

**EDIFY I**  
**GENERAL ENGLISH TEXTBOOK**  
**FIRST SEMESTER**

*Bachelor of Business Administration [BBA] and all courses under the  
Faculty of Management*

**As Per State Education Policy 2024**



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**First Edition: 2024**

## **FOREWORD**

I am pleased to introduce Edify I, a General English Textbook for the I Semester BBA and all courses under the Faculty of Management. This textbook integrates classic and contemporary texts to foster a holistic understanding of English literature and language. Each literary piece has been selected for its thematic depth, narrative craftsmanship, and relevance to broader societal themes. Through these works, students will engage with thought-provoking ideas and nuanced language use. The grammar component of this syllabus provides a robust foundation in language mechanics.

I invite the students to embark on this educational journey, where literature meets language in a harmonious blend of learning and discovery.

I commend the textbook committee members for producing this textbook, which features outstanding literary selections and relevant language-learning topics.

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

## **PREFACE**

Edify, the General English Textbook for I Semester B.B.A. and all Courses under the Faculty of Management, Bengaluru City University (BCU), has been designed to enhance undergraduate students' language skills and competence. This is the first BBA course textbook following the implementation of the State Education Policy (SEP).

This syllabus has been carefully crafted to explore various literary genres, linguistic concepts, and effective communication strategies. It aims to foster critical thinking, analytical abilities, and a profound appreciation for the depth and diversity found in language and literature.

Students will delve into the nuances of storytelling, rhetorical techniques, and language frameworks by engaging with celebrated literary works and targeted grammar components. This syllabus is about academic success and preparing you for effective communication in real-world situations. It aims to broaden your literary perspectives and enhance your language skills, equipping you with the tools you need to succeed in your future career.

I extend my heartfelt gratitude to the textbook committee members for their dedicated efforts in producing this textbook. Their commitment and hard work have resulted in a textbook that features outstanding literary selections and relevant language-learning topics, enriching the learning experience for our students.

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## NOTE TO THE FACILITATOR

| Course Title -- L2 - GENERAL ENGLISH |                           |
|--------------------------------------|---------------------------|
| Teaching Hours: 4 hours per week     | Course Credits: 3         |
| Formative Assessment Marks: 20       | Internal Assessment       |
| Summative Assessment Marks: 80       | Duration of Exam: 3 Hours |

It is with great pleasure that we present this carefully curated textbook, which combines diverse literary pieces with essential grammar components to foster holistic education. It provides students with a comprehensive and engaging learning experience in literature and language skills.

The literary component encompasses a diverse selection of poems, short stories, and essays designed to introduce students to various styles and themes in literature. Here are a few aspects that can enrich the learner-teacher experience: *Shut Down the Shop* by Nissar Ahmed can be examined for its themes and stylistic elements, with particular attention to the poet's social and political commentary. Similarly, *Sonnet 116* by William Shakespeare can be analysed for its structure, themes of love, and use of metaphors, offering students a detailed exploration of its timeless language and relevance.

The short story *An Astrologer's Day* by RK Narayan can be discussed in terms of its cultural context and character development, as well as its narrative technique and twist ending. In Stephen Leacock's *With the Photographer*, the focus can be on its humour and satirical elements, prompting students to identify and discuss the social commentary. *The Necklace* by Guy de Maupassant can be analysed for its themes of vanity, materialism, and irony, along with Maupassant's storytelling style and character portrayal.

The speech in this section includes Subroto Bagchi's '*Go Kiss the World*' Speech, which emphasises motivational aspects and life lessons. Stuart Hirschberg's *The Rhetoric of Advertising* can be explored for its persuasive techniques in advertising and will encourage critical thinking about the ethical implications of advertising.

In addition to the literary component, the grammar component is designed to enhance students' language proficiency. The syllabus covers reading comprehension, which aims to improve students' analytical skills in various texts. Vocabulary development focuses on contextual learning to enrich students' word usage and retention. Both verbal and non-verbal communication skills can be taught by incorporating role-playing and interactive activities to develop effective communication strategies. The section on Tenses emphasises correct usage and consistency in writing and speaking. Passive and Active voice includes a variety of exercises to help students accurately transform sentences. Finally, Writing Dialogues encourages creativity and practical application of grammar rules.

To ensure effective learning, students must be encouraged to participate and discuss in class. Multimedia resources will be utilised to offer diverse learning experiences. To maximise student engagement and learning outcomes, an inclusive learning environment where all students feel valued and supported will be created.

The Committee extends its heartfelt gratitude to Dr Thandava Gowda T N, Chairperson (UG/PG), Bengaluru City University and Prof. Prasanna Udupikar, Associate Professor and Head Department of English, V.V.N. Degree College, for their unwavering support and valuable contributions to the creation of this book. We thank Prof. Lingaraja Gandhi, the Honourable Vice-Chancellor of BCU, for his support in bringing out this textbook.

**Dr Manjula Veerappa**  
**Chairperson**  
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# 1. SHUT DOWN THE SHOP

- K. S. Nissar Ahmed

## Pre-Reading Activity:

- Have you heard of the barter system? How has it evolved into the present day?
- What does consumerism mean to you? How does it influence our daily lives?
- How has globalisation impacted consumerism worldwide?

## About the Author:



K. S. Nissar Ahmed (5 February 1936- 3 May 2020) was a renowned Kannada poet and writer. He was a post-graduate student in geology and worked as an assistant geologist at The Mysore Mines. He worked as a lecturer in Geology in Bangalore, Chitradurga and Shivamogga. He is best known for 'Nityotsava'- a collection of poems. He was the 73rd President of Kannada Sahitya Sammelana, held at Shivamogga in 2007. K S Nissar Ahmed had the honour of inaugurating the 407th edition of Mysuru Dasara. He is a recipient of several awards: The Karnataka Sahitya Akademi Award for Poetry (1982), the Rajyotsava Award (1981), the Nadoja Award (2003), the Padma Shri (2008), the Pampa Award (2017), and an honorary doctorate from Kuvempu University.

## About the Poem

The poem 'Shut Down the Shop' depicts the plight of small shops that sold various goods before the establishment of supermarkets and globalisation. With the onset of globalisation, the small shops have depleted in number, jeopardising the shopkeepers' livelihood. The goods sold in the malls show the change in the customers' tastes and

the strategies of multinational companies to lure them. The poet sarcastically tells the shopkeepers to shut down the shops since the mall culture will devour them sooner or later.

\*\*\*\*\*

### **Shut Down The Shop**

Shut down the shop  
How long will you sport  
Your scattered wares and display them for sale?  
However much you publicise  
Can you exhaust the stale contents?

Though the shop is kept open always,  
A place that would not allow sunlight  
Wooden planks kept to guard the shop  
The door that is century old,  
Shut it, so as not to reopen  
Let not others ridicule you for your predicament.

The octagon shaped clock that refuses to show time is broken down,  
Handing cob-webs  
Eaten away by the rusting metallic board.  
Is this not enough to reveal your trading?  
The last of your employees have given up their jobs,  
In search of new avenues.  
Who would buy, even if you lend them?  
Fly-covered lemon and garlic peppermint?  
When petty shops can sell  
Imported toffees, chewing gums and mesmerizing scent?

This street had a shop or two, in those days,  
You were the ruler, provided all, as did *Kamadhenu*  
But today, can be found at every step, a luxury shop  
That can supply anything at our door step  
You too had supplied in the past,  
Refined, edible groceries without any fraud in weights and measures,  
So, your shop was swarming with customers all day and night.  
But, things are different now.  
Even if you beg, the buyers hesitate to buy anything.  
A thousand or two, was your capital huge,  
Dealings you could enthrall  
Long before this *mohalla* became extant  
Now with the populace exceeding millions.

Day after day, with increasing rivalry in trade,  
At least now change for the better  
Before this petty shop could be discarded with contempt,  
Shut down the shop, on your own, forever,  
Lest you suffer, dishonour and ridicule,  
Live your life well,  
Like an Hon'ble person in exile.

### **Glossary:**

**Ridicule:** Mockery

**Predicament:** Embarrassing situation

**Mesmerising:** Capturing one's attention as if by magic

**Kamadhenu:** Divine bovine goddess described in Hinduism as Gou Matha (cow of plenty) provides her owner with whatever he desires.

**Enthral:** Charm

**Mohalla:** Locality

**Contempt:** Dislike/hatred

**Lest:** So as not to (suffer)

**Exile:** The state or a period of forced absence from one's country or home

## **Comprehension:**

### **I. Answer the following questions in a phrase or sentence:**

1. How is the shopkeeper trying to sell the wares in the shop?
2. What forced the employees to give up their jobs?
3. Mention a few things sold at the petty shop.
4. Why is the shop compared to Kamadhenu?
5. What is the reason for the shopkeeper to shut down his shop?

### **II. Answer the following questions in about a page each:**

1. Describe the condition of the petty shop.
2. The shopkeeper's predicament is derided throughout the poem. Explicate.
3. The shopkeeper is compared to 'Kamadhenu' in the past, but things are different now. Explain.
4. The poet concludes with the lines, 'Live your life well, Like an Hon'ble person in exile'. What is the irony implied here?

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

1. Globalization is detrimental to retail shopkeepers. Substantiate the statement.
2. What does the tone of the title 'Shut down the Shop' indicate? What alternative measures does a small business owner take to survive in a consumeristic society?
3. A famous saying is 'Out with the old, in with the new.' Study the poem from this perspective.

4. Retail shops cater to people's needs, whereas malls satiate their greed. Do you agree? Justify your views.

**Suggested Reading:**

- 'Small Shops' (Poem) - Jasmine Waltho
- 'The World Is Flat' - Thomas Friedman
- 'Anything Can Happen' - K. Sachchidananda

**Extended Activity:**

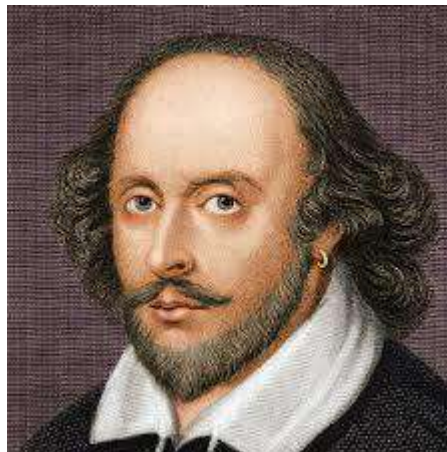
- Make a list of popular shops recently shut down in Bangalore.
- Walk through Commercial Street or Avenue Road, interview the owners of a few shops, and make a presentation on their predicaments.
- Make a collage/PPT of Bangalore of the yesteryears.
- Watch the Kannada movie 'Bharathi Stores'.

## 2. SONNET 116

William Shakespeare

### Pre-Reading Activity:

- What are the characteristics of true love?
- Can love change over time, and if so, how?
- How have poets and writers depicted love?



### About the Poet:

William Shakespeare (1564-1616) was born in Stratford-upon-Avon. He is widely regarded as the most excellent writer in the English language and the world's pre-eminent dramatist. He is also known as the "Bard of Avon". He is the most famous and influential playwright in English literature. He wrote thirty-seven plays, one hundred fifty-four sonnets and two epic poems. His sonnets explore themes of love, beauty, politics, and mortality, demonstrating his exceptional skill in poetic form.

He has written comedies, tragedies and historical plays. Some of his famous plays are "A Midsummer Night's Dream," "Hamlet," "Othello," "King Lear," and "Macbeth". His plays have been translated into every major living language and are performed more often than those of any other playwright.

## **About Sonnets:**

The term "sonnet" comes from the Italian word "sonetto," which translates to "little song" or "little sound." This poetic form gained significant popularity in Italy during the Renaissance, mainly due to the work of Petrarch, who is renowned for refining the structure and themes of the Italian sonnet.

In the early 16th century, Sir Thomas Wyatt and Henry Howard, Earl of Surrey, brought the sonnet to England. They adapted it into what is now known as the English (Shakespearean) sonnet. Since then, the sonnet has become a prominent form in English literature, celebrated for its complex rhyme schemes and expressive depth.

Shakespeare's 154 sonnets were first published in 1609. Shakespeare dedicated 126 sonnets to his friend and mentor. The last 28 sonnets are addressed to a dark lady. The recurrent themes in his sonnets are love, beauty, gratitude, etc. Time and Death are considered to be the unbeatable enemies of man and are discussed in many of his sonnets. Sonnets are fourteen-lined poems. There are two types of sonnets: Petrarchan and Shakespearean. The Petrarchan sonnet is divided into two stanzas: Octave (abba abba) and Sestet (cdecde or cdcdcd). The Shakespearean sonnet consists of three quatrains followed by a couplet. Most of Shakespeare's works were published posthumously in 1623.

## **About Sonnet 116:**

The sonnet explores the theme of love. It is a profound meditation on the nature of true love, highlighting its steadfastness and enduring quality. Sonnet 116 celebrates true love's transcendent, immortal quality, portraying it as a spiritual union that endures life's inevitable changes and challenges. The poem offers a powerful and romantic view of love as eternal and unchanging, highlighting its resilience against time and adversity. It eloquently captures the essence of unconditional and unwavering love, defining it as steadfast and unaffected by external circumstances. Shakespeare's vivid imagery, metaphors, and rhetorical devices convey the sonnet's themes.

\*\*\*\*\*



## Sonnet 116

Let me not to the marriage of true minds  
Admit impediments, love is not love  
Which alters when it alteration finds,  
Or bends with the remover to remove.  
O no! it is an ever-fixed mark  
That looks on tempests and is never shaken;  
It is the star to every wand'ring bark,  
Whose worth's unknown, although his height be taken.  
Love's not Time's fool, though rosy lips and cheeks  
Within his bending sickle's compass come;  
Love alters not with his brief hours and weeks,  
But bears it out even to the edge of doom:  
If this be error and upon me proved,  
I never writ, nor no man ever loved.

### Glossary

**Admit:** Allow; permit

**Impediment:** Obstruction; hindrance; obstacle

**Tempests:** Violent storms of wind words

**Bark:** Ship; boat

**Fool:** Slave

**Compass:** Ambit; range

**Bears it out:** Endures defiantly

**Edge of doom:** Doomsday; the end of the world

**Writ:** Wrote

## Comprehension

### I. Answer the following questions in a phrase or sentence:

1. What kind of marriage is the speaker talking about?
2. What does the phrase "marriage of true minds" in the sonnet's first line refer to?
3. The poet does not want..... to come in the way of the marriage of true minds.
4. Love is 'not love' when it changes
  - a. in the face of obstacles
  - b. with changing circumstances
  - c. when the other changes.
5. Who does "his" refer to in the line "within his bending sickle's compass come" in Sonnet 116?
6. An 'ever-fixed mark' is
  - a. the pole-star
  - b. a beacon
  - c. true love.
7. Tempests can shake..... (ships; love; lovers)
8. The phrase 'wandering bark' suggests
  - a. a ship on a voyage
  - b. a person whose love is wavering
  - c. love which is not constant and steadfast.
9. "Whose worth's unknown, although his height be taken", 'his' in the line refers to..... (the star; the ship; love)
10. "Love's not Time's fool" suggests that
  - a. true love does not change with time
  - b. Love is wise, but Time is foolish
  - c. Both Love and Time are foolish.

11. 'Rosy lips and cheeks' are destroyed by
  - a. a bending sickle
  - b. tempests
  - c. time
12. According to the poet, true love lasts..... (forever, for brief hours and weeks; till doomsday)
13. 'Constancy' is the theme of the sonnet. Indicate the words, phrases, and images that suggest the theme.
14. Pick out the images which suggest constancy and change.

**II. Answer the following questions in about a page:**

1. Why does the poet compare true love to a beacon and a star?
2. "Love is not Time's fool". Explain.
3. How does the final couplet of Sonnet 116 emphasise the poet's conviction about the nature of love?
4. Why is true love compared to a lighthouse and a star in Shakespeare's Sonnet 116?
5. The poet has used many 'negatives' to make his statement in this sonnet. Discuss.
6. Write a note on the imagery used in the sonnet.

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

1. Pick out the words and expressions related to the sea and voyage. How does the poet use them to glorify true love?
2. Is the poet convinced about his claim about love? Why does he use the word 'if' in the couplet?
3. As envisaged in 'Sonnet 116', true love is an ideal form of love. Discuss.
4. Do you agree with the poet's view of love as eternal and unchanging? Justify.

