kilometres away in the sea. Dhanushkodi has religious significance. Ferrying pilgrims fetched good money and the family lived comfortably. However, a devastating cyclone lashed the shores of Rameshwaram and their boat was destroyed. The family lost their only source of livelihood in one swift, tragic stroke.

The enterprising young Abdul wanted to help the family through the crisis. He realized that there was demand for tamarind seeds. He decided he would collect them and sell them to a shop near his house. His family wanted him to concentrate on his studies. He said he would study as well as help his family. Reluctantly, everyone agreed. Even while studying or enjoying the evenings with his friends on the beach, he set aside some time to collect tamarind seeds and sell them to a nearby shop. For this he was paid a princely sum of one anna! Besides selling tamarind seeds, he

helped his cousin Samsuddin to sell the popular Tamil newspaper Dinamani to earn a little more money. At dawn, several bundles of the newspaper, printed in Madras (now Chennai), were thrown on to the platform of Rameshwaram railway station from passing trains. Trains did not stop at Rameshwaram station during those days of the Second World War as almost all of them were commandeered to transport troops.

Abdul, after picking up the bundles marked for his area, rushed and handed them over to Samsuddin, who gave Abdul a small amount for the service he had rendered. There was a great demand for Dinamani because people wanted to know about India's freedom struggle and the latest developments in the war. This is how Abdul earned his first wages. However, it was the joy of being able to care for his family that Abdul cherished most. Even decades later, he recalls earning his own money for the first time, with immense pleasure and a sense of pride.

A. Answer the following questions:

1. What is the passage about?
2. What inspired Abdul to design a rocket?
3. What is SLV-3?
4. Where did Abdul spend his childhood?
5. Why was dinner a special meal in Kalam's family?
6. What did Abdul cherish most about the memory of his first earning?

Answers:

1. This passage is about Abdul Kalam Azad who later became the eleventh President of India.
2. The flight of a fledgling inspired Abdul to design a rocket.
3. SLV-3 or satellite launch vehicle was India's first rocket which successfully sent a satellite Rohini into orbit on 18th July 1980.
4. Abdul spent his childhood in a small town with narrow streets lined with old houses made of limestone and brick.
5. Dinner was a special meal in Kalam's family because they all sat together and exchanged views on a variety of topics ranging from family matters to spiritual subjects.
6. It was the joy of being able to take care of his family that Abdul Kalam cherished the most.

Passage 3:

Long, long ago, in a big forest, there were many trees. Among the cluster of trees, there was a very tall pine tree. He was so tall that he could talk to the stars in the sky. He could easily look over the heads of the other trees.

One day late in the evening, the pine tree saw a ragged, skinny girl approaching him. He could see her only because of his height. The little girl was in tears. The pine tree bent as much as he could and asked her: “what is the matter? Why are you crying?” The little girl, still sobbing, replied, “I was gathering flowers for a garland for goddess Durga, who I believe, would help my parents to overcome their poverty and I have lost my way”. The pine tree said to the little girl, “It is late in the evening. It will not be possible for you to return to your house, which is at the other end of the forest. Sleep for the night at this place.” The pine tree pointed out to an open cave-like place under him. The little girl was frightened of wild animals. The girl quickly crept into the cave-like place. The pine tree was happy and pleased with himself. He stood like a soldier guarding the place.

The little girl woke up in the morning and was amazed to see the pine tree standing guard outside the cave. Then her gaze travelled to the heap of flowers that she had gathered the previous night. The flowers lay withering on the ground. The pine tree understood what was going on in the girl’s mind. He wrapped his branches around the nearby flower trees and shook them gently. The little girl’s eyes brightened. But a great surprise awaited her. The pine tree brought out a bag full of gold coins which had been lying for years in the hole in its trunk and gave it to the girl. With teary eyes she thanked her benefactor and went away.

A. Answer the following questions by choosing the appropriate option:

1. **Among the cluster of trees, there was a very tall**

.....

- (a) Coconut tree
- (b) Pine tree
- (c) Banyan tree
- (d) Fig tree

2. One day late in the evening, the pine tree saw a

- (a) little boy
- (b) skinny girl
- (c) Woman
- (d) farmer

3. The little girl was

- (a) happy
- (b) scared
- (c) sobbing
- (d) confused

4. The pine tree stood like a... .. guarding the place.

- (a) friend
- (b) soldier
- (c) brother
- (d) none of above

5. A bag full ofhad been lying for years.

- (a) Gold coins
- (b) Silver coins
- (c) Bronze coins
- (d) All the above

B. Answer the following questions :

1. Why was the girl crying ?

2. Where did the pine tree want the little girl to sleep for the night?

1. Why was the little girl disappointed when she looked at the flowers ?

2. What did the tree do to make her happy ?

3. What lesson does this short story teach us ?

Passage 4: Great Indian digital divide

The revolution in information technology (IT), far from helping India to leapfrog to a post-industrial society, threatens to rupture the social fabric by enriching a few at the cost of many.

In a very short time and quite unexpectedly, India has risen to considerable eminence in the world of information technology. This year, software products are expected to account for \$ 5.7 billion in exports and will account for a quarter of the growth in the economy, which is expected to grow nearly seven per cent. Within eight years, predicts a recent study by McKinsey & Co. and the National Association of Software & Service Companies (Nasscom), India's annual IT exports could hit \$ 50 billion about 33 per cent of global software exports. Such a surge is expected to generate 2.2 million jobs—and push our growth rate near the double digits that many East Asian Tigers enjoyed before the 1997 crash.

For the rapidly growing middle class, which was desperate to make its presence felt but remained mired in the great Indian outback of the global economy and regretfully watched the industrial revolution pass it by, this is the moment they have been waiting for. When countries like Japan and Germany, the objects of Indian admiration, should come knocking

on our doors to solicit our talent to invigorate their industry, it is indeed redemption of sorts. And IT is the cause of it all.

The big question is, will IT do an encore for India as a nation, and not just for a wafer-thin percentage of IT-literate Indians, mostly the poster boys of the IITs?

IT has failed to touch the lives of the average citizen and India is nowhere close to being a knowledge economy or society. As per the International Data Corporation (IDC), in a survey of 55 countries, India ranks 54th on its Information Society Index.

The fact is, it is a straightforward reflection of the deep inequality of our education system which breeds a few 'geniuses' at the cost of the entire nation. A study by former director of the National Centre for

Software Technology, R. Narasimhan, points out that nowhere is the digital divide more glaring than in IT education. The report warns that India's 'obsession' with the software industry and its exports orientation is leading to the churning out of unemployable students on one hand and bright whiz-kids on the other. While the latter are lured away by overseas employers, the former remain unemployable.

Narasimhan cautions against the 'hype' associated with the phenomenal growth of India's software industry defying rational explanations and built up into a 'mystique of sort' which breeds false hopes.

India's software industry is a poor employment generator. In the mid- Nineties, some 20,000 people were actively employed in software export services. In contrast, there were three million registered unemployed graduates in the Nineties. While the 'Narasimhan study doesn't mention number of jobs lost due to computerisation, one could add comfortably a million to the number.

A. Answer the following questions by choosing the appropriate option:

1. The revolution in IT threatens to break apart the social fabric because.....
 - (a) the stocks of software companies have risen at BSE
 - (b) it has helped India to rise beyond the industrial society
 - (c) it is enriching a few at the cost of many
 - (d) it has created a gulf between the rural and urban sector
2. Growth in export of Indian software products and national economy have been achieved because of.....
 - (a) global recession
 - (b) liberalised economy
 - (c) public private cooperation
 - (d) eminence of Information Technology
3. It is a time of pride for the middle classes in India because.....

- (a) developed industrial nations will require Indian software professionals to invigorate their industry
 - (b) they are desperate to make their presence felt
 - (c) they have remained stuck in the mud of global economy
 - (d) they have regretfully watched the industrial revolution pass by them
4. The digital divide is clearly visible in IT revolution because.....
- (a) it has improved a lot of average Indian citizen
 - (b) it has benefitted only the products of IITs or some IT-literates
 - (c) it has made India a knowledge economy or society
 - (d) non-IT trained students run the IT institutes
5. Narasimhan's report cautions against 'hype' around IT software industry because.....
- (a) it is rational
 - (b) it breeds false hopes
 - (c) all look for foreign assignments
 - (d) it attracts even the dullards
6. The word 'redemption' in para 3 means.....
- (a) recoupment
 - (b) recumbent
 - (c) recovery
 - (d) redeeming

B. Answer the following questions in a sentence or two each:

1. Why is the digital divide clearly visible in IT revolution?
-

2. Why is IT not beneficial for average Indians?

3. What does Narasimhan's report highlight?

4. How is it lucrative for the middle classes in India?

5. Find the words from the passage which are similar in meaning.

(a) Recovery

(b) Very easily seen

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CHAPTER 2

CLOZE TEST

(ARTICLES, PREPOSITIONS, LINKERS)

Articles

Articles are the words used before nouns to show if they are specific or general.

In English, there are two types of articles: *the* and *a/an*. *The* is used to refer to specific or particular nouns; *a/an* is used to modify non-specific or non-particular nouns.

The is called the definite article and *a* and *an* are indefinite articles.

For example, "**Let's read the book**". The meaning of the sentence is that the reader wants to read a specific book. If it is, "**Let's read a book**", it conveys the meaning that the reader wants to read any book rather than a specific book.

The article *a* is used normally before a noun with a consonant sound whereas the article *an* is used before a noun that begins with a vowel sound. Moreover, articles *a* and *an* are used before the nouns that are indefinite in nature. *The* is used to refer to a specific or particular member of a group.

Example 1

1. "I would like to go to see a movie."

Here, the reference is not about a specific movie. It can be any movie. Hence, the inference is that *there are many movies and the speaker wants to see any movie. He does not have a specific one in mind.*

2. "I just saw *the* most popular movie of *the* year."

There are many movies, but only one particular movie is *the* most popular. Therefore, the definite article '*the*' is used.

Example 2

After *the* long day I have had, *the* cup of tea, ~~it~~ tasted particularly good.

After *a* long day, *a* cup of tea tasted good.

These articles further may be studied as definite and indefinite articles that describe something specific or general.

- The indefinite article takes two forms. It precedes a word that is singular and begins with a consonant.

For example: A toy, a book, a house.

- For a word that begins with a vowel sound, it precedes with *an*.

For example: An operation, an idea, an apple.

- The definite article —*the* indicates that a noun refers to a particular idea/thing.

For example: —Are you going to *the* party this weekend?

- The definite article can also be used with **singular**, **plural**, or **uncountable nouns**. For example:

- Surnames/Last names: the Patels, the Kumars
- With noun representing anything particular: the capital of Karnataka, the Supreme Court, the KIA airport
- With adjectives in the superlative degree: the best city, the noisiest city, most polluted city, the best coffee
- With a noun that refers to something unique: The Earth, The Sun, The Himalayas

- With the names of countries: the USA, the UK, the Saudi Arabia, the Maldives
- With the names of hills, mountains and rivers: The Annamalai Hills, the Nilgiris, the Palani Hills, the Mount Everest, the Kangchenjunga, the Brahmaputra, the Yamuna, the Kaveri
- With ordinal numbers: the third, the tenth
- With an adjective which is followed by a proper noun: the young Rajiv, the older Pathan, the young Kapoors

Exceptions:

There are a few exceptions to using *a* before words that begin with consonants and *an* before words that begin with vowels. The first letter of the word *honour* for example, is a consonant and in spite of its spelling, the word *honour* begins with a vowel sound. Therefore, the article *an* is used.

- My mother is *an* honest woman.
Similarly, when the first letter of a word is a vowel but is pronounced with a consonant sound, article *a*, is used.
- She is *a* United States Senator.

This holds true with acronyms and initialisms, too: **an LCD display, a UK-based company, an HR department, a URL.**

Articles before an Adjective

Sometimes, an article modifies a noun that is also modified by an adjective. The usual word order is article + adjective + noun. The article choice will be *a* or *an* based on the word that immediately follows it. Consider the following examples for reference:

- Eliza will bring *a* small gift to Sophie's party.
- I heard *an* interesting story yesterday.

