

ಬೆಂಗಳೂರು  
ನಗರ ವಿಶ್ವವಿದ್ಯಾಲಯ



BENGALURU  
CITY UNIVERSITY

ಅಗು ಪೆ ಅಪಕೇಷಾ  
BE BOUNDLESS

# SECOND SEMESTER BA MAJOR ENGLISH



PRISTINE PRISM

CHIEF EDITOR : Dr. THANDAVA GOWDA  
EDITOR : Dr. PADMAVATHY. K

## FOREWORD

The *Pristine Prism* textbook for the II Semester B.A. under Bengaluru City University (BCU) has been meticulously designed with the twin objectives of nurturing literary sensibility and enhancing linguistic competencies in students. The curriculum for the second semester—*Indian Writing in English*—along with its practical component, aligns with the parameters of the State Education Policy 2024.

This is the second textbook for undergraduate B.A. students of BCU, Bengaluru, prepared by the dedicated Members of the Textbook Committee. I extend my heartfelt congratulations to the committee for their tireless efforts in framing and compiling the material, which serves to familiarize students with Indian Literature in English as a theoretical study, complemented by English language skills as a practical paper.

I express my gratitude to the Director of Bengaluru City University Press and their team for skillfully and promptly bringing this textbook to publication. It is my sincere hope that this text will inspire teachers and students alike to engage with Indian literature and maximize the benefits it offers for academic and personal growth.

**Prof. Lingaraj Gandhi**  
**Vice-Chancellor**  
**Bengaluru City University**  
**Bengaluru - 560001**

**MEMBERS OF BOARD OF STUDIES IN ENGLISH (UG)**

|   |  |
|---|--|
| <p><b>Dr T. N. Thandava Gowda</b><br/>         BOS Chairperson<br/>         Chairman, Dept of Research and<br/>         Studies in English<br/>         Bengaluru City University<br/>         Bengaluru-01</p>                                   | <p><b>Dr Padmavathy.K</b><br/>         Prof and Head,Dept of English<br/>         Sindhi college, Kempapura<br/>         Bengaluru-560024</p>  |
| <p><b>Dr. P. Sartaj Khan</b><br/>         Principal,<br/>         Associate Professor&amp; Head<br/>         Dept of English,<br/>         Al-Ameen Arts, Science and<br/>         Commerce college<br/>         Hosur Road, Bengaluru-560036</p> | <p><b>Ms. Ayesha Firdose</b><br/>         Associate Professor<br/>         Dept of English and Media Studies<br/>         Vijaya college<br/>         Jayanagar, Bengaluru- 560011</p> |
| <p><b>Dr Anitha Rao</b><br/>         Associate Professor&amp; Head<br/>         Dept. of English<br/>         GFGC, Chennapatna</p>   | <p><b>Dr. Prasanna Udipikar</b><br/>         Principal &amp; Associate Prof<br/>         Head, Dept of English<br/>         V.V.N. Degree college<br/>         Bengaluru-560004</p>    |

|  |  |
|--|--|
| <p><b>Dr. Kavita Shastri</b></p> <p>Associate Professor &amp; Head</p> <p>Dept of English and Media Studies, Vijaya college</p> <p>Jayanagar, Bengaluru-560011</p> | <p><b>Dr. Narasimharaju. K</b></p> <p>Associate Professor, Dept. of English</p> <p>Govt. R C College of Commerce &amp; Mgmt, race course Road, Bengaluru</p> <p>Bengaluru-560001</p> |
|--|--|

**MEMBERS OF THE TEXTBOOK COMMITTEE (BCU)****Dr. Padmavathy K**

Professor &amp; Head, Department of English

Sindhi college

Bangalore- 560024

**Chairperson****TEXTBOOK COMMITTEE MEMBERS**

|   |  |
|---|--|
| Dr. Manjula Veerappa<br>Vijaya College, Jayanagar<br>Bengaluru                  | Prof. Shashidhar. S<br>Acharya Institute of<br>Graduate Studies<br>Bengaluru                         |
| Dr. Susheela B<br>Jyothinivas college<br>Bengaluru                              | Dr Kavitha Shastri<br>Associate Professor &<br>Head, Dept of English,<br>Vijaya college<br>Bengaluru |
| Prof. Rita Joshoine<br>Bishop Cotton Women's<br>Christian college,<br>Bengaluru | Prof Manoj Jain<br>Bishop Cotton Women's<br>Christian<br>College, Bengaluru                          |

## PREFACE

The Major English textbook for II Semester B.A., *Pristine Prism*, introduces students to Indian English literature through a carefully curated selection of works. These include writings by pre-Independence authors, popular poems, a one-act play, and a novel by the renowned R.K. Narayan. This diverse collection is designed not only to enhance literary sensibilities but also to nurture a creative outlook among students. These literary pieces aim to foster critical thinking and inspire a deeper engagement with the texts.

The chosen works from various genres make reading both engaging and meaningful. After their foundational study of English literature in the first semester, second-semester students will further refine their analytical and interpretative skills. This semester's syllabus emphasizes familiarizing students with Indian writers and the social and cultural issues their works address, fostering a comprehensive understanding of these themes.

The practical component for the second semester introduces students to the study of linguistics, covering topics such as morphology, affixes, synonyms, antonyms, and sentence structure. The objective is to equip students with essential language proficiency skills, thereby enhancing their overall communication abilities.

The syllabus design and methodology align with the framework of the State Education Policy (SEP) 2024, aiming to achieve the desired academic and skill-development goals.

I extend my gratitude to the Chairperson and the team of dedicated teachers who meticulously worked to accomplish this significant task. I also thank the Vice Chancellor and Registrar of Bengaluru City University for their unwavering support. Lastly, I express my appreciation to the publisher for their efforts in ensuring the timely release of this textbook.

**Dr. Thandava Gowda T. N.**

BOS Chairperson

Chairman, Dept of Research and Studies in English

Bengaluru City University

Bengaluru-01

### **A Note to the Teacher**

*Pristine Prism*, the second-semester Major English textbook for undergraduate Arts students under Bengaluru City University, offers an enriching opportunity to explore Indian English literature. The carefully selected literary pieces are designed to develop analytical, argumentative, and evaluative skills among students. Aligned with the State Education Policy (SEP) syllabus, the second semester includes a concise overview of the history of Indian literature along with significant literary genres, providing a well-rounded foundation for understanding this rich literary tradition.





**FORMATIVE  
ASSESSMENT  
20 Marks**

**SUMMATIVE  
ASSESSMENT  
80 Marks**

- Each course shall carry a total of 100 marks.
- All courses conducted by the Examination Unit of the University will have a semester- end written examination for 80 marks.
- Additionally, each course in every semester will also have Internal Marks worth 20.

| <b>FORMATIVE ASSESSMENT</b>   |                           |
|---|---------------------------|
| <b>Assessment Occasion/ Type</b>  | <b>Weightage in Marks</b> |
| Presentations/Role Plays/<br>Assignments/Projects/Report<br>Writing/Article Writing/<br>Story-Poem Writing etc. | 10                        |
| Tests   | 10                        |
| <b>Total</b>  | 20                        |

| <b>PRACTICALS</b>    |                                     |          |
|----------------------|-------------------------------------|----------|
| Formative Assessment | 10                                  | 50 Marks |
| Summative Assessment | 40                                  |          |
| Assessment Mode      | Record book and written examination |          |

Summative Assessment Question Paper pattern is given after the syllabus of the course.

The Committee expresses its heartfelt gratitude to Dr. Thandava Gowda, Chairperson of the Board of Studies, Bengaluru City University, for his unwavering support and valuable guidance throughout the process. The Committee also extends its sincere thanks to Prof. Lingaraja Gandhi, the Honourable Vice Chancellor of Bengaluru City University, for his encouragement and support in bringing forth the second-semester Major English textbook.

**Dr. PADMAVATHY. K**

**CHAIRPERSON**

**TEXT BOOK COMMITTEE**

## **MAJOR SUBJECT**

### **B.A. in English**

## **COURSE OBJECTIVES**

The objectives of the course are as follows:

- To demonstrate a comprehensive understanding of both major and minor writers, texts, and contexts, including canonical and non-canonical literature.
- To gain familiarity with various literatures, particularly Indian writers, their traditions, and their style of writing and discourse.
- To enhance skills in remembering, understanding, applying, analyzing, evaluating, creating literature and acquire advanced literary and linguistic skills.
- To exhibit an awareness of the importance of literature and literary forms, as well as the cultural debates they generate.
- To develop proficiency in using English in various domains and the ability to articulate write clearly, creatively, and persuasively.
- To foster a spirit of inquiry and critical thinking.
- To situate and contextualize texts across different theoretical orientations and cultural spaces.
- To possess reading and writing skills relevant to academic and professional disciplines such as print and electronic media, advertising, and content writing.

## COURSE OUTCOMES

By the end of the course, students will be able to:

- Demonstrate a thorough understanding of major and minor writers, texts, and contexts, encompassing both canonical and non-canonical literature.
- Acquire knowledge of diverse literary works, especially those by Indian authors, their literary traditions, and unique styles of writing and discourse.
- Develop proficiency in recalling, comprehending, applying, analyzing, evaluating, and creating literature, along with advanced literary and linguistic abilities.
- Show an understanding of the significance of literature and literary forms, as well as the cultural discussions they provoke.
- Enhance their English language skills across various domains, enabling them to express themselves clearly, creatively, and persuasively.
- Place texts within different theoretical frameworks and cultural contexts.
- Refine their reading and writing skills relevant to academic and professional fields such as print and electronic media, advertising, and content creation.

**SYLLABUS**  
**B.A. IN ENGLISH**  
**II SEMESTER B.A.**

|   |   |                                  |          |
|---|---|----------------------------------|----------|
| <b>Course Title – Indian Writing in English</b>               |   | <b>Course Credit: 5</b>          |          |
| <b>Teaching Hours: 4 hours per week</b>                       |   | <b>Credits: 3</b>                |          |
| <b>Practicals: 3 hours per week</b>                           |   | <b>Credits: 2</b>                |          |
| <b>Formative Assessment Marks: 20</b>                         |   | <b>Internal Assessment</b>       |          |
| <b>Summative Assessment Marks: 80</b>                         |   | <b>Duration of Exam: 3 hours</b> |          |
| <b>CONTENT OF THE COURSE</b>                                  |   | <b>56hrs</b>                     |          |
| <b>Unit – I History of Indian English Literature</b>          |   |                                  | Page No. |
| <b>Chapter No. 1</b>  | The Nature and Scope of Indian English Literature: Debate/charges against Indian English Literature (Reference: M.K.Naik, A History of Indian English Literature, New Delhi, Sahitya Akademi. 1980)                                       | 6hrs                             | 14       |
| <b>Unit – II -Authors of Pre-Independence India</b>           |   |                                  |          |
| <b>Chapter No. 2</b>  | Raja Ram Mohan Roy, Toru Dutt, Aurobindo, Swami Vivekananda, Bankim Chandra Chattopadhyay, Mahatma Gandhi, Dr B. R. Ambedkar, Rabindranath Tagore, Sarojini Naidu, Henry Derozio, Dean Mahomet, Krupabai Satthianadhan, Cornelia Sorabji. | 6hrs                             | 25       |
| <b>Unit – III- Pre-Independence-Indian English Literature</b> |   |                                  |          |
| <b>Chapter No. 3</b>  | <i>To a Buddha Seated on a Lotus</i> by Sarojini Naidu  | 4hrs                             | 40       |
| POETRY  | Love Came to Flora Asking for a Flower by Toru Dutt   | 4hrs                             | 46       |
|   | <i>To India-My Native Land</i> by Henry Derozio   | 4hrs                             | 52       |
| <b>Chapter No. 4</b>  | <i>Chitra</i> by Rabindranath Tagore  | 12hrs                            | 57       |
| ONE ACT PLAY  |   |                                  |          |

|  |  |       |       |
|--|--|-------|-------|
| <b>Chapter No. 5</b><br>NOVEL          | <i>The Financial Expert</i> by R K Narayan | 14hrs | 66    |
|  | <i>Pattern and Model Question paper</i>    |       | 74&75 |
| <b>LINGUISTICS</b><br><b>PRACTICAL</b> |  |       |       |

**Pedagogy: Lecture, Presentation, Seminar, Practical sessions, Role Plays, Assignments, Ted Talks, MOOC**

## UNIT -1

### HISTORY OF INDIAN ENGLISH LITERATURE

#### CHAPTER 1

#### **The Literary Landscape: The Nature and Scope of Indian English Literature**

##### **About the author:**

**Madhukar Krishna Naik (born 7 January 1926) is a scholar of Indian literature in English.**

Distinguished critic, historian and editor, Professor M. K. Naik is one of the leading scholars of English literature. He has published numerous studies including *Raja Rao* (1972 and 1982), *Mulk Raj Anand* (1973), *A History of Indian English Literature* (1982), *The Ironic Vision: A Study of the fiction of R.K.Narayan* (1983) and *Dimension of Indian English Literature* (1984). Prominent among the collections edited by him are *Critical Studies on Indian Writing in English* (1968, 72 and 77), *Aspects of Indian Writing in English* (1979) and *The Indian English Short Story: A Representative Anthology* (1884). He had presided over the thirty third session of the All India English Teachers' Conference held in Delhi in 1982. He was even awarded a national fellowship for Teachers of Eminence in 1978. Professor Naik retired as Head of the Department of English, Karnataka University, Dharwar. He has to his credits noteworthy publications that provide an overview of the history of Indian English Literature.

**His other works:**

- **Studies in Anglo-Indian Fiction - Imperial Embrace (2008)**
- **A Critical Harvest: Essays and Studies (2005)**
- **More Indian Clerihews (1992)**
- **Perspectives on Indian Prose in English (1977)**
- **W. Somerset Maugham: A Study in Conflict (1966)**
- **Mighty Voices: Studies in T. S. Eliot (1980)**
- **Studies in Indian English Literature (1987)**
- **Mirror on the Wall: Images of Indian and the Englishman in Anglo-Indian Fiction. (1991)**
- **Twentieth Century Indian English Fiction. (2001)**
- **Indian English Poetry: From the Beginnings up to 2000 (2006)**
- **Imperial Embrace: Studies in Anglo-Indian Fiction (2008)**

**About the essay:**

The essay discusses the emergence of Indian English literature through the works by authors, Indian by birth, ancestry or nationality. There were many appellations given to this body of literature— IndoAnglian literature, Indo-English literature, Indian writing in English and Indian English literature. Each appellation stood debated or refuted for the inadequateness of representing the body of writings. Indo-Anglian and Indo-English too were considered inadequate with the passage of time. M.K.Naik discusses the debates and charges; and hindrance to establish the scope and nature of the corpus of writings by Indian authors who



chose English as medium of expression. He discusses Henry Derozio, Aubrey Menen and Ruskin Bond etc. who were distinctively Indian. Alongside writers like Ananda K. Coomaraswamy and Ruth Praver Jhabvala who were not Indians by birth, but carried the Indian sensibility and ethos into their writing with due sincerity. Despite the common consensus at a single appellation for the corpus of writings exemplifying Indian artistic sensibility and expression, Indian English Literature distinguishes itself from English literature and establishes itself as an integral part of Indian literature. The essay cites the unity of the Indian literature written in different Indian languages and in English.

### **The Literary Landscape: The Nature and Scope of Indian English Literature**

Indian English literature began as an interesting by-product of an eventful encounter in the late eighteenth century between a vigorous and enterprising Britain and a stagnant and chaotic India. As a result of this encounter, as F.W. Bain puts it, India, a withered trunk ... suddenly shot out with foreign foliage.' One form this foliage took was that of original writing in English by Indians, thus partially fulfilling Samuel Daniel's sixteenth century prophecy concerning the English language:

Who (in time) knows whither we may vent  
The treasures of our tongue? To what strange shores  
This gain of our best glory shall be sent  
To enrich unknowing nations with our stores.  
What worlds in th'yet unformed orient may come  
Refined with th'accents that are ours.

The first problem that confronts the historian of this literature is to define its nature and scope clearly. The question has been made rather complicated owing to two factors: first, this body of writing has, from time to time, been designated variously as 'Indo-Anglian literature', 'Indian Writing in English' and 'Indo-English literature'; secondly, the failure to make clear-cut distinctions has also often led to a confusion between categories such as 'Anglo-Indian

literature’, literature in the Indian languages translated into English and original composition in English by Indians. Thus, in his *A Sketch of Anglo-Indian Literature* (1908), E.F. Oaten considers the poetry of Henry Derozio as part of ‘Anglo-Indian literature.’

*The Cambridge History of English Literature* (Vol. XIV, Ch. 10) includes Toru Dutt, Sarojini Naidu, Rabindranath Tagore and ‘Aravindo [sic] Ghose’ among ‘Anglo-Indian’ writers along with F.W. Bain and F.A. Steel. Similarly, Bhupal Singh’s *Survey of Anglo-Indian Fiction* (1934) deals with both British and Indian writers on Indian subjects. V.K. Gokak, in his book, *English in India: Its Present and Future* (1964), interprets the term ‘Indo-Anglian Literature’ as comprising ‘the work of Indian writers in English and ‘Indo- English literature’ as consisting of ‘translations by Indians from Indian literature into English’. In his massive survey, *Indian Writing in English* (1962), K.R. Srinivasa Iyengar includes English translations of Tagore’s novels and plays done by others in his history of Indian creative writing in English, while H.M. Williams excludes these from his *Indo-Anglian Literature 1800-1970: A Survey* (1976). John B. Alphonso Karkala (*Indo English Literature in the Nineteenth Century*) (1970) uses the term ‘Indo-English literature’ to mean ‘literature produced by Indians in English.’

Strictly speaking, Indian English literature may be defined as literature written originally in English by authors Indian by birth, ancestry or nationality. It is clear that neither ‘Anglo- Indian Literature’, nor literal translations by others (as distinguished from creative translations by the authors themselves) can legitimately form part of this literature. The former comprises the writings of British or Western authors concerning India. Kipling, Forster, F.W Bain, Sir Edwin Arnold, F.A. Steel, John Masters, Paul Scott, M.M. Kaye and many others have all written about India, but their work obviously belongs to British literature. Similarly, translations from the Indian languages into English cannot also form part of Indian English literature, except when they are creative translations by the authors themselves. If Homer and Virgil, Dante and Dostoevsky translated into English do not become British authors by any stretch of the imagination, there is little reason why Tagore’s novels, most of his short stories and some of his

plays translated into English by others should form part of Indian English literature. On the other hand, a work like *Gitanjali* which is a creative translation by the author himself should qualify for inclusion. The crux of the matter is the distinctive literary phenomenon that emerges when an Indian sensibility tries to express itself originally in a medium of expression which is not primarily Indian. There is, of course, that infinitesimally small class of Indian society called the 'Anglo-Indian' i.e., the Eurasians, who claim English as their mother tongue; but with notable exceptions like Henry Derozio, Aubrey Menen and Ruskin Bond, few of them have tried to express themselves creatively in English. But even in their case, the Indian strain in them is bound to condition the nature of both their artistic sensibility and their way of expression. (In fact, the poetry of Derozio is a copybook example of this.) However, since literature is not a science, there will always be a no man's land in which all attempts at strict definition are in danger of getting lost in a haze. Thus, there are exceptional cases like Ananda K. Coomaraswamy and Ruth Praver Jhabvala. The former, born of a Sri Lankan Tamil father and an English mother, was neither an Indian citizen nor did he live in India; and yet the entire orientation of his thought is so unmistakably Indian that it is impossible not to consider him an Indian English writer. As for Jhabvala, she is virtually an international phenomenon. Born of Polish parents in Germany, she received her education in English, married an Indian, lived in India for more than twenty years, and has written in English. This daughter-in-law of India (though a rebellious one, in her later work) shows such close familiarity and deep understanding of Indian social life (especially in her earlier work) that she has rightly found a place in the history of Indian English literature. On the other hand, V.S. Naipaul's Indian ancestry is indisputable, but he is so much of an outsider when he writes about India and the Indians and so much of an insider while dealing with Caribbean life and character, that there can be no two opinions on his rightful inclusion in the history of West Indian Writing,

It is obvious that Indian English literature, thus defined is not part of English literature, any more than American literature can be said to be a branch of British literature. It is legitimately a part of Indian literature, since its differentia is the expression in it of an Indian ethos. Its use of

English as a medium may also give it a place in Commonwealth literature, but that is merely a matter of critical convenience, since the Commonwealth is largely a political entity—and, in any case, this does not in the smallest measure affect the claim of Indian English literature to be primarily a part of Indian literature.