## Suggested Reading

### a) *If thou must love me... (Sonnet 14)*

If thou must love me, let it be for nought  
Except for love's sake only. Do not say,  
"I love her for her smile—her look—her way  
Of speaking gently,—for a trick of thought  
That falls in well with mine, and certes brought  
A sense of pleasant ease on such a day"—  
For these things in themselves, Belovèd, may  
Be changed, or change for thee—and love, so wrought,  
May be unwrought so. Neither love me for  
Thine own dear pity's wiping my cheeks dry:  
A creature might forget to weep, who bore.  
Thy comfort long and lose thy love thereby!  
But love me for love's sake, that evermore  
Thou mayst love on, through love's eternity.

Elizabeth Barrett Browning (1806–1861)

b) 'My love is like a red red rose' by Robert Burns

c) 'Romeo and Juliet' in Tales from Shakespeare by Charles and Mary Lamb

### 3. AN ASTROLOGER'S DAY

**R.K. Narayan**

#### **Pre-Reading Activity:**

- Have you heard of an astrology? Do you believe in the significance of an astrologer in the Indian culture?
- Do you believe in fate and destiny? Discuss this with your friends.
- Imagine how you would react if you were told your future. Would you believe it? Why or why not?
- Have you heard of the town 'Malgudi'? Do you remember seeing the town on Television? Discuss.



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

Rasipuram Krishnaswami Iyer Narayanaswami, popularly known as R.K. Narayan, was an Indian writer globally known for his fictional writings centred around Malgudi. He was among the first few Indians to start writing in English. Some of the most prominent contemporary authors of his time include Mulk Raj Anand, Raja Rao, etc.

Born in 1906 to a Tamil Brahmin family, R.K. Narayan was the second of eight children. He grew up in the Madras Presidency of British India. From a young age,

Narayan was an enthusiastic reader, enjoying works by some of the finest authors of his age: Charles Dickens, Thomas Hardy, Arthur Conan Doyle, and P.G. Wodehouse. Inspired by these literary giants, he developed a keen interest in writing.

Narayan's writing style was straightforward and infused with a natural sense of humour. He often focused on ordinary people, making his characters feel like next-door neighbours or relatives, which helped readers connect more deeply with his stories. His mentor and friend, Graham Greene, played a crucial role in finding 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, first introduced in "Swami and Friends," became a hallmark of his work. "The Financial Expert" was acclaimed as one of the most original works of 1951, while the Sahitya Akademi Award-winning "The Guide" was adapted into a film (winning a Filmfare Award for Best Film) and a Broadway play.

His notable awards include the Padma Bhushan, Padma Vibhushan, Sahitya Akademi Fellowship and Benson Medal. R.K. Narayan was also nominated as a member of the Rajya Sabha, the Upper House of Indian Parliament, in 1980. He was nominated to the Rajya Sabha for his extraordinary contributions to literature. The legendary writing career of R.K. Narayan came to an end with his final book, "Grandmother's Tale", in 1992. R.K. Narayan died on May 13, 2001, at 94 in Chennai.

R.K. Narayan stands as a monumental figure in Indian literature, acclaimed for his talent in depicting the intricacies of Indian life with clarity, humour, and empathy. His creation of the fictional town of Malgudi and its residents continues to captivate readers globally, solidifying his status as one of the most cherished and enduring literary voices.

### **About the Story:**

The story's theme focuses on a single day in the life of an ordinary astrologer who

suddenly faces past life in the present drastic situation. The story has a twist in the tale. The otherwise adventureless life of the astrologer suddenly poses a grave problem from his past life and demands alertness to tackle the situation. The story describes a single day in the lives of the sleepy town of Malgudi. The story also deals with the darker side of human nature, including hypocrisy, trickery, revenge, shrewdness and selfishness. The characters in the story are no exception to these qualities of human nature. Finally, all is well, and it ends with the astrologer coming out with flying colours in his examination of befooling his opponent, saving his life, and also seeing to it that he will not face the man again.

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### **An Astrologer's Day**

Punctually at midday, he opened his bag and spread out his professional equipment, which consisted of a dozen cowrie shells, a square piece of cloth with obscure mystic charts on it, a notebook, and a bundle of palmyra writing. His forehead was resplendent with sacred ash and vermilion, and his eyes sparkled with a sharp, abnormal gleam which was really an outcome of a continual searching look for customers, but which his simple clients took to be a prophetic light and felt comforted.

The power of his eyes was considerably enhanced by their position—placed as they were between the painted forehead and the dark whiskers which streamed down his cheeks: even a half-wit's eyes would sparkle in such a setting. To crown the effect, he wound a saffron-coloured turban around his head. This colour scheme never failed.

People were attracted to him as bees are attracted to cosmos or dahlia stalks. He sat under the boughs of a spreading tamarind tree, which flanked a path running through the town hall park. It was a remarkable place in many ways: a surging crowd was always moving up and down this narrow road morning till night. A variety of trades and occupations was represented all along its way: medicine sellers, sellers of stolen

hardware and junk, magicians, and, above all, an auctioneer of cheap cloth, who created enough din all day to attract the whole town. Next to him in vociferousness came a vendor of fried groundnut, who gave his ware a fancy name each day, calling it “Bombay Ice Cream” one day, and on the next “Delhi Almond,” and on the third “Raja’s Delicacy,” and so on and so forth, and people flocked to him. A considerable portion of this crowd dallied before the astrologer too. The astrologer transacted his business by the light of a flare which crackled and smoked up above the groundnut heap nearby.

Half the enchantment of the place was due to the fact that it did not have the benefit of municipal lighting. The place was lit up by shop lights. One or two had hissing gaslights, some had naked flares stuck on poles, some were lit up by old cycle lamps, and one or two, like the astrologer’s, managed without lights of their own. It was a bewildering crisscross of light rays and moving shadows. This suited the astrologer very well, for the simple reason that he had not in the least intended to be an astrologer when he began life; and he knew no more of what was going to happen to others than he knew what was going to happen to himself next minute. He was as much a stranger to the stars as were his innocent customers. Yet he said things which pleased and astonished everyone: that was more a matter of study, practice, and shrewd guesswork. All the same, it was as much an honest man’s labour as any other, and he deserved the wages he carried home at the end of a day.

He had left his village without any previous thought or plan. If he had continued there he would have carried on the work of his forefathers—namely, tilling the land, living, marrying, and ripening in his cornfield and ancestral home. But that was not to be. He had to leave home without telling anyone, and he could not rest till he left it behind a couple of hundred miles. To a villager it is a great deal, as if an ocean flowed between. He had a working analysis of mankind’s troubles: marriage, money, and the tangles of human ties. Long practice had sharpened his perception. Within five minutes he understood what was wrong. He charged three paise<sup>8</sup> per question, never opened his mouth till the other had spoken for at least ten minutes, which provided him enough



stuff for a dozen answers and advices. When he told the person before him, gazing at his palm, “In many ways you are not getting the results for your efforts,” nine out of ten were disposed to agree with him. Or he questioned: “Is there any woman in your family, maybe even a distant relative, who is not well disposed towards you?” Or he gave an analysis of character: “Most of your troubles are due to your nature. How can you be otherwise with Saturn where he is? You have an impetuous nature and a rough exterior.” This endeared him to their hearts immediately, for even the mildest of us loves to think that he has a forbidding exterior.

The nuts vendor blew out his flare and rose to go home. This was a signal for the astrologer to bundle up too, since it left him in darkness except for a little shaft of green light which strayed in from somewhere and touched the ground before him. He picked up his cowrie shells and paraphernalia and was putting them back into his bag when the green shaft of light was blotted out; he looked up and saw a man standing before him. He sensed a possible client and said, “You look so careworn. It will do you good to sit down for a while and chat with me.” The other grumbled some reply vaguely.

The astrologer pressed his invitation; whereupon the other thrust his palm under his nose, saying, “You call yourself an astrologer?” The astrologer felt challenged and said, tilting the other’s palm towards the green shaft of light, “Yours is a nature ...” “Oh, stop that,” the other said. “Tell me something worthwhile....”

Our friend felt piqued. “I charge only three paise per question, and what you get ought to be good enough for your money....” At this the other withdrew his arm, took out an anna, and flung it out to him, saying, “I have some questions to ask. If I prove you are bluffing, you must return that anna to me with interest.”

“If you find my answers satisfactory, will you give me five rupees?”

“No.”

“Or will you give me eight annas?”

“All right, provided you give me twice as much if you are wrong,” said the stranger. This pact was accepted after a little further argument. The astrologer sent up a prayer to heaven as the other lit a cheroot. The astrologer caught a glimpse of his face by the match light. There was a pause as cars hooted on the road, jutka drivers swore at their horses, and the babble of the crowd agitated the semidarkness of the park. The other sat down, sucking his cheroot, puffing out, sat there ruthlessly. The astrologer felt very uncomfortable. “Here, take your anna back. I am not used to such challenges. It is late for me today...”

He made preparations to bundle up. The other held his wrist and said, “You can’t get out of it now. You dragged me in while I was passing.” The astrologer shivered in his grip; and his voice shook and became faint. “Leave me today. I will speak to you tomorrow.” The other thrust his palm in his face and said, “Challenge is challenge. Go on.” The astrologer proceeded with his throat drying up, “There is a woman ...”

“Stop,” said the other “I don’t want all that. Shall I succeed in my present search or not? Answer this and go. Otherwise, I will not let you go till you disgorge all your coins.”

The astrologer muttered a few incantations and replied, “All right. I will speak. But will you give me a rupee if what I say is convincing? Otherwise, I will not open my mouth, and you may do what you like.” After a good deal of haggling the other agreed. The astrologer said, “You were left for dead. Am I right?”

“Ah, tell me more.”

“A knife has passed through you once?” said the astrologer.

“Good fellow!” He bared his chest to show the scar. “What else?”

“And then you were pushed into a well nearby in the field. You were left for dead.”

“I should have been dead if some passerby had not chanced to peep into the well,” exclaimed the other, overwhelmed by enthusiasm. “When shall I get at him?” he asked, clenching his fist.

“In the next world,” answered the astrologer. “He died four months ago in a far-off town. You will never see any more of him.” The other groaned on hearing it. The astrologer proceeded:

“Guru Nayak—”

“You know my name!” the other said, taken aback.

“As I know all other things. Guru Nayak, listen carefully to what I have to say. Your village is two days’ journey due north of this town. Take the next train and be gone. I see once again great danger to your life if you go from home.” He took out a pinch of sacred ash and held it to him. “Rub it on your forehead and go home. Never travel southward again, and you will live to be a hundred.”

“Why should I leave home again?” the other said reflectively. “I was only going away now and then to look for him and to choke out his life if I met him.” He shook his head regretfully. “He has escaped my hands. I hope at least he died as he deserved.” “Yes,” said the astrologer. “He was crushed under a lorry.” The other looked gratified to hear it.

The place was deserted by the time the astrologer picked up his articles and put them into his bag. The green shaft was also gone, leaving the place in darkness and silence. The stranger had gone off into the night, after giving the astrologer a handful of coins. It was nearly midnight when the astrologer reached home. His wife was waiting for him at the door and demanded an explanation. He flung the coins at her and said, “Count them. One man gave all that.”

“Twelve and a half annas,” she said, counting. She was overjoyed. “I can buy some jaggery and coconut tomorrow. The child has been asking for sweets for so many days now. I will prepare some nice stuff for her.” “The swine has cheated me! He promised me a rupee,” said the astrologer. She looked up at him. “You look worried. What is wrong?”

“Nothing.”

After dinner, sitting on the pyol, he told her, “Do you know a great load is gone from me today? I thought I had the blood of a man on my hands all these years. That was the reason why I ran away from home, settled here, and married you. He is alive.”

She gasped. “You tried to kill!”

“Yes, in our village, when I was a silly youngster. We drank, gambled, and quarrelled badly one day—why think of it now? Time to sleep,” he said, yawning, and stretched himself on the pyol.

### **Glossary:**

**Cowrie shells:** Small, glossy shells historically used as currency in parts of Africa and Asia.

**Palmyra:** A type of palm tree, the palm leaves of this tree were used for writing in ancient India.

**Resplendent:** Shining brilliantly; gleaming.

**Vermilion:** A bright red pigment made from mercury sulphide (kumkuma).

**Vociferousness:** The quality of being loud and noisy.

**Tilling:** Preparing and cultivating land for crops.

**Perception:** The ability to see, hear, or become aware of something through the senses.

**Incantations:** Series of words that are said to be a magic spell or charm.

**Cheroot:** A cylindrical cigar with both ends clipped during manufacture.

**Jutka:** A type of horse-drawn carriage used in India.

**Disgorge:** To surrender or yield something, especially something acquired.

**Semidarkness:** Partial darkness; dimly lit.

**Haggling:** Disputing or bargaining persistently, especially over the cost of something.

**Pyol:** A raised platform or veranda in front of a house, common in South Indian homes.

**Pice:** A coin of India of small value

**Anna:** A former coin of India that was equal to four Pice

**Rupee:** This is equal to 16 annas.

**Impetuous:** Acting quickly and without thought or care; impulsive.

**Paraphernalia:** Miscellaneous articles, especially the equipment needed for a particular activity.

**Piqued:** Feeling irritated or resentful.

## **Comprehension:**

### **I. Answer the following in a phrase or sentence:**

1. Describe the setting where the astrologer conducts his business.
2. What items does the astrologer use for his practice, and what purpose do they serve?
3. How do the astrologer's appearance and mannerisms affect his clients?
4. Why did the astrologer leave his village, and how far did he travel?
5. Explain the astrologer's strategy for advising his clients.
6. How does the astrologer handle the challenge posed by the stranger?
7. What does the astrologer reveal about Guru Nayak's past during their conversation?
8. What advice does the astrologer give to Guru Nayak at the end of their encounter?
9. How does the astrologer feel after encountering Guru Nayak, and why?
10. What is the significance of the astrologer's wife's reaction to the extra money he brings home?

### **II. Answer the following questions in about a page each:**

1. According to the narrator, how does the astrologer's appearance help him attract customers? In your opinion, how does the astrologer help the customers and satisfy their needs?
2. What caused the astrologer to leave his village, and how does his past shape his current life and work?

3. What happens during the astrologer's encounter with Guru Nayak? How does the astrologer deal with the situation?
4. How does the astrologer's meeting with Guru Nayak resolve his past? What does he tell his wife, and why is it important?
5. How does the busy town setting affect the story? What does it tell us about the astrologer's life and work?
6. How does the story use irony (saying one thing but meaning another)? Give examples from the story.
7. How does the astrologer trick his clients, and how does his past trick him? What does the story say about truth and deception?

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

1. Describe the astrologer's daily routine. How do his methods and appearance help him attract and convince clients? Give examples from the text.
2. How does the busy town setting affect the story? How do the environment and different characters around the astrologer add to the story's themes?
3. Describe Guru Nayak's character and his reasons for meeting the astrologer. How does their interaction move the story forward and lead to its ending?
4. How does Narayan build suspense and include a twist in the story? What essential events reveal the astrologer's past?
5. How does the story's ending, especially the astrologer's final talk with his wife, wrap up the plot? What does it show about the astrologer's character and future?

### **Suggested Reading:**

**"Malgudi Days"** by R.K. Narayan is a collection of short stories set in the fictional town of Malgudi. It showcases Narayan's talent for depicting everyday life in India.

**"The Guide"** by R.K. Narayan is a novel about Raju, a tour guide who transforms into a spiritual guide. It explores themes of identity and redemption.

**"Swami and Friends"** by R.K. Narayan - The story of a young boy named Swami and his adventures in Malgudi.

**Extended Activity:**

- Create a collage that presents the key themes, characters and scenes from "An Astrologer's Day."
- Students are to create a "Prediction Board" to make predictions about classmates.
- Watch "Malgudi Days".

## 4. WITH THE PHOTOGRAPHER

Stephen Leacock

### Pre-Reading Activity:

- Have you observed that humans are obsessed with beauty and perfect looks?
- Have you ever had your photograph taken by a professional photographer? How was the experience?
- Research the process of taking photographs in the early 20th century. Find out what kind of equipment was used, what the role of a photographer was, and what the photographer's experiences were with his/her subjects.
- Did you know that Stephen Leacock was known for his wit and humour? Leacock's works often poke fun at human nature and societal conventions.

### About the Author:



Stephen P. H. Butler Leacock (1869-1944) was an eminent writer and an internationally acclaimed Canadian humourist. Leacock received a doctorate in political science and political economy. Early in his career, he wrote fiction, humorous stories, and articles that became extremely popular worldwide. He was the best-known humourist at the beginning of the 20th century in the English-speaking world, known for his light humour and criticism of people's follies.