Indefinite Articles with Uncountable Nouns

Uncountable nouns are the nouns that are either difficult or impossible to count; intangible like information, air; liquids like milk, oil; things that are too large or numerous to count like equipment, sand, wood. Since these things can't be counted, one should never use *a* or *an* with them.

Indefinite articles are only used with singular nouns. Uncountable nouns, however, can be modified by words like *some*.

Please give me a water (X): Water is an uncountable noun and *a* cannot be used with the indefinite article.

Please give me some water (✓) However, water can be described in countable units (*for e.g. in bottles*) and the indefinite article *a/an* can be used.

- Please give me *a* bottle of water.
- Please give me *an* ice cube.
- Please give me some ice.

Note: Some nouns can be countable or uncountable depending on the context. (e.g., hair, noise, time):

- We need *a* light in this room. (X)
- We need some light in this room. (✓)

Articles with Pronouns

Possessive pronouns are *his*, *my*, *our*, *its*, *her*, and *their*. *Articles* should not be used with these possessive pronouns. Consider the examples below.

Why are you reading *the/my* book?

The and *my* should not be used together since they are both meant to modify the same noun. Instead, either of them may be used depending on the intended meaning.

Why are you reading *the* book? / Why are you reading *my* book?

Omission of Articles

Occasionally, articles are omitted altogether before certain nouns. In such cases, the article is implied but not actually present. This implied no article, it is called a “**zero article.**” Often, the article is omitted before nouns that refer to abstract ideas.

Look at the following examples:

Example 1

Incorrect: We live on the earth.

Correct: We live on earth.

Incorrect: I eat a rice sambar every day.

Correct: I eat rice sambar every day.

Example 2

Incorrect: My Brother was always good at the painting.

Correct: My Brother was always good at Painting.

Exercise 1

Fill in the blanks with correct articles:

1. Varun is ___ honest man.

2. King Krishnadevaraya was ____just king.
3. ____cat let go of ____mouse.
4. I have fixed ____appointment with ____doctor.
5. Will you take ____picture of us?
6. I broke ____glass bowl my brother brought.
7. My mother has ____polka-dotted umbrella.
8. The team organized ____friendly match with ____Presidents of both ____countries.
9. We had ____oak tree in the garden.
10. ____Eiffel Tower lights up at night.
11. ____huge building turned to dust due to ____earthquake.
12. ____famous band Beatles is coming to Texas tomorrow.
13. Charles Babbage is considered as ____father of computers.
14. ____famous poem ‘Ode to a Nightingale’ is written by ____Romantic poet John Keats.
15. ____Pacific Ocean is one of ____five oceans of ____world.
16. ____painter drew ____life-sized portrait of his mother.
17. My daughter is ____apple of my eye.
18. ____English professor who taught us is retiring today.
19. ____mangoes I brought were very sour.
20. Sheela will take ____train from ____next stop.

Exercise 2

Fill up the blanks with suitable articles:

One day, king Akbar asked ____question in his court that left everyone in courtroom puzzled. As they all tried to figure out ____answer, Birbal walked in and asked what ____matter was. They repeated ____question to him. ____question was, “How many crows are there in the city?” Birbal immediately smiled and went up to Akbar. He announced ____answer; he said there were ____twenty-one thousand, five hundred and twenty-three crows in

the city. When asked how he knew ___answer, Birbal replied, “Ask your men to count ___number of crows. If there are more, then ___relatives of the crows must be visiting them from nearby cities. If there are fewer, then the crows from our city must be visiting their relatives who live outside ___city.” Pleased with the answer, Akbar presented Birbal with ___ruby and pearl chain.

Prepositions

A preposition is used to link nouns, pronouns, or phrases with other words within a sentence. They act to connect people, objects, time and locations within a sentence. Like glue, **prepositions** highlight position and movement, possession, time and the manner of an action completed. **Prepositions are usually short words, and are normally placed before nouns. In some cases, prepositions are used before gerunds .**

Types of Prepositions

Prepositions are classified based on the reference to **time, place, direction, manner and reason.**

Prepositions of time are *at, on, in, before, after, during* and *until*. They are used to help indicate when something happened, happens or will happen.

Examples

- I was born *on* January 2nd, 1979.
- I was born *in* 1979.
- I was born *at* exactly 2 am.
- I was born two minutes *before* my twin brother.
- I was born *after* the Great War ended.

For years, months, seasons, centuries and times of day, *in* is used:

- I first met Varun *in* 2001.
- It's always cold *in* January
- Easter falls *in* spring each year.
- The Covid pandemic occurred *in* the 21st century.
- We eat breakfast *in* the morning.

For days, dates and specific holiday days, *on* is used:

- We go to school *on* Mondays, but not *on* Sunday
- Christmas is *on* December 25th.
- Buy me a present *on* my birthday.

***Before* and *after* are used to explain when something happened, happens or will happen, but specifically in relation to another thing.**

- *Before* I discovered this dog park, I used to go straight home *after* work.
- We will not leave *before* 3 pm.
- Raghav comes *before* Deepa in the line but *after* Smriti.

During, about, around, until and throughout.

- The concert will be staged *throughout* the month of May.
- I learned how to drive *during* the holidays.
- He usually arrives *around* 3 pm.
- It was *about* six in the morning when we made it to bed.
- The store is open *until* midnight.

For times, indicators of exception and festivals, *at* is used:

- Families often come together *at* dinner time.
- I work faster *at* night.
- Her shift finished *at* 7pm.

Prepositions of place are referred to as concrete positions rather than abstract ones, such as *under, over, inside, outside, above, below* and those indicating position, such as *around, between,* and *against*.

- The cat is *under* the table.
- Put the sandwich *over* there.
- The key is locked *inside* the car.
- They stepped *outside* the house.
- Major is ranked *above* corporal.
- She is waving at you from *below*.
- The mouse is *between* the two boxes.
- It's safer when there are other people *around*.
- He pressed his face *against* the window.

Prepositions of direction are those indicating direction, such as *across, up* and *down*.

Consider the following examples with the usage of prepositions of place and direction:

- I prefer to read *in* the library.
- He climbed *up* the ladder to get *onto* the roof.
- Please sign your name *on* the dotted line *after* you read the contract.
- Go *down* the stairs and *through* the door.
- He swam *across* the pool.
- Take your brother *with* you.

Prepositions of movement are less abstract than prepositions of place and time and describe **how something or someone moves from one place to another**. The preposition of movement is *to* which highlights movement towards a specific destination.

- He has gone on vacation *to* France.
- She went *to* the bowling alley every Friday last summer.
- I will go *to* bed when I am tired.
- They will go *to* the zoo if they finish their errands.

Other more specific prepositions of movement include: *through*, *across*, *off*, *down* and *into*. These prepositions can sometimes get mixed up with others. While they are similar, they have individual meanings that add context to the movement.

Across refers to moving from one side to another.

- Mayur travelled **across** America on his motorcycle.
- Rebecca and Judi are swimming **across** the lake.

Through refers to moving directly inside something and out the other end.

- The bullet Ben shot went *through* the window.
- The train passes *through* the tunnel.

Into refers to entering or looking inside something.

- Rocky went *into* the room.
- They stare *into* the darkness.

Up, *over*, *down*, *past* and *around* indicate directions of movement:

- Jack went *up* the hill.
- Jill came tumbling *down* after.
- We will travel *over* rough terrain on our way to Grandma's house.
- The horse runs *around* the track all morning.

- A car zoomed *past* a truck on the highway.

Exercise

Fill in the blanks choosing the correct preposition

1. This shop doesn't have the toys I was looking ___. (up/for)
2. The teacher divided the sweets ___all the children. (between/among)
3. Akash did not fare well ___his examination. (in/at)
4. The dog is grateful ___its owner. (to/for)
5. My brother's anniversary is ___5th December. (on/in)
6. The boy ___the store is quite young. (at/on)
7. Mahatma Gandhi was born ___2nd October. (on/in)
8. Rupert is fond ___cake. (of/off)
9. The dog jumped ___the sofa. (on/in)
10. Pepper laid down ___a mat. (on/at)
11. The police officer is ___the station. (at/on)
12. The Sun will not rise ___6 o'clock. (before/since)
13. I know Varun ___he was a little boy. (for/since)
14. Priya's house is ___mine. (next to/after)
15. The opponents sat _____to each other. (opposite/behind)
16. The scientist looked _____the microscope. (through/in)
17. I met Nandana when I was ___college. (in/on)
18. I will have completed my task ___Friday. (till/by)
19. There's a rift ___these two kids. (between/among)
20. The soldiers are ___war. (in/at)

Let us look at prepositions consisting of more than one word:

For example:

- We will leave **after a while**.
- Please Park the bike **by the side**.
- My ring is **at the bottom of** the sea.
- There is a pond **in front of** my house.
- We can't go out **because of** the bad weather.
- Keep the vase **in the middle of** the table.

- The soldiers said they acted **in accordance with** the orders.
- **In spite of** the pain in her leg, she completed the marathon.

Exercise

Choose the appropriate answer:

I. (in the last shelf, with the big moustache, At the end of the event, With excitement, under the table.)

1. The little girl jumped _____ when she saw the new bicycle her father bought.
2. The book _____ is the one I read last week.
3. _____ Mrs. Smitha thanked everyone for making time and being there.
4. The box was kept _____
5. The man _____ had come to the store today morning.

II. (In accordance with, in the middle of, in front of, in the bottom of, after a while)

1. There is a hole _____ the basket.
2. Her shoes are kept _____ rack.
- i. the judgment of the court, he will stay in prison for three months.
3. There is an Anglo-Indian family residing right _____ my house.
4. The movie had just begun, I fell asleep _____.

Linkers

Linkers are words or phrases that are used to link (connect or join) ideas.

It was raining. I stayed at home.

In this example, '**I stayed at home**' is a result of '**It was raining.**' We can use linkers such as *so* or *therefore* to connect the two ideas.

It was raining, so I stayed at home. / It was raining. Therefore, I stayed at home.

We could also change the order and put the result before the reason and use a linker such as *because*.

I stayed at home *because* it was raining.

Form

- **Clause + conjunction+ clause:** It was raining so I stayed at home.
- **Conjunction+ clause+ clause:** Although it was raining, I went for a walk.
- **Preposition +noun (phrase) + clause:** Despite the rain, I went for a walk.
- **Sentence+ adverbial+ sentence:** It was a cold winter afternoon and the sky threatened rain. Nevertheless, we decided to go for a walk.

The linkers *so*, *because* and *therefore* show a relationship of reason and result, or cause and effect.

Contrast

It was raining. I went for a walk.

This time there is a different relationship between the two ideas. People don't usually go for a walk if it is raining. The second idea doesn't normally follow the first one. It is unexpected. This relationship, where the ideas are different or opposing, is called **contrast**.

We can use linkers such as *but*, *although* and *however* to show contrast.

- It was raining, *but* I went for a walk.
- *Although* it was raining, I went for a walk.
- It was raining. **However**, I went for a walk.

We can also use the preposition *despite* and the phrase *in spite of* (which works in the same way) to show contrast:

I went for a walk *despite* the rain.

In spite of her heavy cold, she managed to give a brilliant presentation.

Comparing

Sometimes, when we want to compare two things that are different:

I always go to bed early. My sister goes to bed very late.

Here, we can make the relationship clear using linkers such as *while*, *whereas*, *but*, *however* or *on the other hand*.

I always go to bed early, *whereas* my sister goes to bed very late.

I always go to bed early. My sister, *on the other hand*, goes to bed very late.

Adding points

When a common relationship between ideas is to be added in a sentence, the linkers **and**, **also**, **too** is used.

I like spicy food.

I like street food.

We could add these ideas with linkers such as *and*, *also* and *too*:

I like spicy food *and* street food.

I like spicy food. I *also* like street food.

I like spicy food. I like street food *too*.

Sometimes ideas are added in an argument like in essays and reports:

- The cost of relocation would be very high.
- There are no suitable premises currently available.
- A move would be unpopular with staff.

In formal writing linkers such as *furthermore*, *moreover*, *what is more*, *in addition*, and *besides* are used.

The cost of relocation would be very high. *Furthermore*, *there* are no suitable premises currently available and a move would be unpopular with staff.