Another problem which the historian of this literature has to face is that of choosing from among the various appellations given to it from time to time— viz., ‘Indo-Anglian literature’, ‘Indian Writing in English’, ‘Indo-English literature’ and ‘Indian English literature’. The first of these terms was first used as the title of the Specimen Compositions from Native Students, published in Calcutta in 1883. The phrase received general currency when K.R. Srinivasa Iyengar, the pioneer of this discipline, used it as a title to his first book on the subject: Indo-

Anglian Literature (1943). He, however, now agrees that “Indo- Anglian” strikes many as a not altogether happy expression." He adds, 'I know many are allergic to the expression “Indo-Anglian”, and some would prefer “Indo-English”. The advantage with “Indo-Anglian” is that it can be used both as adjective and as substantive, but “Indo-Englishman” would be unthinkable. “Indo-Anglian” is reasonably handy and descriptive." But a major flaw in the term ‘Indo-Anglian’, as pointed out by Alphonso-Karkala, is that it would suggest ‘relation between two countries (India and England) rather than a country and a language.’ ‘Indo- Anglian’ is thus hardly an accurate term to designate this literature. Apart from that, ‘Indo- Anglian’ also appears to be cursed with the shadow of the Anglican perpetually breathing ecclesiastically down its slender neck, and threatening to blur its identity. (In fact, Professor Iyengar has noted how, in his book, Literature and Author- ship In India, ‘Indo- Anglian’ was changed to ‘Indo-Anglican’ by the enterprising London printer who, puzzled at so odd an expression, transformed it into something familiar.) For his first comprehensive study of the subject, published in 1962, K.R. Srinivasa Iyengar used the phrase, ‘Indian Writing in English’. Two pioneering collections of critical essays on this literature, both published in 1968, also followed his example: Indian

Writing in English-. Critical Essays by David McCutcheon and Critical Essays on Indian Writing in English edited by M.K. Naik, S.K. Desai and G.S. Amur. But the term ‘Indian Writing in English’ has been accused of having a rather circumlocutory air, and while ‘Indo-English literature’ possesses an admirable compactness, it has, as noted earlier, been used to denote translations by Indians from Indian literature into English. The Sahitya Akademi has recently accepted ‘Indian English Literature’ as the most suitable appellation for this body of writing. The term emphasizes two significant ideas: first that this literature constitutes one of the many streams that join the great ocean called Indian literature, which, though written in different languages, has an unmistakable unity; and secondly, that it is an inevitable product of the nativization of the English language to express the Indian sensibility. Nevertheless, by whatever name Indian English literature is called, it remains a literary phenomenon worthy of serious scrutiny.

### **Glossary:**

**Foliage:** a representation of leaves, flowers, and branches for architectural ornamentation

**F.W. Bain:** Francis William Bain (29 April 1863 – 24 February 1940) was a British writer of fantasy stories *A Digit of the Moon* (1898) that he claimed was translated from Sanskrit. During Bain's life, the argument raged about whether the story was truly a translation or whether Bain had written it himself. While some early reviewers took his statements at face value, many did not. *A Digit of the Moon* was followed by a number of other stories in the same mode: *Syrup of the Bees*, *Bubbles of the Foam*, *Essence of the Dusk*, *Ashes of a God*, *Mine of Faults*, *Heifer of the Dawn*, and others.

**Samuel Daniel:** (1562–1619) was an English poet, playwright and historian in the late-

Elizabethan and early-Jacobean eras. He was an innovator in a wide range of literary genres. His best-known works are the sonnet cycle *Delia*, the epic poem *The Civil Wars Between the Houses of Lancaster and York*, the dialogue in verse *Musophilus*, and the essay on English

poetry *A Defense of Rhyme*. He was considered one of the preeminent authors of his time and his works had a significant influence on contemporary writers, including William Shakespeare.

Unformed: immature, undeveloped

Orient: the countries of the East, especially East Asia

F.A. Steel: Flora Annie Steel (2 April 1847 – 12 April 1929) was an English writer, who lived in British India for 22 years. She was noted especially for books set in the Indian sub-continent or connected with it. Her novel *On the Face of the Waters* (1896) describes incidents in the Indian Mutiny.

Kipling: Joseph Rudyard Kipling was an English journalist, short-story writer, poet, and novelist. He was born in India, which inspired much of his work. Kipling's works of fiction include *The Jungle Book*, *Kim*, and many short stories, including *The Man Who Would Be King*

Sir Edwin Arnold: Sir Edwin Arnold KCIE CSI was an English poet and journalist, who is most known for his work *The Light of Asia*. The literary task which he set before him was the interpretation in English verse of the life and philosophy of the East.

John Masters: Lieutenant Colonel John Masters, DSO, OBE (1914-1983) was a British novelist and regular officer of the Indian Army. In World War II, he served with the Chindits behind enemy lines in Burma, and became the GSO1 of the 19th Indian Infantry Division.

Paul Scott: (1920 – 1978) was an English novelist, playwright and poet, best known for his tetralogy *The Raj Quartet*. His novel *Staying On* won the Booker Prize for 1977.

M.M. Kaye: Mary Margaret Kaye (1908 – 2004) was a British writer. Her most famous book is *The Far Pavilions*. Her autobiography has been published in three volumes, collectively entitled *Share of Summer: The Sun in the Morning, Golden Afternoon, and Enchanted Evening*. In

March 2003, M. M. Kaye was awarded the Colonel James Tod International Award by the Maharana Mewar Foundation of Udaipur, Rajasthan, for her "contribution of permanent value reflecting the spirit and values of Mewar

Homer: He is the reputed author of the *Iliad* and the *Odyssey*, the two epic poems that are the foundational works of ancient Greek literature. He is regarded as one of the greatest and most influential writers of all time.

Virgil: Publius Vergilius Maro, usually called Virgil or Vergil in English, was an ancient Roman poet of the Augustan period. He composed three of the most famous poems in Latin literature: the Eclogues, the Georgics, and the epic *Aeneid*.

Dante: Dante Alighieri, probably baptized Durante di Alighiero degli Alighieri and often referred to simply as Dante, was an Italian poet, writer and philosopher. Dante was instrumental in establishing the literature of Italy.

Dostoevsky: Fyodor Mikhailovich Dostoevsky, sometimes transliterated as Dostoyevsky, was a Russian novelist, short story writer, essayist, and journalist.<sup>7</sup>

Infinitesimal: extremely small

Eurasians: a person of mixed European (or European American) and Asian parentage; of or relating to Europe and Asia. Aubrey Menen: Salvator Aubrey Clarence Menen was a British writer, novelist, satirist and theatre

critic. Born in London, to an Indian Malayali father and an Irish mother, his essays and novels explore the nature of nationalism and the cultural contrast between his own Irish-Indian ancestry and his traditional British upbringing.

Ruskin Bond: Ruskin Bond is an Indian author of British descent. His father, Audrey Alexander Bond was an officer of the Royal Air Force posted in India. He studied in Bishop Cotton School

in Shimla. His first novel, *The Room on the Roof*, received the John Llewellyn Rhys Prize in 1957.

Commonwealth Literature: cover the literary works from territories that were once part of the British Empire, but it usually excludes books from the United Kingdom unless these are produced by resident writers who originate from a former colony.

Ecclesiastic: relating to the Christian Church or its clergy.

Alphonso-Karkala: John B. Alphonso-Karkala is the author of *An Anthology of Indian Literature*.

### **Questions for discussion:**

#### **I. Answer the following questions in tow pages each:**

1. Elaborate on the predicament of a historian in defining the nature and scope of Indian English Literature.
2. Discuss Indian English literature as a byproduct of the colonized India's encounter with the colonial West.
3. How does M.K. Naik illustrate the debates and arguments on the various titles implying the Indian writing in English?
4. Do you think Indian English Literature is the proper appellation to represent the literature written in English by Indians?
5. Discuss the debates and charges involved in the discussion to represent the literature in English written by Indians.



**II. Write short notes on the following:**

1. Provide E.F.Oaten's interpretations of Indo-Anglian literature.
2. How is Indian English literature different from British literature?
3. Why was the term Indo-Anglian regarded an inadequate expression for the corpus of writing in English?
4. Provide a brief insight into the influence of West on Indian English literature?
5. What are the charges levelled against the term "Indian Writing in English"?

## UNIT-II

### AUTHORS OF PRE- INDEPENDENT INDIA

#### CHAPTER 2

#### THE LITERARY RENAISSANCE IN PRE-INDEPENDENT ERA

Indian writing in English ranged from the most utilitarian prose to the most ambitious verse-epics. Indian writing in English was a manifestation of the new creative urge in India and may be referred to as the literary renaissance in India. The exhausted, almost sapless, native soil received the new rich fertiliser from the West and out of this fruitful union – as it happened in Elizabethan England – a new literature was born. Bengali led the way, but the others were not slow to follow. The study of English literature stimulated literary creation in Bengali, Marathi, Telugu, Tamil, Gujarati and other languages too.

The first phase of Indian poetry was the period of literary renaissance in India. Derozio's poems, Kasiprasad Ghose's *The Shair or Ministrel* and other poems, Michael Madhusudan Dutt's *The Captive Lady*, Manmohan Ghose's *Love Songs and Elegies* are a testimony to the creative upsurge occasioned by the romantic spirit kindled by the literary renaissance. Toru Dutt alone among these romantic poets of the first phase puts an emphasis on India and her heritage by putting into verse a large number of Indian legends.

Most of the pre-independence poets took inspiration from Indian mythology, legends and philosophy. They brought a true marriage of Indian poetic processes of poetic experience with English formula of verse expression. Sri Aurobindo, Tagore, Anand Acharya, Puran Singh, J.Krishnamurti and Kabir dealt with Indian myths and legends and landscapes in their poetry. The feudal imagery in Tagore establishes his links with the medieval Indian saint poets; Naidu's imagery stamps the Indian soil. While the archetypal imagery of light and darkness in Aurobinodo's poetry shows his affinities with all mystic poetry, his use in 'Savitri' of images

drawn from science shows his modernity. The quality of Indianness can be seen in the ethos of the best Indian poetry in English. Tagore's 'Gitanjali,' Aurobindo's 'Savitri', and Naidu's lyrics are the finest examples of Indian ethos in pre-independence poetry. Derozio's 'The Harp of India', Tagore's 'Heaven of Freedom' and Aurobindo's 'Savitri' reveal the glorious past of India and Indian culture. Naidu is purely Indian in thought and feelings. In Manmohan Ghose and Toru Dutt, we observe experiments, imitation and innovation.

### **Raja Ram Mohan Roy (1772-1833)**

The renaissance in modern Indian literature began with Raja Rammohan Roy. He was born in a village Radhanagore in Bengal. He mastered while still young many languages, Sanskrit, Persian, Arabic and Hindustani besides Bengali. Rammohan, although he could be named as the first of the Indian masters of English prose, was great in so many fields that he belongs to Indian history more than to mere Indo-Anglian literary history. He started the tradition of Indian leaders writing autobiographies, and modern autobiographers like Mahatma Gandhi, Jawaharlal Nehru, Surendranath Banerjea, Rajendra Prasad and M.R. Jayakar may proudly trace their lineage to him. Rammohan Roy mastered the English language much before Macaulay's English education in India. Roy's historic letter to Lord Amherst in 1823 marked the beginning of modern English education in India.

Ram Mohan Roy was born on 22 May 1772 in Hindu Brahmin family in Hooghly, Bengal. His father, Ramkanto Roy, was a scholar of Sanskrit, Persian and English languages, who also knew Arabic, Latin and Greek. Roy held various positions of eminence throughout his life, as he pioneered the first wave of reform in the country. He worked as a munshi in Murshidabad and later as an assistant to an official at British East India Company. It was in 1829 that the Mughal ruler of Delhi gave him the title of Raja, although it wasn't recognised by the British. While Roy is remembered for the role he played in abolishing the social evils of sati and child

marriage in India, he was also a prominent name in educational reform. Roy's foray into journalism, too, was one of his many attempts to bring about a change in the socio-cultural landscape of the country through learning and education.

He started the first Bengali language weekly newspaper and the first newspaper in an Indian language, called *Sambad Koumudi*, in 1821. The weekly newspaper advocated reading habits, the importance of discussion as well as the need for education for all. In 1822, he also published a Persian journal, *Mirat-ul-Akbar*.

### **Toru Dutt (1856–1877)**

Toru Dutt brought up Indian English Poetry from imitation to authenticity. Torulata was born in a Hindu family but was baptized with family members in 1862. Reading and music were her hobbies. She learnt English in France and England. She sailed for Europe in 1869 and returned to India in 1873. She died at the age of twenty one when her talent was maturing. There are two collections of poems on her name. Out of which one appeared in her own life time. However it was not in the nature of original work. It was 'A Sheaf Gleaned in French Fields' (1876) which comprised 165 lyrics by about a hundred French poets. These lyrics are translated by her. To Edmund Gosse, the volume is 'a wonderful mixture of strength and weakness'. Toru Dutt's Keatsian progress during the last two years of her life is revealed in her posthumous publication 'Ancient Ballads and Legends of Hindustan' (1882). The themes of these poems indicate that Toru Dutt is the first Indian poet who used Indian myth and legend extensively. Though she was brought up in Christian living or in a half anglicized environment, she gives the treatment of instinctive and spiritual understanding of the legends. Toru Dutt's poetic technique shows a sure grasp more than poetic mode. Her diction is naturally of the Victorian romantic school. She shows her prosodic skill in using different forms like ballad, blank verse and the sonnet. Unlike Kashiprasad Ghose and M. M. Dutt, Toru Dutt's poetry is virtually free from imitation. Toru

Dutt was the first neo romantic poet. She glorifies India's cultural heritage in her poems. Toru revealed utter Indianness of theme in her 'Our Casuarina Tree'.

Sri Aurobindo (1872 – 1950)

Sri Aurobindo had passed Civil Service Examination and was a master of many languages like Greek, Latin, French, English, German, Italian, Sanskrit and Bengali. In due course, he became Mahapurusha, a Mahayogi. He founded the centre of yoga at Pondicherry. Sri Aurobindo is well known as a poet and critic of life and letters. His 'Collected Poems and Plays' is the best known. Sri Aurobindo has a parallel record of poetic achievements as a translator and narrative poet, as a metrical and verbal craftsman, as a lyricist and dramatist and as a 'futurist' poet. 'Urvashi' and 'Love and Death' are his beautifully articulated narrative poems. 'Baji Prabhu' is an action poem, 'Percus, the Deliverer' is a blank verse drama. 'Thought the Paraclete' and 'The Rose of God' are the finest mystical poems in the language. His long poems 'Ahana and Iliad' are the best examples of classical quantities' meters. Sri Aurobindo's 'Savitri' is essentially an expression of Indian sensibility. 'Savitri' created a new kind of epic poetry. Sri Aurobindo's poetry was of mysticism. His poetry was lyrical, narrative and philosophical. His mystic poetry had a mantric quality and very close to Vedanta. In his poems, we find a fusion of personal vision and spiritual personality of India. He has been aptly called as Milton of India.

Sri Aurobindo ranks among the greatest personalities of modern India. A multifaceted genius, he was a politician, social critic, educationist, philosopher, man of letters, and, above all, a great yogi, a rishi, and guru. As a literary artist, his range is truly staggering. He was a journalist, editor, literary critic, linguist, translator, essayist, short-story writer, dramatist, and, more than all of these, *mahakavi*, or major poet. He had an extraordinarily supple intellect, a breadth of mind so extensive that there is scarcely an important field of human endeavour which escaped his notice. His collected works, numbering thirty volumes, bear ample testimony to his stupendous gifts. He was truly a Renaissance Man, not only in the traditional sense of the term

but also befitting its application to the Indian context--a man who stands with the likes of Mahatma Gandhi and Rabindranath Tagore.

### **Swami Vivekananda (1863-1902)**

Swami Vivekananda is one of the great heroes of modern India. Born and raised in an upper class Kayastha family in Calcutta, Narendranath Dutta, as he was then known, was a brilliant student. He had a modern, "English" education first at Ishwar Chandra Vidyasagar's Metropolitan Institution and then at the famous Presidency College and the Scottish Church College. In these institutions, he trained to be a modern, Westernized, privileged Bengali gentleman. He read Kant, Schopenhauer, Spenser, Comte, and Mill, then the intellectual giants of Europe. He was not prepared to accept things on authority, faith, or superstition. Young men like Narendranath were then known to be rather critical of Indian traditions, which they considered to be irrational and inferior to modern. However, his life changed quite suddenly and dramatically after he met Sri Ramakrishna (1836-1886). The latter was an astonishing spiritual phenomenon. One of the most important of India's modern saints. Sri Ramakrishna propounded a new spirituality based on the equality and acceptance of all religions and paths.

After his guru's death, Swami Vivekananda founded an order of monks to spread the teachings of Sri Ramakrishna and also to reawaken the sleeping conscience of India. To this end, he travelled all over India, and eventually left for the US in 1893. By the time he returned to India in 1897, he was already a hero and a celebrity. He had taken Indian spirituality, thought, and culture to the West and thereby restored, to a large extent, the national pride of India. Within a year of his return, he laid the foundations of the Ramakrishna Mission and the Ramakrishna Math at Belur, outside Calcutta. Today, the Belur Math is the international headquarters of a world-wide movement.

### **Bankim Chandra Chattopadhyay (1838 – 1894)**

Bankim Chandra Chatterjee also known as Bankim Chandra Chattopadhyay was one of the greatest novelists and poets of India. Bankim Chandra Chatterjee was born on June 27, 1838 in the village Kantalpara of the 24 Paraganas District of Bengal. He belonged to a family of Brahmins. Bankim Chandra Chatterjee had his early education in Midnapur. After his early education in Midnapur, Bankim Chandra Chatterji joined the Mohsin College at Hoogly and studied there for six years. Bankim Chandra Chatterjee began his literary career as a writer of verse. He then turned to fiction. *Durgeshnandini*, his first Bengali romance, was published in 1865. His famous novels include *Kapalkundala* (1866), *Mrinalini* (1869), *Vishbriksha* (1873), *Chandrasekhar* (1877), *Rajani* (1877), *Rajsimha* (1881), and *Devi Chaudhurani* (1884).

Bankim Chandra Chatterjee's most famous novel was *Ananda Math* (1882). *Ananda Math* contained the song "Bande Mataram", which was later adopted as National Song. Bankim Chandra Chatterjee wanted to bring about a cultural revival of Bengal by stimulating the intellect of the Bengali speaking people through literary campaign. With this end in view, he brought out monthly magazine called *Bangadarshan* in 1872. His epic Novel *Ananda Math* - set in the background of the Sanyasi Rebellion (1770-1820), when Bengal was facing a famine too - made Bankim Chandra Chattopadhyay an influential figure on the Bengali renaissance. He had taken on the responsibility to make Bengali the language of the masses. However, his first published work - a novel – *Rajmohan's Wife* (1864) was in English.

### **Mahatma Gandhi (1869-1948)**

Born on 2 October 1869 at Porbander, Kathiawad, Mohandas Karamchand Gandhi had his early schooling at Rajkot and married Kasturba in 1883. Having matriculated in 1887, he sailed for

England next year to study law. Returning to India in 1891 after being called to the bar, he started practising at Rajkot and Bombay, but sailed for South Africa two years later as counsel for an Indian firm. It irked him to be subjected to all kinds of discrimination, and he therefore organised the Natal Indian Congress in 1894. He paid a brief visit to India in 1896. A chance reading of *Unto This Last* by Ruskin Bond made a profound impression on Gandhi. An acquaintance with Tolstoy and Thoreau's seminal writings influenced Gandhi. He developed his technique of passive resistance thereafter and thus he began his first Satyagraha campaign in 1906 at Johannesburg. The reading of books, thinking and experimenting with truth culminated in his composition of *Hind Swaraj* in Gujarati, soon translated into English with the title *Indian Home Rule*. *Hind Swaraj* is verily the *locus classicus* among Gandhi's writings.

Gandhi was a humanist and a man of religion more than a nationalist and patriot. Although he worked for the liberation of India from foreign rule, there was no hatred in his heart for the British. He hoped that Hindustani might one day become the lingua franca of the country, but he continued to write and speak in English and was fully sensible of the advantage of a knowledge of that great world language. Gandhi knew very well the New Testament in English and his writing in English had accordingly a simplicity, pointedness and clarity that was in refreshing contrast to the heaviness often characteristic of earlier Indian writing. For decades, he edited several newspapers including *Harijan* in Gujarati, in Hindi and in the English language; *Indian Opinion* while in South Africa and, *Young India*, in English, and Navajivan, a Gujarati monthly. He wrote several books including his autobiography, *The Story of My Experiments with Truth*. His other autobiographies included: *Satyagraha in South Africa* about his struggle there, *Hind Swaraj or Indian Home Rule*, a political pamphlet, and a paraphrase in Gujarati of John Ruskin's *Unto This Last*.