Leacock was awarded the Royal Society of Canada's Lorne Pierce Medal in 1937 for his academic work. The Stephen Leacock Memorial Award for Humour, named after him, is a prestigious honour given annually to encourage Canadian humour writing. Later in his life, he also published biographies of Twain and Dickens. Some of his popular literary works include "Literary Lapses" (1910), "Nonsense Novels" (1911), "Sunshine Sketches of a Little Town" (1912), "Arcadian Adventures with the Idle Rich" (1914), and "The Boy I Left Behind Me" (1946).

### **About the Story:**

"With the Photographer" is a short story by Stephen Leacock, taken from his book "Behind the Beyond." The story centres on the author's encounter with a meticulous photographer. It depicts a customer's experience while getting his photograph taken. The photographer is determined to take a perfect picture but is dissatisfied with the customer's face. He makes several attempts to get it right. Eventually, the photograph is taken, and the photographer retouches it to achieve a more perfect look. However, the customer is unhappy with the editing. In the end, he becomes angry and utterly disappointed.

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"I WANT my photograph taken", I said. The photographer looked at me without enthusiasm. He was a drooping man in a grey suit, with the dim eye of a natural scientist. But there is no need to describe him. Everybody knows what a photographer is like.

"Sit there," he said, "and wait."

I waited an hour. I read the Ladies Companion for 1912, the Girls Magazine for 1902 and the infants Journal for 1888. I began to see that I had done an unwarrantable thing in breaking in on the privacy of this man's scientific pursuits with a face like mine.

After an hour the photographer opened the inner door. "Come in," he said severely.

I went into the studio.

“Sit down,” said the photographer.

I sat down in a beam of sunlight filtered through a sheet of factory cotton hung against a frosted skylight.

The photographer rolled a machine into the middle of the room and crawled into it from behind.

He was only in it a second, – just time enough for one look at me, – and then he was out again, tearing at the cotton sheet and the window panes with a hooked stick, apparently frantic for light and air.

Then he crawled back into the machine again and drew a little black cloth over himself.

This time he was very quiet in there. I knew that he was praying and I kept still.

When the photographer came out at last, he looked very grave and shook his head.

“The face is quite wrong,” he said.

“I know,” I answered quietly; “I have always known it.” He sighed.

“I think,” he said, “the face would be better three-quarters full.” “I’m sure it would,” I said enthusiastically, for I was glad to find

that the man had such a human side to him. “So would yours. In fact,” I continued, “how many faces one sees that are apparently hard, narrow, limited, but the minute you get them three-quarters full they get wide, large, almost boundless in —”

But the photographer had ceased to listen. He came over and took my head in his hands and twisted it sideways. I thought he meant to kiss me, and I closed my eyes.

But I was wrong.

He twisted my face as far as it would go and then stood looking at it.

He sighted again.

“I don’t like the head,” he said.

Then he went back to the machine and took another look. “Open the mouth a little,” he said.

I started to do so.

“Close it,” he added quickly. Then he looked again.

“The ears are bad,” he said; “droop them a little more. Thank you.

Now the eyes. Roll them in under the lids. Put the hands on the knees, please, and turn the face just a little upward. Yes, that’s better. Now just expand the lungs! So! And hump the neck—that’s it – and just contract the waist –ha! –and twist the hip up towards the elbow–now! I still don’t quite like the face, it’s just a trifle too full, but ——”

I swung myself round on the stool.

“Stop,” I said with emotion but, I think, with dignity. “This face is my face. It is not yours; it is mine. I’ve lived with it for forty years and I know its faults. I know it’s out of drawing. I know it wasn’t made for me, but it’s my face, the only one I have –” I was conscious of a break in my voice but I went on – “such as it is, I’ve learned to love it. And this is my mouth, not yours. These ears are mine, and if your machine is too narrow –” Here I started to rise from the seat.

Snick!

The photographer had pulled a string. The photograph taken. I could see the machine still staggering from the shock

“I think,” said the photographer, pursing his lips in a pleased smile, “that I caught the features just in a moment of animation.”

“So!” I said bitinglly, " Features, eh? You didn’t think I could animate them, I suppose? But let me see the picture.”

“Oh, there’s nothing to see yet,” he said, “I have to develop the negative first. Come back on Saturday and I’ll let you see a proof of it.”

On Saturday I went back.

The photographer beckoned me in. I thought he seemed quieter and graver than before. I think, too, there was a certain pride in his manner.

He unfolded the proof of a large photograph, and we both looked at it in silence.

“Is it me?” I asked.

“Yes.” he said quietly, “it is you,” and we went on looking at it.

“The eyes,” I said hesitatingly, “don’t look very much like mine.” “Oh, no,” he answered, “I’ve retouched them. They come out splendidly, don’t they?”

“Fine,” I said, “but surely my eyebrows are not like that?” “No,” said the photographer, with a momentary glance at my face,

“The eyebrows are removed. We have a process now—the Delphide—for putting in new ones. You’ll notice here where we’ve applied it to carry the hair away from the brow. I don’t like the hair low on the skull.”

“Oh, you don’t, don’t you?” I said.

“No,” he went on, “I don’t care for it. I like to get the hair clear back to the superficies and make out a new brow line.”

“What about the mouth?” I said with a bitterness that was lost on the photographer; “Is that mine?”

“It’s adjusted a little,” he said, “Yours is too low. I found I couldn’t use it.”

“The ears, though,” I said, “strike me as a good likeness; they’re just like mine.”

“Yes.” said the photographer thoughtfully, “that’s so; but I can fix that all right in the print. We have a process now—the Sulphide—for removing the ears entirely. I’ll see if —”

“Listen!” I interrupted, drawing myself up and animating my features to their full extent and speaking with a withering scorn that should have blasted the man on the spot. “Listen! I came here for a photograph—a picture—something which (mad though it seems) would have looked like me. I wanted something that would depict my face as heaven gave it to me, humble though the gift may have been. I wanted something that my friends might keep after my death, to reconcile them to my loss. It seems that

I was mistaken. What I wanted is no longer done. Go on, then, with your brutal work. Take your negative, or whatever it is you call it, – dip it in sulphide, bromide, oxide, cowhide, –anything you like, – remove the eyes, correct the mouth, adjust the face, restore the lips, reanimate the necktie and reconstruct the waistcoat. Coat it with an inch of gloss, shade it, emboss it gild it, till even you acknowledge that it is finished. Then when you have done all that – keep it for yourself and your friends. They may value it. To me it is but a worthless bauble.”

I broke into tears and left.

### **Glossary:**

**Unwarrantable:** Unjustifiable, inexcusable.

**Frantic:** Wild or distraught with fear, anxiety, or other emotion.

**Ceased:** Stopped.

**Animation:** The state of being full of life or vigour; liveliness.

**Negative:** In photography, an image is usually on a strip or sheet of transparent plastic film, in which the lightest areas of the photographed subject appear darkest and the darkest areas appear lightest.

**Superficies:** The surface; the outside part or appearance of something.

**Withering:** Intended to make someone feel mortified or humiliated.

**Bauble:** A small, showy trinket or decoration.

## **Comprehension:**

### **I. Answer the following questions in a phrase or sentence:**

1. Why does the narrator feel he did an unwarrantable thing by visiting the photographer?
2. What does the photographer look like, and how does he act when the narrator first sees him?
3. What does the photographer do before clicking the picture, and what does this tell us about him?
4. How does the narrator feel about the photographer's comments and actions while adjusting his face and posture?
5. Why is the photographer happy when he says he caught the narrator's features in a moment of animation?
6. What changes did the photographer make to the photograph, and how did the narrator react?
7. Give examples of humour in the story.
8. How does the story show the theme of identity through the narrator's experience?
9. What does the narrator's final speech say about his feelings towards the photograph and the process?
10. What does the story say about photography and how it affects how we see ourselves?

### **II. Answer the following questions in about a page each:**

1. Describe the main character's initial feelings about having his photograph taken. How do these feelings change throughout the story?
2. What challenges and misunderstandings does the main character face while interacting with the photographer? Provide specific examples from the story.

3. How does the photographer's attitude and behaviour contribute to the main character's experience? Discuss any instances of humour that arise from their interactions.
4. How does the setting of the photography studio add to the mood and themes of the story?
5. Why does the photographer want to change the narrator's appearance in the photograph? How does this connect to the main themes of the story?
6. What message or lesson is at the end of the story? What do you think Stephen Leacock wants readers to learn from the narrator's experience?

### **III. Answer the following questions in about two pages:**

1. How does the photographer treat the narrator? According to Stephen Leacock, what does this tell us about society or professions?
2. How do the narrator and the photographer interact, and what does this say about who has control? Use examples from the story to explain.
3. What does the story say about what's real versus ideal? How do the photographer's changes to the narrator's picture make us think about truth and being genuine?
4. Examine the use of satire in the story. What aspects of society or human nature does Stephen Leacock criticise through the events and characters in "With the Photographer"?
5. What is the narrator's reaction to the final photograph? What does this reveal about him and his experience?

### **Suggested Readings:**

1. "Sunshine Sketches of a Little Town" by Stephen Leacock
2. "My Financial Career" by Stephen Leacock
3. "The Awful German Language" by Mark

4. "The Secret Life of Walter Mitty" by James Thurber

5. "Right Ho, Jeeves" by P.G. Wodehouse

**Extended Activity:**

- Display a few humorous photographs and ask the students to give suitable captions.
- Students can be divided into groups and made to research the history of photography and make a presentation in class.



## 5. THE NECKLACE

Guy de Maupassant

### Pre-Reading Activities:

1. How significant is wealth in our society?
2. Do people judge others based on their appearance? If so, how?
3. Think about a time when you wanted something very badly. Write a brief reflection on what you were willing to do to get it and how it made you feel.



### About the Author:

Henri René Albert Guy de Maupassant (August 5, 1850 – July 6, 1893) was a renowned French author who wrote under the name Guy de Maupassant. He is considered one of the fathers of the modern short story and one of its finest practitioners. His prolific and highly esteemed work has influenced numerous writers, including W. Somerset Maugham, O. Henry, Anton Chekhov, Kate Chopin, and Henry James.

He was a famous writer during his lifetime and had the good fortune to see his stories widely read. As a young man, he fought in the Franco-Prussian War. He drew heavily

on that experience, and that war provided the setting for many of his stories, which often depict the tragedy and suffering of innocent civilians caught in war's path. He also found inspiration in the not-so-admirable behaviour of the bourgeoisie and made them targets of his biting pessimism and skewering pen.

Guy de Maupassant suffered from mental illness in his later years and attempted suicide on January 2nd, 1892. He was committed to a private asylum in Paris and died the following year.

### **About the Story:**

"The Necklace" by Guy de Maupassant is a poignant tale that explores the consequences of vanity and social ambition. The story revolves around Madame Mathilde Loisel, who yearns for a life of luxury and sophistication beyond her means. When she borrows a diamond necklace from a wealthy friend to wear to a high-society event, she inadvertently sets off a chain of events that leads to her downfall. After losing the necklace, Madame Loisel and her husband endure years of hardship and sacrifice to replace it, only to discover that the original necklace was fake, shattering their illusions of wealth and status. Through vivid imagery and subtle irony, Maupassant critiques the superficiality of social class and the dangers of living in pursuit of appearances, ultimately delivering a powerful lesson on the actual cost of pride and misplaced ambition.

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## **THE NECKLACE**

She was one of those pretty and charming girls who are sometimes, as if by a mistake of destiny, born in a family of clerks. She had no dowry, no expectations, no means of being known, understood, loved, wedded, by any rich and distinguished man; and she let herself be married to a little clerk at the Ministry of Public Instruction.

She dressed plainly because she could not dress well, but she was as unhappy as though she had really fallen from her proper station; since with women there is neither caste nor rank; beauty, grace, and charm act instead of family and birth. Natural fineness, instinct for what is elegant, suppleness of wit, are the sole hierarchy, and make from women of the people the equals of the very greatest ladies.

She suffered ceaselessly, feeling herself born for all the delicacies and all the luxuries. She suffered from the poverty of her dwelling, from the wretched look of the walls, from the worn-out chairs, from the ugliness of the curtains. All those things, of which another woman of her rank would never even have been conscious, tortured her and made her angry. The sight of the little Breton peasant who did her humble house-work aroused in her regrets which were despairing, and distracted dreams. She thought of the silent antechambers hung with Oriental tapestry, lit by tall bronze candelabra, land of the two great footmen in knee-breeches who sleep in the big arm-chairs, made drowsy by the heavy warmth of the hot-air stove. She thought of the long salons fitted up with ancient silk, of the delicate furniture carrying priceless curiosities, and of the coquettish perfumed boudoirs made for talks at five o'clock with intimate friends, with men - famous and sought after, whom all women envy and whose attention they all desire.

When she sat down to dinner, before the round table covered with a table-cloth three days old, opposite her husband, who uncovered the soup-tureen and declared with an enchanted air, "Ah, the good pot-au-feu! I don't know anything better than that," she thought of dainty dinners, of shining silverware, of tapestry which peopled the walls with ancient personages and with strange birds flying in the midst of a fairy forest; and she thought of delicious dishes served on marvellous plates, and of the whispered gallantries which you listen to with a sphinx-like smile, while you are eating the pink flesh of a trout or the wings of a quail.

She had no dresses, no jewels, nothing. And she loved nothing but that; she felt made for that. She would so have liked to please, to be envied, to be charming, to be sought after.

She had a friend, a former school-mate at the convent, who was rich, and whom she did not like to go and see any more she suffered so much when she came back.

But, one evening, her husband returned home with a triumphant air, and holding a large envelope in his hand.

“There,” said he, “here is something for you.”

She tore the paper sharply, and drew out a printed card which bore these words:

“The Minister of Public Instruction and Mine, Georges Ramponneau request the honor of M. and Mine. Loisel’s company at the palace of the Ministry on Monday evening, January 18th.

Instead of being delighted, as her husband hoped, she threw the invitation on the table with disdain, murmuring:

“What do you want me to do with that?”

“But, my dear, I thought you would be glad. You never go out, and this is such a fine opportunity. I had awful trouble to get it. Every one wants to go; it is very select, and they are not giving many invitations to clerks. The whole official world will be there.”

She looked at him with an irritated eye, and she said, impatiently:

“And what do you want me to put on my back?” He had not thought of that; he stammered:

“Why, the dress you go to the theatre in. It looks very well, to me.”

He stopped, distracted, seeing that his wife was crying. Two great tears descended slowly from the corners of her eyes towards the corners of her mouth. He stuttered:

“What’s the matter? What’s the matter?”

But, by a violent effort, she had conquered her grief, and she replied, with a calm voice, while she wiped her wet cheeks:

“Nothing. Only I have no dress, and therefore I can’t go to this ball. Give your card to some colleague whose wife is better equipped than I.”

He was in despair. He resumed:

“Come, let us see, Mathilde. How much would it cost, a suitable dress, which you could use on other occasions, something very simple?”

She reflected several seconds, making her calculations and wondering also what sum she could ask without drawing on herself an immediate refusal and a frightened exclamation from the economical clerk.

Finally, she replied, hesitatingly:

“I don’t know exactly, but I think I could manage it with four hundred francs.”

He had grown a little pale, because he was laying aside just that amount to buy a gun and treat himself to a little shooting next summer on the plain of Nanterre, with several friends who went to shoot larks down there, of a Sunday.

But he said:

“All right. I will give you four hundred francs. And try to have a pretty dress.”

The day of the ball drew near, and Mine. Loisel seemed sad, uneasy, anxious. Her dress was ready, however. Her husband said to her one evening:

“What is the matter? Come, you’ve been so queer these last three days.” And she answered:

“It annoys me not to have a single jewel, not a single stone, nothing to put on. I shall look like distress. I should almost rather not go at all.”

He resumed:

“You might wear natural flowers. It’s very stylish at this time of the year. For ten francs you can get two or three magnificent roses.”

She was not convinced.

“No; there’s nothing more humiliating than to look poor among other women who are rich.” But her husband cried:

“How stupid you are! Go look up your friend Mme. Forestier, and ask her to lend you some jewels. You’re quite thick enough with her to do that.”

She uttered a cry of joy:

“It’s true. I never thought of it.” The next day she went to her friend and told of her distress.

Mine. Forestier went to a wardrobe with a glass door, took out a large jewel-box, brought it back, opened it, and said to Mine. Loisel:

“Choose, my dear.”