Note that simple linkers like *and*, *too* and *also* are often used in formal writing

along with the more formal ones. But linkers such as *moreover* and *furthermore* are mostly used for more formal writing and would sound strange in simple conversation:

When we link ideas in one sentence, each idea usually has a clause, and the linker is usually a conjunction.

The linkers *and*, *but*, *so*, *while*, *whereas*, and *although* are conjunctions and join ideas as clauses in one sentence.

The linkers, *however*, *on the other hand*, *therefore*, *furthermore* etc. are adverbs and link ideas in two sentences.

Reason and result:

We can use *due to* and *because of* (not *because*) in the same way:

Due to the terrible weather we cancelled the picnic.

She remained in isolation for more than a month *because of* the report showed positive for corona.

Note that the idea following *due to* (the terrible weather) is a noun phrase.

Addition:

Besides can be used as a preposition to add ideas (it can also be used as an adverb). *Besides* the problem with transport, we also had to deal with a difficult financial situation.

Note that the idea following *besides* (the problem with transport) is a noun phrase.

Fill up the blanks with suitable linkers:

1. The teacher was strict _____ she was always fair to her students.
(**nonetheless, in particular, moreover**)
2. _____ the noise, the baby slept peacefully. (**certainly, in spite of, therefore**)
3. I am not quite sure what time I will arrive, maybe half-past nine or a quarter to nine. ____, I will be there before ten o'clock. (**anyhow, in particular, in**

general)

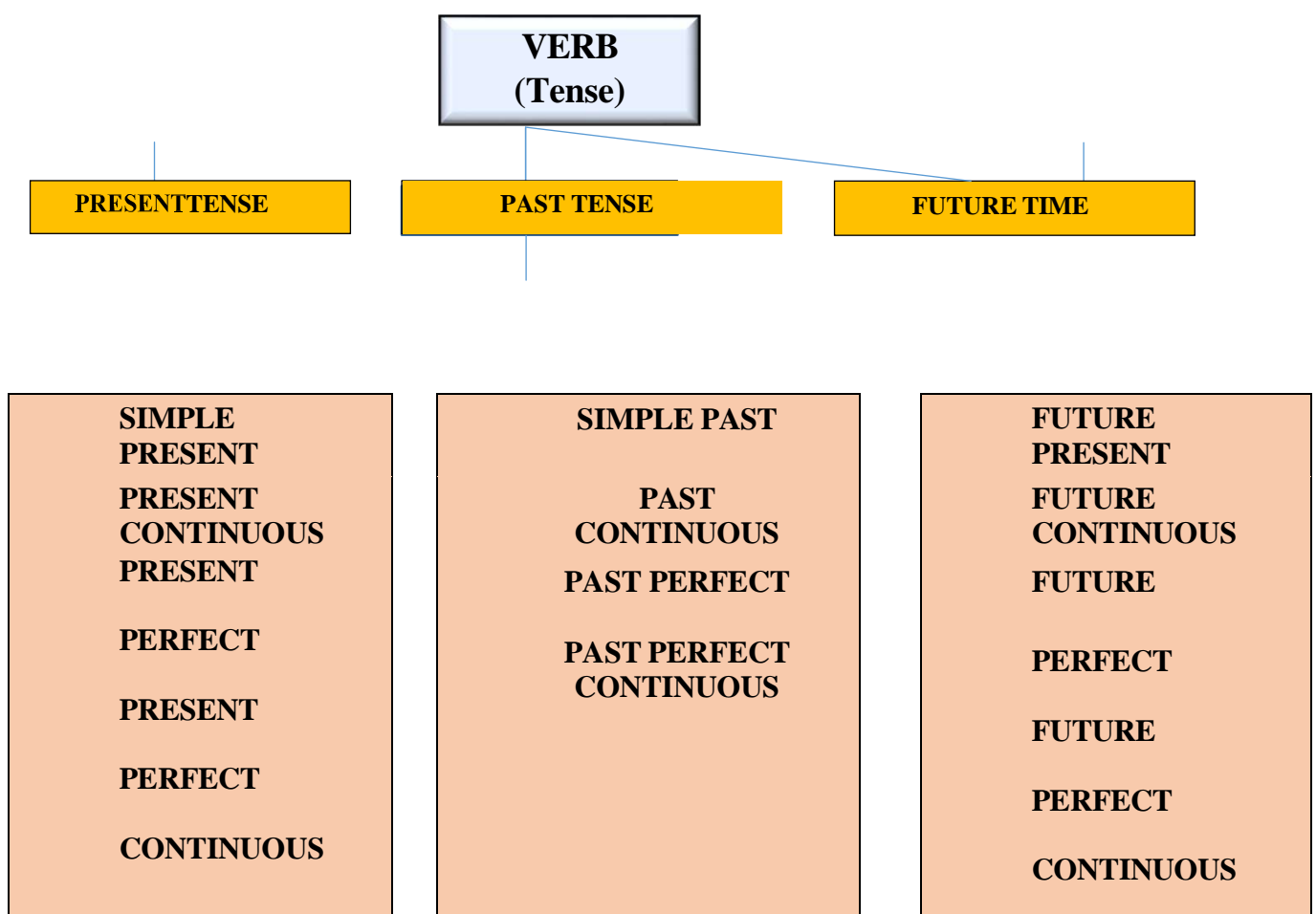
4. Can you help me in? (**anyway, by the way**)
5. Interesting movie? _____, it was a complete waste of time. (**however, on the contrary, certainly**)
6. _____ I disliked the taste, I finished it. (**nevertheless, on the contrary, although**)
7. The doorbell rang _____ we were eating lunch. (**whereas, as well, while**)

CHAPTER 3

TENSES, Question Tags & Question Forms

The term 'Tense' is derived from the Latin word *Tempus* which means time. Hence tense refers to the time of action done by the subject. In English grammar, verbs are often used in a way which indicates or denotes the time. These verbs which take up different forms to indicate the time of action, event or condition by changing their forms are called tenses.

Tenses can be broadly classified into: **Present Tense, Past Tense, Future Time**



1. Present tense

This tense is used to refer to or indicate something which occurs in the present. This tense is subdivided into four types:

a) *Simple Present Tense*

It is used to describe an action, event or condition which occurs during written or oral communication in the present time. It is normally used to express habitual/regular actions and universal truths.

It is used to denote the true happenings in nature and habitual truth. It gives simple action of the present time.

Formula: Subject+ do/does+ verb Examples:

Subject	Do/does +verb
I	sing
We	sing
You	sing
He/She/It	sings
They	sing

Usage: Used to show a habitual action. Example:

- My father wakes up at 4 O'clock.
- ii. Used to express universal truth. Example:
- The Sun rises in the east.

b) *Present Continuous Tense:*

This tense indicates the continuous nature of an act or event in the present and has not been completed.

The present continuous is used for an action going on at the time of speaking.

Formula: Subject+ is/am/are + verb+ ing Examples:

Subject	is/am/are	Verb+ing
I	am	singing
We	are	singing
You	are	singing
He/She/It	is	singing
They	are	singing

Usage:

i. It is used to express an action which is in progress at the time of speaking. Example:

- I am reading a novel.
- She is preparing vegetable sandwiches for breakfast.

ii. To express an action which consists of series of actions repeated over a period of time.

Example:

- They are writing a book on the pollution of Narmada.

iii. To denote an action in near future. Example:

- We are going on a picnic tomorrow.

c) *Present Perfect Tense*

This tense is used to describe an action that had begun in the past, continues into the present and has just been completed. The time of occurrence of the action is generally not mentioned. This tense is also used to describe an action happened in the past before another action takes place and which has its effect at the moment of speaking.

Formula: Subject+ has/have + verb(V3 or Past participle form) Examples:

Usage:

Subject	have/has	Verb(Past participle)
I	have	sung
We	have	sung
You	have	sung
He/She/It	has	sung
They	have	sung

i. To express an action that has completed just now. Example:

- Deepak has just spoken to the Principal.
- I have just completed my dinner.

ii. To indicate recent actions when the time is not mentioned. Example:

- I have read the novel. (recently)

iii. Expressions like just, yet, never, ever, lately, recently could be used. Example:

- He has never written a book.

d) Present Perfect Continuous Tense

This tense is used to describe an action, event or occurrence that has begun in the past and continues into the present. It is also used for an action that began and just finished or in cases where there is no mention of time.

Formula: Subject+ has/have+ been+ verb+ ing Examples:

Subject	have/has	been	Verb+ing
I	have	been	singing
We	have	been	singing
You	have	been	singing
He/She/It	has	been	singing
They	have	been	singing

Usage:

To express an action which began in the past and is still going on with stress on its continuity at the time of speaking. E.g. since+ a point of time or for period of time. Example:

- I have been writing this essay since this morning. (Point of time)
- I have been writing an essay for two hours. (Period of time)
- I have been living here since 1980.
- We have been revising the verbs for three weeks.
- I have been taking medicine since last Friday.

2. PAST TENSE

This tense is used to refer to something that happened in the past.

a) *Simple Past Tense:*

The action which took place in the past time is Simple Past Tense. Formula: Subject+

did+ verb (Subject + V2)

Examples:

Subject	did +verb(v2)
I	sang
We	sang
You	sang
He/She/It	sang
They	sang

Usage:

- i. To express an action happened in the past.

Example:

- India got independence in 1947.

b) *Past continuous tense:*

This tense is used to describe an event or occurrence that is ongoing or continuing in the past.

Formula: Subject+ was/were+ verb+ ing

Examples:

Subject	was/were	Verb+ing
I	was	singing
We	were	singing
You	were	singing
He/She/It	was	singing
They	were	singing

Usage:

- i. To denote an action which was “in progress” in the past.

Example:

- Swaroopa was revising last week.
- We were playing Tennis at the club.
- Sejal was reading newspaper when I entered the room.
- Mohan was chopping the vegetables while Ankita was instructing.

c) Past Perfect Tense

This type of tense is used to describe an event in the past that has been completed.

Formula: Subject+ had+ verb (V3 or past participle form)Examples:

Subject	had	Verb(Past participle)
I	had	sung
We	had	sung

You	had	sung
He/She/It	had	sung
They	had	sung

Usage:

- i. To refer to the earlier of two actions
- ii. It is referred with a point of time in the past to show that the event occurred before the point.

Example:

- Suman had left when we reached.

- By 2 O'clock he had read most of the novel.
- He had not left for Delhi till 1945.
- She had already clarified the major doubts.

d) Past Perfect Continuous:

This tense is used to indicate an event, action or occurrence that started before another event, action or occurrence in the past. Here one action or event interrupts another.

Formula: Subject+ had+ been+ verb+ ing Example:

Subject	had been	Verb+ing
I	had been	singing
We	had been	singing
You	had been	singing
He/She/It	had been	singing
They	had been	singing

Usage:

- To refer to a long continuous action in the past.

Example:

- Indu had been watching TV the whole night.

He had been working for that company for ten years when he was promoted.

I had been playing the drums since school time.

3. FUTURE TIME

Future time is used to refer to or indicate something that has not happened at the time of speaking or writing.

Formula: Subject+ will/shall+ verb Example:

Subject	shall	Verb
I	shall	sing
We	shall	sing
You	shall	sing
He/She/It	shall	sing
They	shall	sing

Usage:

To show a single act that still has to take place.

Example:

- I shall meet you tomorrow morning.
- Josna will read a book tonight.
- I shall stay in the town for a month.
- She will help you if you ask her.

a) Future Continuous:

This is used to describe actions that are ongoing or continuing in the future. It is commonly used in sentences by using the present participle of the verb i.e 'ing'.

Example: His parents will be attending the convocation.

Formula: Subject+ will/shall+ be + verb+ ing Example:

Subject	shall be	verb+ing
I	shall be	singing
We	shall be	singing
You	shall be	singing
He/She/It	shall be	singing
They	shall be	singing

Usage:

- i. It represents an activity or a state of action of past which continues after a point of time.
- ii. This tense could be used instead of present continuous tense to show that an event has been planned for the future

Example:

- He will be flying across the Sahara at 2 O'clock tomorrow afternoon.
- I shall be working in the laboratory tomorrow morning.
- My sister will be studying in the university next year.

b) Future Perfect:

This is used to refer to or describe an event that will be completed sometime in the future before another action takes place. It is written by using the past participle form

of the verb.