### **Dr. B R Ambedkar (1891 – 1956)**

Bhimrao Ramji Ambedkar, popularly known as Babasaheb, was an Indian jurist, economist, politician and social reformer who chaired the Drafting Committee of the Constituent Assembly



and was India's First Minister for Law and Justice. Born as the fourteenth child of his parents at Mhow Cantonment in Madhya Pradesh, he had to face severe discriminations from every corner of the society as his parents hailed from the Hindu Mahar caste. Mahar cast was viewed as "untouchable" by the upper class. The discrimination and humiliation haunted Ambedkar even at the Army school, run by British government. Discrimination followed wherever he went. In 1908, Ambedkar went to study at the Elphinstone College, Mumbai. He graduated in Political Science and Economics from the Bombay University in 1912. Ambedkar went to USA for higher studies.

His life was one of struggles, as his radical proposals to deal with the caste system met with overt hostility from the upper castes. Not only did the great doctor fight against all institutional and social odds to keep studying, but spectacularly earned a Doctorate in Economics from Columbia University in 1917. The boy who suffered bitter caste humiliation became the first Minister for Law in free India, and shaped the country's Constitution. Dr. Ambedkar's struggle against brahminical patriarchy, his radical proposals for the Hindu Code Bill, and his suggestions for a radical restructuring of property relations, alert us to his challenging of the status-quo. Dr. Ambedkar, perhaps India's most radical thinker, transformed the social and political landscape in the struggle against British Colonialism, by making the downtrodden politically aware of their own situation. Ambedkar famously said to Dalits something that bears immense importance even today – "Educate, Agitate, and Organise". Contesting Mahatma Gandhi's claim to speak for Dalits (or Harijans, as Gandhi called them), he wrote *What Congress and Gandhi Have Done to the Untouchables* (1945). In October 1956, in despair because of the perpetuation of untouchability in Hindu doctrine, he renounced Hinduism and became a Buddhist, together with about 200,000 fellow Dalits, at a ceremony in Nagpur. Ambedkar's book *The Buddha and His Dhamma* appeared posthumously in 1957.

### **Rabindranath Tagore (1861–1941)**

Rabindranath Tagore was one of the poets of his times. Mahatma Gandhi called him as ‘The Great Sentinel’. He touched and enriched modern Indian life in many ways. He was a poet, dramatist, novelist, short-story writer, composer, painter, thinker, educationist, nationalist and internationalist also. He as a bilingual poet occupied the significant place in Indo – Anglican poetry. ‘The Child’ and a few other poems are written in English. His ‘*Geetanjali*’ (1913), a prose poem, compelled a world – wide attention and he won the Nobel Prize for literature. His prose works too were written originally in English for international public. After ‘*The Geetanjali*’, Tagore wrote ‘The Gardener’ (1913), ‘Stray Birds’ (1916), ‘Lovers Gift and Crossing’ (1918) and ‘The Fugitive’ (1921). W. B. Yeats and Ezra Pound were the admirers of Tagore’s poetry. Tagore’s verse in English had lyrical quality; it had rhythm of free verse. He dealt with simplicity, seriousness and passion. He used colloquial idiom and archaic vocabulary like ‘thee’ and ‘thou.

He was an educationist, a practical idealist who turned his dreams into reality at Shantiniketan. His active literary career extended over a period of 65 years. He wrote probably the largest number of lyrics ever attempted by any poet. Tagore often retired to Shantiniketan and lost himself in either the frenzy of literary creation or the tasks of education. Over the years, Tagore started translating many of his own lyrics into English. The phenomenal success of *Gitanjali* emboldened Tagore and his English publishers, Messrs. Macmillan to bring out other volumes of translation. Tagore left behind him an immense mass of prose writing in Bengali as well as in English; there are the short stories, novels, lectures, essays and plays. Tagore’s most ambitious work of fiction was *Gora* that projected his vision of the individual’s role in nascent India.

### **Sarojini Naidu (1879–1949)**

Born as the eldest daughter of a father who was a scientist-dreamer and a mystic-jester and of a mother who was half-angel half-bird, Sarojini Chattopadhyaya had commenced life at colourful in the most auspicious surroundings. She passed her Matriculation at the age of 12 and even composed an English poem of 2000 lines at the age of 13. At 15, she fell in love with Dr.

Naidu. Her parents were reluctant to marry her off at such an early age even as they set aside the caste and regional prejudices and thus sent her to England for studies. However, she returned to India in 1898 and married Dr. Naidu. It was as an English poet Sarojini Naidu first caught the attention of the public. In course of time the patriot exceeded the poet, and Sarojini Naidu came to occupy some of the highest official positions in the public life of India. She had recognition in England much earlier.

Her first volume of poetry, 'The Golden Threshold' (1905) was followed by 'The Bird of Time' (1912) and 'The Broken Wing' (1917). Her collected poems appeared in 'The Sceptred Flute' (1946). A small collection of lyrics written in 1927, 'Father of the Down' was published posthumously in 1961. Her lyrics are strongly influenced by British romanticism and Persian and Urdu poets. In all the four volumes by Sarojini Naidu witness her unerring sense of beauty and melody. Her poems present a feast of delight to the reader. As a lyricist, she always spoke in a 'private voice' and never bothered to express the burning problems of her day. She is ranked the first rank artist having the strength of perfect rhythm with which she can be close to Toru Dutt, Rabindranath Tagore and Sri Aurobindo. Though she appears hopelessly outdated by the standards of modern poetic taste, she is historically significant and intrinsically important. The phase Indo-Anglian romanticism ended with the poetry by Sarojini Naidu.

### **Henry Derozio**

Henry Louis Vivian Derozio (1809-1831) is generally credited as being the first Indian poet in English. He was born in Calcutta and especially remarkable because he was Christian and reared among Eurasians who were closer to the British. Infact, many of his Hindu Bengali contemporaries too strove to identify themselves with the latter. Derozio's love for India is revealed in several of his poems. He had an extraordinary career as a journalist, teacher, poet and a leading intellectual of his day. In poems like, "The Harp of India" and "My country! In thy day of glory past", he strikes a nationalistic note, trying to revive in English a moribund indigenous tradition of poetry. His long poem, "The Fakeer of Jungheera" is an interesting

attempt to fuse the Byronic romance with social criticism of contemporary Indian mores. He died before he could fulfill the great promise that he showed as a poet and intellectual. Despite this he is counted among the major Indian poets in English for both historical and artistic reasons.

Henry Derozio, the bard of modern India, imitated Byron, Moore and Keats. K. Praead Ghosh imitated Walter Scott. M. M. Dutt's poetry was influenced by the English romantics. Their poetry is derivative and imitative. It does not form an independent poetic tradition. It became mature and non-derivative in the hands of Toru Dutt, Sarojini Naidu, Tagore and Aurobindo. They formed the worth poetic tradition. They have revealed poetic insights, originality of themes and styles and technical excellence.

### **Dean Mahomet (1759 – 1851)**

Sake Dean Mahomed was an Anglo-Indian traveller, surgeon and entrepreneur. He was born in 1759 in Patna (earlier the Bengal Presidency), India. His father was of barber caste, was in the employment of the East India Company and also knew the technique. At a young age, he had learned to make some products that were common to Indians like soaps and shampoos. His father died at his young age. Then, he was taken under the wing of Captain Godfrey Evan Baker, an Anglo-Irish Protestant officer at the age of 10. As a trainee surgeon, he had served in the army of British East India Company. He was known as the man of talents. He was the first entrepreneur who had gained popularity by building cultural connections between India and England. He also ventured into various industries like publishing, F&B and wellness. Mahomed became most popular at the age of 25 when he had opened the first Indian restaurant in 1810 in UK named "Hindoostane Coffee House" in the Geoge Street, near Portman Square, Central London.

Sake Dean Mohamed in 1794 published "The travels of Dean Mahomed" an autobiographical narrative about his adventures in India, the first book written by an Indian in English. The book has explanation and memories when he had served the British army and also describes many important Indian cities and military campaigns. In 1822, he wrote a book named "Shampooing or Benefits Resulting from the use of Indian Medical Vapour Bath" which became a bestseller and was credited with merging Indian and British culture in the early 1800s.

### **Krupabai Sathianandan (1862–1894)**

Krupabai Sathianadhan was one of the first Indian women to write in English, and certainly the first woman novelist in English from India. Krupabai was born to Haripunt and Radhabai Khisty, then in the Bombay Presidency. Her father died when she was still a child, and she was brought up by her widowed mother who was a devout Christian and her elder brother Bhasker. He had a strong influence on her and endeavoured to awaken her intellect by lending her books and discussing many issues with her. However, he too died young, and Krupabai immortalised him in her semi- autobiographical novel *Saguna: A Story of Native Christian Life*. Krupabai received a scholarship to study medicine in the Madras Medical College. She travelled to Madras (now Chennai) alone at 16. There she came under the care of a well-respected family of Christian converts, the Sathianadhans, and eventually married their son, the Cambridge-educated Samuel in 1881. Krupabai was exposed to tuberculosis early in life. This took a toll on her studies. Despite topping her class in college first year, she was forced to drop out, struggling with depression and ill-health. However, after marrying Samuel, she embarked on a teaching career and became well known as a writer on social issues, especially those concerning women. Before her untimely death at the age of 31, she finished another novel, *Kamala: A Story of Hindu Life* (1894), which was published posthumously. These works were popular—their print runs were twice that of contemporaneous fiction titles, and they were also translated into Tamil and other languages. The upswing of nationalism soon rendered her writing invisible. Only with

postcolonial writing and late - twentieth-century feminist cultural assertions did the interest in her writings revive. She appeared in the landmark *Women Writing in India* (1991) by Susie Tharu and K. Lalitha. Along with Toru Dutt, she is now recognised as a pioneer woman author of Indian writing in English, celebrated for her style as well as the content of her novels which opens up the world of women's struggles and inner lives in nineteenth-century India.

### **Sarojini Naidu (1879–1949)**

Sarojini Naidu started her career as a poet but later she became a prominent politician of Gandhian era. She was born in Hyderabad on 13<sup>th</sup> February 1879 and is known to be an Indian political activist and poet. She is the most lyrical poetess of India. She made a significant contribution to Indian English poetry. Her father, Dr. Aghorenath Chattopadhyaya was scientist, philosopher and political educator. Her mother, Varada Sundari, was a Bengali poetess. Sarojini received a British education. At the age of 17, she met Muthyala Govindarajulu Naidu and fell in love with him. After finishing her education she contracted a marriage with him. She gave birth to four children.

Her first volume of poetry, 'The Golden Threshold' (1905) was followed by 'The Bird of Time' (1912) and 'The Broken Wing' (1917). Her collected poems appeared in 'The Sceptred Flute' (1946). A small collection of lyrics written in 1927, 'Father of the Dawn' was published posthumously in 1961. Her lyrics are strongly influenced by British romanticism and Persian and Urdu poets. In all the four volumes by Sarojini Naidu witness her unerring sense of beauty and melody. Her poems present a feast of delight to the reader. As a lyricist, she always spoke in a 'private voice' and never bothered to express the burning problems of her day. But she is the first rank artist having the strength of perfect rhythm with which she can be close to Toru Dutt, Rabindranath Tagore and Sri Aurobindo. Though she appears hopelessly outdated by the standards of modern poetic taste, she is historically significant and intrinsically important.

Her major themes are love, common life of Indian people, beauty of Indian scenes and sights, Indian traditions, philosophy of life and patriotic sentiments of Indians. She is primarily considered to be a love poet, and her love poetry explores the various aspects of love, such as love in union, love in separation, the pains of love, earthly love, sins of love, divine love, etc. She was called as Bharat Kokila (the Nightingale of India) on account of her beautiful poems and songs.

### **Cornelia Sorabji (1866-1954)**

Cornelia Sorabji was born in 1866 in Nasik, Maharashtra. Her career path was heavily influenced by her parents, who advocated for her and her siblings — who were altogether six sisters and a brother— to become leaders in education and social work. She spent her childhood initially in Belgaum and in Pune. After home schooling by her parents, and attending mission schools, Cornelia was the first woman admitted to Deccan College, Poona where she graduated with a first class degree. At Deccan College, she pursued Literature and completed a five year course in one year. She was the top ranked student of her class. But as she was a female, she was denied the Oxford scholarship that was usually given for the top student of the year. But a few prominent English women in Poona and Bombay raised funds to send her to Oxford. Cornelia thus went to Oxford in 1889 and joined the Somerville College there. She was thus the first Indian national to study at any British University. After returning from Oxford, Cornelia began a long search for a legal post in India. She got involved in social work on behalf of the Purdanashins, women who were veiled and forbidden to communicate with the outside male world. As a solicitor, she prepared cases for women clients first in the Princely state of Kathiawar in Gujarat. She helped altogether 600 women and orphans fight legal battles. She was a great votary for abolition of child marriages and sati practice. She worked alongside Pandit Ramabhai, the renowned social activist of Maharashtra. She gave up her practice in 1929 and devoted her time entirely for social work.

Besides being an active social worker, Cornelia was also a prolific writer. She wrote a number of books, short stories and numerous articles for journals. Her two autobiographies were, *India Calling: The Memories of Cornelia Sorabji* (1934) and *India Recalled* (1936).

### **Questions for discussion:**

#### **I. Answer the following questions in about 2 pages:**

1. What was the nature of Indian writings in the pre-independence era?
2. Discuss any five major Indian writers of pre-Independent era.
3. Delineate the major characteristics of Indian writings in pre-independent India.
4. Comment on Sarojini Naidu, Rabindranath Tagore and Sri Aurobindo as poetic geniuses of the times.
5. Can the pre-independent era be referred to as the “The Age of Literary Renaissance”? Support your answer.
6. Discuss the influence of English literature on Indian writing in English.

#### **II. Write short notes on the following:**

1. Give a brief note on Raja Ram Mohun Roy.
2. Discuss Swami Vivekananda as India’s modern saint.
3. Why is Sri Aurobindo referred to as *The Literary Renaissance Man*?
4. Discuss Mahatma Gandhi and his literary contribution.
5. Comment on the literary contributions by Sarojini Naidu that earned her the title ‘Nightingale of India’.



**UNIT-III**  
**PRE-INDEPENDENCE INDIAN ENGLISH LITERATURE**

**Chapter: III**

**POETRY**

**1. TO A BUDDHA SEATED ON A LOTUS**



**SAROJINI NAIDU (1879 – 1949)**

Sarojini Naidu was born on 13th February 1879 in Hyderabad to Dr. Aghorenath Chattopadhyaya and Barada Sundari Devi. Sarojini Naidu a brilliant student, won appreciation and fame after she was selected by Madras University at just 12. In 1895, she went on to study at King's College in London and later at Girton College, Cambridge University.

Sarojini Naidu has many credits to her, a major freedom fighter and has notably contributed to the Indian Independence Movement. During 1915-1918, she travelled across India lecturing on social welfare, women empowerment, emancipation and nationalism. She joined the Non-Cooperation Movement organized and led by Mahatma Gandhi. In 1924, she was a delegate to

the East African Indian Congress, and was appointed the President of the Indian National Congress in 1925. Later she was appointed the Governor of the United Provinces in 1947 and became the first woman to hold the office of Governor in the Dominion of India.

The golden period of her poetic composition spans the period 1898 to 1914. Her first volume of poems, *The Golden Threshold*, (1905) was dedicated to her mentor, Sir Edmund Gosse. Its title is taken from the name of Sarojini's home "The Golden Threshold" and it is Sarojini's entry into the golden world of poetry and made her famous both in the East and the West. The Times remarked: "Her poetry seems to sing itself as if her swift thoughts and strong emotions sprang into lyrics of themselves". She was a noted child prodigy and a master of children's literature. She was hailed as the Nightingale of Indian Song on account of her beautiful poems and songs.

Her second volume of poems *The Bird of Time* came out in 1912. According to Edmund Gosse the volume is marked by a "graver music" than the earlier volume. In her third and final volume *The Broken Wing* published in 1917 the change in note is sharper. "The Flute – player of Brindavan" is a wonderful ornamental lyric, a jewel equal to "To a Buddha Seated on a Lotus".

### **ABOUT THE POEM:**

*The Golden Threshold* concludes with the poem "To a Buddha seated on a Lotus". The poem has found a place in two anthologies of English poetry published in England: *The Oxford Book of Mystic Verse* and *the Modern Muse*. Through the poem the poet contrasts the peace and perfection of the Buddha with the mutability and sorrow of human life.

At the sight of the idol of Lord Buddha seated with his legs crossed on a lotus which forms his throne, the poet questions the appearance of bliss and peace on Buddha's face. This seems to express oneness with the divine which has been the quest of Sages, Rishis and Munis in all countries. The Poet asks Lord Buddha the secret of mystic bliss in the journey of hardship of

life. She wants to know how he attained the spiritual peace which is beyond the world of common man. Her soul urges to know the possibilities of his mystic bliss.

Later the poetess contrasts the hardship, noise, bustle, helplessness, recurring grief which carried down from past into the future of human life with peace and tranquillity expressed by the idol of Lord Buddha. Ever changing life of human beings' experience, is so uncertain that one grief gives way to another and thus human life becomes a chain of sorrows continuing from the past into the future. As a result, sincere effort to attain spiritual peace is shattered, faith weakens and ultimately humans fail to attain peace. It is true that the divine always remain beyond the reach of man.

Finally, the poet again repeats her question and asks Lord Buddha to lead her to the way which leads to Moksha or Nirvana or salvation the highest and ultimate aim of human life according to Buddhist philosophy. Thus, human life on earth is nothing but a short period of separation from the Infinit.

### **To A Buddha Seated on A Lotus**

LORD BUDDHA, on thy Lotus-throne,

With praying eyes and hands elate,

What mystic rapture dost thou own, Immutable and ultimate?

What peace, unravished of our ken,

Annihilate from the world of men?

The wind of change for ever blows

Across the tumult of our way,

To-morrow's unborn griefs depose

The sorrows of our yesterday.

Dream yields to dream, strife follows strife,  
And Death unweaves the webs of Life.

For us the travail and the heat,  
The broken secrets of our pride,  
The strenuous lessons of defeat,  
The flower deferred, the fruit denied;  
But not the peace, supremely won,  
Lord Buddha, of thy Lotus-throne.

With futile hands we seek to gain  
Our inaccessible desire,  
Diviner summits to attain,  
With faith that sinks and feet that tire;  
But nought shall conquer or control  
The heavenward hunger of our soul.

The end, elusive and afar,  
Still lures us with its beckoning flight,  
And all our mortal moments are  
A session of the Infinite.  
How shall we reach the great, unknown  
Nirvana of thy Lotus-throne?

## GLOSSARY

**Lotus-throne:** Lotus represents purity of the body, mind and speech, enlightenment; lotus is also used as a platform or a seat or throne by lord Buddha

**Elate:** extremely happy, delighted

**Mystic:** the cause of which is beyond the understanding of man, which results from the mystic union of his soul with the soul of God

**Rapture:** bliss

**Dost:** do

**Immutable:** unchangeable

**Unravished:** undisturbed

**Ken:** vision

**Annihilated:** non-existent in the world of man

**Tumult:** fever and fret

**Strife:** anger, conflict

**Webs of life:** woven of life is unwoven by death

**Travail:** sorrow and suffering

**The flowers Deferred:** hopes not fulfilled

**Fruit denied:** efforts to not bear fruit, no reward for the efforts

**Futile hands:** hands too weak to grasp what is desired

**Supremely won:** to win after long period of effort

**Inaccessible:** unattainable

**Summits:** higher and higher spiritual attainments

**Naught:** nothingness, in vain

**Heavenward...soul:** the yearning of the human soul for union with the Divine

**The end:** goal, union with God

**Elusive:** which recedes as we approach

**Lures:** attracts

**Beckoning flight:** though it runs away from us, still it tempts us to follow

**Mortal moments:** short period of stay away from God

**Nirvana:** Salvation, Moksha, state of bliss, according to Buddhist philosophy, freed from the cycle of birth-death-rebirth .

**Questions for Discussion:**

1. Examine the poet's quest for peace in the poem To a Buddha Seated on a Lotus.
2. Bring out the poet's struggle in understanding Nirvana.
3. To a Buddha Seated on a Lotus is a contrast between peace and perfection. Elucidate

## 2. LOVE CAME TO FLORA ASKING FOR A FLOWER



### **Toru Dutt (1856- 1877)**

One of the earliest writers in Indian Writing in English, Toru Dutt, (1856- 1877) wrote in English and French, and made a mark in literature in spite of her premature death. With only a few writings to her credit in so short a span of life, Toru Dutt occupies a significant place in English writings by the Indian writers. However, it is very strange that her mature and extraordinary writings as a poet have been pushed far aside as a heap of forgotten past.