She saw first of all some bracelets, then a pearl necklace, then a Venetian cross, gold and precious stones of admirable workmanship. She tried on the ornaments before the glass, hesitated, could not make up her mind to part with them, to give them back. She kept asking:

“Haven’t you any more?”

“Why, yes. Look. I don’t know what you like.”

All of a sudden she discovered, in a black satin box, a superb necklace of diamonds; and her heart began to beat with an immoderate desire. Her hands trembled as she took it. She fastened it around her throat, outside her high-necked dress, and remained lost in ecstasy at the sight of herself.

Then she asked, hesitating, filled with anguish:

“Can you lend me that, only that?” “Why, yes, certainly.”

She sprang upon the neck of her friend, kissed her passionately, then fled with her treasure.

The day of the ball arrived. Mine. Loisel made a great success. She was prettier than them all, elegant, gracious, smiling, and crazy with joy. All the men looked at her, asked her name, endeavored to be introduced. All the attaches of the Cabinet wanted to waltz with her. She was remarked by the minister himself.

She danced with intoxication, with passion, made drunk by pleasure, forgetting all, in the triumph of her beauty in the glory of her success in a sort of cloud of happiness composed of all this homage, of all this admiration, of all these awakened desires, and of that sense of complete victory which is so sweet to woman’s heart.

She went away about four o'clock in the morning. Her husband had been sleeping since midnight, in a little deserted anteroom, with three other gentlemen whose wives were having a very good time.

He threw over her shoulders the wraps which he had brought, modest wraps of common life, whose poverty contrasted with the elegance of the ball dress. She felt this and wanted to escape so as not to be remarked by the other women, who were enveloping themselves in costly furs.

Loisel held her back.

“Wait a bit. You will catch cold outside. I will go and call a cab.”

But she did not listen to him, and rapidly descended the stairs. When they were in the street they did not find a carriage; and they began to look for one, shouting after the cabmen whom they saw passing by at a distance.

They went down towards the Seine, in despair, shivering with cold. At last they found on the quay one of those ancient noctambulant coupés which, exactly as if they were ashamed to show their misery during the day, are never seen round Paris until after nightfall.

It took them to their door in the Rue des Martyrs and once more, sadly, they climbed up homeward. All was ended, for her. And as to him, he reflected that he must be at the Ministry at ten o'clock.

She removed the wraps, which covered her shoulders, before the glass, so as once more to see herself in all her glory. But suddenly she uttered a cry. She had no longer the necklace around her neck!

Her husband, already half-undressed, demanded:

“What is the matter with you?” She turned madly towards him:

“I have—I have—I’ve lost Mme. Forestier’s necklace.” He stood up, distracted.

“What!—how?—Impossible!”

And they looked in the folds of her dress, in the folds of her cloak, in her pockets, everywhere. They did not find it. He asked:

“You’re sure you had it on when you left the ball?” “Yes, I felt it in the vestibule of the palace.”

“But if you had lost it in the street we should have heard it fall. It must be in the cab.”

“Yes, Probably. Did you take his number?”

“No. And you, didn’t you notice it?” “No.”

They looked, thunderstruck, at one another. At last Loisel put on his clothes.

“I shall go back on foot,” said he, “over the whole route which we have taken, to see if I can’t find it.”

And he went out. She sat waiting on a chair in her ball dress, without strength to go to bed, overwhelmed, without fire, without a thought.

Her husband came back about seven o’clock. He had found nothing.

He went to Police Headquarters, to the newspaper offices, to offer a reward; he went to the cab companies—everywhere, in fact, whither he was urged by the least suspicion of hope.

She waited all day, in the same condition of mad fear before this terrible calamity.

Loisel returned at night with a hollow, pale face; he had discovered nothing.

“You must write to your friend,” said he, “that you have broken the clasp of her necklace and that you are having it mended. That will give us time to turn round.”

She wrote at his dictation.

At the end of a week they had lost all hope. And Loisel, who had aged five years, declared:

“We must consider how to replace that ornament.”

The next day they took the box which had contained it, and they went to the jeweller whose name was found within. He consulted his books.

“It was not I, Madame, who sold that necklace; I must simply have furnished the case.”

Then they went from jeweller to jeweller, searching for a necklace like the other, consulting their memories, sick both of them with chagrin and with anguish.

They found in a shop at the Palais Royal, a string of diamonds which seemed to them exactly like the one they looked for. It was worth forty thousand francs. They could



have it for thirty-six. So they begged the jeweller not to sell it for three days yet. And they made a bargain that he should buy it back for thirty-four thousand francs, in case they found the other one before the end of February.

Loisel possessed eighteen thousand francs which his father had left him. He would borrow the rest.

He did borrow, asking a thousand francs of one, five hundred of another, five louis here, three louis there. He gave notes, took up ruinous obligations, dealt with usurers, and all the race of lenders. He compromised all the rest of his life, risked his signature without even knowing if he could meet it; and, frightened by the pains yet to come, by the black misery which was about to

fall upon him, by the prospect of all the physical privations and of all the moral tortures which he was to suffer, he went to get the new necklace, putting down upon the merchant's counter thirty-six thousand francs.

When Mine. Loisel took back the necklace, Mme. Forestier said to her, with a chilly manner: "You should have returned it sooner, I might have needed it."

She did not open the case, as her friend had so much feared. If she had detected the substitution, what would she have thought, what would she have said? Would she not have taken Mine. Loisel for a thief?

Mine. Loisel now knew the horrible existence of the needy. She took her part, moreover, all on a sudden, with heroism. That dreadful debt must be paid. She would pay it. They dismissed their servant; they changed their lodgings; they rented a garret under the roof.

She came to know what heavy housework meant and the odious cares of the kitchen. She washed the dishes, using her rosy nails on the greasy pots and pans. She washed the dirty linen, the shirts, and the dish-cloths, which she dried upon a line; she carried the slops down to the street every morning, and carried up the water, stopping for breath at every landing. And, dressed like a woman of the people, she went to the

fruiterer, the grocer, the butcher, her basket on her arm, bargaining, insulted, defending her miserable money sou by sou.

Each month they had to meet some notes, renew others, obtain more time.

Her husband worked in the evening making a fair copy of some tradesman's accounts, and late at night he often copied manuscript for five sous a page.

And this life lasted ten years.

At the end of ten years they had paid everything, everything, with the rates of usury, and the accumulations of the compound interest.

Mine. Loisel looked old now. She had become the woman of impoverished households— strong and hard and rough. With frowsy hair, skirts askew, and red hands, she talked loud while washing the floor with great swishes of water. But sometimes, when her husband was at the office, she sat down near the window, and she thought of that gay evening of long ago, of that ball where she had been so beautiful and so feted.

What would have happened if she had not lost that necklace? Who knows? who knows? How life is strange and changeful! How little a thing is needed for us to be lost or to be saved!

But, one Sunday, having gone to take a walk in the Champs Elysées to refresh herself from the labors of the week, she suddenly perceived a woman who was leading a child. It was Mme. Forestier, still young, still beautiful, still charming.

Mme. Loisel felt moved. Was she going to speak to her? Yes, certainly. And now that she had paid, she was going to tell her all about it. Why not?

She went up.

“Good-day, Jeanne.”

The other, astonished to be familiarly addressed by this plain good-wife, did not recognize her at all, and stammered:

“But—madame!—I do not know—You must have mistaken.” “No. I am Mathilde Loisel.”

Her friend uttered a cry.

“Oh, my poor Mathilde! How you are changed!”

“Yes, I have had days hard enough, since I have seen you, days wretched enough—and that because of you!”

“Of me! How so?”

“Do you remember that diamond necklace which you lent me to wear at the ministerial ball?” “Yes. Well?”

“Well, I lost it.”

“What do you mean? You brought it back.”

“I brought you back another just like it. And for this we have been ten years paying. You can understand that it was not easy for us, us who had nothing. At last it is ended, and I am very glad.”

Mme. Forestier had stopped.

“You say that you bought a necklace of diamonds to replace mine?” “Yes. You never noticed it, then!” They were very like.”

And she smiled with a joy which was proud and naïve at once. Mme. Forestier, strongly moved, took her two hands.

“Oh, my poor Mathilde! Why, my necklace was paste. It was worth at most five hundred francs!”

## **Glossary:**

**Incessantly:** Continuously

**Tureen:** A covered dish from which soup is served on the table.

**M.:** Abbreviation for ‘Monsieur’ (a form of address for a man in French)

**Mme:** Abbreviation for ‘Madame’ (a form of address for a woman in French)

**Vexation:** State of being distressed

**Ruinous:** Disastrous

**Usurers:** Money-lenders, especially those who lend money at a high rate of interest.

**Sou:** A former French coin of low value

**Awry:** Not in the correct position or shape; twisted

**Garret:** A small, often dismal attic room

**Breton:** Refers to a person from Brittany, a region in France known for its distinct culture and traditions.

**Tapestry:** A heavy fabric with woven or embroidered designs, often hung on walls for decoration.

**Candelabra:** A large, branched candle holder, often ornate, used to hold multiple candles.

**Breeches:** Short trousers fastened just below the knee. In the story, the term refers to the formal, elegant clothing associated with wealth and high society at the time.

**Sphinx:** Mysterious or enigmatic

**Disdain:** A feeling of contempt or scorn

**Stutter:** To speak with involuntary breaks or pauses

**Vestibule:** An entrance hall or lobby next to the outer door of a building.

## **Comprehension:**

### **I. Answer the following questions in a phrase or a sentence:**

1. What is the occupation of Madame Loisel's husband?
2. Where does the majority of the story take place?
3. What is the significance of the necklace in the story?
4. How does Madame Loisel feel about her social status at the story's beginning?
5. What event marks the turning point in Madame Loisel's life?
6. What kind of life did Madame Loisel dream of having?
7. Why was Madame Loisel unhappy when her husband brought home the invitation to the party?
8. How did Madame Loisel get a necklace for the party?
9. What happened to the necklace after the party?
10. What did the Loisels do to replace the lost necklace?

## **II. Answer the following questions in about a page:**

1. Analyze the character of Madame Loisel. How does her perception of wealth and social status drive the narrative of the story?
2. Discuss the theme of deception and appearance versus reality in "The Necklace".
3. What sacrifices did the Loisels make to replace the lost necklace?
4. How does the loss of the necklace change Madame Loisel's life?

## **III. Answer the following questions in about two pages:**

1. How does Madame Loisel's desire for social status drive the plot of "The Necklace"? Discuss with examples from the story.
2. Analyze the role of irony in "The Necklace". How does irony contribute to the story's themes and character development?
3. Discuss the significance of the necklace as a symbol in "The Necklace." What does it represent, and how does its loss impact the protagonist?
4. How does Guy de Maupassant critique societal values in "The Necklace"? Provide examples to support your analysis.

## **Suggested Reading:**

- 'The Dowry' by Guy de Maupassant
- 'A Cup of Tea' by Katherine Mansfield
- 'The Bet' by Anton Chekov

## **Extended Activities:**

- Ask students to collect information about people who have fallen victim to their vanity and pride or societal pressures.
- Conduct interviews or surveys with friends, family, or community members about their views on materialism, social status, and honesty.
- Role-play or real-life situations in which themes like honesty, pride, or the desire for social status are present.

## 6. GO KISS THE WORLD

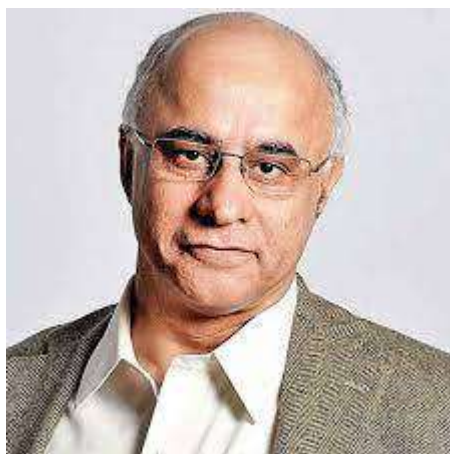
**Subroto Bagchi**

(Subroto Bagchi, then CEO of Mind Tree, delivered this speech to the Class of 2006 at IIM (Indian Institute of Management), Bangalore.)

### **Pre-Reading Activities:**

- What does success mean to you?
- Do you think parents influence their children's development and personality? What are the other factors that affect a child's development?
- How have your parents influenced your life?
- Childhood memories are very significant in our lives. Try to recall the best times of your childhood.

### **About the Speaker:**



Subroto Bagchi (born on May 31, 1959) is a renowned Indian entrepreneur and business leader, celebrated for co-founding Mindtree Ltd., a global information technology and outsourcing company based in Bengaluru. Hailing from Patnagarh, Odisha, Bagchi's ascent from modest beginnings to becoming a visionary in the IT industry is remarkable. His career, featuring significant roles in leading corporations such as Wipro and Lucent Technologies, exemplifies a story of self-made success. In addition to his entrepreneurial achievements, Bagchi is a prolific author and thought leader. His insights into leadership, entrepreneurship, and management are captured in

several acclaimed books, including "Go Kiss the World: Life Lessons for the Young Professional," which shares his personal journey and professional values to inspire young professionals. His writings reflect his business acumen and strong commitment to ethical leadership and professional integrity.

Throughout his entrepreneurial journey, Bagchi's principles were consistently tested. His dedication to transparency, integrity, and empathy played a crucial role in shaping Mindtree's culture and fulfilling the company's promises to clients, stakeholders, and employees. His mother's guiding words, "Go kiss the world," remind him to approach every challenge with humility and a sense of service.

**About the Speech:**

"Go Kiss the World" is an inspiring speech delivered by Subroto Bagchi to the class of 2006 at the Indian Institute of Management (IIM). In this speech, Bagchi shares his words of wisdom and the lessons imparted by his parents. These lessons illuminate the true meaning of success and are closely tied to significant events from Bagchi's life.

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I was the last child of a small-time government servant in a family of five brothers. My earliest memory of my father was as that of a District Employment Officer in Koraput, Orissa. It was, and remains as back of beyond as you can imagine. There was no electricity; no primary school nearby and water did not flow out of a tap. As a result, I did not go to school until the age of eight; I was home-schooled. My father used to get transferred every year. The family belongings fit into the back of a jeep – so the family moved from place to place and without any trouble, my mother would set up an establishment and get us going. Raised by a widow who had come as a refugee from the then East Bengal, she was a matriculate when she married my father.

My parents set the foundation of my life and the value system, which make me what I am today and largely, defines what success means to me today.

As District Employment Officer, my father was given a jeep by the government. There was no garage in the Office, so the jeep was parked in our house. My father refused to use it to commute to the office. He had told us that the jeep was an expensive resource given by the government- he reiterated to us that it was not “his jeep” but the government’s jeep. Insisting that he would use it only to tour the interiors, he would walk to his office on normal days. He also made sure that we never sat in the government jeep – we could sit in it only when it was stationary.

That was our early childhood lesson in governance – a lesson that corporate managers learn the hard way, some never do.

The driver of the jeep was treated with respect due to any other member of my Father’s office. As small children, we were taught not to call him by his name. We had to use the suffix ‘dada’ whenever we were to refer to him in public or private. When I grew up to own a car and a driver by the name of Raju was appointed – I repeated the lessons to my two small daughters. They have, as a result, grown up to call Raju, ‘Raju Uncle’ – very different from many of their friends who refer to their family driver, as ‘my driver’. When I hear that term from a school- or college-going person, I cringe.

To me, the lesson was significant – you treat small people with more respect than how you treat elderly people. It is more important to respect your subordinates than your superiors.

Our day used to start with the family huddling around my mother’s chulha – an earthen fire place she would build at each place of posting where she would cook for the family. There was neither gas, nor electrical stove. The morning routine started with tea. As the brew was served, Father would ask us to read aloud the editorial page of The Statesman’s ‘muffosil’ edition – delivered one day late. We did not understand much of what we were reading. But the ritual was meant for us to know that the world was larger than Koraput district and the English I speak today, despite having studied in an Oriya medium school, had to do with that routine. After reading the newspaper aloud, we were told to fold it neatly. Father taught us a simple lesson.



He used to say, “You should leave your newspaper and your toilet, the way you expect to find it”. That lesson was about showing consideration to others. Business begins and ends with that simple precept.

Being small children, we were always enamored with advertisements in the newspaper for transistor radios – we did not have one. We saw other people having radios in their homes and each time there was an advertisement of Philips, Murphy or Bush radios, we would ask Father when we could get one. Each time, my father would reply that we did not need one because he already had five radios – alluding to his five sons.