Formula: Subject+ will/shall have+ verb (V3 or past participle form)Examples:

Subject	will/shall have	Verb (past participle)
I	will/shall have	sung
We	will/shall have	sung
You	will/shall have	sung
He/She/It	will/shall have	sung
They	will/shall have	sung

Usage:

- i. To represent an action that will be completed at some point in future time. Example:

- I shall have completed my work, by this time tomorrow.
- You will have finished that novel tomorrow.
- I will have arrived at work by 9 am tomorrow.
- She will have written the book.

c) Future Perfect Continuous:

This is used to describe an action that is continuing and will be completed at a specified time in the future. This tense is written using the following order:

Formula: Subject+ Shall/will+ have+ been+ verb+ ing Examples:

Subject	shall/will+have+been	verb+ing
I	shall/will+have+been	singing
We	shall/will+have+been	singing
You	shall/will+have+been	singing
He/She/It	shall/will+have+been	singing
They	shall/will+have+been	singing

Usage:

- i. This indicates that at a point of future time an event will be in the past.

Example:

- Srishti shall have been reading various kinds of books on this topic.
- They will have been playing football in that field before you reach.
- I shall have been living in Mumbai for five years by May 2016.
- Shravya shall have been studying in the library before she comes to the class.
- We will have been watching a movie in the Cineplex before you come.

Exercise:

I. Fill in the blanks using correct tense forms of the verbs in the brackets:

1. My father is not here. He..... (go) to Mumbai. Since then, he(look)for a job. He(pass) the examination three years ago; but he (not succeed) in getting a job yet.
2. I often (write) with a pen. Now I(use) a pencil.
3. I (learn) grammar when I (be) an assistant in a Montessori. Now I (think) I am a master of it. I..... (publish) my recent studies on grammar soon.
4. It (be) 5 O'clock now. They (learn) Mathematics since 4.30. At 7 O'clock they(start) doing their homework. They (go) to bed every day at 10 a.m.
5. While I (swim), someone.....(steal)my clothes.
6. He(speak) to me very rudely yesterday. Usually, he (behave)politely. Now he(sleep). After getting up he(meet) his doctor.
7. My friend.... (reach) here yesterday. He (leave) for Mysuru tomorrow. During his stay in Mysuru he(meet) his younger brother who.....(study) in college.
8. Ravi (pass) the SSLC Examination of March 1999 in first class. Now he (want) to join a technical course of three years' duration. So, he(apply) for admission in the Polytechnic already. If admitted, his course..... (complete)by 2024.
9. They (drink)..... coffee when I arrived.
10. After I (wash)the car, I parked it in the garage.

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QUESTION TAGS

Question Tag is a short reaffirming question which is normally used in spoken English at the end of a statement. It is a common practice in informal conversation, to ask for agreement or confirmation from the listener. A Question Tag consists of a verb (positive/negative) and a subject.

Some Basic Rules for Question Tags:

- Observe if the given statement is positive or negative.
- Locate the verb and change it into negative if it is positive and into positive if it is negative.
- Use the opposite form of the negative at the end of the statement with the subject and add a question mark.

Examples:

o We are busy, aren't we?

o You haven't done your assignment, have you?

- Negative question tags are always contracted since they are used in informal speech
- If the statement has an auxiliary verb (or non-auxiliary be), then the auxiliary verb is repeated in the question tag.

Examples:

o You have cleaned your bike, haven't you?

o You haven't cleaned your bike, have you?

- With / without auxiliary verbs

If the statement has an auxiliary verb in it, we use the same verb in the question tag. If there is no auxiliary verb (in the present simple and past simple), do / does / did is used (just like when you make a normal question).

Examples:

o I said that, didn't I?

o You don't recognise me, do you?

o She eats meat, doesn't she?

- There is one exception: the question tag for I amis aren't I.

Example: I'm in charge of the food, aren't I?

- The corresponding pronoun of the subject in the statement is used in the tag.

Example:

o Padma is beautiful, isn't she?

o Sharan likes singing, doesn't he?

- Non-auxiliary 'has' may have both forms.

Example:

o John has passed the exam, hasn't he?

o Linda has a set of blue eyes, hasn't she?

- **With modal verbs**

If there is a modal verb in the statement, the question tag retains the same modal verb.

They could hear me, couldn't they?

You won't tell anyone, will you?

• **Imperatives**

i. After imperatives, won't you? is often used to invite people to do things.

Do sit down, won't you?

ii. will/would/can/can't/could you? Is often used to tell or ask people to do things.

Shut up, can't you?

iii. After a negative imperative, we use will you?

Don't forget, will you?

• With negatives / semi negatives.

Example:

o He seldom smiles, does he?

o Few of them applied to the post, did they? 3. I hardly have any money with me, have I?

• Exceptional:

i. let's

Let's have a party, shall we?

ii. There's

There's something wrong, isn't there?

There weren't any problem, were there?

Exercise: A

Use appropriate tag questions for the following sentences:

1. None can do it,?

2. Neither of them went there,?

3. Nobody went there,?

4. Everybody saw you,?

5. There is no pond in this village,?

6. It is a good idea,?

7. We ought to love our country,?

8. He is a brilliant student,?

9. I am not ready,?

10. I am well,?

Answers Key:

Exercise A:

1. can they? 2. did they? 3. did they? 4. didn't they? 5. isn't there? 6. isn't it? 7. shouldn't we? 8. isn't he? 9. am I? 10. aren't I?

Exercise: B

Add question tags to the following sentences:

1. It's very hot today,?
2. You like him,?
3. Vishakha will come,?
4. We must hurry,?
5. You have tea for breakfast,?
6. I didn't hurt you,?
7. You aren't going out,?
8. I needn't get up early tomorrow,?
9. It isn't ready yet,?
10. Advik hasn't passed the examination,?

e-source

http://www.ebookbou.edu.bd/Books/Text/OS/SSC/ssc_2652/Unit-09.pdf

QUESTION FORMS

In grammar, a question is a type of sentence expressed in a form that requires an answer. An interrogative or question word is used to ask a question, such as

what, which, when, where, who, whom, whose, why, how etc. There are different types of questions (also known as interrogative sentences) that one can ask. Each elicits a slightly different response and is structured in a certain way. In this unit, we shall study the following types:

- Yes-no questions
- Wh-questions
- Question tags

1. The simplest type of question in English is the Yes/No question. It's a question that seeks a yes/no as a response (though not limited to that).

Look at the following statement:

- It is going to be cold tomorrow.

Now, let's change it into a Yes / No question:

- Is it going to be cold tomorrow?

When a declarative sentence becomes a yes-no question, the subject and its corresponding auxiliary verb switch (in other words, they become inverted). Therefore, It is- denotes a declarative, while Is it- denotes a yes-no question.

Other examples of yes-no questions:

- Are you going to take the car today? (You are going to take the car today.)
- Can you understand this lesson? (You can understand this lesson.)

If the sentence includes a verb which is not the verb “to be” and does not include a helping (auxiliary) verb, the transformation is more complex.

1.If the verb is in the present tense, add either do or does and put the main verb in its base form:

- Do - if the subject is the first person singular, second person singular, first-person plural, second person plural and third person plural (I, you, we, they)

Examples:

I like apples. — Do you like apples?

They go to a high school. — Do they go to a high school?

- Does- if the subject is the third person singular (he, she, it). Examples:

Nancy reads a lot. — Does Nancy read a lot? He hates basketball. — Does he hate basketball?

2.If the verb is in the past tense, add did and put the main verb in its base form:

Examples:

A. He discovered the truth. — Did he discover the truth?

B. She wrote a nice essay. — Did she write a nice essay?

C. They did the homework. — Did they do the homework?

The three key rules for making Yes / No questions:

1.If the sentence has only the be verb, switch the subject and the be verb around to make a question.

2.If the sentence has a helping verb, switch the subject and the (first) helping verb around to make a question.

3.If there is neither the BE verb or a helping verb, add ‘Do’ and then the subject to make a question.

Exercise:

Change the sentences into a yes or no question:

A: He loves this town.

Ans: Does he love this town?

- 1.They like soccer.
- 2.She can drive a car.
- 3.They are nice.
- 4.They went to the swimming pool.
- 5.She wastes her money on jewellery.
- 6.He decided to leave his wife.
- 7.She wakes up early.
- 8.They should revise their lessons.
- 9.He was born in this town.

Answers:

- 1.Do they like soccer?
- 2.Can she drive a car?
- 3.Are they nice?
- 4.Did they go to the swimming pool?
- 5.Does she waste her money on jewellery?
- 6.Did he decide to leave his wife?
- 7.Does she wake up early?
- 8.Should they revise their lessons?
- 9.Was he born in this town?

WH-QUESTIONS:

While yes-no questions are usually answered with a Yes/No (or some informal variation of these words, e.g. Yeah or Nah), a wh-question can expect any kind of information as a response. Wh-questions begin with Wh-Words, which signify that the speaker is seeking some information/details.

Here is a list of wh-words (this includes How, which does not begin with a Wh). Also note that different wh-words fall under different parts of speech, which will affect the way they are used in sentences.

- Who (asks about a person)—noun
- Whose (asks about possession)—adj
- Whom (variation of ‘who’ depending on its case)—noun
- What (asks about a thing, sometimes a quality)—noun/adj
- When (asks about a time)—adv
- Where (asks about a place)—adv
- Why (asks about a reason)—adv

- Which (asks about a small set of choices)—adj/noun
- How (asks about a method or quality)—adv
- How much/many (asks about an amount)—adj/adv/noun
- How + adj/adv (asks the extent to which something is true)—adv

Comprehensive List of Question Words:

The following explain various ways to construct wh-questions, as categorized by parts of speech. Notice that many contain an inverted auxiliary verb and subject, just like in Yes/No questions.

NOUN AS THE SUBJECT

Wh-words: who, what, how much/many, which

Formula:

Wh-word + rest of the sentence

(Notice that the wh-word simply replaces the subject of the sentence)

Examples:

- Who's going to take care of the dog while we're gone? (The neighbour is going to take care of the dog while we're gone.)
- Who cooks the most in your family? (My mom cooks the most in my family.)
- Who ate the rest of my pizza? (Rohit ate the rest of your pizza.)
- What's going on? (Nothing's going on)
- What's on TV right now? ('Comedy Show' is on TV right now.)

NOUN AS THE DIRECT OBJECT

Wh-words: who(m), what, how much/many, which

Formula:

Wh-word + auxiliary verb + subject + rest of the sentence

Examples:

- Who did they end up choosing for the lead role?
They ended up choosing Varun for the lead role.
- Whom specifically will this new policy affect?
This new policy will affect the working class, specifically.
- Who are you calling a
joker? I'm
calling you a
joker.
- What are you cooking for

dinner? I'm cooking
chapati for dinner.

Note: To be grammatically correct, the pronoun 'Who' should take the form 'Whom' if it is the direct or indirect object of the sentence. This, however, is usually used for formal writing, and the word 'Whom' is constrained to formal use in everyday life.

Generally 'Who' is used irrespective of the case no matter what case it takes (the case is the grammatical role a noun plays in relation to other nouns, e.g. subject, direct object, indirect object, etc.)

Exercise 1:

Fill in the blanks by choosing the correct option given in brackets:

1. _____ oranges did you buy?" [How many, How far]
2. _____ did you grow up?" [Who, Where]
3. _____ is the movie?" [How come, How long]
4. _____ did you study biology?" [Which, Why]
5. _____ handbag is this?" [Where, Whose]
6. _____ car did you buy?" [Why, Which]
7. _____ did you make that?" [How, Who]
8. _____ is the office?" [How much, How far]
9. _____ should we send this parcel to?" [Why, Whom]
10. _____ is your father?" [How old, How many]

Answers:

1. "How many oranges did you buy?"
2. "Where did you grow up?"
3. "How long is the movie?"
4. "Why did you study biology?"
5. "Whose handbag is this?"
6. "Which car did you buy?"
7. "How did you make that?"
8. "How far is the office?"
9. "Whom should we send this parcel to?"
10. "How old is your father?"

Exercise: 2

Frame questions for the following sentences so as to get the underlined words as answer:

Eg:

A) Spider webs are delicate, yet very strong. How are spider webs?