Toru Dutt, the “inheritor of unfulfilled renown”, is one of the most talented poetesses in Indo-Anglian literature. As an interpreter of Indian thought and scene, Toru Dutt is the precursor of Rabindranath Tagore, Sir Aurobindo and Sarojini Naidu (The Nightingale of India). Toru Dutt rises up as a great poet if nature through her poems like- “THE LOTUS”, “BAUGMAREE”, “NEAR HASTINGS” and “OUR CASURINA TREE.” Through such nature poems, she unveils her sharp power of observation and sensitiveness to colour. Though Toru Dutt does not possess

the metrical excellence and felicity of diction compared to Sarojini Naidu, she enjoys a privileged place in the arena of flawless spontaneity and lucidity in expression.

Toru Dutt was a Hindu by birth and tradition, an English woman by education, French at heart, a poet in English, a prose writer in French, who at the age of eighteen made India acquainted with the poets of French in the rhyme of England, who blended in herself three souls and three traditions and who died at the age of twenty-one, in the full bloom of her talent and on the eve of the awakening of her genius. The Saturday Review was to write about Toru Dutt in August 1879: "There is every reason to believe that in intellectual power Toru Dutt was one of the most remarkable women that ever lived." Had George Eliot died at the age of 21, she would certainly not have left behind her any proof of application or originality superior to those bequeathed to us by Toru Dutt. The first anthology Aru and Toru worked on was a volume of translations from French into English called *A Sheaf Gleaned in French Fields* which is without doubt the most well-known of Toru Dutt's works.

Toru Dutt is the real innovator in the field of Indo-Anglian poetry. Because of her historical position she has become an inalienable part of Indo-Anglian poetry. With them she introduced an authentic Indian note in Indo-Anglian poetry. According to C D. Narasimhaiah, she inaugurated "a tradition which had to wait till the arrival of Aurobindo for a mature handling". Indo-Anglian Poetry becomes mature and non-derivative in the hands of Toru Dutt, Manmohan Ghose, Sarojini Naidu, Aurobindo Ghose and Harindranath Chattopadhyaya. With their exceptional poetic gifts and individual talents, they served and enriched Indo-Anglian verse. Toru Dutt was striving towards her own style of poetical communication. No doubt, she has a meagre poetic output being a poet of 'unfulfilled renown who died prematurely at the age of twenty-two. But the status of being a major or a minor poet does not depend upon poetic output but on the creative thrust of the poet. Toru Dutt had gained international recognition for the reason that with her the genre came out of its swaddling clothes. English and French critics duly noted her poetic genius. Her original as well as unoriginal works drew notable critical



attention from abroad. Thus, she rendered the most singular service of putting Indo Anglian poetry on the international literary map.

### **About the poem**

The Lotus, published in 1882 in the book “Ancient Ballads and Legends of Hindustan”, is a poem by Toru Dutt that revolves around the themes of natural beauty, as well as patriotism and religion. The poet uses the Lotus flower to represent the Hindu religion, as well as the natural beauty of Asia and its flora. The resolution of this poem comes as a link is made between the Eastern and Western cultures, and brings out a new perspective that is better than the two separate cultures. ‘The Lotus’ is one of the finest flowers of the poetical garden of Toru Dutt. In this poem, the poet presents the idea that the Indian Lotus is the most beautiful of all flowers.

This 14-line poem is structured in the style of a Petrarchan sonnet, with a clearly defined octave and sestet. The octave, which has 8 lines, has the rhyme scheme ABBAABBA, which follows the

structure of the Petrarchan sonnet. The deviation comes in the 6-line sestet whose rhyme scheme is CDCDDC. This is not generally seen in this type of sonnet, and so this poem is styled with the Petrarchan sonnet as inspiration. The volta, or turn, of the poem takes place at the beginning of the sestet.

The poem starts with a conflict among the flowers. For a long time, lily and rose had been fighting for the title of ‘Queen of flowers’. The poet tells that both lily and rose used their ‘bard of power’ in their fight over this title. Since the poet had lived many years in European countries so she used Greek and Roman mythologies to support their stand. The rose is described as never reaching the level of the lily flower, because the lily has a strong-willed demeanour. In the last line of the octave, this factions of flowers reach its climax where all flower groups form cliques in a bitter conflict. The sestet part presents the solution of this rivalry. The poet uses Greek mythologies to present her ideas. In Greek mythologies Love symbolizes Cupid,

god of love. At this fraction of flowers, god of love came to flora, goddess of flowers and spring, to create a flower 'as delicious as the rose' and 'stately as the lily in her pride'. As a result Flora creates a flower by combining the characteristics of rose and lily. She creates the lotus flower that combines the redness of rose with paleness of the lily.

Thus, Toru dutt has beautifully presented her ideas about the superiority of lotus flower. In Hindu mythology lotus occupies a respectable position among flowers as it is the place of god. Toru dutt wanted to acknowledge her Indian background for others to understand love for her native country. The poem is written in petrarchan sonnet form in which the octave presents the tensions generated by rival flowers with their positive and negative points and the sestet diffuse the tension, by ignoring the claims of rose and lily, and selecting lotus as queenliest of flower. The poet has used much figures of speech to express his ideas. She personifies Love, Flora, rose and lily. Simile is frequently used to heighten the rivalry in "Rose can never tower like pale lily" and 'a flower as delicious as the rose'. Words like 'Love', 'Flora', 'Juno', and 'Psyche' are borrowed from Greek mythologies but it increase the beauty of the poem.

### **Lotus**

Love came to Flora asking for a flower  
 That would of flowers be undisputed queen,  
 The lily and the rose, long, long had been  
 Rivals for that high honor. Bards of power  
 Had sung their claims. 'The rose can never tower  
 Like the pale lily with her Juno mien' -

'But is the lily lovelier?' Thus between  
 Flower-factions rang the strife in Psyche's bower.

'Give me a flower delicious as the rose  
And stately as the lily in her pride' -  
“But of what color?” - 'Rose-red,' Love first chose,  
Then prayed - 'No, lily-white - or, both provide;'  
And Flora gave the lotus, 'rose-red' dyed,  
And 'lily-white' - the queenliest flower that blows.

### **Glossary:**

**Lotus:** water-lily, Egyptian and Asian, associated in Hindu and Buddhist thought with meditation and spiritual health.

**Flora-** Roman goddess of flowers and spring

**Juno-** Queen of Zeus and goddess of marriage

**psyche-** immortalized human, the beloved of Cupid

**Love:** used for Cupid, the god of love in Roman mythology

**undisputed:** without any dispute or doubt

**lily:** a flower of white colour

**rose:** a flower of red colour

**rivals:** contestants, opponents

**Bards:** poets

**tower:** stand straight

**pale:** dim

**mien:** a person's appearance, look (Juno mien: standing straight with confidence like the goddess Juno)

**flower-factions:** groups of flowers (one group in the leadership of the rose and another in the leadership of the lily)

**rang:** clashed

**strife:** quarrel

**bower:** residence

**delicious:** sweet

**stately:** appearing noble, great

**pride:** confidence

**rose-red:** red as rose

**lily-white:** white as lily

**blows:** blooms

### **Questions for Discussion:**

#### **I. Answer the following questions:**

1. Write a critical appreciation of the poem “The Lotus” by Toru Dutt.
2. How is the lotus considered as a cultural symbol in the Indian society?
3. Do you agree with Flora’s decision about the quarrel between the rose and the lily? Explain
4. What is Toru Dutt trying to convey in Lotus? What does it say about culture and civilization?
5. Describe the allusions to the various mythical characters in the poem Lotus, and what in your opinion do these allusions stand for?
6. Do you accept Toru Dutt’s conception of THE LOTUS being the queenliest of flowers? If not, which flower could occupy that position?
7. Toru Dutt’s achievement here in presenting the Indian attitude to life and the image of the lotus as the central symbol. Discuss

### 3. TO INDIA – MY NATIVE LAND



#### **Henry Louis Vivian Derozio**

**(18 April 1809 – 26 December 1831)**

About the Poet: Henry Vivian Louis Derozio, one of the most eminent poets of Nineteenth Century was born in Calcutta in 1809. He was half Indian and half Portuguese. His father was a Portuguese while his mother was an Indian. He took to teaching English and emerged as a very popular teacher among his students. He was an ardent Nationalist in spite of his western upbringing, Derozio loved India profoundly. His great ambition was to voice the aspirations of the Indian masses and – to sing the glory of India. He wrote with the object of inspiring patriotic zeal and fervour among the youths of India. He was shocked to see the miserable

condition of India, and her poverty and slavery. But he was proud of her rich cultural heritage and great spiritual values.

Though Derozio succumbed to cholera at a very young age, he left behind him a number of creditable poems, including the narrative poem, *The Faquir of Jungheera*. He was one of the earliest Indian poets to compose poetry in English with considerable ease and self-assurance.

Derozio was a Eurasian poet, rationalist thinker and teacher. Henry Louis Vivian Derozio was appointed a teacher of the Calcutta Hindu College in May 1826 at the young age of seventeen. The subjects he taught were English literature and history and his mode of teaching was as unconventional as were his ideas. In fact, Derozio's activities as a teacher were not confined to the classrooms. He was ever willing to converse with his students even outside the College premises, frequently at his own residence, on any matter which aroused their interests. In fact, his discourses covered a wide range of subjects- literature, history, philosophy and science. Henry Louis Vivian Derozio was born in Calcutta [now Kolkata]. He was a teacher, a scholar, a poet and an academic. Though Derozio had very little of Indian blood in him, his upbringing in India greatly inspired in him Indian themes and sentiments. Derozio is generally regarded as the first Indian to write in English. Derozio's poetic vocation was very brief stretching forth only for about six years. Derozio, who held great promise as poet, regrettably, died untimely at the age of 23 when he was still at his bloom. He is modern India's first poet to express his patriotism in poetry, the first to verbalise in verse the desire of the Indians for Freedom. Derozio's poems demonstrate his eager desire to inspire the young Indians to struggle and strive for India's independence from the clutches of the British imperialism.

**About the Poem:** *To India My Native Land* is a typical Derozian poem in its theme and style. The poem laments the degradation and devaluation of India because of her slavery to the British and seeks to regain India's lost glory and reverence. In this poem, Derozio personifies India and talks to her in a monologue. Derozio talks about the glorious past of India. He tells her (while

Derozio does not hint at what sex he personifies India as, I assume it to be a female because we always refer to a country as mother and in India we refer to our country as Bharat Mata (or mother India the diety)) that in her days of glory, she used to be regarded highly, worshipped and was considered sacrosanct.

The theme of the poem is patriotism. The author talks about the past glory of India and how the country that was called the 'Golden Eagle' has been chained and enslaved. His purpose is to sing the glory of that heritage of the distant past which is lost and longs for the return as well as hopes for a kind wish from the country and its people.

The poet recalls India's glorious past civilisation. Her fame and spiritual message had spread throughout the world. She was worshipped like a goddess. All the countries looked up to her for her spiritual leadership. It is too sad that such glory and reverence is not found in her any more. The reason is, she is now bound by the chains of slavery. A country that used to soar high like an eagle, is now grovelling in the infamous dust. The miserable condition of the country does not inspire the

poet to sing a song in her praise. Instead, it leads him to tell a sad tale of her miserable state. Conclusively, the poem is a powerful statement on the colonial plight that has thwarted all possible valorisation of India as a country having a glamorous and infallible history. Thus, Derozio's patriot zeal and anti-imperialist concern gets duly reflected in the poem.

### **“To India – My Native Land”**

My country! In thy days of glory past

A beauteous halo circled round thy

Brow and worshipped as a deity thou wast—

Where is thy glory, where the reverence  
now?

Thy eagle pinion is chained down at  
last,

And grovelling in the lowly dust art  
thou,

Thy minstrel hath no wreath to weave  
for thee

Save the sad story of thy misery!

Well—let me dive into the depths of  
time

And bring from out the ages, that have  
rolled

A few small fragments of these wrecks  
sublime

Which human eye may never more  
behold

And let the guerdon of my labour be,  
My fallen country! One kind wish for  
thee!



## **Glossary:**

Glory: honour

Beauteous: beautiful

Halo: the circle of light shown around the head of an important religious person in painting

Deity: a god

Wast: was

Reverence: feeling of great respect

Pinion: wings

chained down: tied in fetters

grovelling: to try too hard to please somebody who is far more important or higher in status

lowly: far below

behold: see

guerdon: reward

## **Questions for Discussion:**

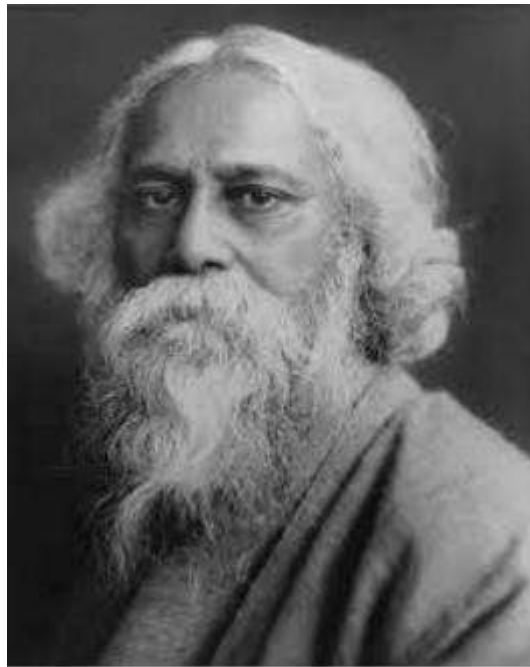
### **I. Answer the following Questions:**

1. Comment on the theme of the poem *To India My Native Land*.
2. “The poem is conceived in the form of an impassioned plea to the fabricated romantic notion of Mother India to free herself from the stultifying shackles of foreign domination”. Discuss.
3. Comment on the patriotic outburst comes full circle in Derozio’s yearning for the lost glamour of Mother India.
4. Explain how the poet presents powerful statement on the colonial plight that has thwarted all possible valorisation of India.
5. How does Derozio's poem my native land glorify India's past?

## CHAPTER- 4

### Drama- Chitra

#### Rabindranath Tagore 1861-1941



#### **About the Author: -**

Rabindranath Tagore was the first Indian to be bestowed the Nobel Prize for Literature. He also played a major role in the revival of the modern India. Tagore is most commonly known for his poetry, but he has written articles, plays, novels and short stories. He took a keen interest in a widespread range of artistic, cultural and social endeavors. He has been described as one of the first 20th century's global man.

Tagore's involvement and literary work challenged the contradictions of an unfair and unequal world system and developed a new understanding of the society and the world in order to found a concrete and universal humanism. The writings and paths of Tagore is a reflection at the highest level of the interrelationship between the universal and the particular in understanding the

complicated procedures of modernity. In this unit, you will learn all about Tagore, his life and works in diverse fields. How his writings brought cultural as well as literary changes in the society and how he influenced literature and people. You will also learn in detail about his play Chitra and will be able to understand it.

Rabindranath Tagore, the youngest of thirteen surviving children was born in the Jorasanko mansion in Calcutta, India to Debendranath Tagore (1817–1905) and Sarada Devi (1830–1875). The Tagore family came into prominence during the Bengal Renaissance that began during the age of Hussein Shah (1493–1519). The original name of the Tagore family was Banerjee, however, being Brahmins, their ancestors were called ‘Thakurmashai’ or ‘Holy Sir’. During the British rule, this name stuck and they began to be known as Thakur and in due course the family name got anglicised to Tagore. Tagore family patriarchs were the Brahmo organisers of the Adi Dharma faith. The loyalist Prince Dwarka Nath Tagore was his paternal grandfather. He employed European estate managers and visited with Victoria and other royalty. Debendranath had framed the Brahmoist philosophies adopted by his friend Ram Mohan Roy, and became pivotal in Brahmo society after Roy’s demise.

### **Awards, Achievement & Honours: -**

- ◆ Rabindranath Tagore won Nobel Prize in Literature in 1913 and Rabindranath was the first Indian to win Nobel Prize.
- ◆ British crowned Rabindranath Tagore with Knight Title in 1915, but after the incident at Jallianwala Bagh, Rabindranath Tagore refused to keep Knight Title further at 1919 to protest the terror.
- ◆ In 1930 the Paintings of Rabindranath Tagore was exhibited in Paris and London.

- ◆ Later in 1930, Rabindranath Tagore wrote Oxford during his stay at Birmingham.
- ◆ Rabindranath Tagore was the co-founder of Dartington Hall School in Japan.
- ◆ Indian Postage Department showed their tribute to Rabindranath Thakur on 7th May 1961 when a Stamp released in the name of Rabindranath Tagore.
- ◆ Indian Government, West Bengal Government and many Private Firms showed respect to Rabindranath Tagore by opening Institutions, Health Centres, and many Seva Centres worldwide in the name of Rabindranath Tagore.

**Books: - For Children below 14 years:**

1. Kabuliwallah
2. The Little Big Man
3. The Astronomer
4. Clouds & Waves
5. The Land of the Cards

**Books for Adults-Above 18 Years:**

1. Gitanjali- (Song Offerings)
2. Gora- 1909
3. Shesher Kabita - 1929
4. The Post Master-1906
5. Ghare Bjaire -1916
6. Choker Bali -1906

**Drama-written by Tagore:**

1. Natir Puja-1926
2. Paritan - 1929
3. Kalia Jatra-1932
4. Chandalika-1933
5. Chitrangada-1936

**Films made from Tagore's works**

1. Ghare Bhaire-1905
2. Charulatha-1964
3. Milan-1946
4. Kabuliwalla-1957
5. Choker Bali-2003
6. Char Adhyay-1997
7. Noukadubi-1960

**Definition of Play: -**

Play is a literary form of writing for theatre, which narrates a story with elements of conflicts, tensions, and actions through dialogues of characters. For dramatic significance, it is divided into acts and scenes. The writers present their feelings, emotions, and ideas through their characters and make them speak. The word Play originates from the early fourteenth century, with roots in Greek '*Paizo*' meaning 'to act'.

## Elements of Play: -

### A play has certain elements such as: -

1. Plot: It refers to the order of the events that occur in the play.
2. Characters: The characters form a crucial part of the story and are interwoven with the plot of the play.
3. Dialogue: It refers to the conversation or interactions between the characters in the play.
4. Setting: It refers to the time and place where a story is set. It is one of the important parts of the play.
5. Conflict: It refers to the challenge main characters need to solve to achieve their goals.
6. Resolution: It is the unfolding or the solution to a complex issue in a story.

A play functions as a tool to give reveal to one's thoughts through performance in front of the live audience. Writers skilfully feature certain situations to make the audience laugh at funny incidents

as well as feel pity and fear for unfortunate circumstances or incidents. It enables the audience to understand and feel a lot out of less description. Also, it is a convenient way to present different characters and their inner thoughts in dramas. Moreover, it enables the writers to dramatize the story in a way that events and characters are easily brought to life through a theatrical performance.

**One Act Play: -**

A One Act Play is a play that has only one Act. It consists of one or more scenes (i.e., the performance is not divided into sections with intermissions). It can run anywhere from fifteen minutes to one hour or more. Its origin can be traced in ancient Greece, Cyclops, a satyr play by Euripides.

**Examples of One Act Play: -**

- a) **Samuel Beckett's 'Endgame' & 'Jack Fell Down' are examples of One Act Play.**

**Chitra-Synopses**

Chitra is a one-act play written by Rabindranath Tagore, first published in English in 1914. The play adapts part of the story from the Mahabharata and centers on the character of Chitrangada, a female warrior who attempts to attract the attention of Arjuna. Chitra has been performed around the world and has been adapted into numerous different formats, such as dance. Critical reception for Chitra throughout the years has been received positive reviews, and the work has been described as “the crown of this first half of the poet’s career.” Several versions of the play have been performed since its inception and it has been also been adapted into several formats including dance. A 1914 article in the New York Times said using Hindu legends, Tagore touched modern feminism with the character of Chitra.

**Overview of the Play:**

The play is the story of Chitrângadâ and Arjuna from the Mahabharata and begins with Chitra initiating a conversation with Madana, the god of love, and Vasanta, the god of eternal youth.

They ask Chitra who she is and what is worrying her, to which she replies that she is the daughter of the king of Maripur and has been brought up like a boy as her father had no male heir. She is a great warrior and a hero in spite of being born as a woman, but has never had any chance to truly live like a woman or learn how to use “feminine wiles”.

Chitra explains that she had met the warrior hero Arjuna after seeing him in the forest while she was hunting for game. Despite knowing that he had pledged several vows including one for twelve years of celibacy, Chitra fell instantly in love with him. The following day she tried to speak to him and plead her case, but Arjuna turned her away due to his vows. Chitra begs with the two gods to give her a day of perfect beauty so she can win over Arjuna and have just one night of love with him. Moved by her pleas, the two gods give her not just one day but an entire year to spend with Arjuna. The next scene opens with Arjuna admiring over the perfect beauty he has seen. Chitra, the beauty of which he states, enters and Arjuna instantly strikes up a conversation with her. He requests to know what she is looking for, to which Chitra bashfully replies that she is in search of the man of her desires. The two go back and forth until Chitra admits that she is looking for him, which prompts Arjuna to say that he will no longer hold to his vows of chastity.