We also did not have a house of our own and would occasionally ask Father as to when, like others, we would live in our own house. He would give a similar reply, “We do not need a house of our own. I already own five houses”. His replies did not gladden our hearts in that instant.

Nonetheless, we learnt that it is important not to measure personal success and sense of well being through material possessions.

Government houses seldom came with fences. Mother and I collected twigs and built a small fence. After lunch, my mother would never sleep. She would take her kitchen utensils and with those she and I would dig the rocky, white ant infested surrounding. We planted flowering bushes. The white ants destroyed them. My mother brought ash from her chulha and mixed it in the earth and we planted the seedlings all over again. This time, they bloomed. At that time, my father’s transfer order came. A few neighbors told my mother why she was taking so much pain to beautify a government house, why she was planting seeds that would only benefit the next occupant. My mother replied that it did not matter to her that she would not see the flowers in full bloom. She said, “I have to create a bloom in a desert and whenever I am given a new place, I must leave it more beautiful than what I had inherited”.

That was my first lesson in success. It is not about what you create for yourself, it is what you leave behind that defines success.

My mother began developing a cataract in her eyes when I was very small. At that time, the eldest among my brothers got a teaching job at the University in

Bhubaneswar and had to prepare for the civil services examination. So, it was decided that my mother would move to cook for him and, as her appendage, I had to move too. For the first time in my life, I saw electricity in homes and water coming out of a tap. It was around 1965 and the country was going to war with Pakistan. My mother was having problems reading and, in any case, being Bengali, she did not know the Oriya script. So, in addition to my daily chores, my job was to read her the local newspaper – end to end. That created in me a sense of connectedness with a larger world. I began taking interest in many different things. While reading out news about the war, I felt that I was fighting the war myself. She and I discussed the daily news and built a bond with the larger universe. In it, we became part of a larger reality. Till date, I measure my success in terms of that sense of larger connectedness. Meanwhile, the war raged and India was fighting on both fronts. Lal Bahadur Shastri, the then Prime Minister, coined the term “Jai Jawan, Jai Kishan” and galvanized the nation in to patriotic fervor. Other than reading out the newspaper to my mother, I had no clue about how I could be part of the action. So, after reading her the newspaper, every day I would land up near the University’s water tank, which served the community. I would spend hours under it, imagining that there could be spies who would come to poison the water and I had to watch for them. I would daydream about catching one and how the next day, I would be featured in the newspaper. Unfortunately for me, the spies at war ignored the sleepy town of Bhubaneswar and I never got a chance to catch one in action. Yet, that act unlocked my imagination.

Imagination is everything. If we can imagine a future, we can create it, if we can create that future, others will live in it. That is the essence of success.

Over the next few years, my mother’s eyesight dimmed but in me she created a larger vision, a vision with which I continue to see the world and, I sense, through my eyes, she was seeing too. As the next few years unfolded, her vision deteriorated and she was operated for cataract. I remember, when she returned after her operation and she saw my face clearly for the first time, she was astonished. She said, “Oh my God, I did not know you were so fair”. I remain mighty pleased with that adulation even till date.

Within weeks of getting her sight back, she developed a corneal ulcer and, overnight, became blind in both eyes. That was 1969. She died in 2002. In all those 32 years of living with blindness, she never complained about her fate even once. Curious to know what she saw with blind eyes, I asked her once if she sees darkness. She replied, “No, I do not see darkness. I only see light even with my eyes closed”. Until she was eighty years of age, she did her morning yoga every day, swept her own room and washed her own clothes.

To me, success is about the sense of independence; it is about not seeing the world but seeing the light.

Over the many intervening years, I grew up, studied, joined the industry and began to carve my life’s own journey. I began my life as a clerk in a government office, went on to become a Management Trainee with the DCM group and eventually found my life’s calling with the IT industry when fourth generation computers came to India in 1981. Life took me places – I worked with outstanding people, challenging assignments and traveled all over the world.

In 1992, while I was posted in the US, I learnt that my father, living a retired life with my eldest brother, had suffered a third degree burn injury and was admitted in the Safderjung Hospital in Delhi. I flew back to attend to him – he remained for a few days in critical stage, bandaged from neck to toe. The Safderjung Hospital is a cockroach infested, dirty, inhuman place. The overworked, under-resourced sisters in the burn ward are both victims and perpetrators of dehumanized life at its worst. One morning, while attending to my Father, I realized that the blood bottle was empty and fearing that air would go into his vein, I asked the attending nurse to change it. She bluntly told me to do it myself. In that horrible theater of death, I was in pain and frustration and anger. Finally when she relented and came, my Father opened his eyes and murmured to her, “Why have you not gone home yet?” Here was a man on his deathbed but more concerned about the overworked nurse than his own state. I was stunned at his stoic self.

There I learnt that there is no limit to how concerned you can be for another human being and what the limit of inclusion is you can create.

My father died the next day. He was a man whose success was defined by his principles, his frugality, his universalism and his sense of inclusion.

Above all, he taught me that success is your ability to rise above your discomfort, whatever may be your current state. You can, if you want, raise your consciousness above your immediate surroundings. Success is not about building material comforts – the transistor that he never could buy or the house that he never owned. His success was about the legacy he left, the mimetic continuity of his ideals that grew beyond the smallness of a ill-paid, unrecognized government servant's world.

My father was a fervent believer in the British Raj. He sincerely doubted the capability of the post-independence Indian political parties to govern the country. To him, the lowering of the Union Jack was a sad event. My Mother was the exact opposite. When Subhash Bose quit the Indian National Congress and came to Dacca, my mother, then a schoolgirl, garlanded him. She learnt to spin khadi and joined an underground movement that trained her in using daggers and swords. Consequently, our household saw diversity in the political outlook of the two. On major issues concerning the world, the Old Man and the Old Lady had differing opinions.

In them, we learnt the power of disagreements, of dialogue and the essence of living with diversity in thinking.

Success is not about the ability to create a definitive dogmatic end state; it is about the unfolding of thought processes, of dialogue and continuum.

Two years back, at the age of eighty-two, Mother had a paralytic stroke and was lying in a government hospital in Bhubaneswar. I flew down from the US where I was serving my second stint, to see her. I spent two weeks with her in the hospital as she remained in a paralytic state. She was neither getting better nor moving on. Eventually I had to return to work. While leaving her behind, I kissed her face. In that paralytic state and a garbled voice, she said,

“Why are you kissing me, go kiss the world.” Her river was nearing its journey, at the confluence of life and death, this woman who came to India as a refugee, raised by a widowed Mother, no more educated than high school, married to an anonymous government servant whose last salary was Rupees Three Hundred, robbed of her eyesight by fate and crowned by adversity was telling me to go and kiss the world!

Success to me is about Vision. It is the ability to rise above the immediacy of pain. It is about imagination. It is about sensitivity to small people. It is about building inclusion. It is about connectedness to a larger world existence. It is about personal tenacity. It is about giving back more to life than you take out of it. It is about creating extra-ordinary success with ordinary lives.

Thank you very much; I wish you good luck and God’s speed. Go! kiss the world.

## **Glossary:**

**Refugee:** A person who has been forced to leave their country to escape war, persecution, or natural disaster.

**Reiterate:** Repeat something or several times, typically for emphasis or clarity.

**Huddle:** Crowd together; nestle closely, a close grouping of people or things.

**Cringe:** To shrink in fear or servility, to behave in an excessively humble or servile way

**Enamoured:** Affected by intense feelings of love, admiration, or fascination

**Confluence:** The coming together of two or more things to the same point

**Continuum:** A continuous extent, series, or whole.

## **Comprehension:**

### **I. Answer the following questions in a phrase or sentence:**

1. What was Subroto’s earliest memory of his father?
2. How does the speaker Subroto Bagchi define success towards the end of his life?

3. What did his mother mean by saying, “Go kiss the World”?
4. How did having two opposing ideas at home benefit the narrator?
5. Why were Subroto Bagchi’s children not allowed to call their driver by his name?
6. What is the morning ritual in Bagchi's house?
7. How does Subroto Bagchi define success?
8. Subroto Bagchi started his career as a \_\_\_\_\_.
9. Subroto and his brothers were enamoured with advertisements in \_\_\_\_\_.  
(Newspaper, transistor)

**II. Answer the following questions in about a page:**

1. What was the state of Koraput as remembered by Bagchi?
2. List three lessons taught to Bagchi by his father and three lessons taught to him by his mother.
3. Why did Subroto’s father call his five children his five houses?
4. How does the narrator define success towards the end of his speech?
5. Bring out the importance of the morning ritual in Bagchi’s house.
6. How did Bagchi’s mother tend the government quarters?
7. Why did Bagchi’s family move to Bhubhaneshwar?

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

1. According to Bagchi, what lessons are learned from failure?
2. Do you think positive childhood experiences and learning are linked to success in life?
3. Comment on the personal anecdotes and simple words in the speech "GO KISS THE WORLD".

**Suggested Reading:**

- “Charlie and the Chocolate Factory”-Roald Dahl,
- “Little Women”-Louisa May Alcott

**Extended Activity:**

- Collect the five best motivational speeches
- Conduct a discussion on the “Positive impact of good parenting on Children.”

## 7. THE RHETORIC OF ADVERTISING

Stuart Hirschberg

### Pre-Reading Activity:

- What advertisements do you remember from your childhood? Why do you think they were memorable?
- How do advertisements influence your purchasing decisions? Can you think of a time when you bought something because of an ad?
- What makes an advertisement effective or ineffective, in your opinion?

### About the Author:

Stuart Hirschberg is an academician and author known for his work in rhetoric and composition. He has co-authored several textbooks on developing writing and analytical skills, often used in college-level courses. His works emphasise the importance of effective communication, critical thinking, and the role of language in shaping ideas and arguments. Hirschberg's contributions to rhetoric and composition have been instrumental in helping students and professionals improve their writing and analytical skills. His works are widely used in educational settings to teach effective communication strategies and the critical analysis of texts.

### About the Essay

Stuart Hirschberg analyses advertising as a form of persuasion akin to written arguments. Ads use techniques appealing to emotions (pathos), logic (logos), and credibility (ethos) to influence audiences. They create associations with products through visual and verbal elements, such as celebrity endorsements, to imply superior quality.

Hirschberg highlights manipulative advertising techniques that target deep-seated human drives and needs. Emotional appeals can focus on social acceptance, status,



nostalgia, or patriotism, while negative appeals create anxieties the product promises to resolve.

The ethical dimension of advertising is discussed, emphasising the responsibility of persuaders to use honest and non-manipulative means. Ethical persuasion involves an open dialogue with different perspectives, avoiding coercion, deception, or manipulation. The text concludes by addressing the relationship between propaganda and mass persuasion, underscoring the importance of ethical standards in advertising practices.

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WHETHER ads are presented as sources of information enabling the consumer to make educated choice between products or aim at offering memorable images or witty, thoughtful or poetic copy, the underlying intent of all advertising is to persuade specific audiences. Seen in this way, ads appear as mini-arguments where strategies and techniques of persuasion can be analyzed just like a written argument. We can discover which elements are designed to appeal to the audience's emotions (pathos according to Aristotle), which elements make their appeal in terms of reasons, evidence, or logic (logos), and how the advertiser goes about winning credibility for itself or in terms of the spokesperson on behalf of the product (the ethos dimension), like arguments. Ads can be effective if they appeal to the needs, values, and beliefs of the audience. Advertisers use a variety of visual and verbal means to encourage their audience to identify, with the people in the ads, the experience the ads depict, and the values the ads promote. Although the verbal and visual elements within an ad are designed to work together, we can study these elements separately. We can look at how the composition of the elements within the ad is intended to function. We can look at the role of language and how it is used to persuade. We can study how objects and settings are used to promote the audience's identification with the products being

sold. We can judge ads according to the skill with which they deploy all these resources while at the same time being critically aware of their intended effects on us.

### **The Techniques of Advertising**

The claim the ad makes is designed to establish the superiority of the product in the minds of the audience and to create a distinctive image for the product whether it is a brand of cigarettes, a financial service, or a type of gasoline. The single most important technique for creating this image depends on transferring ideas, attributes or feelings from outside the product onto the product itself. In this way the product comes to represent an obtainable object or service that embodies, represents, or symbolizes a whole range of meanings. This transfer can be achieved in many ways. For example, when Elizabeth Taylor lends her glamour and beauty to the merchandising of a perfume, the consumer is meant to conclude that the perfume must be superior to other perfumes in the way that Elizabeth Taylor embodies beauty, glamour, and sex appeal. The attempt to transfer significance can operate in two ways. It can encourage the audience to discover meanings and to correlate feelings and attributes that the advertiser wishes the product to represent in ways that allow these needs and desires to become attached to specific products. It can also prevent the correlation of thoughts or feelings that might discourage the audience from purchasing a particular product. For example, the first most instinctive response to the thought of smoking a cigarette might be linked with the idea of inhaling hot and dry smoke from what are essentially burning tobacco leaves. Thus, any association the audience might have with burning leaves, coughing and dry hot smoke must be short circuited by supplying them with a whole set of other associations to receive and occupy the perpetual 'slot' that might have been triggered by theory first reactions. Cigarette advertisers do this in a variety of ways:

- By showing active people in out doorsy settings they put the thought of emphysema shortness of breath, or lung disease very far away indeed.

- By showing cigarette packs set against the background of grass glistening with morning dew or bubbling streams or cascading waterfalls, they subtly guide the audience's response away from what is dry, hot, congested, or burning towards what is open airy, moist, cool and clean.
- In some brands, menthol flavoring and green and blue colors are intended to promote these associations.

Thus, ads act as do all other kinds of persuasion to intensify correlations that work to the advertiser's advantage and to suppress associations that would lessen the product's appeal.

The kinds of associations audiences are encouraged to perceive reflect a broad range of positive emotional appeals that encourage the audience to find self-esteem through the purchase of a product that by itself offers a way to meet personal and social needs.

The most common manipulative techniques are designed to make consumers want to consume to satisfy deep-seated human drives. Of course, no one consciously believes that purchasing a particular kind of toothpaste, perfume, lipstick, or automobile will meet real psychological and social needs, but that is exactly how products are sold—through the promise of delivering unattainable satisfactions through tangible perishable objects or services. In purchasing a certain product, we are offered the chance to create ourselves, our personality, and our relationships through consumption.

### **Emotional Appeals Used in Advertising**

The emotional appeals in ads function exactly the way assumptions about value do in written arguments. They supply the unstated major premise that supplies a rationale to persuade an audience that a particular product will meet one or another of several different kinds of needs. Some ads present the purchase of a product as a means by which Consumers can find social acceptance.

These ads address the consumers as “You” (“wouldn’t `you’ really rather have a Buick?”). The “You” here is plural but is perceived as being individual and personal by someone who has already formed the connection with the product. Ironically, the price of remaining in good standing with this “group” of fellow consumers requires the consumer to purchase an expensive automobile. In this sense, ads give consumers a chance to belong to social groups that have only one thing in common- the purchase of a particular product.

One variation on the emotional need to belong to a designated social group is the appeal to status or “snob appeal.” Snob appeal is not new. In 1710, *The Spectator*, a popular newspaper of the time, carried an ad that read:

An incomparable Powder for Cleaning Teeth, which has given great satisfaction to most of the Nobility Gentry in England. (Quoted in W Duncan Reckie, *Advertising: Its Place in Political and Managerial Economics*, 1974.)

Ads for scotch, expensive cars, boats, jewellery, and watches frequently place their products in upper class settings or depict them in connection with the fine arts (sculpture, ballet etc.) The value warrant in these ads encourages the consumer to imagine the purchase of the items will confer qualities associated with the background are activities of this upper class world on to the consumers.

In other ads the need to belong takes a subtler form of offering the product as a way to become part of a time in the past the audience might look back to with nostalgia. Grandmotherly figures wearing aprons and holding products that are advertised as being “like Grandma used to make” offer the consumer an imaginary past, a family tradition, or a simpler time looked back to with warmth and sentimentality... Ads of this kind are often photographed through filters that present misty sepia-tone images that carefully recreate old-fashioned kitchens with the accompanying appliances, dishes, clothes, and hairstyles. The ads thus supply us with false memories and invite us to insert ourselves into this imaginary past and to remember it as if it were our own. At the farthest extreme, ads employing the appeal to see us part of a group may try to evoke patriotic feelings so that the prospective consumer will derive the satisfactions

of good citizenship and sense of participation in being party of the collective psyche of an entire nation. The point is that people really do have profound needs that advertisers can exploit, but it would be a rare product indeed that could really fulfil such profound needs.