1. A rainbow colours the entire sky.
2. The greatest difficulty was in identifying the plants.
3. Dialogues throughout the book are lively.
4. I went in search of a nearby shop where I had seen ties.
5. The driver refused to wait.
6. Parking was prohibited.
7. Cones are the most popular means of application of mehndi.

Answers:

1. What colours the entire sky?
2. What was the greatest difficulty?
3. How are the dialogues throughout the book?
4. What did I go in search of?
5. Who refused to wait?
6. What was prohibited?
7. What is the most popular means of application of mehendi?

e-source

- http://www.ebookbou.edu.bd/Books/Text/OS/SSC/ssc_2652/Unit-09.pdf

CHAPTER-4

VOCABULARY BUILDING

A **vocabulary** is a set of familiar words within a person's language. A vocabulary, usually developed with age, serves as a useful and fundamental tool for communication and acquiring knowledge. Acquiring an extensive vocabulary is one of the largest challenges in learning a second language -**Wikipedia**

A good vocabulary helps a person develop comprehension skills. In addition to this a good vocabulary also helps in articulating the ideas and thoughts in an effective way. With a rich vocabulary, one will not sound repetitive and boring and it helps in choosing appropriate words and express the ideas effectually.

One of the best ways of building a strong vocabulary is to explore the other meanings of a single word. That is, when you come across a new word, you can try looking up its antonym and synonym, or its connotation, or check if it is an idiom, and so on.

A. **SYNONYMS**

A Synonym is a semantic term for a word that has the same or nearly the same meaning as another word. The term **synonym** comes from a combination of the ancient Greek *syn*, that means 'with', and *onoma*, that means 'name.'

Synonyms are words, which are very nearly alike in meaning but not quite the same. We have to choose from a number of synonyms, the particular word that exactly expresses the idea that we wish to convey. Synonyms can provide one with variety in speech or writing. There are endless examples of synonyms, making it easy to avoid overusing the same word and sounding repetitive.

Examples:

- Abandon: leave, forsake....
- Aboriginal: indigenous, native....
- Abortive: futile, unsuccessful....
- Contaminate: pollute, infect....
- Demolish: destroy, ruin.....

Exercise:

I. Fill in the blanks with the right synonym provided in brackets:

1. Give me a..... account of the accident. (concise, brief)
2. An mind is a devil's workshop. (vacant, empty)
3. Captain Cookthe Pacific, and..... a great number of

islands. (discovered, explored)

4. The ship and many sailors were..... (sank, drowned)
5. In my new I have not the comforts of a..... (house, home)

II. Pick out the word which is similar in meaning from the options:

1. Grave

- a. dead b. still c. serious d. sad

2. Recollect

- a. Return b. assemble c. unite d. remember

3. Comprehend

- a. appreciate b. understand. c. agree d. approve

4. Obstinate

- a. rigid b. firm c. determined d. strict

5. Enormous

- a. infinite b. lengthy c. tall d. huge

III. Replace the word in bold by choosing another word which has a similar meaning given in brackets:

1. He went to the railway station **to ask** if the train was on time. (enquire, question)
2. All the students **gathered** in the hall for the morning prayer. (collected, assemble)
3. The match will **commence** at 9 O' clock sharp. (initiate, start)
4. The daughter **assisted** her mother in cooking. (supported, helped)
5. The police **scattered** the crowd. (spread, disperse)

B. ANTONYMS

An antonym is a semantic term for a word that has an opposite meaning to another word. It is also known as a counter term. The word 'antonym' comes from a combination of two Greek terms: *anti* which means 'opposite,' and *-onym*, which comes from *onoma* meaning "name."

Examples:

- Assemble- disperse
- Fertile — barren
- Cheerful- gloomy

Complementary Antonyms

Complementary antonyms are exact opposites that have no middle ground. For example, “off” is always the opposite of “on” — there is no other possibility for its antonym.

Examples of complementary antonyms include:

- night — day
- entrance — exit
- exterior — interior
- true — false
- dead — alive
- push — pull

Relational Antonyms

Relational antonyms describe opposite words as they relate to each other. One word cannot exist without the other. For example, a doctor with no patients cannot be a doctor; a predator with no prey is not a predator.

Examples of relational antonyms include:

- above — below
- servant — master
- borrow — lend
- give — take
- buy — sell
- instructor — pupil

Graded Antonyms

Graded antonyms deal with levels of comparison, and they can be two words on a scale. Many are relative terms, which can be interpreted differently by different people. For example, ‘sad’ and ‘happy’ are relative antonyms, because someone can be quite sad or quite happy, or very sad and very happy.

Examples of graded antonyms include:

- young — old, elderly
- happy — wistful
- wise — foolish
- warm — cool
- early — late
- fast — slow

Antonyms formed by adding Prefixes

Sometimes we do not need to search for another word entirely. It is possible to create an antonym simply by adding a prefix to the word.

Adding Dis-

- agree — disagree
- appear — disappear
- belief — disbelief

Adding In-

- tolerant — intolerant
- decent — indecent
- discreet — indiscreet

Adding Mis-

Exercise:

Match the words in column A with their antonyms in column B:Column A

Column B

create	disperse
asleep	minority
assemble	timid
opaque	attack
majority	destroy
bright	guilty
innocent	transparent
bold	awake
defend	dull

II. Write the opposites of the following:

permanent job, deep river, fresh food, strong coffee, high temperature, minor accident, gloomy day

III. Choose the word from the options given below which is opposite in meaning to the word in bold:

1. Sudden

- a. temporary b. permanent c. gradual d. momentary

2. Admit

- a. accept b. deny c. prove d. refuse

3. Contract

- a. decrease b. improve c. attract d. expand

4. Ancient

- a. old b. present c. modern d. primitive

5. Often

- a. never b. always c. rarely d. seldom

IV. Use the prefixes *un-, in-, im-, dis-, mis-, ir-, or il-* to make antonyms of the following words:

- Equality loyal
responsible safe
forgettable legible

V. Find out the words from the following list which can be changed into their antonyms by using the suffix *-ful*:

- thoughtless heartless
homeless leafless
weightless thankless

C. PREFIX AND SUFFIX

In English grammar and morphology, affixation is adding a morpheme or affix to a word to create either a different form of that word or a new word with a different meaning; affixation is the most common way of making new words in English.

Prefixes and **Suffixes** are types of affixations. Prefix is adding to the root at the beginning of the word, without any change in the word.

Example: Author—is root word

Co- author (adding **co** is prefix)

Prefixes do not generally alter the word-class of the root. Productive prefixes normally have light stress on their first (or only) syllable, the main stress of the word coming on the base: pre+fabricated = prefabricated. This stress pattern will be assumed in the examples in the following

Negative Prefixes:

	meaning	added to:	examples
UN	the opposite of 'not'	adjectives	Unfair

IN	the opposite of 'not'	adjectives	insane
DIS-	the opposite of 'not'	adjectives verbs abstract nouns	disoriented dislike disloyal
A-	'lacking in'	adjectives nouns	amoral asymmetry

Pejorative/uncomplimentary prefixes

	meaning	added to:	examples
MIS-	'wrongly' 'astray'	verbs abstract nouns participles	misinform misconduct mislead
MAL-	'bad(ly)'	verbs abstract nouns participles adjectives	maltreat malfunction malformed malodorous
PSEUDO-	'false, imitation'	nouns, adjectives	Pseudo- intellectual (noun or adj)

Prefixes of degree or size

	meaning	added to:	examples
SUPER-	'above, more than, better'	nouns adjectives	superman supermarket supernatural
OUT-	'to do something faster, longer, etc than...'	verbs (mainly intrans)	outrun, outlive
OVER-	'too much'	verbs participles adjectives	overeat overdressed overconfident
ULTRA-	'extremely, beyond'	adjectives	ultra-violet ultra-modern

SUFFIX

Unlike prefixes, suffixes frequently alter the word-class of the base; for example, the adjective kind, by the addition of the suffix-ness, is changed into an abstract noun kindness.

Noun → noun suffixes

	added to → to form	meaning	examples
[A] occupational			
-ER	nouns → nouns	varied meanings, Eg: ‘inhabitant of’	teenager, Britisher
[B] diminutive			
-LET	countable nouns → countable nouns	‘small, unimportant’	booklet, piglet

ETTE	nouns→ nouns	‘small, compact’	kitchenette statuette
		‘female’	usherette
[C] status, domain			
-HOOD	nouns→ abstract nouns	‘stage’	boyhood brotherhood
-SHIP	noun	‘status’	chairmanship
-DOM		‘domain, condition’	kingdom, stardom

Exercise:

I. Use appropriate prefixes to find the opposite of these verbs:

wrap, use, agree, understand, fold, spell, close

II. Fill in the blanks by adding appropriate prefix to the word given in the brackets. Use one of the prefixes given below:

(im, mis, dis, under, un)

1. He said that it was.....(possible).
2. He was punished for (behaving) in the class.
3. Please (lock) the door.
4. It is pouring and I've(placed) my umbrella.
5. Try to remain(partial) until you have heard both sides of the story.

III. Add a prefix to each word in brackets to complete the sentences

1. Rita was to visit her friend because she had a lot of homework to do (able).
2. Renu's teacher told him to the benches in the classroom (arrange).

3. He had spelled dozens of words _____ (correctly).
4. Mrs. Saluja was _____ with the low Social Studies test scores (happy).
5. Please help your mother _____ the groceries (pack).

IV. Write single words with prefix having the same meaning as the words given below:

Example: pay back – repay

1. not polite _____
2. charge again _____
3. not safe _____
4. behave badly _____
5. try again _____

V. Fill in the blanks by adding appropriate suffix to the word given in brackets:

(dom, able, ly, ful, ship, less)

1. The king ruled his (king) wisely.
2. Are you (comfort) here?
3. He laughed (loud).
4. He was a clever and (resource) person.
5. Solomon was famous for his (wise).
6. The (member) of the club is now 500.
7. He was a (mercy) tyrant.

VI. Add suffix -ful or -less to complete the sentences:

1. I am _____ to have such a loving parent. (full of thanks)
2. The _____ cat was wandering around the town. (without a home)
3. Reena, you look _____ in that dress. (full of grace)
4. The squirrels in the backyard are (without harm)
5. Did you see the _____ rainbow in the sky? (full of colour)

VII. Fill in the blanks by using the appropriate affix (prefix or suffix):

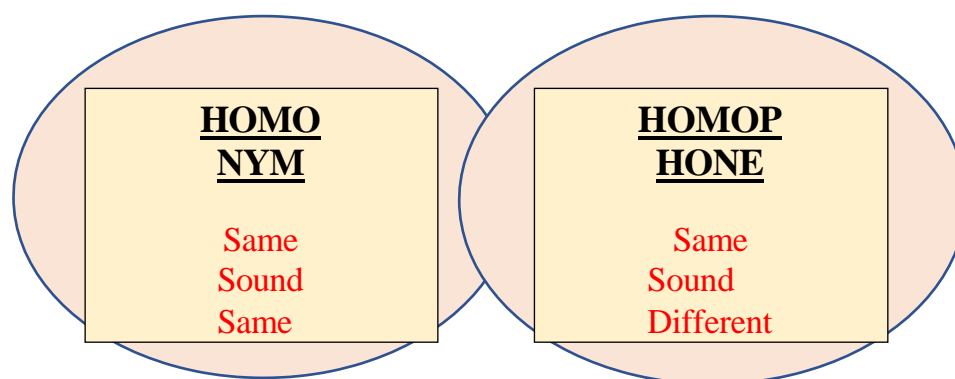
1. She looked_____. She started to cry. (happy)
2. He passed his exam. He was_____for the second time. (success)
3. The team that he supported was able to win the_____. (champion)
4. There were only a_____of people at the match. (hand)
5. I think that you should_____your decision. It may not be thebest thing to do. (consider)

Reference:

- A University Grammar of English- Randolph Quirk

Sydney Green Baum

D. HOMONYMS AND HOMOPHONES:



Homonyms

Homonyms are words that are pronounced the same and spelt the same but have different meanings. The origin of Homonym is traced back to the Greek words *homos*, meaning “same,” and *onuma*, meaning “name.”