Chitra realises that rather than feeling happy, hearing this makes her awfully miserable as he is not falling for her true self. She then tells him not to fall for an illusion. Later the next day, Chitra confesses to Vasanta and Madana that she had spurned Arjuna due to him falling for what she saw as a false image of herself. The two gods scold her as they had only given her what she had asked of them. Chitra says that despite their gift, she sees the perfect beauty as a being separate from herself and that even if she had slept with Arjuna, it would not be the true her that he loved only her beauty. Vasanta advises Chitra to go to Arjuna and spend the year with him and that at the end of the year Arjuna will be able to embrace the true Chitra once the spell of perfect beauty is gone. Chitra does so, but during their year together she thinks that



Arjuna will not love her once the year is over. After much time has passed, Arjuna begins to grow restless and longs to hunt once again.

He also begins to ask Chitra questions about her past, speculating if she has anyone at home that is missing her. Chitra comments that she has no past and that she's as transient as a drop of dew, which disappoints Arjuna. With the year approaching its end, Chitra asks that the two gods make her last night her most beautiful, which they do. However, around the same time Arjuna hears tales of the warrior Princess Chitra and begins to wonder what she might be like. As she has never having told him her name, Chitra assures Arjuna that he would never have noticed Chitra if he had passed by her and tries to persuade him into bed. Arjuna declines, saying that some villagers have informed him that Maripur is under attack. Chitra tries to assure him that the city is fully protected, but to no avail, Arjuna's mind is engaged in thoughts of the princess Chitra. bitterly asks if he would love her more if she were like the Princess Chitra he admires. Arjuna replies that since she has always kept her true self a secret, he has never sincerely grown to love her as much as he could and that his love is "incomplete". Noticing that this upsets her, Arjuna endeavours to console his companion. The play ends with Chitra finally admitting to Arjuna that she is the princess of which he spoke of and that she pleaded for beauty in order to win him over. She confesses that she is not a perfect beauty, but that if he would accept her then she would stay with him forever. Chitra also discloses that she is pregnant with his son. Arjuna meets this news with joy and states that his life is truly.

### **Characters of the Play: -**

The characters of 'Chitra' are as follows:

- a. Vasanta: The god of springtime and eternal youth.
- b. Madana: The god of love.

- c. Chitra/Chitrângadâ: Daughter of the King of Manipur, Chitrângadâ was raised as a boy due to the lack of a male heir.
- d. Assorted villagers
- e. Arjuna: A prince of the house of Kurus, Arjuna is a former warrior that is living as a hermit as of the start of the play.

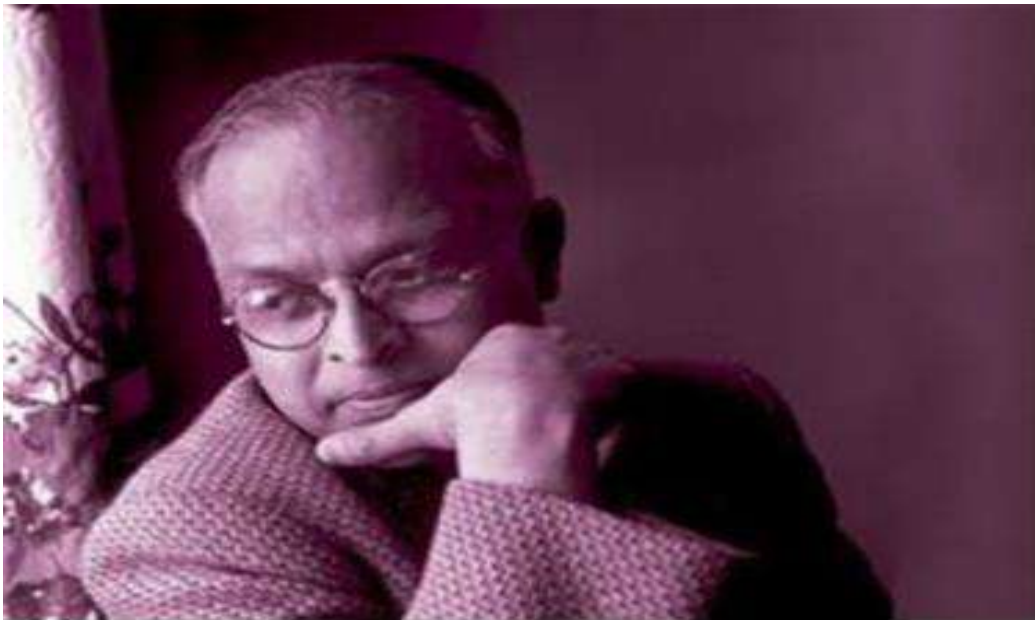
**I. Answer the following in two pages each :**

1. How is love depicted as in the play Chitra?
2. Critically analyse the play Chitra.
3. Discuss feminism in Tagore's writings taking into account Chitra.
4. Discuss early life and works of Tagore.
5. Write a note on multitalented Rabindranath Tagore as a Poet & Dramatist.
6. 'Between 1878 and 1932, Tagore set foot in more than thirty countries on five continents. Enumerate'.
7. Tagore's dramas used more philosophical and allegorical themes. Explain.

**II. Write Short notes:**

1. Write a note on the characters in the play *Chitra*.
2. Explain the extract 'Beloved, my life is full' with reference to the Play.
3. Who is Chitra? How has she been raised and why?
4. How is Love depicted as in the Play?
5. Why was Chitra sad after her night of bliss with Arjun and what is Vasanth's advice to her?

**CHAPTER- 5**  
**NOVEL**  
**THE FINANCIAL EXPERT**  
**R. K. Narayan**



**R K Narayan (1906 –2001)**

Rasipuram Krishnaswami Iyer Narayanaswami (10 October 1906 – 13 May 2001), was an Indian writer known for his work set in the fictional South Indian town of Malgudi. He was a leading author of early Indian literature in English along with Mulk Raj Anand and Raja Rao.

Narayan's mentor and friend Graham Greene was instrumental in getting publishers for Narayan's first four books including the semi-autobiographical trilogy of Swami and Friends, The Bachelor of Arts and The English Teacher. The fictional town of Malgudi was first

introduced in *Swami and Friends*. Narayan's *The Financial Expert* was hailed as one of the most original works of 1951 and Sahitya Academy Award winner *The Guide* was adapted for film (winning a Filmfare Award for Best Film) and for Broadway.

Rasipuram Krishnaswami Iyer Narayanaswami is one of the finest Indian authors of his generation. He was reared by his grandmother Parvati and she taught him basic arithmetic, mythology, classical Indian music and Sanskrit. Narayan's family mostly conversed in English, and grammatical errors on the part of Narayan and his siblings were frowned upon by his father who was a school headmaster in colonial India. Due to his father's transfer to Mysore Maharajah College High School, the family moved to Mysore and settled there. Narayan completed his education in 1930 and briefly worked as a teacher before deciding to devote himself to writing.

Narayan created an imaginary town of a modest size and named it Malgudi. He placed it somewhere in the Madras Province and it is against this imaginary locale that Narayan casts all his characters that are true to life. He typically portrays the peculiarities of human relationships and the ironies of Indian daily life, in which modern urban existence clashes with ancient tradition. His style is graceful, marked by genial humour, elegance, and simplicity. Along with Mulk Raj Anand and Raja Rao, Narayan is considered a significant contributor to the 'Indianisation' of English literature. Commenting on the writing form, he once said, "Indian (writings in) English is often mentioned with some amount of contempt and patronage, but is a legitimate development and needs no apology."

There are fourteen novels in the oeuvre of R.K. Narayan. He sent the manuscript of his first novel, 'Swami and Friends' to a friend in Oxford, and it eventually landed in the lap of Graham Greene, who helped to get the book published in 1935. Among the best-received of Narayan's novels are *The English Teacher* (1945), *Waiting for the Mahatma* (1955), *The Guide* (1958), *The Man-Eater of Malgudi* (1961), *The Vendor of Sweets* (1967), and *A Tiger for Malgudi*

(1983). Narayan also wrote a number of short stories. The collections include *Lawley Road* (1956), *A Horse and Two Goats and Other Stories* (1970), *Under the Banyan Tree and Other Stories* (1985), and *The Grandmother's Tale* (1993). In addition to works of nonfiction (chiefly memoirs), he also published shortened modern prose versions of two Indian epics, *The Ramayana* (1972) and *The Mahabharata* (1978).

Narayan won numerous awards during the course of his literary career. His first major award was the Sahitya Academy Award for his novel 'The Guide' in 1958. In 1964, he received the Padma Bhushan during the Republic Day honours. In 1980, he was awarded the AC Benson Medal by the (British) Royal Society of Literature, of which he was an honorary member. He was nominated for the Nobel Prize in Literature multiple times, but never won the honour.

He was awarded honorary doctorates by the University of Leeds (1967), the University of Mysore (1976) and Delhi University (1973). A year before his death, in 2001, he was awarded India's second-highest civilian honour, the Padma Vibhushan.

Narayan lived till age of ninety-four and died in 2001. He wrote for more than fifty years, and published until he was eighty-seven. He wrote fourteen novels, five volumes of short stories, a number of travelogues and collections of non-fictions, condensed versions of Indian epics in English, and the memoir *My Days*.

## LIST OF WORKS

### Novels

- *Swami and Friends* (1935, Hamish Hamilton)
- *The Bachelor of Arts* (1937, Thomas Nelson)
- *The Dark Room* (1938, Eyre)
- *The English Teacher* (1945, Eyre)

- Mr. Sampath (1948, Eyre)
- The Financial Expert (1952, Methuen)
- Waiting for the Mahatma (1955, Methuen)
- The Guide (1958, Methuen)
- The Man-Eater of Malgudi (1961, Viking)
- The Vendor of Sweets (1967, The Bodley Head)
- The Painter of Signs (1977, Heinemann)
- A Tiger for Malgudi (1983, Heinemann)
- Talkative Man (1986, Heinemann)
- The World of Nagaraj (1990, Heinemann)
- Grandmother's Tale (1992, Indian Thought Publications)

### **Non-fiction**

- Next Sunday (1960, Indian Thought Publications)
- My Dateless Diary (1960, Indian Thought Publications)
- My Days (1973, Viking)
- Reluctant Guru (1974, Orient Paperbacks)
- The Emerald Route (1980, Indian Thought Publications)
- A Writer's Nightmare (1988, Penguin Books)
- A Story-Teller's World (1989, Penguin Books)
- The Writerly Life (2001, Penguin Books India)
- Mysore (1944, second edition, Indian Thought Publications)

### **Mythology**

- Gods, Demons and Others (1964, Viking)
- The Ramayana (1972, Chatto & Windus)
- The Mahabharata (1978, Heinemann) Short story collections
- Malgudi Days (1942, Indian Thought Publications)
- An Astrologer's Day and Other Stories (1947, Indian Thought Publications)
- Lawley Road and Other Stories (1956, Indian Thought Publications)
- A Horse and Two Goats (1970)
- Under the Banyan Tree and Other Stories(1985)
- The Grandmother's Tale and Selected Stories(1994,Viking)

### *About the Novel*

#### **The Financial Expert**

Rasipuram Krishnaswami Narayan's *The Financial Expert* (1952) is regarded as the most successful work in the field of Indo-Anglian fiction, and it turns into a moral fable. In this novel, the novelist, Narayan shows his contempt for evil in any form which deserves to be punished through the realistic pictures of the development of an ambitious middle class financial wizard, Margayya who wants to earn lakhs of rupees in dishonest and unethical ways. The Financial expert, Margayya, aged forty two, leads his life by advising the ordinary peasants who came to Malgudi to take loans from the central Co-operative Land Mortgage Bank.

The novel follows the rise and fall of the protagonist Margayya. Our anti-hero begins his journey as a relatively obscure middleman. Under a Banyan tree in Malgudi, he unofficially connects banks with borrowers while earning a deceitfully generous margin from the difference in interest rates. His irksome practice quickly earns the contempt of the local bank (as well as readers). Margayya, believing that his persecution is motivated by lack of means and lower social status, vows to become a wealthy man; a financial equal of the bank's secretary.

After dwelling on the nature of money and the position it affords its owners in society, Margayya has a revelation. He senses that a new scheme; a financial innovation of sorts, with the potential to revolutionise his life, was approaching fruition. Margayya meets Dr Pal, an author, at a ruined temple with the River Saryu as a backdrop. He is persuaded to invest in the rights to Dr Pal's latest book; a Karma Suture style manual. Through no effort of his own, the book becomes a fabulous success and this makes Margayya comfortably wealthy.

But this brings a little comfort to Margayya. He grows unsatisfied with the publishing business. He becomes weary of the "endless correspondence over trivialities" with book buyers. Margayya's dreams move quickly on. Using his own substantial capital, he forms a bank and begins lending directly borrowers in his own right. With his business career flying high, Margayya's family relationships make for a poor contrast.

His only son; Balu shows apathy towards his academic studies. Despite the sums that Margayya spends on private tuition to encourage this pursuit, Balu develops a fondness for tobacco over textbooks. To flex his rising status, Margayya wrangles the position of school secretary (chair of school governors) and uses this power to bully teachers to extort preferential treatment for his son.

Notwithstanding these efforts, Balu repeatedly fails the matriculation exam. Much to his father's displeasure, he embodies little remorse or shame in failure. Balu's disgraceful progression to adulthood appears to emanate from the spoilt childhood he has enjoyed under his father's success.

The failure of the son to fulfil his father's selfish ambition to have a son in university creates a rift between Margayya and Balu, who subsequently runs away. Fake news circulates of Balu's untimely death. As he considers travelling to Madras to plan funeral arrangements, a poignant moment occurs which reveals how the toxicity of Margayya's money obsession has become



pervasive. Margayya dismisses a kind offer of an escort from his brother, on the basis that he assumed it was merely an opportunity for the brother to enjoy a free trip.

In the context of growing animosity between Margayya and Dr Pal, the latter decides to spread alarming rumours to the detriment of Margayya's bank. This triggers a run on the bank. The financial catastrophe which ensues brings the journey around to a full circle. An impoverished Margayya is left to dwell on what could have been. Margayya's final act is devoid of wisdom and is perhaps a sign of the inescapable mindset that has found a home in his self. With vigour, he implores his son to take up residence beneath the Banyan tree in Malgudi and begin dealing in loans, just as he once had.

R.K. Narayan utilizes numerous incongruities and parodies in *The Financial Expert*. The hero Margayya is by all accounts a genuine comic character in light of his odd conduct. The perusers can't resist snickering at Margayya's fixation on cash. He even goes to the sanctuary to meet the Priest with the goal that he can get the support of Goddess Laxmi (Hindu Goddess of riches). His association with his child is very comic. The perusers can discover numerous comic elements through the discussion between Dr. Sen and Margayya as well. Be that as it may, Margayya's unfortunate defeat specifically or in a roundabout way happens as a result of these two characters. Along these lines, the perusers can't think about this as an unadulterated comic novel due to the lamentable ruin of the hero. The terrible part is Margayya thoroughly takes care of the solace of his child, yet his child never is by all accounts content with his dad and even acts up with him. I think this is the fundamental sadness of this novel that how the guardians are abused by their children or little girls in these cutting edge days.

## Questions for Discussion:

### I. Answer the following questions in 2 pages each:

1. The Financial Expert is the story of the rise and fall of Morgayya. Explain.
2. On the basis of the novel 'The Financial Expert' prove that love of money is the root of all evil.
3. Discuss the role of Dr. Pal in the life of Margayya and his family.
4. Discuss Margayya –Balu relationship in The Financial Expert.
5. Discuss Narayan's comic vision in The Financial Expert.
6. Examine Narayan's ironic vision in The Financial Expert.

### II Write short notes on the following

2. Character Sketch of Margayya
3. Margayya's brother
4. Sketch the character of Balu
5. Margayya is a symbol of greed
6. Margayya's Red Book
7. Significance of the title, The Financial Expert

**B.A. SEMESTER -II**  
**MAJOR ENGLISH**  
**INDIAN WRITING IN ENGLISH-**  
**Question paper Pattern**

**Time:3 hours**

**Max.Marks:80**

**Instruction: Answer all the questions**

**Section A**

**History of Indian English  
Literature**

I. Answer ANY ONE in about two pages. (ANY 1 out of 2 questions)1x10=10

**Section B**

**Authors of Pre- Independent Era**

II. Write a short note on ANY TWO in about a page. (ANY 2 out of 3 questions) 2x5=10

**Section C - Poetry**

III.A) Answer ANY ONE in about two pages. (ANY 1 out of 2 questions) 1x10 =10

B) Write a short note on ANY TWO in about a page. (ANY 2 out of 3 questions) 2x5=10

**Section D - Drama**

IV.A) Answer ANY ONE in about a page. (ANY 1 out of 2 questions)1x10=10

B) Write a short note on ANY TWO in about a page. (ANY 2 out of 3 questions) 2x5=10

**Section E – Novel**

V.A) Answer ANY ONE in about two pages. (ANY 1 out of 2 questions) 1x10=10

B) Write a short note on ANY TWO in about a page. (ANY 2 out of 3 questions)

2x5=10

**Model Question Paper**  
**MAJOR ENGLISH**  
**B A Semester II**  
**INDIAN WRITING IN ENGLISH**

**Time 3 Hours**

**Maximum Marks: 80**

**Instruction: Answer all Sections**

**Section – A (Essay)**

**I. Answer ANY ONE of the following in about two pages:**

**1x10=10**

- a. Comment on the dissensions to arrive at the appropriate appellation for writings by Indian authors.
- b. M.K. Naik's *The Literary Landscape: The Nature and Scope of Indian English Literature* presents the trajectory of Indian English literature. Support the statement.

**Section B**

**(Authors of Pre- Independent Era)**

**II. Write a short note on ANY TWO in about a page each:**

**2x5=10**

- a. Sarojini Naidu
- b. Raja Ram Mohun Roy
- c. Cornelia Sorabji

**Section C**

**(Poetry)**

**III.A) Answer ANY ONE in about two pages : 1x10=10**

- a. *To a Buddha Seated on a Lotus* presents the struggle for peace on earth. Delineate.
- b. Toru Dutt's *Love Came to Flora Asking for a Flower* is a commentary on the culture and civilization. Substantiate.

**B) Write a short note on any TWO in about a page each: 2X5 = 10**

- a. Portrayal of India's past in *To India- My Native Land*
- b. Rose and Lily in *Love Came to Flora Asking for a Flower*
- c. The Lotus symbolism in *To A Buddha Seated On a Lotus*

#### Section D

#### (Drama)

**IV.A) Answer ANY ONE in about two pages: 1x10=10**

- c. Discuss *Chitra* as a mythological play.
- d. Comment on the use of symbols and poetic language in *Chitra*.

**B) Write a short note on ANY TWO in about a page each: 2X5 = 10**

- a. *Chitra* as a poetic play
- b. Character sketch of Chitra
- c. Concluding part of the play

#### Section E

#### (Novel)

**V.A) Answer ANY ONE in about two pages: 1x10=10**

- e. How does *The Financial Expert* imply money as the root cause of all evils?
- f. Discuss Margayya's relationship with Balu as portrayed in the novel.

**B. Write a short note on ANY TWO in about a page each: 2x5=10**

- a. D. Pal
- b. Margayya and finance
- c. Balu

| <b>PRACTICAL SYLLABUS</b>                      |  |              |                 |
|--|--|--------------|-----------------|
| <b>PRACTICAL</b>                               |  | <b>42hrs</b> | <b>Page no.</b> |
| <b>II SEMESTER - BA IN ENGLISH LINGUISTICS</b> |  |              |                 |
| <b>UNIT-I</b>                                  | Morphology – Meaning and Definition                    | 6hrs         | 80              |
|  | Morphemes<br>Free, bound inflectional and derivational | 6hrs         |                 |
| <b>UNIT-II</b>                                 | Affixes<br>Suffix and Prefix                           | 6hrs         | 88              |
|  | Synonyms & Antonyms                                    | 5hrs         | 98              |
|  | Collocations   | 5hrs         | 106             |
|  | Acronyms   | 6hrs         | 112             |
| <b>UNIT-III</b>                                | Sentence structure                                     | 6hrs         | 114             |
|  | Model Question paper                                   |              | 133             |

## Note to the Teacher

### Dear Teachers

The Practical Syllabus for BA in English Linguistics (II Semester) has been designed to provide students with a foundational understanding of morphology, word formation, vocabulary, and syntax. It emphasizes hands-on engagement with linguistic concepts, enabling students to develop practical analytical skills.

### Suggestions for Effective Implementation:

#### 1. Interactive Teaching Methods:

- Use real-life examples and visuals (e.g., word trees for morphemes).
- Encourage student participation in creating lists of affixes, synonyms, and antonyms.