Ads of course, can elicit responses by attempting to manipulate consumers through negative as well as positive emotional appeals. Helen Woodward, the head copywriter for an ad agency, once offered the following advice for ad writers trying to formulate a new ad for baby food: “Give’em the figures about the baby death rate-but don’t say it flatly ... if we only had the nerve to put a hearse in the ad, you couldn’t keep the women away from the food” (Stuart Ewen, *Captains of Consciousness: Advertising and the Social Roots of Consumer Culture*, 1976). Ads of this kind must first arouse the consumer’s anxieties and then offer the product as the solution to the problem that more often than not the ad had created.

For example, an advertisement for Polaroid evokes the fear of not having taken pictures of moments that cannot be re-created and then offers the product as a form of insurance that will prevent this calamity from occurring. Nikon does the same in claiming that “a moment is called a moment because it doesn’t last for ever. Think of sunsets. A child’s surprise. A Labrador’s licky kiss. This is precisely why the Nikon N50 has the simple ‘Simple’ switch on top of the camera.”

Large industrial conglomerates, whether in oil, chemicals, pharmaceuticals, or agribusiness, frequently use advertising to accomplish different kinds of objectives than simply persuading the consumer to buy a particular product. These companies often seek to persuade the general public that they are not polluting the environment, poisoning the water, or causing environmental havoc in the process of manufacturing their products. The emotional appeal they use is to portray themselves as concerned “corporate citizens, vitally interested in the public good as a whole, and especially in those communities where they conduct their operations... Companies sensitive to accusations that they are polluting the air and water can mount an advertising campaign designed to prove that they are not simply exploiting the local resources

(whether timber, oil fish, coal) for profits but are genuinely interested in putting something back into the community. The folksy good neighbour tone of these ads is designed to create a benign image of the company.

### **The Language of Advertising**

We can see how the creation of a sense of the company's credibility as a concerned citizen corresponds to what Aristotle called the ethos dimension. For example, Chevron expresses concern that the light from their oil drilling operations be shielded so that spawning sea turtles won't be unintentionally misdirected and lose their way! The appeals to logic, statements of reasons and presentations of evidence in ads correspond to the logos dimension of argument. The wording of the claims is particularly important, since it determines whether companies are legally responsible for any claims they make.

Claims in advertising need to be evaluated to discover whether something is asserted that needs to be proved or is implied without actually being stated. Claims may refer to authoritative-sounding results obtained by supposedly independent laboratories, teams of research scientists, or physicians without ever saying how these survey were conducted, what statistical methods were used, and who interpreted the results. Ads of this kind may make an impressive-sounding quasi-scientific claim; Ivory Soap used to present itself as "99 and 44 /100% pure" without answering "pure" what. Some ads use technical talk and scientific terms to give the impression of a scientific breakthrough. For example, STP claims that it added "an anti-wear agent and viscosity improvers" to your oil. The copy for L.L. Bean claims of one of its jackets that "even in brutal ice winds gusting to 80 knots this remarkable anorak kept team members who wore it warm and comfortable." It would be important to know that the team members referred to are members of the "L.L. Bean test team." In an ad for lipstick, Aveda makes the claim that "it's made of rich, earthy lip colours formulated with pure plant pigment from the Uruku tree. Organically grown by indigenous people in the rain forest."

Claims may be deceptive in other ways. Of all the techniques, the advertisers use to influence what people believe and how they spend their money, none is more basic than the use of so called weasel words.

In modern advertising parlance, a weasel word has come to mean any qualifier or comparative that is used to imply a positive quality that cannot be stated as a fact, because it cannot be substantiated. For example, if an ad claims a tooth paste “help” stop cavities it does not obligate the manufacturer to substantiate this claim. So, too, if a product is advertised as “fighting” germs, the equivocal claim hides the fact that the product may fight and lose.

The words virtually (as in “virtually spotless”) and up to or for as long as (as in “stops coughs up to eight hours”) also remove any legal obligation on the part of the manufacturer to justify the claim.

Other favourite words in the copywriter’s repertoire, such as free and new are useful in selling everything from cat food to political candidates

### The Ethical Dimension of Persuasion

As we have seen in our examination of the methods advertisers use to influence the consumers, ethical questions are implicit in every act of persuasion. For example, what are we to make of a persuader whose objectives in seeking to influence an audience may be praiseworthy but who consciously makes use of distorted facts or seeks to manipulate an audience by playing on their known attitudes, values, and beliefs? Is success in persuasion the only criterion or should we hold would-be persuaders accountable to some ethical standards of responsibility about the means they use to achieve specific ends?

Perhaps the most essential quality in determining any act of persuasion is an ethical one depends on the writer maintaining an open dialogue with different perspectives that might be advanced on a particular issue. By contrast, any act of persuasion that intentionally seeks to avoid self-criticism or challenges from competing perspectives will come across as insincere, dogmatic, deceptive and defensive. The desire to shut down debate or control an audience’s capacity to respond to an argument might well

be considered unethical. The consequence of this attitude might be observed in the arguer's use of fraudulent evidence, illogical reasoning, emotionally laden irrelevant appeals, simplistic representation of the issue or the pretence of expertise. Standards to apply when judging the ethical dimension in any act of persuasion require us to consider whether any element of coercion, deception, or manipulation is present. This becomes especially true when we look at the relationship between propaganda as a form of mass persuasion and the rhetorical means used to influence large groups of people.

### **Glossary:**

**`em:** Them

**Anorak:** Warm clothing with a hood

**Aveda:** A company manufacturing cosmetics

**Benign:** Beneficial, harmless

**Buick:** A well-known brand of car manufactured in the us

**Cascading:** Falling

**Coercion:** To compel by threat or force

**Conglomerates:** Gather together, combine several companies joined together

**Credibility:** Trust

**Emphysema:** A condition in which the air cells in the lungs lose their elasticity, causing difficulty in breathing

**Folksy:** Giving the appearance of being simple and friendly

**Fraudulent:** Deceitful or dishonest

**Gasoline:** Fuel used to run motors and automobiles

**Hearse:** A carriage for conveying the dead to the grave

**LL Beans:** A company manufacturing apparel

**Rhetoric:** Oratory; the art of speaking or writing effectively and persuasively; sometimes insincere

**Sepia-tone:** Brownish tinge, to make something appear old



**STP:** A multinational company manufacturing petroleum products

**Weasel words:** This term was popularised by Theodore Roosevelt (the President of the US, 1901-1909) in a speech he gave in St. Louis on May 31, 1916, when he commented that notes from the Department of State were filled with “weasel words” that retract the meaning of words, they are next to, just as a weasel (a type of small flesh-eating animal) that can suck the meat out of an egg.

### **Comprehension:**

#### **I. Answer the following questions in a phrase or sentence:**

1. What is the purpose of using "weasel words" in advertisements?
2. According to Hirschberg, what role do visual and verbal elements play in advertising?
3. What does Hirschberg say about the ethical responsibility of advertisers?
4. What is the significance of the term "mini-arguments" in ads?
5. What does Hirschberg mean by "creating a distinctive image for the product"?

#### **II. Answer the following questions in about a page:**

1. How do advertisers create associations with their products?
2. What are the three dimensions of advertising, according to Hirschberg? Examine each of them.
3. How do emotional appeals in advertising target human needs?
4. How can advertisements manipulate audiences through negative emotional appeals?
5. How do advertisers use credibility (ethos) to build trust in their products?

#### **III. Answer the following questions in about two pages:**

1. To what effect is technical language used in advertisements?
2. How do the advertisements ensure they do not face legal consequences?

3. Examine the relationship between mass production and advertisement.
4. Discuss the need for advertisements from the point of view of:
  - (a) Manufacturer, (b) the marketing executive, (c) the advertising agency and (d) the consumer.
5. Analyze any two advertisements of the present day in the light of the arguments of Hirschberg.
6. Discuss the various emotional appeals used in advertising as analysed by Stuart Hirschberg.
7. Explain how Stuart Hirschberg compares advertising to written arguments. What similarities and differences does he highlight?
8. According to Hirschberg, how do advertisers use logical appeals (logos) to persuade consumers, and what are the potential pitfalls of these methods?

### **Suggested Reading**

*Captains of Consciousness: Advertising and the Social Roots of the Consumer Culture* by Stuart Ewen.

*Advertising and Society: An Introduction* by Carol J. Pardun

### **Documentaries on Indian Advertising:**

The Story of Advertising in India (Available on YouTube).

The Ad Guru: Piyush Pandey (Available on YouTube).

### **Movies with Advertising Themes:**

“Pyaar Ke Side Effects” (2006) - A romantic comedy where the protagonist works in advertising.

“Corporate” (2006) - Explores the corporate world, including advertising agencies.

### **Extended Activity:**

- Divide students into small groups and have them create an advertisement for a fictional product. They should consider the target audience, message, and persuasive techniques. Each group can present their ad to the class.
- Create a short survey with questions about students' favourite advertisements, the types of ads they find most persuasive, and how often they feel influenced by ads. Discuss the survey results as a class.

# **Language Component**

## 1. READING COMPREHENSION

The word 'comprehension' means the ability to understand what you listen to or what you read. It is an exercise to improve or test one's language understanding. The fundamental skills required in efficient reading comprehension, such as knowing the meaning of words, understanding the meaning of a word from the context, and following the passage's organisation, are all within your control as a reader. These skills enable you to draw inferences from a passage about its contents, identify the main thought of a passage, answer questions, recognise the devices or propositional structures used, and determine its tone. Understanding the situational mood conveyed for assertions, questioning, commanding, refraining, etc., and determining the writer's purpose, intent, and point of view further emphasise your role and responsibility in the comprehension process.

Some of the fundamental skills required in efficient reading comprehension are the ability to:

- know the meaning of words
- understand the meaning of a word from a discourse context
- follow the organisation of a passage and identify the antecedents and references in it
- draw inferences from a passage about its contents
- identify the main thought of a passage
- recognise confusion or attention to problems
- recognise the literary devices or propositional structures used in a passage and determine its tone
- understand the situational mood (agents, objects, temporal and spatial reference points, casual and intentional inflexions, etc.) conveyed for assertions, questioning, commanding, refraining, etc.

- determine the writer's purpose, intent, and point of view, and draw inferences about the writer (discourse-semantics)

## **EFFECTIVE READING TECHNIQUES**

Skimming and scanning are reading techniques that use rapid eye movement and keywords to move quickly through text for slightly different purposes. Skimming involves reading rapidly to get a general overview of the material, while scanning involves reading rapidly to find specific facts.

Skimming refers to reading only the main ideas within a passage to get an overall impression of the content of a reading selection.

### **How to Skim:**

- Read the title.
- Read the introduction or the first paragraph.
- Read the first sentence of every other paragraph.
- Read any headings and sub-headings.
- Notice any pictures, charts, or graphs.
- Notice any italicised or boldface words or phrases.
- Read the summary or last paragraph.

Scanning is a reading technique used to find specific information quickly. In scanning, you have a question in mind and read a passage only to find the answer, ignoring unrelated information.

### **How to Scan:**

- State the specific information you are looking for.
- Try to anticipate how the answer will appear and what clues you might use to help you locate the answer. For example, if you were looking for a specific date, you would quickly read the paragraph looking only for numbers.
- Use headings and any other aids to help you identify which sections might contain the information you seek.

- When you locate a keyword, read the surrounding text carefully to see if it is relevant.
- Re-read the question to determine if the answer you found is correct.
- Selectively read and skip through sections of the passage.

**Read the passage given below and learn the technique of skimming and scanning.**

***THE OLD MAN AND HIS GOD- Discovering the Spirit of India***

Sudha Murthy

A few years back, I was travelling in the Thanjavur district of Tamil Nadu. It was getting dark, and due to a depression over the Bay of Bengal, it was raining heavily. The roads were overflowing with water, and my driver stopped the car near a village. ‘There is no way we can proceed further in this rain,’ said the driver. ‘Why don’t you look for shelter somewhere nearby rather than sit in the car?’ Stranded in an unknown place among unknown people, I was a bit worried. Nevertheless, I retrieved my umbrella and marched out into the pelting rain. I started walking towards the tiny village, whose name I cannot recall now. There was no electricity, and it was a trial walking in the darkness and the rain. In the distance, I could just make out the shape of a small temple. I decided it would be an ideal place to take shelter, so I made my way to it. Halfway there, the rain started coming down even more fiercely and the strong wind blew my umbrella away, leaving me completely drenched. I reached the temple soaking wet. As soon as I entered, I heard an elderly person’s voice calling out to me. Though I cannot speak Tamil, I could make out the concern in the voice. In the course of my travels, I have come to realize that voices from the heart can be understood irrespective of the language they speak. I peered into the darkness of the temple and saw an old man of about eighty. Standing next to him was an equally old lady in a traditional nine-yard cotton sari. She said something to him and then

approached me with a worn but clean towel in her hand. As I wiped my face and head, I noticed that the man was blind. It was obvious from their surroundings that they were very poor. The Shiva temple, where I now stood, was simple with the minimum of ostentation in its decorations. The Shivalinga was bare except for a bilwa leaf on top. The only light came from a single oil lamp. In that flickering light a sense of calm overcame me, and I felt myself closer to God than ever before. In halting Tamil, I asked the man to perform the evening mangalarati, which he did with love and dedication. When he finished, I placed a hundred-rupee note as the dakshina. He touched the note and pulled away his hand, looking uncomfortable. Politely he said, 'Amma, I can make out that the note is not for ten rupees, the most we usually receive. Whoever you may be, in a temple, your devotion is important, not your money. Even our ancestors have said that a devotee should give as much as he or she can afford to. To me you are a devotee of Shiva, like everyone else who comes here. Please take back this money.' I was taken aback. I did not know how to react. I looked at the man's wife expecting her to argue with him and urge him to take the money, but she just stood quietly. Often, in many households, a wife encourages the man's greediness. Here, it was the opposite. She was endorsing her husband's views. So, I sat down with them, and with the wind and rain whipping up a frenzy outside, we talked about our lives. I asked them about themselves, their life in the village temple and whether they had anyone to look after them. Finally, I said, 'Both of you are old. You don't have any children to look after your everyday needs. In old age one requires more medicines than groceries. This village is far from any of the towns in the district. Can I suggest something to you?' At that time, we had started an old-age pension scheme and I thought, looking at their worn-out but clean clothes, they would be the ideal candidates for it. This time the wife spoke up, 'Please do tell, child.' 'I will send you some money. Keep it in a nationalized bank or post office. The interest on that can be used for your monthly needs. If there is a medical emergency, you can use the capital.' The old man smiled on hearing my words and his face lit up brighter than the lamp. 'You sound much younger than us. You are still foolish. Why do I need money in this great old

age? Lord Shiva is also known as Vaidyanathan. He is the Mahavaidya, or great doctor. This village we live in has many kind people. I perform the pooja and they give me rice in return. If either of us is unwell, the local doctor gives us medicines. Our wants are very few. Why would I accept money from an unknown person? If I keep this money in the bank, like you are telling me to, someone will come to know and may harass us. Why should I take on these worries? You are a kind person to offer help to two unknown old people. But we are content; let us live as we always have. We don't need anything more.' Just then the electricity came back, and a bright light lit up the temple. For the first time I saw the couple properly. I could clearly see the peace and happiness on their faces. They were the first people I met who refused help in spite of their obvious need. I did not agree with everything he had just said, but it was clear to me that his contentment had brought him peace. Such an attitude may not let you progress fast, but after a certain period in life it is required. Perhaps this world, with its many stresses and strains, has much to learn from an old couple in a forgettable corner of India.

**The outcome of skimming this passage:**

- Was travelling in Tamil Nadu.
- The car had to stop because of heavy rain and overflowing roads.
- Retrieved the umbrella and walked towards the village.
- Fully drenched, reached a small temple.
- Was approached by a Tamil-speaking, old couple with a clean towel.
- Noticed that it was a Shiva temple.
- Mangalarathi was performed, and a hundred rupee note as Dakshina was placed.
- The old couple refused to take it, as they felt it was too much.
- Learning that they had no children, monetary help was offered.
- Old couple refused it, as Shiva was there to take care of them



- The village doctor & the villagers help them, so there is no need for help from unknown people.
- Electricity came back & noticed peace & happiness on their faces.