Examples of Homonyms:

- bark** (outer covering of a tree) and **bark** (noise a dog makes)
- bat** (flying mammal) and **bat** (a wooden club used in certain games)
- can** (steel cylinder) and **can** (modal verb, word to express ability)

Exercise:

- I. Frame sentences with two different meanings for the homonyms given below:**

Ship – Ship, Kind – Kind, Drop – Drop, Point- Point, Bright – Bright, Trip – Trip, Park – Park, Book – Book, Saw – Saw

Homophones—Homophone is a Latin word that means *same sound*. These are words that are pronounced the same but differ in spelling and meaning.

Examples of Homophones:

- **dew** (water droplets) and **due** (unpaid)
- **know** (to understand) and **no** (denial)
- **there** (location) and **their** (possession)

Exercise:

I. Fill in the blanks choosing the right homophones given in brackets:

1. Kiran applied the _____ to stop the car. (break, brake)
2. When is the first payment _____? (dew, due)
3. I am unable to _____ your voice, can you speak louder? (here, hear)
4. Radha read the _____ book in one day. (hole, whole)
5. The princess was rescued by a handsome _____ (night, Knight)

II. Fill in the blanks with appropriate homophones:

1. I can't _____ your gift.
 - a. accept
 - b. except
2. The _____ of our school is very tall.
 - a. principle
 - b. Principal
3. I _____ the ball out of the room.
 - a. threw
 - b. through
4. The _____ is very good today.
 - a. whether
 - b. weather
5. Everyone walk down this _____ please.
 - a. aisle
 - b. isle

Chapter-5

VERBAL, NON-VERBAL AND VISUAL COMMUNICATION

Communication is derived from the Latin word ‘Communis’ which means ‘to share’. It is a process where information is exchanged between individuals through a common system of symbols, signs, or behaviour.

Communication through words is called **verbal communication** and communication through other symbols is called **non-verbal communication**.

Verbal Communication:

Verbal Communication is through with words: written or spoken. It comprises of *speaking, listening, writing and reading*. It is further classified as **oral (spoken) and written** communication.

1. Oral communication:

Oral communication implies communication through speech. It includes individuals conversing with each other, be it direct conversation, telephonic conversation or other technical modes where speech is involved. Speeches, presentations, discussions are all forms of oral communication. Oral communication is generally recommended when direct interaction is required. Face to face communication (*meetings, lectures, conferences, interviews, public speech, presentation etc.*) and telephone conversation are significant to build a rapport and trust.

Advantages of Oral Communication:

- promotes understanding and transparency as it is interpersonal.
- allows flexibility for making changes in the decisions previously taken.
- allows spontaneous feedback and enables quick decisions.
- favors problem solving, sorts out conflicts, disputes, etc.
- ideal for teamwork owing to its persuasive nature.
- promotes a receptive and encouraging morale among employees.
- facilitates communication of private and confidential information.

Disadvantages/Limitations of Oral Communication:

- long speeches consume lot of time and are unproductive at times.
- lack consistency in individual expression.
- probability of missing certain details.
- requires attentiveness and great receptivity.
- is not frequently resorted in legal procedures except in investigation work.

2. *Written communication:*

A 'Written Communication' is a formal method of communication. It involves sending messages, orders or instructions in writing through letters, circulars, notices, minutes, manuals, reports, telegrams, office memos, bulletins, etc. A written document preserved properly becomes a permanent record for future reference. Written communication should be effective, clear, complete, concise and courteous.

Advantages of Written Communication:

- suitable for long distance communication and repetitive standing orders.
- creates permanent record of evidence.
- gives the receiver sufficient time to think, act and react.
- can be used as legal document.
- can be sent to many persons at a time.
- suitable for sending statistical data, chart, diagram, pictures, etc.
- reduces ambiguity and help in fixation of responsibility regarding order, allocation of work, job distribution, etc. in written form.
- uniformity in work procedure can be maintained.
- can be employed to convey unpleasant or bad news.
- helps create goodwill and promote business.

Disadvantages / Limitations of Written Communication:

- it is time-consuming and feedback process is not instant.
- it is expensive and involves deliberations of many people.
- cannot maintain strict secrecy.
- has no scope for immediate clarification.
- lacks flexibility.
- not effective in case of emergency.

Non-verbal communication:

Non-verbal communication is the widely used method in the communication process where a person does not use a single word or language to pass his/her message or information to other people.

Here visual cues such as facial expressions, gestures, eye contact, posture, body language, tone of voice is used to express the feelings or to convey the message. Non-verbal communication skills cannot be learned: they are peculiar to individuals and they reflect the personal attitude towards life and other people.

Characteristics of non-verbal communication:

- they are instinctive in nature
- they are less conscious
- they are subtle in nature
- they are complimentary to verbal communication
- they form the larger part of the overall communication activity

Classification of non-verbal communication:

Non-verbal communication is the exchange of messages between people. It includes wordless signs, symbols, gestures, facial expressions, colours, setting of the surroundings, time, and so on. The non-verbal communication can be categorized as:

1. Kinesics (body language)
2. Proxemics (space language)
3. Chronemics (time language)
4. Paralanguage (voice modulation)
5. Sign language(perception)

1. Kinesics (Body Language):

Kinesics is the broad field of non-verbal communication solely concerned with the interpretation of non-verbal behaviours that are associated with body movement gestures, posture, facial expression and eye contact. Kinesics is most closely connected with what is popularly referred to as body language. Kinesics is the scientific study of body language.

Body language includes:

i. Facial expressions:

Face is one of the most important organs which can convey several kinds of messages. Therefore, it is said “face is the index of mind”. The feelings deepinside is reflected on our faces such as surprise, confusion, happiness, fear, anger, sadness, astonishment etc.

ii. Eye contact:

The eyes play an important role in face-to-face communication. The eyes along with eyebrows, eyelids and the size of the pupils convey our innermost feelings. Eye contact builds emotional relationship between the listeners and the speaker.

- Raised eyebrows and eyelids express surprise
- Frowned eyebrows tell us anger
- Direct eye contact of more than 10 sec will creatediscomfort and anxiety

iii. Gestures:

Gestures are the physical movements of arms, legs, hands and head, to help express thought or to emphasize speech. They play a very important role.

- Nodding the head up and down – “I’m able to understand”
- Yawning – “I’m bored”
- Shrugging shoulders – “I don’t know”

iv. Head:

We are often told to hold our head high, which is a sign of honour, self-respect, and confidence. A head held stiffly or drawn too far backwards could point to arrogance. While listening, nodding the head indicates we are attentive and is also a sign that encourages the speaker.

v. Posture:

What we think about ourselves and how we relate to others is reflected in our posture. Posture can reflect emotions, attitudes and intentions. Drooping shoulders are suggestive of failure, hurt and lack of confidence.

vi. Appearance:

Appearance includes clothing, hair, jewelry, cosmetics etc. All these may seem unrelated to body language but on having a closer look we find that they are very meaningful. A positive appearance exudes confidence nonverbally.

2. Proxemics (Space/distance):

The physical space around us communicates in a unique manner. Communication experts have made serious studies of this dimension and termed it Proxemics. It is concerned with studying how we communicate using space around us. It is also called ‘space language’. Experts demarcated distance between us and the person/s with whom we wish to communicate.

- Intimate zone – 0 to 2 feet
- Personal zone – 1.5 to 4 feet.
- Social zone – 4 to 12 feet.
- Public zone – 12 feet and beyond.

i. Intimate space: Most of our actions originate within this area. It is only our family members, close friends that are allowed in this space.

Not many words may be used when we communicate verbally. This space is suitable for highly confidential conversations and decisions regarding sensitive matters.

ii. Personal space: It is in this space that we interact with people with whom we have a personal interest. Communication in this space is mostly relaxed, casual and personal in nature and style.

iii. Social space: This space is used mostly for formal interactions and relationships with people here are purely formal and official.

Communication in this area is dominated by reason, logic and planning. This is the most important dimension in our professional lives.

3. Public space: Communication in public space is more formal than in social space. We adopt an attitude of detachment of perception and objectivity of approach. We raise our voice to be heard by a large group. Chronemics (Time language):

Chronemics is the study of the use of time in nonverbal communication. The way we perceive time, structure our time and react to time is a powerful communication tool, and helps set the stage for the communication process. Time perception plays a large role in the nonverbal communication process across cultures. Time perceptions include punctuality, willingness to wait, and interactions. Most jobs and tasks assigned to us have time frames called “deadlines”. TMI (Time Management International) is one of the most important American consultancy companies. It renders valuable advice to business organizations in respect of optimal use of time.

4. Para Language (voice quality):

The word ‘Para’ implies ‘like’. So, we can infer paralanguage is ‘like language’. It’s a systematic study of how a speaker verbalizes his words/speech. It includes, articulation, pronunciation, rate, pitch, volume, pauses and other vocal qualities. Vocal messages are made up of two components:

- a) What is said (content).
- b) How it is said (tone, volume etc).

The two main categories of paralanguage are:

a. **Vocal characteristics** are the pitch (the variations in tone), volume (how loudly or softly you speak), rate (the speed at which you speak) and voice quality (how pleasant or unpleasant your voice sound). Each of these characteristics play a part in the impression you have on others. For example, a loud voice is usually associated with aggressiveness; people who speak quickly are said to be nervous.

b. **Vocal interferences** are the sounds and words we use when we hesitate or are not sure of the right word. We all use the occasional “uh”, “er”, “well”, and “you know” to indicate that we are searching for the right word. But such interferences may become a problem when they pop up too frequently as they can interrupt your listener’s concentration and comprehension.

Sign Language: From time immemorial man has been using signs and symbols mutually understood between at least two persons, and more usually among people belonging to a group or tribe, or trade. These signs, symbols, signals and indicators have generally been of two types-visual and audio or sound signals. Smell, touch and taste also communicate because sensory perception and impressions are a necessary part of human existence. But the most powerful or effective of them is

the visual element. The proverb "A picture is worth a thousand words" conveys the significance of visual communication.

i. Visual Signs:

The importance of visual element in communication is very significant. It is a means of conveying data and information using various visual mediums, for instance, graphic design, diagrams, text, prints, charts, illustrations, typography, infographic, signs, expressions, drawings, images, color, and animation.

ii. Audio/Sound Signals:

Audio or sound signals have always been in use since the very beginning of civilization and have very conveniently been adopted by the world of business. For example, different kinds of drumbeats were used by people living in jungles in olden times and in modern times it is used to convey or share different kinds of messages on different occasions.

iii. Touch:

This mode of communication is the earliest means of making contact with others. It has become essential to human development. For example, touch plays an important role in the well-being of a child. Similarly, the gesture of touch shows tenderness, affection, encouragement, and a gamut of emotions.

Types:

- **Intimate touch:** A child and mother usually touch each other to shower affection. Two friends/brothers meet each other after a long gap is also an intimate touch.
- **Friendly touch:** When two people meet, they touch their shoulders and back to show their warmth.
- **Professional touch:** Doctors examining patients.
- **Social touch:** Handshake is one of the commonest forms of this kind of touch. Elders blessing the young ones is another kind of social touch.

How to improve Non-verbal communication?

1. Maintain eye contact

Establish eye contact while speaking to others. When you make direct eye contact, it shows the other person that you're interested in what the other person is stating. While making a presentation at work, establish eye contact with the audience. It conveys your confidence.

2. Use appropriate facial expressions

Facial expressions are universal and uniform and they convey the same message globally. E.g. Anger is expressed by a frown, happiness is expressed by a smile.

3. Be considerate of personal space

Different cultures view proximity in various ways, so ensure if the person you are communicating with is comfortable. The amount of physical space maintained conveys certain emotions.

4. Mind your posture

One should be mindful of the posture. Slouching expresses lack of interest. Your body movement is also important.

5. Be aware of tones and sounds

The tone of voice communicates one's thoughts. The tone conveys anger, frustration, sarcasm etc. Sighing repetitively or speaking in a high-pitched voice should be avoided.

Visual Communication:

Visual communication is defined as the use of symbols and visuals to convey information, messages, and ideas to the target audiences. Along with verbal communication (speaking) and nonverbal communication (body language, tone, expression, etc), visual communication is one of the three primary methods of effective communication. E.g. Signboards of *No Parking*, *No Mobile Phones*, *Under CCTV Surveillance* etc.



The common types of visual communications are:

Infographics, Process diagrams, Roadmaps, Charts and Graphs, Animations, Presentations, GIFs etc.