#### 2. Practice-Oriented Activities:

- Morphology: Provide examples of words to analyze into free, bound, inflectional, and derivational morphemes.
- Affixes: Conduct prefix/suffix identification exercises.
- Sentence Structure: Use sentence parsing and diagramming exercises.

#### 3. Vocabulary Building:

- Engage students with group activities for synonyms, antonyms, and collocations.
- Assign acronym creation tasks to stimulate creativity and comprehension.

#### 4. Assessment Strategies:

- Use quizzes, group discussions, and worksheets to evaluate understanding.

- Include peer-reviewed activities to encourage collaborative learning.

This syllabus aims to strengthen linguistic competence, bridging theory and practice effectively. Your innovative teaching approaches will significantly enhance students' grasp of the subject.

**Practical exam should be conducted towards the end of the semester before the theory exam. The assessment and evaluation process would be held internally by the subject teacher and the marks awarded need to be uploaded in the UUCMS portal.**

### **Exam Pattern**

10 marks- Record book( Assignments)

40 marks- Assessment end semester ( college level)

**50 marks to be uploaded in the UUC MS portal**

**Warm regards,  
Dr Padmavathy K**



## UNIT-I

### MORPHOLOGY

The term morphology is generally attributed to the German poet, novelist, playwright, and philosopher Johann Wolfgang von Goethe (1749–1832), who coined it early in the nineteenth century in a biological context. Its etymology is Greek: *morph-* means ‘shape, form’, and morphology is the study of form or forms. In biology morphology refers to the study of the form and structure of organisms, and in geology it refers to the study of the configuration and evolution of land forms. In linguistics morphology refers to the mental system involved in word formation or to the branch of linguistics that deals with words, their internal structure, and how they are formed.

In other words, Morphology is a study of internal structure of words. It is the smallest linguistic unit which has a meaning or grammatical function. Words are composed of morphemes (one or more).

A major way in which morphologists investigate words, their internal structure, and how they are formed is through the identification and study of **morphemes**, often defined as the smallest linguistic pieces with a grammatical function. This definition is not meant to include all morphemes, but it is the usual one and a good starting point. A morpheme may consist of a word, such as *hand*, or a meaningful piece of a word, such as the **-ed** of *look**ed***, that cannot be divided into smaller meaningful parts. Another way in which morphemes have been defined is as a pairing between sound and meaning. We have purposely chosen not to use this definition. Some morphemes have no concrete form or no continuous form, as we will see, and some do not have meanings in the conventional sense of the term.

Now consider the word **reconsideration**. We can break it into three morphemes: *re-*, *consider*, and *-ation*. *Consider* is called the **stem**. A stem is a base morpheme to which another morphological piece is attached. The stem can be **simple**, made up of only one part, or **complex**, itself made up of more than one piece. Here it is best to consider *consider* a simple stem. Although it consists historically of more than one part, most present-day speakers would treat it as an unanalyzable form. We could also call *consider* the root. A **root** is like a stem in constituting the core of the word to which other pieces attach, but

the term refers only to morphologically simple units. For example, *disagree* is the stem of *disagreement*, because it is the base to which *-ment* attaches, but *agree* is the root. Taking *disagree* now, *agree* is both the stem to which *dis-* attaches and the root of the entire word.

Returning now to *reconsideration*, *re-* and *-ation* are both affixes, which means that they are attached to the stem. **Affixes** like *re-* that go before the stem are **prefixes**, and those like *-ation* that go after are **suffixes**.

Examples: un-kind-ly, talk-s, ten-th, flipp-ed, de-nation-al-iz-ation

### Classification of Morphemes

There are two types of it – Bound and Free

- **Bound** – cannot appear as a word by itself.

Examples **-s** (dog·s), **-ly** (quick·ly), **-ed** (walk·ed)

- **Free** – can appear as a word by itself; often can combine with other morphemes too.

Examples **-house** (house·s), **walk** (walk·ed)

### Root and Affixes

- Root is a nucleus of the word that affixes attach too. In English, most of the roots are free. In some languages that is less common.

Compounds contain more than one root: home·work;

- Affix is a morpheme that is not a root. It is always bound:-

suffix: talk·**ing**, quick·**ly**

prefix: **un**·happy, **pre**·existing

### Inflectional

- An inflectional morpheme is added to a noun, verb, adjective or adverb to assign a particular grammatical property to that word such as: tense, number, possession, or comparison.
- Examples of inflectional morphemes are:

- Plural: -s, -z, Like in: cats, horses, dogs
- Tense: -ed, , -ing Like in: looked, stopping, , waited
- Possession: -'s Like in: Arjun's
- Comparison: -er, -en Like in: greater, heighten

**\*note** that '-er' is also a derivational morpheme so don't mix them up!!

- These do not change the essential meaning or the grammatical category of a word. Adjectives stay adjectives, nouns remain nouns, and verbs stay verbs.
- In English, all inflectional morphemes are suffixes (i.e. they all only attach to the end of words).
- There can only be one inflectional morpheme per word

## Derivational

- Derivational morphemes tend to change the grammatical category of a word **but not always!**
- There can be multiple derivational morphemes per word and they can be prefixes, affixes, or suffixes. For example, the word "transformation" contains two derivational morphemes: trans (prefix) -form (root) -ation (suffix)
- Some examples of derivational morphemes are:
  - -ful like in 'beautiful' => beauty (N) + ful (A) = beautiful (A)
  - -able like in 'moldable' => mold (V) + able (A) = moldable (A)
  - -er like in 'singer' => sing (V) + er (N) = singer (N)
  - -nes like in 'happiness' => happy (A) + nes (N) = happiness (N)
  - -ify like in 'classify' => class (N) + ify (V) = classify (V)

## Derivational

- If it changes the part of speech, it must be derivational. · If it is at the beginning of a word, it must be derivational
- If it is followed by one of the inflectional morphemes listed above, it must be derivational.
- If there is an inflectional morpheme, then every other morpheme must be derivational (since only one inflectional morpheme is allowed per word).
- Derivation tends to affect the meaning of the word, while inflection tends to affect only its syntactic function.
- Derivation tends to be more irregular – there are more gaps, the meaning is more idiosyncratic and less compositional.

## Inflectional

- · If it adds a particular grammatical property like tense, number, possession, or comparison, it must be inflectional
- · This is related to productivity: if it is adding a grammatical property, it is productive

However, the boundary between derivation and inflection is often fuzzy and unclear.

### Use of prefixes:

Prefixes are used to coin new words of various types

#### (a) Negative Prefixes

| Prefix | Base word | New Word   |
|--------|-----------|------------|
| Im-    | Possible  | Impossible |
| Un-    | Stable    | Unstable   |
| In-    | Evitable  | Inevitable |

|      |            |               |
|------|------------|---------------|
| A-   | Theist     | Atheist       |
| Non- | Entity     | Non-entity    |
| Dis- | Passionate | Dispassionate |

**(b) Prefixes of number**

| Prefix | Base     | New Word     |
|--------|----------|--------------|
| Mono-  | Syllabic | Monosyllabic |
| Bi-    | Lingual  | Bilingual    |
| Tetra- | Cycle    | Tetracyclic  |
| Di-    | Ode      | Diode        |
| Multi- | Lingual  | Multilingual |
| Tri-   | Weekly   | Triweekly    |
| Poly-  | Syllabic | Polysyllabic |

**(c) Prefixes of degree or size**

| Prefix | Base   | New Word    |
|--------|--------|-------------|
| Super- | Man    | Superman    |
| Out-   | Run    | Outrun      |
| Under- | State  | Understate  |
| Hyper- | Active | Hyperactive |
| Ultra- | Modern | Ultramodern |

**(d) Class changing prefixes**

| Prefix | Base word | Class     | New word | Class     |
|--------|-----------|-----------|----------|-----------|
| Be-    | Head      | Noun      | Behead   | Verb      |
| En-    | Able      | Adjective | Enable   | Verb      |
| A-     | Float     | Verb      | Afloat   | Adjective |
| De-    | Form      | Noun      | Deform   | Verb      |

**Suffix**

**Use of Suffixes:** The suffixes may be broadly divided into two categories; class maintaining and class-changing.

**(a) Class maintaining**

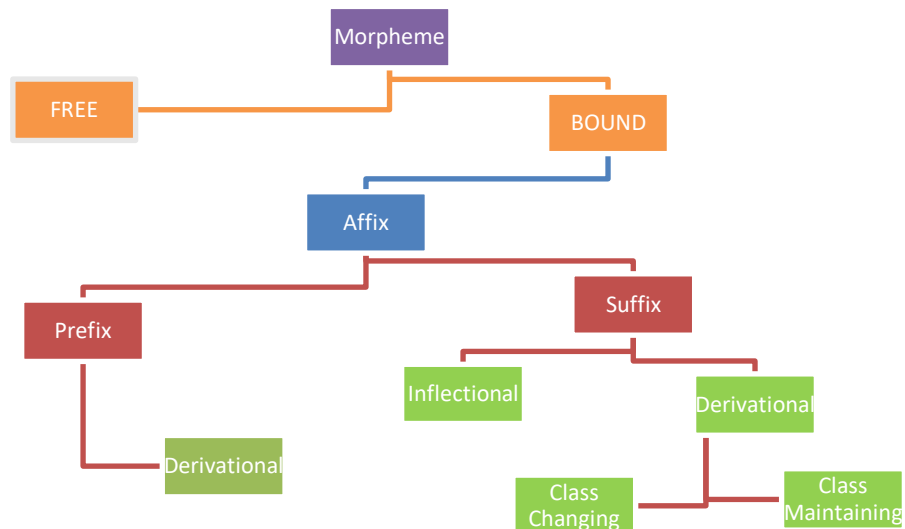
| Suffix | Base word | Class | New word   | Class |
|--------|-----------|-------|------------|-------|
| -ship  | Friend    | Noun  | Friendship | Noun  |
| -hood  | Boy       | Noun  | Boyhood    | Noun  |
| -er    | London    | Noun  | London     | Noun  |

**Class changing suffixes**

| Suffix | Base word | Class     | New word  | Class     |
|--------|-----------|-----------|-----------|-----------|
| -ian   | India     | Noun      | Indian    | Adjective |
| -ese   | China     | Noun      | Chinese   | Adjective |
| -ity   | Able      | Adjective | Ability   | Noun      |
| -ous   | Virtue    | Noun      | Virtuous  | Adjective |
| -ness  | Happy     | Adjective | Happiness | Noun      |

|        |        |           |           |        |
|--------|--------|-----------|-----------|--------|
| -ify   | Fort   | Noun      | Fortify   | Verb   |
| -en    | Length | Noun      | Lengthen  | Verb   |
| -er    | Drive  | Verb      | Driver    | Noun   |
| -ee    | Pay    | Verb      | Payee     | Noun   |
| -ily   | Sleep  | Verb      | Sleepily  | Adverb |
| -fully | Play   | Verb      | Playfully | Adverb |
| -ly    | Nice   | Adjective | Nicely    | Adverb |
| -wards | Back   | Adjective | Backwards | Adverb |

### Bird's Eye View:



### Questions for Record:

1. Define Morphology
2. What is a morpheme? Mention its types.

- 3. What is affix and write the different types of it?**
- 4. Distinguish the differences between Inflectional and Derivational Affixes.**
- 5. Make a list of Prefix and form the new words (apart from given in the textbook).**
- 6. Make a list of Suffixes and form the new words (apart from given in the textbook).**
- 7. Identify the root word and segregate the affixes (with hyphen) and mention whether it is derivational or inflectional:**
  - a. reddish**
  - b. recreational**
  - c. writer**
  - d. slowness**
  - e. walks**
  - f. bigger**
  - g. globalisation**
  - h. discussing**



## UNIT-II

### Affixes

In linguistics, an affix is a morpheme that is attached to a word stem to form a new word or word form. The main two categories are derivational and inflectional affixes. Derivational affixes, such as un-, -ation, anti-, pre- etc., introduce a semantic change to the word they are attached to. Inflectional affixes introduce a syntactic change, such as singular into plural (e.g. -(e)s), or present simple tense into present continuous or past tense by adding -ing, -ed to an English word.

Affix, is a grammatical element that is combined with a word, stem, or phrase to produce derived or inflected forms. There are three main types of affixes: prefixes, infixes, and suffixes. A prefix occurs at the beginning of a word or stem (sub-mit, pre-determine, un-willing); a suffix at the end (wonder-ful, depend-ent, act-ion); and an infix occurs in the middle. English has no infixes, but they are found in American Indian languages, Greek, Tagalog, and elsewhere. An example from Tagalog is the alteration of the form sulat, “a writing,” to the form sinulat, “that which was written,” through the addition of an infix, -in-. English inflectional suffixes are illustrated by the -s of “cats,” the -er of “longer,” and the -ed of “asked.” The fourth type of affix, circumfix consists of a prefix and a suffix that together produce a derived or inflected form, as in the English word enlighten. However, in English, we don’t use infixes, and circumfixes are extremely rare.

Affixes are small word particles, usually only a few letters, added to a root word to change its meaning or grammatical properties. Most affixes are one or two syllables and some like -s and -es are just sounds.

Often, affixes modify a word’s definition. For instance, adding the affix re- before read creates reread, which means “read again.” They can also be used in grammar, such as adding -ed at the end of a verb to create the simple past tense, or adding an -s to the end of a noun to make it plural.

In morphology, affixes are a type of morpheme, a part of a word with its own meaning. For example, the word ‘disappearance’ has three morphemes: the root word ‘appear’ and the two affixes ‘dis-’ and ‘-ance’.

The root word ‘appear’ means to ‘become seen,’ but the affix ‘dis-’ negates the meaning of the word it’s attached to, so disappear means “become hidden.” The affix ‘-ance’ turns verbs into nouns, so the final meaning of disappearance becomes “the act of becoming hidden.”

Affixes are bound morphemes, which mean they cannot be used alone and must be attached to a root word. If you used ‘-ance’ on its own without a root word, it would be incorrect and make no sense.

Keep in mind that certain affixes only work with certain root words—you can’t add any affix to any word. For example, only the affix ‘un-’ goes with the word ‘sure’; you can say ‘unsure’, but you can’t say ‘desure’ or ‘exsure’.

### **Why do we use affixes?**

Affixes have two main purposes: grammar and simplifying communication.

First, affixes are used in English grammar: they make a word singular or plural, create new verb tenses, and change the word class of a word. For example, you can add an ‘-s’ or ‘-es’ to the end of most nouns to make them plural:

one dog

two dogs

You can also add -s or -es to the end of most verbs to make them singular for subject-verb agreement:

one dog runs

two dogs run

Second, affixes are used to make communication faster and more efficient. Instead of saying “He does not depend on anyone,” you can simply add the affixes ‘in-’ and ‘-ent’ to the root word ‘depend’ and make it ‘independent’. So, the former

sentence can be said as “He is independent” which is much faster and clearer than the previous one.

## **Prefix**

A prefix is a type of affix which is placed before the stem of a word. Particularly, in the study of languages, a prefix is also called a **preformative**, because it alters the form of the word to which it is affixed.

Prefixes, like other affixes, can be either inflectional, creating a new form of a word with the same basic meaning and same lexical category, or derivational, creating a new word with a new semantic meaning and sometimes also a different lexical category. Prefixes, like all affixes, are usually bound morphemes.

English has no inflectional prefixes, using only suffixes for that purpose. Adding a prefix to the beginning of an English word changes it to a different word. For example, when the prefix ‘un-’ is added to the word ‘happy’, it creates the word ‘unhappy’. The word prefix is itself made up of the stem fix (meaning "attach", in this case), and the prefix pre- (meaning "before"), both of which are derived from Latin roots.

## **When to use prefixes?**

Prefixes are used mainly to shorten phrases into a single word. For example, instead of saying that someone is “achieving more than expected,” you can say simply that they’re “overachieving,” thanks to the prefix over-. In writing, prefixes are one of the best ways to streamline text and make it more potent.

Prefixes are also important in academic disciplines, specifically to classify subjects. For example, biology is the study of living organisms, based on the prefix ‘bio-’, meaning “life,” but geology is the study of rocks and other earth minerals, based on the prefix ‘geo-’, meaning “relating to the earth.”

However, just be careful using prefixed words with a negative that you don’t create a double negative. Some prefixes, like a-, in-, or un-, are already negative. It means, if you say “not unnecessary,” the two negatives cancel each other out, and the meaning is simply “necessary.”

**Exercise****1. Complete the text with the prefixes below.**

**ex    micro    multi    over    sub    under**

James Cameron is one of Hollywood's most successful directors. His .....-award-winning films include The Terminator, Titanic and Avatar. When he isn't directing, he works as a scientist and explores the deepest parts of the ocean in a .....marine. But he .....achieved as a physics student, leaving university without a degree. After working as a lorry driver, he then worked in special effects before becoming a director. Some .....-colleagues describe him as a difficult person to work with. However, others say that he is just a perfectionist who tries to .....manage every aspect of his films and sometimes .....reacts when things go wrong.

**II. Add a prefix to the words in bold to make one word with the same meaning as the sentence.**

- 1 You **cooked** this meat for too long.....
- 2 We are **workers** in the same company. ....
- 3 We took a small **bus** to the hotel. ....
- 4 There is an extremely small **processor** in your phone. ....
- 5 I hope they don't **interpret** what I say in the wrong way. ....
- 6 He is a great **performer**. He's talented in many ways.  
.....
- 7 We need to **do** this again – it isn't right. ....
- 8 Don't **work** too much! .....
9. The company lost millions because of lack of proper **management** .....
10. Six of my fellow **workers** have lost their jobs in the past year.....  
(Repetition)

## Suffix

In linguistics, a suffix is an affix which is placed after the stem of a word. The Merriam-Webster Dictionary defines a suffix as “an affix occurring at the end of a word, base, or phrase”.

A short word consisting of one to four letters added to the end of a root word is called a suffix. Just like a prefix, a word with a suffix also has a slightly altered meaning when compared to the root verb. The function of the new word is different from that of the root word. Take, for example, the word ‘happy’. When the suffix ‘ness’ is added, it is written as ‘happiness, which means the state of being content and satisfied. It functions as an abstract noun, not an adjective like the base word ‘happy’.

### When to use a suffix?

#### Verb conjugation

Suffixes are used in the conjugation of regular verbs. For example, adding ‘-s’ or ‘-es’ to a verb shows that it’s third person, singular, and present tense. Adding ‘-ed’ to a verb shows that it’s past tense. For example:

- I work downtown.
- She works downtown.
- They worked downtown.

However, you can’t use suffixes with every verb. For conjugation, irregular verbs usually rely on unique spellings rather than standard suffixes.

#### Showing plurality

To create plural nouns, most of the time you add an –s or –es to show that you’re referring to more than one of a noun.

My cat is all I need. [one cat]

Ten cats are not enough! [more than one cat]

Just like with verbs, be careful with irregular plural nouns that use unique spellings for plurality. For example, the plural of child is not childs; it's children.

### **Showing possession**

Possessive nouns show ownership or a direct connection. For most singular nouns, you can show the possessive case by adding the suffix –'s. Plural nouns that already end in s can add just the apostrophe (') to become possessive.

Jacob's parents

the students' rooms

Keep in mind that possessive nouns are different from possessive pronouns and adjectives, which do not use suffixes.

### **Reflexive pronouns**

Reflexive pronouns like 'myself' or 'themselves' use the suffix –'self' for the singular and –'selves' for the plural.

I gave myself a treat.

They pushed themselves as hard as they could.

### **Comparatives and superlatives**

Comparative and superlative adjectives also use suffixes. Comparatives, which compare only two things, often, use the suffix –'er'; superlatives, which indicate the highest degree of something among everything in a category, often use the suffix –'est'.

I'm stronger than my brother, but the strongest in the family is our grandmother.

Not all adjectives use these suffixes. Adjectives of two or more syllables use the adverbs more and most instead of adding suffixes. If a two-syllable adjective ends in –'y', the 'y' is dropped and the suffixes –'ier' or –'iest' are used instead.