**The outcome of scanning this passage:**

- Was travelling in Thanjavur district of Tamil Nadu.
- Depression over Bay of Bengal, Heavy rain.
- Car stopped near a village because of rains & overflowing roads.
- Retrieved the umbrella and walked in the dark towards the village.
- Because of fierce rain and strong wind, the umbrella blew away & was fully drenched.
- Reached a temple.
- Was approached by a Tamil-speaking, 80-year-old couple.
- Noticed that the old man was blind, lady was wearing a traditional nine-yard cotton sari.
- Gave clean towel to wipe.
- Shiva temple, minimum ostentation, Shivalinga, bare except for a bilwa leaf.
- Felt calm in the single oil lamp of the temple.
- Evening mangalarathi was performed & a hundred-rupee dakshina was placed.
- The old man refused to take dakshina as he felt it was too much. His wife endorsed his views.
- While talking about personal life, learnt that they had no children.
- So, offered money to be kept in a nationalised bank & the interest to be used for daily needs.
- The old couple refused it, as Shiva, who is known as Vaidyanathan & Mahavaidya, will take care of them.
- Kind people in the village, after pooja, give rice, local doctor gives medicines.
- If money is in the bank, someone might harass you.

- So, there is no need for help from unknown people.
- Electricity came back and saw the couple's face filled with peace and happiness.

## **Read the Passages and Answer the Questions That Follow Them:**

### **Passage 1**

We were standing on the bridge, trying to catch some fish for supper, when a small red plane flew almost directly above our heads. We could even see the pilot's face. "What on earth is he up to?" I asked. I felt rather annoyed. "I think he's in trouble," Jack said. "His engine is making a strange noise." "Well, we can't do anything, can we?" I said. "We can't even phone from here." We were on a boating holiday and we were miles from the nearest town. "We can follow the plane down the river," Jack said. "Come on! Let's go!" I must admit I liked the idea. There weren't many fish in that part of the river, and I was bored. We dropped our fishing lines and ran towards our boat. It lay under some bushes about a hundred yards down the river. Luckily, the engine started almost at once, and soon we were roaring down the river. "But can the pilot land here?" I asked Jack. He came to this part of the country for a holiday almost every year and he knew the area well.

"There's a lake about fifteen miles down the river," Jack said. "If the pilot really is in trouble, he'll probably try to land there." The river was already becoming wider. We went round a bend, and there was the lake in front of us. "Can you see anything?" Jack asked. I looked across the lake. "No, absolutely nothing," I replied. "Wait a minute, though. There's something in the water, near that island in the middle." It was a small red plane! We raced across the lake. By the time we reached the island, the pilot was a very young woman! - was sitting on top of the plane. "Hi!" she called out to us. "Thanks for coming to help me. I'm sorry I disturbed you while you were fishing. Anyway, would you like some fish for supper?"

She reached into the plane and pulled out a large fish, "There's plenty more in here!" she said, laughing.

1. What were Jack and the narrator doing when the plane flew over their head?
2. What was Jack's idea?
3. Where did their boat lay?
4. How did Jack know the area well?
5. What was the pilot doing when Jack and the narrator reached there?

## **Passage 2**

The two boys walked slowly across the valley. Then suddenly Fred stopped and sat down on a large stone. "It's no use," he said. "I can't go any further. I'm absolutely exhausted!" George looked at him for a minute. "Oh, come on!" he said. "It's not very far now. Only five or six miles at the most." "Yes, but it's uphill most of the way," Fred said. He pointed to the path in front of them. It went straight up the side of the valley. George sat down, too. For a while, the two boys said nothing. Then Fred pointed to some trees about half a mile ahead. "There's a hut among those trees," he said. "Perhaps we can spend the night there." "I'll go and take a look," George said. He ran down the path towards the hut and vanished among the trees. Fred followed more slowly. "What's it like inside?" he asked when he reached the hut.

"Not bad," George called back. "It feels a little damp, but there's some wood in one corner so that we can light a fire." The two boys cleaned out the hut and lit a fire. Then they had supper. They were both tired, and they did not talk much. Before they went to bed, they put plenty of wood on the fire. George fell asleep almost at once, but Fred lay awake for a long time, watching the flames. Then he, too, fell asleep. Suddenly, he was awake again. The fire was nearly out. He could hear noises outside. It sounded like voices. He woke up George. "It's only the wind," he grumbled. "Go to sleep again!" But it wasn't the wind! The voices came nearer until they were just outside the hut. The door opened, and a light shone on their faces. "They're here!" a voice called

out. A policeman was standing in the doorway. He addressed the two boys. "You've given us a lot of trouble," he said. "We looked all over the valley for you two!"

1. What was the name of the two boys?
2. Where were the boys walking?
3. Why did the boys lit the fire?
4. What did the boys do after supper?
5. Who was knocking at the door?

### **Passage 3**

Depression is a highly under-diagnosed illness. Many people are not even aware when they are suffering from it. Also, depression is confused with sadness or grief or an attitude problem. But it is not just sadness and grief — it is an illness. Sadness and grief are normal parts of life but depression isn't- the difference is like that between a common cold and pneumonia. Often people try to ignore depression or treat it with prescriptions for physical ailment or worse still, with drugs and alcohol. The result will be the same as what would happen to a person taking medicines for cold and fever when affected by pneumonia. Left untreated, depression can become a serious condition, crippling life or causing mortality. Gloomy facts apart, the best news is that, depression can be effectively treated and cured in many cases with modern medicine. When depression becomes so severe that it makes a person dysfunctional for extended period of time causing irreversible damage to relationships or life conditions, it is generally referred to as clinical depression, and it requires professional treatment. Even though most depressed persons lack will and motivation to seek help, it is imperative that family members or well-wishers persuade and encourage the person to get treatment. Depression is a whole person illness — it affects the body, feelings, thoughts and behaviour. There is certainly a bio- chemical process in depression, but it also affects the individual's thinking process, and ignites a variety of (negative) emotions. When it becomes unmanageable, it paves way for severe depression. Mental health

professionals generally classify depression by its cause: Endogenous depression is caused by a chemical imbalance within the mind. Reactive depression is caused as a response to a disturbing event or series of events. The first one responds better to medication. In the second case, medication may increase the symptoms, but it is necessary to resolve the issues that triggered it off, otherwise when medication is stopped, there can be a relapse. Simple, cheap and highly effective anti- depressants are now available on prescription from a qualified doctor. The medicines should not be misused since the long-term effects can be adverse. At the other end of the spectrum, there are people who believe they should never ever use anti- depressants because of there are horrible side effects and the medicine becomes addictive. This is absolutely not true. People regularly taking anti-depressant under medical supervision can lead absolutely normal day to day lives, without any serious side effects. And tapered off properly by the doctors, the patient will not have any addiction or craving for them and can get on with life.

1. Why do people in general not treat depression as an illness?
2. If sadness and grief is like common cold, then depression is like .....
3. Which of the following statement is false?
  - a. Depression can be triggered by a disturbing event.
  - b. Depression can cause a person to develop negative emotions.
  - c. Medicines should be taken life long, stopping them causes relapse.
  - d. Depression can be caused by chemical imbalance in the brain.
4. Mention any two compound words from the passage.
5. Give a suitable title to the passage.

## Passage 4

Archaeology as a profession faces two major problems.

First, it is the poorest of the poor. Only paltry sums are available for excavating and even less is available for publishing the results and preserving the sites once excavated.

Yet archaeologists deal with priceless objects every day.

Second, there is the problem of illegal excavation, resulting in museum-quality pieces being sold to the highest bidder.

I would like to make an outrageous suggestion that would at one stroke provide funds for archaeology and reduce the amount of illegal digging. I would propose that scientific archaeological expeditions and governmental authorities sell excavated artifacts on the open market. Such sales would provide substantial funds for the excavation and preservation of archaeological sites and the publication of results. At the same time, they would break the illegal excavator's grip on the market, thereby decreasing the inducement to engage in illegal activities.

You might object that professionals excavate to acquire knowledge, not money. Moreover, ancient artefacts are part of our global cultural heritage, which should be available for all to appreciate, not sold to the highest bidder. I agree. Sell nothing that has unique artistic merit or scientific value. But you might reply, everything that comes out of the ground has scientific value. Here we part company. Theoretically, you may be correct in claiming that every artifact has potential scientific value. Practically, you are wrong.

I refer to the thousands of pottery vessels and ancient lamps that are essentially duplicates of one another. In one small excavation in Cyprus, archaeologists recently uncovered 2,000 virtually indistinguishable small jugs in a single courtyard, even precious royal seal impressions known as melek handles have been found in abundance — more than 4,000 examples so far.

The basement of museums is simply not large enough to store the artifacts that are likely to be discovered in the future. There is not enough money even to catalogue the finds; as a result, they cannot be found again and become as inaccessible as if they had

never been discovered. Indeed, with the help of a computer, sold artifacts could be more accessible than are the pieces stored in bulging museum basements. Prior to sale, each could be photographed and the list of the purchasers could be maintained on the computer. A purchaser could even be required to agree to return the piece if it should become needed for scientific purposes. It would be unrealistic to suggest that illegal digging would stop if artifacts were sold in the open market. However, the demand for the clandestine product would be substantially reduced. Who would want an unmarked pot when another was available whose provenance was known, and that was dated stratigraphically by the professional archaeologist who excavated it?

1. What are the two problems faced by Archaeology as a profession?
2. How might selling excavated artefacts on the open market impact the funding for archaeological expeditions and preservation efforts?
3. How does the author differentiate between artefacts with scientific value and those without?
4. Why does the author emphasize the importance of preserving ancient artefacts for all to appreciate?
5. How can museums address the challenge of limited storage space for artefacts that may be discovered in the future?

### **Passage 5**

Biodiversity refers to the variety of life on Earth, encompassing the different plants, animals, and microorganisms, the genetic information they contain, and the ecosystems they form. It is essential for ecosystem stability, human health, and the planet's overall functionality. Ecosystems with rich biodiversity are more resilient to changes and stresses, such as climate change and pollution, because they can adapt more quickly.

A healthy biodiversity provides a wide range of benefits to humans, often referred to as ecosystem services. These include provisioning services such as food, clean water, and medicine; regulating services like climate regulation and disease control; supporting services such as nutrient cycling and soil formation; and cultural services, which include recreational, spiritual, and educational benefits.

Unfortunately, human activities such as deforestation, urbanization, pollution, and overfishing are significantly reducing biodiversity. The loss of biodiversity can lead to the breakdown of ecosystems, making them less productive and more vulnerable to disturbances. Conservation efforts are essential to protect and restore biodiversity, ensuring the sustainability of the planet for future generations.

Protecting biodiversity involves various strategies, including creating protected areas, restoring degraded ecosystems, and promoting sustainable practices in agriculture, forestry, and fisheries. Public awareness and education about the importance of biodiversity are also crucial for fostering a culture of conservation and sustainability.

1. What does the term "biodiversity" encompass?
  - a) Only plants and animals
  - b) Genetic information and ecosystems
  - c) Climate change and pollution
  - d) Food and clean water
2. Which of the following is an example of a provisioning service provided by biodiversity?
  - a) Climate regulation
  - b) Soil formation
  - c) Clean water
  - d) Recreational benefits
3. What is meant by "regulating services" in the context of biodiversity?



- a) Services related to food production
  - b) Services that help in disease control
  - c) Services that provide recreational benefits
  - d) Services that involve nutrient cycling
4. How does biodiversity contribute to ecosystem resilience?
- a) By reducing pollution levels
  - b) By making ecosystems more adaptable to changes
  - c) By increasing urbanisation
  - d) By promoting overfishing
5. Which human activity is mentioned as a threat to biodiversity?
- a) Conservation
  - b) Sustainable practices
  - c) Urbanization
  - d) Educational benefits

### **Passage 6**

#### **The Role of Trees in Urban Environments**

Trees play a pivotal role in urban environments, offering myriad benefits to city dwellers. Beyond their visual appeal, trees contribute significantly to the well-being of urban populations. They help ameliorate air quality by absorbing pollutants such as carbon dioxide, sulphur dioxide, and nitrogen oxides while emitting oxygen. Furthermore, trees alleviate the urban heat island effect by providing shade and cooling through transpiration.

Urban trees also enhance residents' mental and physical health. Research indicates that green spaces, including those with trees, can alleviate stress, enhance mood, and promote physical activity. Additionally, trees can diminish noise pollution by acting as sound barriers, thereby fostering more serene and tranquil urban settings.

Economically, trees augment property values and attract businesses by enhancing the aesthetics of city streets and neighbourhoods. They also contribute to reducing energy consumption, as shaded areas necessitate less air conditioning during summer months. Moreover, trees support urban biodiversity by serving as habitats for diverse species of birds, insects, and small mammals.

However, urban trees confront various challenges, such as limited space for root expansion, soil compaction, pollution, and damage from construction activities. Effective urban forestry management is imperative to overcome these challenges and ensure the sustainability of urban tree populations. This involves meticulous planning, regular maintenance, and community participation in tree planting and care initiatives.

1. What is a synonym for "myriad" in the passage?
  - a) Abundant
  - b) Scarce
  - c) Empty
  - d) Harmful
  
2. What is the antonym of "ameliorate" used in the passage?
  - a) Worsen
  - b) Improve
  - c) Enhance
  - d) Maintain
  
3. Which word is a synonym for "alleviate" in the passage?
  - a) Aggravate
  - b) Mitigate
  - c) Escalate
  - d) Intensify

4. What is the antonym of "serene" used in the passage?

- a) Tranquil
- b) Calm
- c) Turbulent
- d) Peaceful

5. Which word is a synonym for "augment" as used in the passage?

- a) Decrease
- b) Diminish
- c) Expand
- d) Lessen

## 2. VOCABULARY

*Words are important. If you cannot say what you mean, you will never mean what you say. And you should always mean what you say.* This is paraphrased from the film “The Last Emperor”.

Have you ever found articulating your thoughts or ideas in English challenging? Maybe you are trying to find the ideal word to convey a feeling, but it remains out of reach. This common struggle often stems from a limited vocabulary. A robust vocabulary is essential for effective communication and language proficiency.

Vocabulary encompasses the words we use to communicate effectively. It is essential for understanding and being understood in spoken and written language. Vocabulary can be categorised into active vocabulary (used regularly) and passive vocabulary (we know but do not use it often).

### **Why is Vocabulary Important?**

- Enhances Communication
- Boosts Reading Comprehension
- Improves Writing Skills
- Enhances Critical Thinking
- Enhances Academic Performance
- Builds Confidence
- Enables Cultural Understanding
- Facilitates Career Advancement
- Enhances Language Learning

### **Tips to Enhance Vocabulary**

- Read Regularly
- Keep a Vocabulary Journal
- Engage in Conversations

- Learn a Word a Day
- Read Aloud
- Write Regularly
- Use a Thesaurus
- Listen to Podcasts and Audiobooks
- Watch English Shows/Movies

The emphasis in this unit is on exposing the learner to synonyms, antonyms, homonyms and homophones.

### **Synonyms**

A synonym is a word that means the same thing as another word. They can be used interchangeably in many contexts to avoid repetition and add variety to writing and speech.