Advantages of visual communication:

- bridges the void between words and thoughts which the words sometimes fail to convey.
- educates as well as motivates by eye-catching, appealing, and clear visuals.
- helps people to retain information. It is a fact that human beings can remember things that they have seen, longer than the things they have only heard about.
- plays a vital role in social media platforms: YouTube, Instagram, Snapchat, Facebook, and Twitter for effective integration of texts and visuals images
- helps align employees and team members with various organizational processes.
- requires less effort to convey major points to the audience.
- facilitates online learning websites for better conceptual comprehension and active interaction of the students.

Disadvantages of visual communication:

People often face a lot of challenges in designing the visual aids. Some of the challenges of visual communication are:

- time-consuming process which needs additional effort.
- ineffective if the visuals are ill-designed which would misinterpret the concept.
- communicating through visuals is a challenge as the techniques and tools required in this process are expensive and every individual or team might not be able to afford it.
- employs techniques and tools which are expensive.
- demands expertise in organizations to design the visual search engines.
- difficult to explain complex concepts.

Popular professions in Visual Communication:

- Graphic designers:** responsible for creating the majority of visual products for a company. This includes logos, infographics, flyers, images for social media etc. The best graphic design, tools and imagery of visual communication are platforms - Venngage and Visme.
- The web designer:** a very sought-after expert in the visual communication market. Combining colours, text, and graphics, this professional take care of platforms such as websites, ensuring rich and intuitive experiences for visitors.
- Photographers, videographers, video editors:** play important roles in visual production.

□ **Art directors** (leadership Position): responsible for overseeing the work of graphic and web designers.

Answer the following questions:

1. What is verbal communication?
2. What is oral communication? Give two examples.
3. What is non-verbal communication?
4. Mention any two characteristics of non- verbal communication?
5. Name the types of non-verbal communication.
6. What is Kinesics? Give an example.
7. Why is direct eye contact important?
8. Define Proxemics.
9. What is Chronemics? Give an example.
10. How can we improve non - verbal communication?
11. Define visual communication.
12. Name any 4 types of visual communication.
13. Write an advantage and disadvantage of visual communication.
14. Name the two graphic design platforms used extensively by professionals.

Reference:

- <https://www.sciencedirect.com/science/article/pii/S006526010860369X>
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- Rai, Urmila. Effective Communication. Himalaya Publishing House,2009

CHAPTER-6

REPORTED SPEECH

There are many occasions where we have to describe an event or action that happened and very often that implicates what someone said. Such occasions can include a social situation as well as in literary genre, e-mail or presentation. In order to describe what people said there are two different types of speech – direct speech and indirect speech (or reported speech).

Direct Speech

When we want to describe what someone said, we use **direct speech**. Here we repeat what someone says, putting the phrase between **speech marks**.

- Peter came in and said, “I’m really hungry.”
- It is very common to see direct speech used in books or in a newspaper article.
- When Mrs. Diaz opened the door, I asked, “Have you seen Lee?”
- She replied, “No, I haven’t seen him since lunchtime.”
- The boss was angry and shouted, “Why isn’t he here? He hasn’t finished that report yet!”

Indirect Speech

When we want to report what someone said without speech marks and without necessarily using the same words, we can use **indirect speech** (also called reported speech). For example:

- Direct speech: “We’re quite cold in here.”
- Indirect speech: They **said (that) they’re cold**.
- Direct speech: “When are you leaving?”
- Indirect speech: He asked us **when we were leaving**.

In order to report any kind of a sentence/clause, a few changes have to be made:

1. Change in sentence construction:

SENTENCE	DIRECT FORM	REPORTED FORM	CONNECTIVE WORDS
Statements	S+V+O	S+V+O	that
Interrogative	V+S+O	S+V+O	Question words/whether/if
Imperative	US+V+O	Infinitive(with to)verb +O	to
Exclamatory	ES+S+V	S+V+O	that

Note: US - Understood subject ES - Exclamatory Sense

2. Change in tense:

Tense	Direct Speech	Reported Speech
present simple	I like ice cream	She said (that) she liked ice cream. (SimplePast)
present continuous	I am living in London	She said (that) she was living in London. (Past continuous)
past simple	I bought a car	She said (that) she had bought a car (Pastperfect)
past continuous	I was walking along the street	She said (that) she had been walking along the street. (Past perfect continuous)
present perfect	I haven't seen Julie	She said (that) she hadn't seen Julie. (Pastperfect)
past perfect*	I had taken English lessons before	She said (that) she had taken English lessons before. *

*Does not change

3. Change in Modal Auxiliary:

Tense	Direct Speech	Reported Speech
Will	I'll see you later	She said (that) she would see me later.
would *	I would help, but..."	She said (that) she would help but...
Can	I can speak perfect English	She said (that) she could speak perfect English.
could*	I could swim when I was four	She said (that) she could swim when she was four.
Shall	I shall come later	She said (that) she would come later.
should *	I should call my mother	She said (that) she should call her mother
might*	I might be late	She said (that) she might be late
Must	I must study at the weekend	She(that) said she had to study at the weekend

* does not change

4. Changes in Adverbs:

now	then / at that time
today	that day
yesterday	the previous day/ the day before
last night	the previous night
next week	the following week
tomorrow	the next day / the following day
day after tomorrow	two days after

Exceptions:

The tense of the Reported speech expressing the following does **not** change

1. *Universal truth*

- “The earth moves around the Sun”, the Professor said. The Professor said that **the earth moves around the sun.**
- My mother said, “**Honesty is the best policy**” My mother said that **honesty is the best policy.**

2. *Habitual action*

- My friend said, “**I go for walk every morning**”.
- My friend said that **he goes for walk every morning.**

3. *Historical Event*

- My brother said, “**India got freedom in 1947**”.
- My brother said that **India got freedom in 1947.**

Rules for changing four types of sentences from direct speech to indirect speech

➤ **Assertive sentences/ statements**

- **Said** is often changed to **told** if it is followed by an **object**.

e.g.: He **said to me**, “You have stolen my book.” He **told** me that I had stolen his book.

- **Said/told** is followed by **that**.
- The **tense** of the **verb** and **personal pronouns** should change.

Examples:

1. The teacher said, "I have been working here for the last twenty years."
The teacher said that he had been working there for the last twenty years.
2. The boy said, "I don't know what my father will say".
The boy said that he did not know what his father would say.
3. Jim said to me, "My sister has just passed her B.Sc. examination." Jim told me that his sister had just passed her B.Sc. examination.
4. Tom said, "Pradeep, I've done all the exercises the teacher gave yesterday."
Tom told Pradeep that he had done all the exercises the teacher had given him the previous day.

➤ *Interrogative sentences (Questions)*

- Change **said** to **asked** / **enquired**.
- When an interrogative sentence begins with an interrogative **pronoun (what, who, which, whom, whose)** or interrogative **adverb (when, where, why, how)** the indirect speech is introduced by the **same word** with which the question in the direct speech begins.
- When an interrogative sentence begins with an **auxiliary verb (is, am, are, do, does, did, may etc.)** the indirect speech is introduced by **if/ whether**.
- The interrogative form of the sentence is changed into the **statement form**. The **question mark** is replaced by a **full stop**.
- Negative and verbal abbreviations (**shan't, can't, isn't, etc.**) appear in full in reported speech (**shall not, cannot, is not**).
- The tense of the verb and the personal pronouns must be changed.

Examples:

1. Preetham said, “May I have a cake?”

Preetham asked whether he might have a cake.

2. He asked me, “Where are you going?” He asked me where I was going.

3. The teacher asked Dev, “Can you bring your notes tomorrow?”

The teacher asked Dev whether he could bring his notes the next day.

4. He said, “Will you listen to such a man?”

He asked me whether I would listen to such a man.

➤ *Imperative sentences*

- **Said** changes into **requested, advised, ordered, asked, told**, etc. **Told** generally introduces an **order** or a **command**. **Ask** usually expresses **arequest**.
- The **verb** of the direct speech is changed into **infinitive** form (**to+ verb**). In the **negative sentences** ‘**not**’ is put **before the infinitive**.
- When the command or advice is **negative**, we can use **forbade**.

Examples:

1. “Wait here under the tree until it stops raining”, he advised.

He advised me to wait there under the tree until it stopped raining.

2. The mother shouted, “Eat up your dinner at once”.

The mother shouted at me to eat up my dinner at once.

3. The Judge said, “Bring in the two prisoners and have an eye on them”.

The Judge ordered to bring in the two prisoners and to have an eye on them.

4. She said to me, “Please wait here till I return”.

She requested me to wait there till she returned.

➤ *Exclamatory sentences*

- **Said** must be replaced by ‘**exclaimed**’ followed by the words, **with joy/sorrow/surprise/shock/ pain** etc.
- Words such as **What a, How, Alas, Bravo, Hurrah**, expressive of strong feelings should be **omitted**.
- The actual words of the speaker are changed into statements.(Exclamatory becomes Assertive)

Examples:

1. The boy said, ‘Hurrah! We have won the match.’
The boy exclaimed with joy that they had won the match.
2. The candidate said, ‘How difficult the problem is!’
The candidate exclaimed with agitation that the problem was very difficult.
3. “Don’t do that!”, he screamed.
He screamed at us and told not to do that.
4. He said, “Hurrah! My friend has come”.
He exclaimed joyfully that his friend had come.

B. Reporting the conversation:

1. “Why didn’t you obey my orders?” said the officer to the peon. “Leave my office at once and do not come here again.”

Reported speech: The Officer asked the peon why he had not obeyed his orders. He ordered him to leave his office at once and forbade him to come there again.

2. She said to her friend, “How pleasant weather it is! I feel like going out for a walk. Let us go out for a long drive. Please take your sister too along with you. We all shall enjoy ourselves there very much.”

Reported speech: She exclaimed that it was a very pleasant weather and told her friend that she felt like going out for a walk. She proposed to her friend that they should go out on a long drive. She further requested her friend to take her sister too with her and told that they all would enjoy themselves there very much.

3. The host said to the guest, "Please come in and have a seat. What brings you here? What can I do for you? Will you like to have a cup of coffee?"

Reported speech: The host requested the guest to come in and have a seat. He asked him what brought him there and what he could do for him. He further asked him if he would like to have a cup of coffee.

Exercise:

I. Change the following sentences into reported speech:

1. "I haven't stolen the jewellery", the boy said.
2. "It is an excellent essay", the teacher said.
3. "I shall come with you as soon as my work is over", Govind said to his friend
4. "Why didn't you call a policeman?", Reema asked Sangitha.
5. "How old are you?", Suraj asked.
6. He told, "Drive as fast as you can".
7. "Go and shut the door", she said.

II. Report the following conversation:

1. David: Hello, my name is David It's nice to meet you. Jenny: Hi, I'm Jenny. It's my pleasure to meet you.

David: So Jenny, What do you do for a living?

Jenny: I work at a local school. I teach English. What do you do for a living?

David: I'm also an English teacher but currently unemployed.

Jenny: Sorry to hear that. It's really nice talking to you. David: Yes. It was a great pleasure meeting you.

2. A rabbit came running to a lion and said, "Sir! I have a news for you but it is not good one."

The lion said to him, "What news you have with you and what of it is bad for me?"

The rabbit replied, "There is another lion in this forest. He claims himself to be the king of the forest."

The lion roared, "What are you saying, a little creature? Are you in your senses?"

The rabbit replied in mild voice, "Sir, he met me while I was coming to you. Please come with me. I shall escort you to that lion."

Reference:

- King's English Deluxe Encyclopedic Edition, Add one Publishing Group.
- Total English, by Pamela Pinto, Morning Star (A unit of MSB Publishers Pvt. Ltd)
- E- content on Direct speech and indirect speech.

CHAPTER-7

DIALOGUE WRITING

A dialogue means conversation between two or more people. It is an effective tool of communication. Dialogues play a vital role in delineating the characters in drama. Sometimes dialogues are used in writing fiction, poems etc.

Dialogue is a verbal exchange between two or more characters whereas in Monologues only one person speaks.

The conversation may be *formal* or *informal*, depending upon the following factors:

- relationship between the speakers.
- the topic of conversation.
- the situation in which the speakers are.