## Changing word types (parts of speech)

Most of the suffixes in English are used to show parts of speech, or word types. Frequently, you can add different suffixes to the same base word to change its type. For example, let's look at different suffixes added to the adjective quick:

quick [adjective]

quickness [noun]

quicken [verb]

quickly [adverb]

### Exercise

#### I. Add suitable suffixes to the words given in brackets to complete the sentences.

1. The criminal chose the most ..... way to travel – by bus. (economy)
2. The food was disappointing: overpriced and ..... (taste)
3. The witness said the suspect had ..... eyes: a mixture of brown and green. (brown)
4. It was ..... that James wasn't carrying anything valuable when he was mugged. He only lost a cheap watch. (luck)
5. The police are pleased when burglars are ..... and leave fingerprints behind. (care)
6. They noticed the contrast between the ..... setting and the terrible crime. (peace)
7. The mugging victim was ..... that the police hadn't arrested anyone. (fury)

8 . The lawyer didn't want to use him as a witness because he wasn't very ..... – his version of what happened kept changing. (rely)

9. It's ..... to walk around on your own late at night.  
(danger)

10. The receptionist was very ..... and suggested lots of good restaurants near the hotel (help)

**II. Add a suffix to each of the following words to make new words:**

-y/ -ly / -less / -ful / -er / -or / -ness / -able / -ment / -al / -ary / -ous / -ian / -ity

fear.....

teach.....

help.....

brother.....

happy.....

accident.....

photocopy.....

understand.....

loud.....

courage.....

thought.....

kind.....

care.....

home.....

fashion.....



friend.....

water.....

jealous.....

speech.....

tax.....

popular.....

clear.....

hope.....

mad.....

suit.....

sugar.....

rely.....

prime.....

pain.....

danger.....

fame.....

comfort.....

environment...

act.....

use.....

Brazil.....

drink.....

encourage.....

deplore.....

References:

<https://en.wikipedia.org/wiki/Affix>

<https://en.wikipedia.org/wiki/Prefix>

<https://www.learnenglishfeelgood.com/antonyms-exercise1.html>

<https://www.merriam-webster.com/dictionary/antonym>

<https://dictionary.cambridge.org/dictionary/english/affix>

<https://www.grammar-monster.com/glossary/affixes.htm>

<https://english-practice.net/english-word-skills-exercises-for-a2-prefixes/>

<https://www.grammarly.com/blog/grammar/suffixes/>

<https://en.wikipedia.org/wiki/Suffix>

<https://english-practice.net/english-word-skills-exercises-for-a2-adjective-suffixes/>

## Synonym and Antonyms

### Synonym

A synonym is a word or phrase that means precisely or nearly the same as another word or phrase in a given language. For example, in the English language, the words - begin, start, commence, and initiate are all synonyms of one another: they are synonymous. The standard test for synonymy is substitution: one form can be replaced by another in a sentence without changing its meaning.

Synonyms are different words that have the same or similar meanings. They come in every part of speech, including nouns, verbs, adjectives, adverbs, and prepositions. As a synonym example, let's look at synonyms for good. As one of the most commonly used words, good has a lot of synonyms that mean the same or almost the same thing: fine, excellent, satisfactory, wonderful, superb, etc. Notice how the meanings are not always identical; for example, excellent is a high degree of good, while satisfactory is more like a minimal amount of good.

What's the purpose of synonyms? What's the point of having two words with the same meaning when one is enough?

There are two main uses for synonyms:

- Synonyms can improve word choice, or choosing the single best word for what you're trying to communicate.
- Synonyms are necessary to avoid overusing the same word.

### 1. Word choice

First, synonyms are crucial for choosing the perfect word. While some languages have only one word for one meaning, English uses a variety of words to convey a single meaning, each with its own unique and subtle distinction. This variety of words is partly thanks to English's usage of loan words, or words from other languages.

Let's return to our synonym example for good. If you want to call something good, you can also call it fine or excellent. However, while good, fine, and excellent are all similar, there are some subtle differences: Fine tends to have a lesser degree of good, while excellent tends to have a greater degree of good.

Choosing the precise word is essential to writing well. The differences between good, fine, and excellent can affect communication, so if you say a meal was "fine," it has a slightly different meaning than if you say the meal was "excellent," even though they're synonyms.

In short, the more synonyms you know, the better you'll be at choosing the best word for what you want to communicate. That nuance is a significant part of all writing—especially persuasive writing, where you're choosing words that connect with a specific type of reader.

## **2. Avoid overusing words**

The second main use of synonyms is to avoid using the same word over and over again. Repeating a specific word can be a problem when your writing focuses on a single topic—as writing often does—and most of your sentences involve words related to that topic. Alternating synonyms for the sake of variety is known as elegant variation.

For example, let's say you're writing a research paper about dogs. If every sentence used the word dog, your writing would become repetitive, and your reader might lose interest. In this case, you'd want to alternate your sentences with synonyms of dog: You could use general synonyms like hound or canine, or if you're talking about a particular type of dog, you could use words like puppy or mutt.

By alternating synonyms for each new sentence or clause, your writing becomes more interesting and dynamic. This holds the reader's attention and makes reading your work more enjoyable.

## **Exercise**

**1. Identify the synonym of the given words from the ones given in brackets)**

(Main, unbiased, native, fruitful, crucial, sufficient, clear, basic, preliminary, broad, relevant)

adequate :

distinct :

initial :

objective :

fundamental :

indigenous :

wide :

rewarding :

appropriate :

essential :

principal :

**2. Replace the underlined words with a suitable synonym from the words in brackets**

(candor, camouflages, leniency, caliber, circumvent, rattling, churlish, characteristic, flighty)

1. Windy days are typical of December.
2. Her moods are as changeable as the weather.
3. He tends to be ill-tempered before he has had breakfast.
4. We sailed around the entire boundary of the island.
5. The swindler tried to evade the law.

6. We heard the pots and pans clanking in the kitchen.
7. The defendant was grateful for the judge's kindness.
8. His character was of the highest merit.
9. A chameleon disguises itself by changing color.
10. A good critic must be a man of great honesty.

### **Antonym**

An antonym is a word that means the opposite of another word. For example, hot and cold are antonyms, as are good and bad. Antonyms can be all types of words: verbs, nouns, adjectives, adverbs, and even prepositions.

What's the purpose of antonyms?

Antonyms play an important role in writing by making your words more effective. Placing opposites together highlights their differences and makes the individual words stronger. Specifically, you can use the power of opposites in three ways.

#### **1. Comparisons**

Antonyms are great for comparing two separate things and drawing attention to what makes them different. If you're writing a research paper that compares two topics, using pairs of antonyms can better communicate what sets them apart.

For example, let's say you're discussing life in urban areas versus life in rural areas. Instead of just listing facts about each, you can use antonym pairs to communicate the differences more clearly. So you could call rural life "quiet" and urban life "noisy" or say that there are "few" people in rural areas and "many" people in urban areas.

## 2. Description

Sometimes the best way to describe something is to explain what it isn't. Using antonyms with a negative can add new dimensions to your descriptions and improve your writing's word choice.

For example, you might describe someone who is arrogant as “not modest” or “not humble.” Because modest and humble are antonyms of arrogant, you're saying the same thing. However, using the antonyms draws attention to the fact that the person chooses not to be modest or humble, which adds a little more characterization than simply calling them “arrogant.”

Keep in mind that positive descriptions are usually better than negative descriptions, so antonyms are not recommended for descriptions all the time. Still, they work well when you're playing with the reader's expectations. For example, bugs are usually small, so when you mention a “giant bug,” the contrast makes the phrase stronger.

In this way, antonyms can enhance your persuasive writing by strengthening your descriptive words and challenging your reader's expectations.

## 3. Antithesis

Antithesis is a literary device that directly harnesses the power of opposites by placing them next to or near each other. As mentioned above, antonyms draw attention to what makes things different, making each word seem stronger. Antithesis takes this to the next level by putting antonyms together. Always look for opportunities to use antithesis when you revise your writing.

One of the most famous examples of antithesis is Neil Armstrong's real-life quote when landing on the moon:

That's one small step for man, one giant leap for mankind.

There are two different pairs of antonyms here: small and giant, and step and leap. By putting the opposite concepts of “small step” and “giant leap” together in the same sentence, his statement makes each of them seem more significant. If Neil's

first words on the moon were “I took a small step” and nothing more, his quote wouldn’t be nearly as popular!

### **Exercise**

**I. Against each keyword are given five suggested meanings. Choose the word or phrase which is opposite in meaning to the keyword.**

1. Fiction

a) pretense b) narrative c) fabrication d) fact

2. Fidelity

a) disloyalty b) conformity c) commitment d) availability

3. Fierce

a) aggressive b) gentle c) intense d) troubled

4. Flagitious

a) notorious b) honest c) sadist d) lifeless

5. Flashy

a) ostentatious b) gaudy c) pleasant d) dull

6. Flexible

a) stiff b) strong c) viable d) rational

7. Flighty

a) capricious b) reliable c) mercurial d) weary

8. Fluster

a) agitate b) soothe c) muddle d) confuse

9. Forbear

a) refrain b) withhold c) remove d) claim



10. Forlorn

a) desolate b) cheerful c) spiritual d) comfortless

11. Fractious

a) temperate b) fragile c) violent d) righteous

12. Fragrant

a) smelly b) aromatic c) redolent d) helpless

13. Frenzy

a) calmness b) agitated c) fury d) madness

14. Forward

a) behind b) bold c) send d) promote

15. Frugal

a) spendthrift b) miserly c) stingy d) careful

16. Fugitive

a) brief b) transient c) permanent d) fleeting

17. Gather

a) scatter b) collect c) amass d) patent

18. Gaudy

a) graceful b) garnish c) ornate d) fatuous

19. General

a) category b) kind c) rare d) surplus

20. Generous

a) kind b) substantial c) tightfisted d) munificent

**II. In each of the following sentences, write the antonym of the word in dark print.**

1. Don't talk so **loudly**. Talk more \_\_\_\_\_
2. I love my **new** car. I sold my \_\_\_\_\_ one.
3. One of his best friends is very **rich**, but he used to be \_\_\_\_\_
4. Do you like **big** cars or \_\_\_\_\_ ones?
5. This towel is **wet**. Give me a \_\_\_\_\_ one.
6. Q: Is that the **right** answer? A: No, it's \_\_\_\_\_.
7. I felt **bad** in the morning, but now I feel \_\_\_\_\_
8. This shirt is **dirty**. Give me a \_\_\_\_\_ shirt.
9. I don't want to spend **more** time with them. I prefer spending \_\_\_\_\_ time.
10. Do you feel **better**? A: No, I feel \_\_\_\_\_!
11. He's never **early**; he's always \_\_\_\_\_.
12. Was she wearing the **bright** dress? A: No, the \_\_\_\_\_ one.
13. Is your friend **tall**? A: No, he's pretty \_\_\_\_\_.
14. The test was really **hard**! P2: Really? I thought it was \_\_\_\_\_
15. Don't be **mean**! Be \_\_\_\_\_!
16. Is this his **best** book? A: No, it's his \_\_\_\_\_ one.
17. My soup is too **cold**. P2: Well, mine is too \_\_\_\_\_!
18. What an **interesting** movie! Y: Hmm, I thought it was \_\_\_\_\_
19. Is the store **open**? A: No, I think it's \_\_\_\_\_.
20. I thought he lived **close**, but he lives really \_\_\_\_\_, almost a mile away!

## Collocations

A collocation in English grammar is composed of two or more words joined together. Unlike most compound words, these combinations sound so “right” or “natural” that we can’t use synonyms and other alternatives. A collocation is a series of words or terms that co-occur more often than would be expected by chance. Collocations are partly or fully fixed expressions that become established through repeated context-dependent use whose meaning can be understood from the words that make it up.

One example of a collocation is *fast food*. You cannot say *quick food* or *fast meal* because they sound unnatural. The same is true with a *quick shower*, which cannot be a *fast shower*.

Collocations contrast with an idiom, where the meaning of the whole cannot be inferred from its parts, and may be completely unrelated. Knowledge of collocations is vital for the competent use of a language: a grammatically correct sentence will stand out as awkward if collocational preferences are violated.

Such terms as *crystal clear*, *middle management*, *nuclear family*, and *cosmetic surgery* are examples of collocated pairs of words.

If you want to write and speak like a native English speaker, then you must use collocations (i.e., natural-sounding word groupings). If you use collocations, your English will be easier for others to understand, and you will be able understand spoken English faster. Collocations help with speed because our brains find it easier to process set phrases rather than computing through every single word for meaning.

### Collocations with Examples

| Collocation     | Example                               |
|-----------------|---------------------------------------|
| Make a decision | I need to make a decision about which |

|                     |  |
|---------------------|--|
|                     | college to join.   |
| Take a break        | Let's take a break and grab a cup of coffee                  |
| Give advice         | She always gives good advice when I'm feeling down           |
| Keep a promise      | It's important to keep your promises to build trust.         |
| Break the news      | She had to break the news to her parents about the accident. |
| Catch someone's eye | The bright colors of the painting caught my eye              |
| Do your best        | I'll do my best to finish the project on time.               |
| Pay attention       | Please pay attention to the instructions before you begin    |
| Take a look         | Can you take a look at this document and provide feedback?   |
| Keep a secret       | I can always trust her to keep my secrets.                   |
| Meet a deadline     | We need to work efficiently to meet the deadline.            |
| Break a record      | The athlete broke the world record for the 100m sprint.      |
| Make an effort      | She made significant effort to improve her skills.           |
| Lose your temper    | He rarely loses his temper, even in                          |

|                    |  |
|--------------------|--|
|                    | stressful situations.  |
| Have a chat        | Let's sit down and have a chat over a cup of tea.                  |
| Take a risk        | Entrepreneurship involves taking calculated risks.                 |
| Keep the peace     | Diplomats work to keep the peace between nations.                  |
| Catch a cold       | I caught a cold after being out in the rain.                       |
| Do the dishes      | I'll cook dinner, and you can do the dishes afterward.             |
| Pay a compliment   | She paid him a sincere compliment on his new haircut.              |
| Make a reservation | I called to make a reservation at the restaurant.                  |
| Keep a diary       | Keeping a diary helps me remember important events.                |
| Make an exception  | We don't usually allow pets, but we can make an exception for you. |
| Give a hand        | Can you give me a hand with moving this heavy furniture?           |
| Make a suggestion  | Please make a suggestion on how to improve our project.            |
| Lose track of time | When I'm reading a good book, I often lose track of time.          |
| Take a seat        | Please take a seat while we wait for the                           |

|                      |   |
|----------------------|---|
|                      | doctor.   |
| Keep a straight face | It's hard to keep a straight face during a comedy show.               |
| Keep the pace        | To complete the marathon, you must keep the pace.                     |
| Make a wish          | On your birthday, you can make a wish before blowing out the candles. |
| Pay the price        | Neglecting your health may result in having to pay the price later.   |
| Keep the faith       | During tough times, it's important to keep the faith                  |

**Identify the most suitable collocation to fill in the blank.**

1. He \_\_\_\_\_ laughing when he realised his mistake.
  - a. Burst out
  - b. Exploded in
  - c. Broke in
  - d. Broke into
  
2. He assured me he was \_\_\_\_\_ sure where the house was.
  - a. A bit
  - b. Rather
  - c. Very
  - d. quite
  
3. We didn't arrange to meet. It was \_\_\_\_\_ coincidence that I saw him.

- a. Clear
- b. Clean
- c. Pure
- d. great

4. Please! I'm trying to work here. Don't \_\_\_\_\_ my time with unnecessary questions!

- a. lose
- b. abuse
- c. waste
- d. break

5. He had to go to the hospital because it was a very \_\_\_\_\_ cut.

- a. Deep
- b. Hard
- c. Heavy
- d. wide

6. Our neighbour is a very \_\_\_\_\_ smoker – he smokes two packets a day.

- a. Hard
- b. Heavy
- c. Strong
- d. tough

7. We managed to get up the steep hill only because our car is very

- \_\_\_\_\_
- a. powerful
  - b. strong
  - c. hard
  - d. aggressive

8. I don't know him that well. He's only a \_\_\_\_\_ acquaintance.

- a. Loose
- b. Casual
- c. Weak
- d. poor

9. I'm an honest and \_\_\_\_\_ citizen.

- a. lawful
- b. law
- c. law-abiding
- d. law-watching

10. Do you know where we are? If you ask me, we are \_\_\_\_\_ lost.

- a. very
- b. totally
- c. rather
- d. Absolutely



## ACRONYM

An acronym is a short word formed by the combination of the first letters of words representing the name of something. The Oxford English Dictionary defines the term ‘acronym’ as “a word formed from the initial letters of other words or (occasionally) from the initial parts of syllables taken from other words, the whole being pronounced as a single word”. According to the Merriam-Webster Dictionary, an acronym is defined as “a word formed from the initial letter or letters of each of the successive parts or major parts of a compound term”.

### Use of Acronyms

Have you ever noticed how often you use acronyms? With the invention of mobile phones and the popularisation of social media applications for communication, people have become accustomed to conveying messages in broken sentences, abbreviations and acronyms. Not many people even have to look for the full forms of the acronyms being used since they already know them.

To help you understand what acronyms are, here is a list of acronyms that are commonly used in your daily conversations.

### List of Acronyms Examples

LOL – Laugh out loud

YOLO – You only live once

ASAP – As soon as possible

WIP – Work in progress

FOMO – Fear of missing out

PIN – Personal Identification Number

SONAR – Sound Navigation and Ranging

ZIP – Zone Improvement Plan

NASA – National Aeronautics and Space Administration

RADAR – Radio Detection and Ranging

UNICEF – United Nations International Children’s Emergency Fund

UNESCO – United Nations Educational, Scientific and Cultural Organisation

RAM – Random Access Memory

ROM – Read Only Memory

CAPTCHA – Completely Automated Public Turing test to tell Computers and Humans Apart

LASER – Light amplification by stimulated emission of radiation

SIM – Subscriber Identity Module

WiFi – Wireless Fidelity

LAN – Local Area Network

WAN – Wide Area Network

RAW – Research and Analysis Wing

NATO – North Atlantic Treaty Organisation

SWOT – Strengths, Weaknesses, Opportunities and Threats

SARS – Severe Acute Respiratory Syndrome

SAARC – South Asian Association for Regional Cooperation

SCUBA – Self-Contained Underwater Breathing Apparatus

FIFA – Federation Internationale de Football Association

TEFL – Teaching English as a Foreign Language

TESL – Teaching English as a Second Language

TESOL – Teaching English to Speakers of Other Languages

TOEFL – Test of English as a Foreign Language

## UNIT-III

### SENTENC STRUCTURE

#### **A note for the teachers:**

##### **Start with the basics**

Discuss what phrases are and what they mean, and write sentences as a class to reinforce capitalization and punctuation. You can also ask students to break sentences into their two main parts, which may help them notice natural pauses.

##### **Use repetition**

Repetition is key to practicing sentence construction. You can create sentence puzzles by jumbling up words and asking students to rearrange them into grammatically correct sentences.

##### **Teach complex sentences**

You can try starting with independent and dependent clauses, using the 5 Ws, subordinating conjunctions, and sandwich sentences. You can also try fun games to help improve students' writing.

##### **Teach complex sentences**

A strong understanding of sentence structure is important for future writing success. It can help students grasp grammar and more complex sentences as they grow as readers and writers

#### **How to Teach Sentence Structure: Simple, Compound, Complex, and Compound-Complex**

1. Be aware of misconceptions.
2. Sequence the sentence types in a scaffolded way.
3. Introduce sentence types with mini lessons.
4. Give it time.

5. Incorporate some fun.
  6. Differentiate up by requiring skill application.
  7. Focus on subjects and verbs.
- 

### **What is the sentence construction technique?**

#### **Four sentence structure grammar rules:**

Each sentence with a period, question mark, exclamation point, or quotation marks.. Most of the time, the subject of the sentence comes first, the verb comes second, and the objects come last. (Subject -> Verb -> Object) If the subject is singular, the verb must also be singular.

#### **What are the 4 sentence constructions?**

There are four types of sentences: Simple, Compound, Complex and Compound-Complex. Each sentence is defined by the use of independent and dependent clauses, conjunctions, and subordinators.

#### **Definition:-**

Sentence structure is the way in which the various parts of a sentence are arranged. Sentence structure is the order of words in a sentence that conveys ideas and thoughts. It's made up of phrases and clauses, and the type of sentence structure depends on the number and type of clauses used. The main parts of a sentence are the subject, verb, and object:

- **Subject:** The person, place, thing, or idea that performs an action
- **Predicate:** The part of the sentence that contains the main verb and any modifying words or clauses
- **Object:** The person, place, thing, or idea that receives the action

#### **Other sentence structure components include:**

- **Indirect object:** Indicates to whom or for whom an action is done
- **Complement:** Refers back to the subject

### **Tips to improve sentence structure:**

Ensure the information is clear, use transitional words, be careful with subordinate clauses, Use active voice and active verbs, and follow traditional grammatical rules.

### **Types of Sentences:-**

There are four basic sentence structures:

1. Simple
2. Compound
3. Complex
4. Compound-complex

There are four main types of sentence structure: simple, compound, complex, and compound-complex. Simple sentences have one independent clause, usually with a subject, verb, object, and modifiers. For example, "He read" is a simple sentence.

Other sentence structure components include:

- **Indirect object:** Indicates to whom or for whom an action is done
- **Complement:** Refers back to the subject

Here are some tips for improving sentence structure: Ensure the information is clear, Use transitional words, be careful with subordinate clauses, Use active voice and active verbs, and Follow traditional grammatical rules.

| Types of Structure | Parts (1) | (2) | (3) |
|--------------------|-----------|-----|-----|
|                    |           |     |     |

|                  | Independent Clause | Dependent Clause | Uses Conjunctions |
|------------------|--------------------|------------------|-------------------|
| Simple           | One                | None             | sometimes         |
| Compound         | Two or three       | None             | Always            |
| Complex          | One or more        | One or more      | Usually           |
| Compound-Complex | Two or more        | One or more      | Always            |

### What is a good sentence structure example?

Subject–Verb–Object

There are four types of sentence structures: Simple, Compound, Complex and Compound-Complex. Using these different types of sentence structures allows you to add variety to your essays. A simple sentence is one independent clause **with no subordinate clauses**.

What is an example of a sentence according to structure?

- “I broke my arm.” (Simple sentence)
- “I fell off my bike, and I broke my arm.” (Compound sentence)
- “When I fell off my bike, I broke my arm.” (Complex sentence)
- “When I fell off my bike, I went to the hospital because I broke my arm.” (Compound-complex sentence)

### Subjects and predicates:

The subject of the sentence tells us about the person or thing that acts, while the predicate tells us about what the subject does or is. Put another way, the subject is the noun part of a sentence, and the predicate is the verb part.

Some sentences have more than one subject-predicate combination, but the subject position always comes first. No matter how many subject-predicate pairs come in a sentence, the ratio is always 1:1—every subject needs a predicate, and every predicate needs a subject.

1. Ducks fly.
2. Dogs walk.
3. Ducks fly faster than geese when dogs run and bark.
4. The dog catches the ball.
5. The dog catches the ball, which is covered in slobber.
6. The dog catches the ball, which we bought.
7. The ball is caught.
8. She wrote.
9. She completed her homework
10. He organized an event for the party.

### **Exercises for Simple sentences:-**

**Combine each pairs of sentences given below into a simple sentence.**

**An example is given below.**

The tea was so hot. I couldn't drink it.

The tea was **too** hot for me to drink.

**Exercises:-**

1. The company offers freebies. It wants to attract customers.
2. James Mathews is the president of the club. He is an eloquent speaker.
3. You press this button. You can operate the machine.

4. The patient was given the best medical attention. Still doctors couldn't save him.
5. He gave up his studies. He did so with reluctance.
6. The batsman was hurt by a bouncer. He went back to the pavilion.
7. The sea was rough. We cancelled the voyage.
8. It was a small cot. I couldn't sleep on it.
9. He was deserted by his friends. He lost hope.
10. The girl was carrying a basket on her head. She walked towards the market.

### **Definition of Compound Sentences**

A compound sentence contains at least two independent clauses. These two independent clauses can be combined with a comma, semicolon and a coordinating conjunction. An independent clause is a clause that contains a subject and verb and can stand alone as a complete sentence

### **Examples:-**

1. She did not cheat on the test, for it was the wrong thing to do.
2. I really need to go to work, but I am too sick to drive.
3. I am counting my calories, yet I really want dessert.

### **For example:**

1. **She completed her homework, and drew the diagrams as well.**

### **Understanding the sentence**

- a. She completed her homework-(Independent clause)
- b. Drew the diagrams as well-(independent clause)
- c. (,) comma
- d) and: (Coordinating conjunction)



**2. He organized an event for the party; then made a guest list.****Understanding the sentence:**

- a. he organized an event-(independent clause)
- b. made a guest list-(independent clause)
- c. (;) – (semicolon)

3. She did not cheat on the test, for it was the wrong thing to do.
4. I really need to go to work, but I am too sick to drive.
5. I am counting my calories, yet I really want dessert.
6. He ran out of money, so he had to stop playing poker.
7. They got there early, and they got really good seats.

**Points to Remember When Forming Compound Sentences**

When forming a compound sentence, you have to use coordinating conjunctions to link the independent clauses and be conscious of the punctuation as well. Given below are the points that you should keep in mind when forming compound sentences.

- Remember that compound sentences are a combination of more than one main clause. A main clause or an independent clause is a clause that can stand by itself and pass off as a complete and meaningful sentence.
- Make sure you use a comma before the coordinating conjunction that links the two independent clauses. The coordinating conjunctions that can be used to link the clauses in a compound sentence are for, and, nor, but, or, yet, so.
- In some cases, you can also form a compound sentence without the use of a coordinating conjunction. When you do so, you have to place a semicolon in between the two main clauses.
- As far as capitalization is concerned, you have to capitalize only the first letter of the first word in the compound sentence. Unless you are

using proper nouns in the sentence, do not think of capitalizing any other word.

- Note that you can also use conjunctive adverbs like however, anyway, meanwhile, likewise, otherwise, etc. to combine the main clauses to form a compound sentence. If you are using conjunctive adverbs, make sure you use a semicolon before it and a comma after it.

There is, however, one problem English language users face when forming compound sentences. They end up forming long, unclear sentences. Always keep in mind that short sentences allow you convey your thoughts and ideas clearly and help your audience understand them easily. So, even when you are forming compound sentences, make them as short as possible. If required, add more clauses to form compound sentences, but make sure that you do it only if it is absolutely necessary.

### **Identifying a Compound Sentence**

As you already know, conjunctions are used to link words, phrases and clauses. So, how will you identify if it is a compound sentence or not? Here are some tips to help you do it.

- Always bear in mind what a compound sentence is. That is the first thing that will help you.
- Since coordinating conjunctions can be used to combine individual words, phrases and clauses, you should first try to pick out the words, phrases or clauses that are linked by a particular conjunction. Only if they combine two or more independent clauses can they be said to be a compound sentence.

**Take a look at the following sentences to have a clearer idea of how you can differentiate compound sentences from the others.**

**The sentences below show how conjunctions can link two words.**

- Reena and Rayan are on the way to the grocery store.
- Nobody can do it but you.

- Who is taking care of the stage decorations? Monica or Rachel?
- No one but you can fix this.
- I have bread and butter for breakfast everyday.
- Do you prefer to have milk or coffee?

**Now, have a look at the following examples of compound sentences.**

- I like doing the Christmas tree, **and** I would love you to join.
- Are you coming with me, **or** are you going to the auditorium?
- He was not well, **yet** he decided to go to work.

**Exercises:-**

**I. A) Combine the following sentences by using subordinate Conjunction:**

1. I love these cats. They do try my patience.
2. The bird has blue feathers. The bird often swoops at us.
3. I got up early. I was still tired.
4. I need to clean the house. I don't feel like it.
5. We can't have a part. We put up the decorations.

**I.B) Change the following into a complex sentence:**

1. Despite that John loves ice cream, he never eats it.
2. The students are leaving to read.
3. Rahul jumped with joy when he won the contest.
4. Sheril waited while Rekha talked to her teacher.
5. The dog laid at my feet and the cat slept on my lap.

**I. C) Complete the following sentences by adding an independent clause:**

1. In the morning,\_\_\_\_\_.
2. Although we won,\_\_\_\_\_.
3. After the game,\_\_\_\_\_.
4. Since he was not there,\_\_\_\_\_.
5. Before the movie, \_\_\_\_\_.

\*\*\*\*\*

### **Exercise 1 – Identify the Type of Sentence**

**Identify whether the following sentences are simple, compound or complex sentences. Also, mention which of the clauses is the main clause and the subordinate clause:**

1. I did not know that this food was meant only for the staff.
2. She is innocent, so she has appealed to the court.
3. If you are not ready with the song, it is better to let them know.
4. She will come home or I will stay back at her place.
5. In the evening, I am going to the park.
6. The sun looks amazing today.
7. I remember the day that we met very well.
8. Nithi is not keeping well, yet she decided to go to work.
9. After they reach the hotel, they will inform us.
10. We are going to the park.

### **Exercise 2 – Combine the Sentences to Form Compound Sentences**

**Combine the following sentences using a coordinating conjunction or a conjunctive adverb to form compound sentences:**

1. My mother is sick. My mother is going to the doctor.
2. Jibin has gone to Hyderabad. Jibin has not found any jobs yet.
3. Nalini was not satisfied with her birthday dress. Nalini wore it anyway.
4. Jaffar called me yesterday. I was not able to attend his call.
5. Tina had to present the paper today. Nancy volunteered to do it.
6. It was raining the whole day. We decided to go to the park.
7. Firoz will pick you up. We will book a cab for you.
8. Nobody knew where to go. We asked some random people for directions to the hills.
9. Let them know. You will have to suffer the consequences.
10. My mom was cleaning the house. I helped with the plates.

### **Complex Sentence:-**

#### **Definition:-**

A complex sentence is one which consists of at least a minimum of one dependent clause and one independent clause, combined by a conjunction. A complex sentence, according to the Oxford Learner's Dictionary, is defined as one "containing one main part (main clause of a sentence) and one or more other parts (called affixes or subordinate clauses)". According to the Collins Dictionary, a complex sentence is defined as "a sentence containing at least one main clause and one subordinate clause." The Macmillan Dictionary defines a complex sentence as "a sentence consisting of an independent clause and one or more subordinate clauses."

#### **Points to Be Remembered When Forming Complex Sentences**

### Let us look at what all you need to focus on when forming a complex sentence.

- A complex sentence follows a particular structure. It should have at least one independent clause and one subordinate clause.
- When forming a complex sentence, make sure you use a subordinating conjunction to link them together. If the subordinating conjunction is used in between the two clauses, you need not use a comma before the conjunction. In case the subordinating conjunction appears in the beginning of a sentence forming a dependent clause, use a comma after it.
- You can also make use of relative pronouns to form relative clauses which are also subordinate clauses. That means a sentence with a relative clause and an independent clause can also pass off as a complex sentence. When using a relative clause, make sure you enclose them within commas. They are mostly some extra information about the subject or object in the sentence.

Now, take a look at the following examples to see how each of these works.

#### Examples of Complex Sentences:-

Here are a few examples to show you the different ways in which complex sentences can be formed.

#### Complex Sentences with a Subordinating Conjunction in the Beginning

- After we finish school, / let us go play in the park.

Subordinating conjunction forming the subordinate clause, / independent clause

- As soon as they come, / we will leave.

Subordinating conjunction forming the subordinate clause, / independent clause

- In case you find Ram's number, / let me know.

Subordinating conjunction forming the subordinate clause, / independent clause

#### Complex Sentences with a Subordinating Conjunction in the Middle

- Latha did not finish all the work/ because she reached home late.

Independent clause/ subordinating conjunction forming the dependent clause

- I will be on my way/ as soon as my brother picks me up.

Independent clause/ subordinating conjunction forming the dependent clause

- We will be going camping/ if the weather is good.

Independent clause/ subordinating conjunction forming the dependent clause

Complex Sentences with a Relative Clause as the Dependent Clause

- My brother, who completed his mechanical engineering degree, is now working at BOSCH.

Relative clause – who completed his mechanical engineering degree

Independent clause – My brother is now working at BOSCH.

- The hotel, where we had our farewell dinner, is being shut down.

Relative clause – where we had our farewell dinner

Independent clause – The hotel is being shut down.

- The professor, whom I met yesterday, highly appreciated my ideas for the project.

Relative clause – whom I met yesterday

Independent clause – The professor highly appreciated my ideas for the project.

Understanding of Complex Sentences

Identify the subordinating conjunction/relative pronoun, main clause and the subordinate clause/relative clause in the following sentences.

Here is an example to show you how you are expected to do it.

1. After I finish my work, I will be meeting my friend.

2. Since you helped out, we completed everything in time.
3. As soon as the initial introduction is over, we will have the prayer song.
4. The children were asked to go home because it was too late.
5. The teacher, who taught us French, was the reason we decided to take French in college as well.
6. If you want to reach on time, you better start immediately.
7. Although she did not have much interest in learning English, she somehow made it a point to do it.
8. In the event of you being elected the Chairperson of the Students Union, what will you do for the benefit of the student community?
9. The place, where we first met, will always be my favorite spot.
10. Unless you make up your mind, nothing can be done.

### **Exercise 3 – Combine the Sentences to Form Complex Sentences**

**Combine the following sentences by making use of a subordinating conjunction or a correlative conjunction to form complex sentences.**

1. You speak up. Nobody is going to know.
2. You are the only friend. You taught me right from wrong.
3. I was not happy. I went to the reception for the sake of my friend.
4. You do not finish it. You will have to face the consequences.



5. I do not know the person. He owns a brand new Mercedes Benz.
6. My brother does not watch animation movies. My brother liked Kungfu Panda.
7. I don't think I will be able to make it. I missed the bus.
8. You should do it. I will have to ask Praveen to do it.
9. There are no trains available. We took a flight.
10. Seetha finishes her work. Seetha will be on her way.

### Simple definitions on Simple, Compound and Complex Sentences:-

#### **Q1) What is a simple sentence?**

A simple sentence is a short sentence consisting of a subject and a predicate. In other words, it can be said that a simple sentence is one main clause. It can also be a combination of a phrase and a clause.

#### **Q2) What is a compound sentence?**

A compound sentence is a sentence that has more than one main clause. It should have at least two main clauses and they can be combined using a coordinating conjunction or a conjunctive adverb.

#### **Q3) What is a complex sentence?**

A complex sentence should have a main clause and a subordinate clause. Two clauses can be combined using a subordinating conjunction or a correlative conjunction.

### Transformation of Simple Sentences into Compound Sentences:-

**Read through the following simple sentences and transform them into compound sentences by using appropriate coordinating conjunctions.**

**Exercise 1:**

1. Following the trail, we reached our destination.
2. Being sick, I went to the doctor.
3. In spite of the rain, the children went out to play.
4. Having handed over the flowers to my mom, I hugged her.
5. In the event of you not reaching in time, we will postpone the operation.
6. Despite the train being late, Preetha waited for the train.
7. On account of the new rules and regulations, we were asked to work for an extended period.
8. On seeing his mom, the little boy ran to her.
9. I was too tired to do any more work.
10. In order to reduce weight, Anjali has to eat a balanced diet.

**Exercise 2 :****Transformation of Simple Sentences to Complex Sentences:-**

**Go through the following simple sentences and transform them into complex sentences by using suitable subordinating conjunctions.**

1. Because of the rain, we decided to stay back home.
2. To finish your project in time, you should start now.
3. Besides being a good doctor, Sheena is a great artist.
4. Despite several obstacles, Aaron made it to the end.
5. On seeing the bride, all her friends were moved to tears.
6. Without accepting your mistakes, you will not be able to move forward in life.
7. It is too soon to determine the outcome.

8. Stretching itself, the cat crawled into a comfortable position on the couch.
9. Owing to the lack of financial resources, the construction work will not be complete within the said time. .
10. In spite of trying multiple times, she could not clear the forty-fifth level.

### **Exercise 3 – Transformation of Compound Sentences to Complex Sentences**

**Check out the following compound sentences and convert them into complex sentences by replacing the coordinating conjunction with the most appropriate subordinating conjunction.**

1. I finished my homework and went out to play with my friends.
2. It was very cold, so I wore a sweater.
3. Harold is not keeping well, yet he helps his sister out with the household chores.
4. You must practice well, or you will not be able to perform well.
5. It was cloudy, therefore we went by car.
6. My bike was out of petrol, so I had to go to the nearest petrol station.
7. Neena was very ill; therefore we had to take Neena to the hospital.
8. Rahul worked at the grocery store and studied French at the college as well.
9. You must follow the traffic rules or you will be punished.
10. The bell rang and at once the students assembled on the ground according to their sports houses.

### **Exercise 4 – Transformation of Sentences as Directed**

**Go through the following sentences and transform them as directed:**

1. If you don't leave now, you will get caught in the rain. (Change into a simple sentence)

2. Though we were not sure if we could finish it, we volunteered to help them. (Change into a compound sentence)
3. Not only did Wilson work on his assignment but also helped me finish mine. (Change into a compound sentence)
4. As a result of our continuous efforts, we were able to create a working model of the hospital bed successfully. (Change into a complex sentence)
5. Ruby was a nurse and so her job was to take care of her patients. (Change into a simple sentence)
6. I looked for David everywhere but I could not find him. (Change into a complex sentence)
7. My cousins and I went for a movie yesterday as we were bored. (Change into a compound sentence)
8. Tim wanted to play with his friends and so he finished all his homework quickly. (Change into a simple sentence)
9. As Balu reached his office, he realised that he had forgotten his files. (Change into a simple sentence)
10. Bidding goodbye, Maureen hugged Raina for one last time. (Change into a compound sentence)

### **Frequently Asked Questions on the Transformation of Simple, Complex, Compound Sentences .**

#### **Q1) How to transform a simple sentence into a compound sentence?**

Converting a simple sentence into a compound sentence can be done by changing the participle or infinitive phrase into a clause and combining the two clauses using a coordinating conjunction.

**Q2) How to transform a compound sentence into a complex sentence?**

To transform a compound sentence into a complex sentence, you should replace the coordinating conjunction with a subordinating conjunction and convert an independent clause into a dependent clause.

**Q3) What should you do to transform a complex sentence into a simple sentence?**

In order to transform a complex sentence into a simple sentence, all you have to do is convert the dependent clause into a participle/infinitive phrase, remove the subordinating conjunction and write the independent clause as it is.

\*\*\*\*\*

**Model Question paper**

**II Semester B.A.**

**MAJOR ENGLISH**

**Time:1 hour 30 minutes**

**Practical Component**

**Max marks: 40**

**I. Answer any FIVE of the following questions in about two to three sentences each: 4x2=08**

1. What is Morphology and mention the types of it?
2. State any one difference between Inflectional and Derivational Affixes.
3. Define Acronym. Give two examples.
4. List two main uses of Synonyms.
5. What is Antithesis?
6. Which are the different components of a sentence?

**II. Identify the root word and segregate the affixes given below using a hyphen and categorise it as derivational or inflectional: 4x2=08**

1. Hyperactive
2. Productivity
3. Impossible
4. Carpets

**III. Modify the underlined words using suffixes and fill in the blanks: 3x1=03**

1. There was grace in her dance. She danced \_\_\_\_\_.
2. We have to be careful with our children. We should handle our children \_\_\_\_\_.

3. He has achieved a lot in life. People envy his \_\_\_\_\_.

**IV. Review the multiple-meaning words in the box. Use one of the words to fill in each blank.** **14x1/2=7**

|       |       |       |      |      |
|-------|-------|-------|------|------|
| clear | count | heart | jack | shot |
|-------|-------|-------|------|------|

The bang of the tire blowing out sounded like a gun \_\_\_\_\_. The noise startled Nan and made her \_\_\_\_\_ beat faster. She got a tool from the trunk and began to \_\_\_\_\_ up the car. As she struggled with the tool, it became \_\_\_\_\_ that she needed help. Just then, Nan's friend Paco drove by, and she flagged him down. "Have a \_\_\_\_\_, Paco!" Nan pleaded. "Help me out." "I'll give it my best \_\_\_\_\_," Paco said. As soon as Paco set to work, it was \_\_\_\_\_ that he knew what he was doing. "One, two, three!" Nan could hear him \_\_\_\_\_ with each pump of the \_\_\_\_\_. Finally, Paco lifted the car \_\_\_\_\_ up as far as it would go. The sky was \_\_\_\_\_ of clouds that day, and the sun was bright. Paco must have been very hot when he finished the job. "Let me get a \_\_\_\_\_ of you beside the car," Nan said, pointing her camera. It was \_\_\_\_\_ that Paco was a hero who had won Nan's \_\_\_\_\_ that day.

**V. Complete each sentence with an antonym of the word given in parentheses:**  
**4x1=04**

1. The man the police arrested was \_\_\_\_\_ (innocent).
2. This is the most \_\_\_\_\_ (boring) book I've ever read!
3. The resort is always crowded during the \_\_\_\_\_ (winter).
4. Mr. Lumbock's classroom is often a place of \_\_\_\_\_ (chaos).

**VI. Fill in the blanks from the words given in the parentheses that collocate in these sentences.** **2x1=2**

1. Wine growers in Bordeaux recorded a \_\_\_\_\_ harvest this year.

( bumper / boom).

2. I'm \_\_\_\_\_ committed to the idea of equality of opportunity. ( lovingly / passionately).

**VII. Do as directed:**

**8x1=8**

**A.** I got up early. I was still tired. (Combine the given sentence using subordinate conjunction)

**B. i.** Before the movie \_\_\_\_\_ (Complete the given sentence by adding an independent clause)

**ii.** If you really want it, I will loan you my laptop. (Identify the independent and dependent clauses)

**C.** The teacher graded the students' exams and their papers. (Identify the type of sentence)

**D.** It was very cold, so I wore a sweater. (Change it to complex sentence)

**E.** Rebecca was a nurse and so her job was to take care of her patients. (Change into simple)

**F.** The students are leaving to read. (Change into a complex sentence)

**G.** Give an example of compound sentence.

\*\*\*\*\*