Points to remember to write dialogues:

1. The preceding and the following dialogues should be read carefully.
2. The topic should be assessed.
3. Tense of the dialogue should be used according to the situation.
4. It should appear natural.
5. The words used should be to the point so that they convey the idea clearly.

Format of a Dialogue

A dialogue does not have any distinct format. However, some rules should be followed to avoid confusion while pairing a statement with its speaker.

- When the names of speakers are not mentioned, the dialogues should be written within quotation marks.

Examples:

- “I have an appointment today.”
 - “What time is it?”
- In such cases, attributions like ‘he said’, ‘she replied’ etc. should also be included.

Example:

- “I do not trust that man,” he said.

- An attribution, when used at the beginning of a sentence, should always be followed by the punctuation mark comma (,).

Example:

- She said, “This is the clue we were looking for.”
- When names of the speakers are included, they should be followed by a colon mark (:).

Example:

- Rita: How may I help you?
 - Mr. Rao: Could you tell me the way to the boardroom?
- Every time the speaker changes, the dialogue should be written in anew line.

Sample 1

Dialogue between a shopkeeper and a customer:

Shopkeeper: Welcome Sir, how may I help you?

Customer: I want two litres of double-toned milk, a dozen eggs, and a litre of soybean Cooking oil, one packet of butter milk, two kilogram of toor dal & three flavoured yogurt.

(After the shop assistant has collected the items from different shelves in the store, the shopkeeper prepares the bill.)

Customer: How much is the total?

Shopkeeper: Rupees 960/-

Customer: How much are you charging for the eggs?

Shopkeeper: Rupees 60/- a dozen.

Customer: That's more than what you charged the last time.

Shopkeeper: Rates have gone up in the last week.

Customer: OK. Give me some discount as I'm buying quite a few items.

Shopkeeper: We hardly make any margins on these items. OK, give me rupees 930/-

Customer: Don't put the items in polythene carry bags. Kindly use this jute bag.

Sample 2

Discussion between Teacher and Student about Requesting Leave

Sahana – Good afternoon, Ma'am. May I come in?

Teacher – Good afternoon, Sahana. What brings you here?

Sahana – Ma'am, I wanted to ask if I could take a few days off next week.

Teacher – How many days do you need and why?

Sahana – I need to take leave from Tuesday to Thursday as my mother is not well. I have to stay home and take care of her.

Teacher – I see. But you do realize we have our midterm exams starting next week, right?

Sahana– Yes, Ma'am, but there are no exams on the days I am requesting leave.

Teacher – Alright. Do you think you will be able to manage your exams while taking care of your mother?

Sahana – Yes, Ma'am. As my father and Brother are out of town I have to take care of her. I have completed my revisions in advance and feel well-prepared for the remaining exams.

Teacher – That's good to hear. Please submit a leave application mentioning the reason for your absence. I will forward it to the principal.

Sahana – Okay, Ma'am. I will submit the application tomorrow. Thank you.

Teacher – You're welcome.

Exercise:

I. Complete the dialogue of the following by filling the blanks:

1. Rohit calls up Rajat to plan for the weekend. Complete the dialogue between Rohit and Rajat

Rohit : (i)... this weekend?

Rajat : I don't have any special plan.

Rohit : How do you like the idea (ii)..... a zoo?

Rajat : That sounds good, but I (iii)..... my parent's permission.

Rohit : I'll come to your house this evening and request your parents to allow you to join me to visit the zoo.

Rajat : Ok.

Rohit : (iv)..... in the evening?

Rajat : Yes. They will be at home.

Rohit : Then I'll surely come.

Answers:

- (i) What are you doing (ii) of going to (iii) need to take (iv) Will they be at home

2. Sarita is being interviewed for the job of a teacher in a school. Complete the dialogue.

Interviewer : Why do you think you ?

Sarita: : Ma'am, I am qualified for the job and I have a passion for children and teaching. All these traits make me suitable for the job.

Interviewer :?

Sarita: : Yes, I can speak and write German.

Interviewer :?

Sarita : Ma'am, I have graduated in Chemistry Honours.

Interviewer : Do you have any teaching experience?

Sarita :

Interviewer : Well, then we may consider you for the job.

II. Write dialogues with 8-10 sentences for the following situations:

1. Two friends who have met after several years.
2. Doctor and a patient discussing 'Covid and its long-term effects'.
3. Rakesh and Suresh talking about Vandana's surprise birthday party.
4. Student seeking permission from the Teacher.
5. Customer seeking information from the bank manager to open a saving account.

Reference:

- <https://www.vedantu.com/english/dialogue-writing>
 - <https://performdigi.com/dialogue-writing-in-english/>
- <https://www.cbsetuts.com/cbse-class-8-english-dialogue-writing/>

QUESTION PAPER PATTERN
I SEMESTER B.A./ B.S.W/ S.A.(MUSIC)
GENERAL ENGLISH
(SEP MODEL)

Time :3 Hours

MAX MARKS:80

SECTION-A
(COURSEBOOK-50 MARKS)

I. Answer any FIVE of the following questions in a sentence or two : (5X1=5)

(Answer any Five out of Seven)

II. Answer any FOUR of the following in a page: (4X5=20)

(Answer any Four out of Six)

III. Answer any Two of the following in about two pages : (2X10= 20)

(Answer any Two out of Four)

SECTION-B
(WORKBOOK- 30 MARKS)

IV.	Comprehension Passage	5 Marks
V.	Cloze Test: Articles, Prepositions	3 Marks
VI.	Tenses, Question Tags & Question forms	6 Marks
VII.	Vocabulary Building (Synonyms, Antonyms, Prefix and Suffix, Homonyms and Homophones), Verbal and Non-Verbal Communication	10 marks
VIII.	Reported Speech	3 Marks
IX.	Dialogue Writing	3 Marks

MODEL QUESTION PAPER
I Semester BA/BSW/BA (Music)
General English
SEP 2024- 2025

Time: 3 Hours

Max. Marks: 80

Instructions:

1. Answer all the questions.
2. Mention the question numbers correctly.

SECTION- A
(Course Book)

I. Answer any five of the following in a sentence or two : **2X5=10**

1. What did the *guru-shishya parampara* demand of a disciple when learning Indian music from a guru?
2. Which are the two places where the speaker has heard the little bird in the poem '*Hope*' is the thing with feathers?
3. What did Kubla Khan build in Xanadu ?
4. Who comes knocking at Saugandhi's door when the landlady went to visit her native town?
5. Why does Krishna tell Gandhari that she doesn't really need to curse his clan to destroy it?
6. From when does the narrator gain the reputation of a Humorist in the lesson *Confessions of a Humorist*?
7. What shouldn't one accept at their face value according to JRD Tata in his letter to the school teacher?

II. Answer any four of the following in about a page **4X5=20**

1. Elaborate any two specific challenges that women musicians face when they opt for music as their profession according to Shubha Mudgal in the lesson *Making Music*.
2. Describe the power of 'Hope' as described by Emily Dickenson in her poem.
3. How is nature treated in *Kubla Khan*?
4. Do you agree that the writer has portrayed Saugandhi as the image of the New Woman? Explain with reference to the lesson *Saugandhi Talking to Herself*.
5. How does the association with Peter help the narrator to get back to his normal jovial self? Explain with reference to the lesson *Confessions Of A Humorist*.
6. Briefly explain JRD Tata's views on life?

III. Answer any Two the following in about two pages **2 X10=20**

1. How does the society show double standards when women opt for unconventional careers? Discuss with reference to the lesson *Making Music* by Shubha Mudgal.
2. Do you think that the description of the pleasure dome is an allegory for creativity and human mind in the poem *Kubla Khan*? Discuss

3. Discuss the relevance of karma and consequences in *The End of Krishna*.
4. Abraham Lincoln's letter to his son's teacher is a set of great life lessons to be strong yet moral in a harsh world. Substantiate

Grammar Section

IV. Read the following passage and answer the questions given below: (5)

Depression is a highly under- diagnosed illness. Many people are not even aware when they are suffering from it. Also, depression is confused with sadness or grief or an attitude problem. But it is not just sadness and grief - it is an illness. Sadness and grief are normal parts of life but depression isn't- the difference is like that between a common cold and pneumonia. Often people try to ignore depression or treat it with prescriptions for physical ailment or worse still, with drugs and alcohol. The result will be the same as what would happen to a person taking medicines for cold and fever when affected by pneumonia. Left untreated, depression can become a serious condition, crippling life or causing mortality. Gloomy facts apart, the best news is that, depression can be effectively treated and cured in many cases with modern medicine.

When depression becomes so severe that it makes a person dysfunctional for extended period of time causing irreversible damage to relationships or life conditions, it is generally referred to as clinical depression, and it requires professional treatment. Even though most depressed persons lack will and motivation to seek help, it is imperative that family members or well-wishers persuade and encourage the person to get treatment.

Depression is a whole person illness — it affects the body, feelings, thoughts and behaviour. There is certainly a bio- chemical process in depression, but it also affects the individual's thinking process, and ignites a variety of (negative) emotions. When it becomes unmanageable, it paves way for severe depression. Mental health professionals generally classify depression by its cause: Endogenous depression is caused by a chemical imbalance within the mind. Reactive depression is caused as a response to a disturbing event or series of events. The first one responds better to medication. In the second case, medication may increase the symptoms, but it is necessary to resolve the issues that triggered it off, otherwise when medication is stopped, there can be a relapse.

Simple, cheap and highly effective anti- depressants are now available on prescription from a qualified doctor. The medicines should not be misused since the long-term effects can be adverse. At the other end of the spectrum, there are people who believe they should never ever use anti- depressants because of there are horrible side effects and the medicine becomes addictive. This is absolutely not true. People regularly taking anti-depressant under medical supervision can

lead absolutely normal day to day lives, without any serious side effects. And tapered off properly by the doctors, the patient will not have any addiction or craving for them and can get on with life.

1. Many people are aware that they are suffering from depression. True/False
2. If sadness and grief is like common cold, then depression is like _____.
3. Which of the following statement is false?
 - a. Depression can be triggered by a disturbing event.
 - b. Depression can cause a person to develop negative emotions.
 - c. Medicines should be taken life long, stopping them causes relapse.
 - d. Depression can be caused by chemical imbalance in the brain.
4. Mention any two types of depression according to the passage.
5. Give a suitable title to the passage.

V. A. Fill in the blank by adding suitable article from the bracket. 1 M

1. We had ____ oak tree in the garden. (a, an)

B. Fill in the blank by adding suitable preposition from the bracket. 1 M

1. The Covid pandemic occurred _____ the 21st century. (on, in)

C. Fill in the blank by selecting the appropriate Linker from the bracket. 1 M

1. _____ I disliked the taste, I finished it. (nevertheless, on the contrary, although)

VI.A. Fill in the blanks using correct tense forms of the verbs in the brackets: 1x2=2

1. My brother ____ coffee every morning. (drink)
2. When I went there, she was _____ video games. (play)

B. Add suitable question tags to the following statements: 1x2=2

1. It is very heavy _____
2. They wrote a letter _____

C. Frame questions for the following sentences so as to get the underlined words as answer: 1X2=2

1. The cake was delicious.
2. The little girl was crying because she lost her way.

VII Do as directed:

A. 1) Fill in the blank with the right synonym given in brackets: (1M)

- a) Give me a _____ account of the accident. (concise, brief)

2) Choose the correct antonym for the word given below: (1 M)

- a) Agree _____ (disagree/ mis agree)

3) Fill in the blank by adding suitable affix to the word given in bracket: (1m)

- a) There were only a _____ of people in the stadium. (hand)

- 4) Frame two sentences each for the homonym 'bat' in different contexts: (2 m)
5) Write a suitable homophone for the word 'Due'. (1m)

B. Answer the following in a sentence each 1X4=4

1. What is verbal communication?
2. Name the types of non-verbal communication.
3. Mention any two characteristics of non-verbal communication?
4. What is Chronemics? Give an example.

VII. Change the sentences into reported speech: (3x1=3)

1. Ravi said, "I've done all the exercises the teacher gave yesterday."
2. He said, "Will you listen to such a man?"
3. The boy said, 'Hurrah! We have won the match.'

XI. Write a Dialogue between Two friends who have met after several years. (3m)