### **Antonyms**

An antonym is a word that means the opposite of another word.

| <b>List of Synonyms and Antonyms</b> |                             |                       |
|--------------------------------------|-----------------------------|-----------------------|
| <b>Words</b>                         | <b>Synonyms</b>             | <b>Antonyms</b>       |
| Abundant                             | Plentiful, Ample, Bountiful | Scarce, Rare, Limited |
| Abolish                              | Abrogate                    | Enact                 |
| Abash                                | Disconcert, Rattle          | Uphold, Discompose    |
| Absolve                              | Pardon, Forgive             | Compel, Accuse        |
| Acumen                               | Awareness, Brilliance       | Stupidity, Ignorance  |

|            |                       |                       |
|------------|-----------------------|-----------------------|
| Accord     | Agreement, Harmony    | Discord               |
| Adamant    | Stubborn, Inflexible  | Flexible, Soft        |
| Adversity  | Misfortune, Calamity  | Prosperity, Fortune   |
| Alleviate  | Abate, Relieve        | Aggravate, Enhance    |
| Amplify    | Augment, Deepen       | Lessen, Contract      |
| Ascend     | Escalate              | Descend, Decline      |
| Audacity   | Boldness, Courage     | Mildness, Cowardice   |
| Baffle     | Astound, Faze         | Facilitate, Clarify   |
| Bewitching | Alluring, Charming    | Repulsive, Repugnant  |
| Bustle     | Commotion, Tumult     | Slowness, Quiet       |
| Busy       | Active, Engaged       | Idle, Lazy            |
| Calamity   | Adversity, Misfortune | Fortune               |
| Callous    | Obdurate, Unfeeling   | Compassionate, Tender |
| Cease      | Terminate, Desist     | Begin, Originate      |
| Chaste     | Virtuous, Pure        | Sullied, Lustful      |
| Comprise   | Include, Contain      | Reject, Lack          |
| Concur     | Approve, Agree        | Differ, Disagree      |

|             |                      |                        |
|-------------|----------------------|------------------------|
| Consolidate | Solidify, Strengthen | Separate, Weaken       |
| Compress    | Abbreviate, Shrink   | Amplify, Expand        |
| Decipher    | Interpret, Reveal    | Misinterpret, Distort  |
| Demolish    | Ruin, Devastate      | Repair, Construct      |
| Dwarf       | Diminutive, Petite   | Huge, Giant            |
| Eager       | Keen, Acquisitive    | Indifferent, Apathetic |
| Endeavour   | Undertake, Aspire    | Cease, Quit            |
| Enormous    | Colossal, Mammoth    | Diminutive, Negligible |
| Epitome     | Precise, Example     | Increment, Expansion   |
| Fabricate   | Construct, Produce   | Destroy, Dismantle     |
| Feeble      | Weak, Frail          | Strong, Robust         |
| Ferocious   | Cruel, Fierce        | Gentle, Sympathetic    |
| Feud        | Strife, Quarrel      | Harmony, Fraternity    |
| Fluctuate   | Deflect, Vacillate   | Stabilise              |
| Gracious    | Courteous, Kind      | Rude, Unforgiving      |
| Genuine     | Absolute, Factual    | Spurious, Bogus        |

|             |                          |                      |
|-------------|--------------------------|----------------------|
| Gloomy      | Bleak, Cloudy            | Gay, Bright          |
| Hamper      | Retard, Prevent          | Promote, Facilitate  |
| Hazard      | Peril, Danger            | Conviction, Security |
| Humble      | Meek, Timid              | Proud, Assertive     |
| Humility    | Resignation, Fawning     | Boldness, Pride      |
| Impulsive   | Flaky, Impetuous         | Cautious, Deliberate |
| Interesting | Enchanting, Riveting     | Dull, Uninteresting  |
| Immaculate  | Unsullied, Spotless      | Defiled, Tarnished   |
| Immerse     | Submerge, Involve        | Emerge, Uncover      |
| Imminent    | Impending, Brewing       | Distant, Receding    |
| Inevitable  | Unavoidable, Ascertained | Unlikely, Doubtful   |
| Immaculate  | Exquisite, Impeccable    | Defiled, Tarnished   |
| Jaded       | Tired, Exhausted         | Renewed, Recreated   |
| Justify     | Defend, Exculpate        | Impute, Arraign      |
| Juvenile    | Young, Tender            | Dotage, Antiquated   |
| Lavish      | Abundant, Excessive      | Scarce, Deficient    |
| Lenient     | Compassionate, Merciful  | Cruel, Severe        |



|            |                        |                        |
|------------|------------------------|------------------------|
| Liabile    | Accountable, Bound     | Unaccountable, Apt To  |
| Liberal    | Magnanimous, Generous  | Stingy, Malicious      |
| Mandatory  | Imperative, Requisite  | Optional, Voluntary    |
| Modest     | Humble, Courteous      | Arrogant, Pompous      |
| Mutual     | Joint, Identical       | Separate, Distinct     |
| Nimble     | Prompt, Brisk          | Sluggish, Languid      |
| Nonchalant | Indifferent, Negligent | Attentive, Considerate |
| Nullify    | Cancel, Annul          | Confirm, Uphold        |
| Numerous   | Profuse, Various       | Scarce, Deficient      |
| Obstruct   | Impede, Prevent        | Hasten, Encourage      |
| Obvious    | Evident, Apparent      | Obscure, Ambiguous     |
| Optimist   | Idealist               | Pessimist              |
| Pacify     | Appease, Chasten       | Irritate, Worsen       |
| Persuade   | Cajole, Impress        | Dissuade, Halt         |
| Prudence   | Vigilance, Discretion  | Indiscretion           |
| Pompous    | Haughty, Arrogant      | Unpretentious, Humble  |
| Quaint     | Queer, Strange         | Familiar, Usual        |

|            |                       |                        |
|------------|-----------------------|------------------------|
| Quarantine | Seclude, Screen       | Befriend, Socialise    |
| Rebellious | Restless, Attacking   | Submissive, Compliant  |
| Rectify    | Amend, Remedy         | Falsify, Worsen        |
| Reluctant  | Cautious, Averse      | Anxious, Eager         |
| Restrain   | Detain, Confine       | Incite, Liberate       |
| Redeem     | Recover, Liberate     | Conserve Lose          |
| Remorse    | Regret, Penitence     | Ruthlessness, Obduracy |
| Rustic     | Rural, Uncivilised    | Cultured, Refined      |
| Ruthless   | Remorseless, Inhumane | Compassionate, Lenient |
| Sacred     | Cherish, Divine       | Ungodly, Profane       |
| Savage     | Wild, Untamed         | Polished, Civilized    |
| Sarcastic  | Ironical, Derisive    | Courteous, Gracious    |
| Sympathy   | Tenderness, Harmony   | Antipathy, Discord     |
| Taboo      | Prohibit, Ban         | Permit, Consent        |
| Taciturn   | Reserved, Silent      | Talkative, Extrovert   |
| Tedious    | Wearisome. Irsome     | Exhilarating, Lively   |
| Temperate  | Cool, Moderate        | Boisterous, Violent    |

|          |                        |                         |
|----------|------------------------|-------------------------|
| Utterly  | Completely, Entirely   | Deficiently, Incomplete |
| Uncouth  | Boorish, Clownish      | Elegant, Compensate     |
| Vanity   | Conceit, Pretension    | Modesty, Humility       |
| Venom    | Poison, Malevolence    | Antidote, Benevolent    |
| Veteran  | Ingenious, Experienced | Novice, Tyro            |
| Vicious  | Corrupt, Obnoxious     | Noble, Virtuous         |
| Vigilant | Cautious, Alert        | Careless, Negligent     |
| Yield    | Surrender Abdicate     | Resist, Protest         |
| Yearn    | Languish, Crave        | Content, Satisfy        |
| Zeal     | Eagerness, Fervour     | Apathy, Lethargy        |
| Zenith   | Summit, Apex           | Nadir, Base             |

**Exercises:**

**A. In the following questions, a word is given in capital letters followed by four alternative words marked a-d. Select, from the alternatives, the word that conveys the same meaning as the word given in capital letters:**

1. ABASH

(a) acquit (b) blush (c) confuse (d) condemn

2. ACCOMPLICE

(a) friend (b) criminal (c) abetter (d) thief

3. ALLEGIANCE

(a) disaffection (b) loyalty (c) satisfaction (d) enmity

4. BIASED

(a) careful (b) expert (c) partial (d) unskilled

5. INTENSIFY

(a) boiling (b) aggravate (c) satisfy (d) destroyed

6. REPULSIVE

(a) frustrating (b) admirable (c) repellent (d) pleasant

7. PROHIBIT

(a) banish (b) forbid (c) punish (d) exhibit

8. CALLOUS

(a) large (b) thick (c) hardened in feeling (d) dangerous

9. COLLOSSAL

(a) dangerous (b) fatal (c) gigantic (d) honourable

10. DELUSION

(a) actuality (b) clarity (c) illusion (d) emulating

11. AMICABLE

(a) poisonous (b) satisfying (c) friendly (d) heartening

12. BRUTAL

(a) humane (b) ruthless (c) adamant (d) criminal

13. EXQUISITE

(a) clumsy (b) graceful (c) rough (d) unrefined

14. CONCISENESS

(a) correctness (b) brevity (c) frankness (d) refines

15. CANDID

(a) sweet (b) frank (c) pleasing (d) dishonest

16. BOISTEROUS

(a) boiling (b) noisy (c) hot (d) dangerous

17. EXTEMPORE

(a) praiseworthy (b) extraordinary (c) without preparation (d) essential

18. ACUMEN

(a) beauty (b) insight (c) appearance (d) distaste

19. ABSTAIN

(a) influence (b) retain (c) refrain (d) retard

20. ABASE

(a) low (b) humble (c) peaceful (d) cruel

**B. In each of the following sentences, one word has been italicised. Under each sentence, four alternative words, marked a-d, are given. Select, from these alternatives, the word which conveys more or less the same meaning as the italicised word in the sentence:**

1. The use of bullock carts is a *superannuated* mode of transportation.

(a) cheaper (b) quicker (c) obsolete (d) rural

2. It was a *scathing* attack on him.

(a) serious (b) insulting (c) unjustified (d) justified

3. Both parties were *amenable* to a peaceful land dispute settlement.

(a) agreeable (b) unwilling (c) responsive (d) doubtful

4. *Unilateral* action may not be acceptable to them.

(a) under pressure (b) strong (c) one-sided (d) harmful

5. The *nexus* between the Punjab militants and the J&K terrorists has been condemned.

(a) fight (b) connection (c) rivalry (d) internal fighting

6. His *fidelity* to the ideals of Mahatma Gandhi was exemplary.

(a) criticism (b) loyalty (c) acceptance (d) strong opposition

7. We have sanctioned his leave on *compassionate* grounds.

(a) as an exception (b) merciful (c) legal (d) deserving

8. Jogging is considered an *antidote* to mental stress.

(a) poisonous (b) equivalent (c) remedy (d) dangerous

9. Bengalis are *innate* poets.

(a) excellent (b) dull (c) romantic (d) inborn

10. They *connived* to alert the police to the possibility of a bomb blast.

(a) helped (b) forced (c) to conspire (d) to try

### **Antonyms**

**Each question consists of a word in capital letters, followed by four words or phrases. Select the word or phrase that is most closely opposite in meaning to the capitalised word.**

1. TIMID

(a) fearful (b) bold (c) tasteless (d) busy

2. ANCIENT

(a) latent (b) recent (c) raw (d) historical

3. IDLE

(a) hardly working (b) untrained (c) efficient (d) quick

4. ADMONITION

(a) warning (b) fear (c) threat (d) request

5. SANCTITY

(a) sacred (b) unlawfulness (c) obsequious (d) eagerness

6. DISASTROUS

(a) constructive (b) positive (c) demolishing (d) none

7. CONSISTENCY

(a) stability (b) defective (c) harmony (d) inconsistency

8. SLUGGISHNESS

(a) promptness (b) simplicity (c) keenness (d) boldness

9. ACCOMPLISHED

(a) over (b) difficult (c) done (d) unfinished

10. CONFIDENT

(a) reserved (b) rimmed (c) sky (d) diffident

11. EXTERIOR

(a) inward (b) inner (c) interior (d) internal

12. DULL

(a) clever (b) bright (c) coloured (d) youthful

13. RELIGIOUS

(a) secular (b) immoral (c) sinful (d) atheistic

14. ACQUITTAL

(a) warrant (b) punishment (c) condemnation (d) castigation

15. SAGE

(a) snob (b) fool (c) egoist (d) rogue

16. MOIST

(a) crisp (b) dry (c) hard (d) parched

17. MASK

(a) hit (b) injure (c) expose (d) deface

18. CALLOUS

(a) capable (b) sentimental (c) hardened (d) confidence

19. BEGUILE

(a) deceive (b) cheat (c) charm (d) persuade

20. VIRTUE

(a) clime (b) smile (c) goodness (d) vice

**Homonyms** are words with the exact spelling and pronunciation but different meanings.

**Examples:**

Lie (untruth)

Lie (sleep/ lie down)



Fair (reasonable)

Fair (village festival/ complexion)

Bark:

Sentence 1: The dog's bark was loud.

Sentence 2: The tree's bark was rough.

Bat:

Sentence 1: The bat flew out of the cave.

Sentence 2: He swung the bat and hit a home run.

Date:

Sentence 1: She marked the date on her calendar.

Sentence 2: They ate a date after dinner.

Nail:

Sentence 1: She hammered the nail into the wall.

Sentence 2: She painted her nail with a bright color.

Wave:

Sentence 1: She gave him a wave as he left.

Sentence 2: The wave crashed onto the shore.

### **Exercise**

**I. Frame two sentences using the following homonyms to show the difference in meanings:**

1. Bear

7. Right

2. Bank

8. Close

3. Board

9. Light

4. Desert

10. Lift

5. Bow

11. Coach

6. Left

12. Train

**Homophones** are words pronounced alike but have different meanings and spellings.

**Examples:**

- Stationary: (Stood in one place)
- Stationery: (Writing tools)
- Bare: (Naked)
- Bear: (Endure/ Wild animal)

- Pair / Pear

Pair: I bought a new pair of shoes.

Pear: She ate a juicy pear for breakfast.

- Aisle / Isle

Aisle: Please walk down the aisle to your seat.

Isle: They vacationed on a remote isle in the Caribbean.

- Flour / Flower

Flour: She needs flour to bake the cake.

Flower: The garden is full of blooming flowers.

- Eight / Ate

Eight: She has eight cats.

Ate: He ate his lunch quickly.

- Bee / Be

Bee: The bee buzzed around the garden.

Be: It's essential to be kind to others.

- Brake / Break

Brake: He had to brake suddenly to avoid the dog.

Break: She needed a break from her work.

- Mail / Male

Mail: She received a lot of mail today.

Male: The male peacock has vibrant feathers.

- Right / Write

Right: She turned right at the corner.

Write: Please write your name on top of the paper.

- Plain / Plane

Plain: The dress was plain and simple.

Plane: The plane took off on time.

- Tail / Tale

Tail: The dog wagged its tail happily.

Tale: She read a fairy tale before bed.

- To / Too / Two

To: She is going to the store.

Too: He ate too much at dinner.

Two: They have two children.

- Knew / New

Knew: She knew the answer immediately.

New: He bought a new car yesterday.

**I. Fill in the blanks with the appropriate words given in the brackets:**

1. The doctor gives right\_\_\_\_\_ (advice/ advise) to the patient.

2. The young prince was the next \_\_\_\_\_ ( air/heir) of the conquered kingdom.

3. The \_\_\_\_\_ (aisle/isle) in the crowded hall was narrow to walk through.

4. God was placed on high \_\_\_\_\_ (altar / alter).
5. A \_\_\_\_\_ of robbers were \_\_\_\_\_ from entering the village. (band/ banned)
6. The cracks in the \_\_\_\_\_ were completely renovated by \_\_\_\_\_ it with cement. (sealing/ ceiling)
7. The boy had to \_\_\_\_\_ the poem; in the open \_\_\_\_\_ though he did not have \_\_\_\_\_. (site/sight/cite)
8. The \_\_\_\_\_ cloth became the subject of the \_\_\_\_\_ for the fashion designing students. (coarse / course)
9. They lost the \_\_\_\_\_ in the river but managed to reach the mining \_\_\_\_\_. (ores/ oars)
10. The mountaineers just had a \_\_\_\_\_ of the mountain \_\_\_\_\_. (peek /peak)

**II. Frame sentences using the following homophones to highlight their differences.**

1. Fourth and Forth
2. Cell and Sell
3. Feat and Feet
4. Lessen and Lesson
5. Loan and Lone
6. Rap and Wrap
7. Scene and Scene
8. Soar and Sore
9. Waist and Waste
10. Toe and Tow

**III. Fill in the blanks with the suitable words given in the brackets:**

1. The \_\_\_\_\_ of a snow-clad mountain is exciting.

A. site B. cite C. sight D. none of these

2. I \_\_\_\_\_ him very well.

A. now B. no C. know D. none

3. His legal \_\_\_\_\_ is Sheela.

A. heir B. hare C. hair D. here

4. Naipaul was \_\_\_\_\_ by the English King.

A. nighted B. nighed C. knighted D. knitted

5. The king died \_\_\_\_\_ .

A. hareless B. heirless C. hairless D. a hirer

### 3. COMMUNICATION: VERBAL AND NON-VERBAL

Communication is an indispensable element in human relationships. Humans interact with one another through communication. The term ‘communication’ is derived from the Latin word ‘*communis*’, which means common. Therefore, communication is defined as an exchange of facts, ideas, opinions, or emotions to create mutual understanding.

Communication is the exchange of information from one person to another person. This can be on a one-on-one basis within or a group of people. Almost every communication exchange involves at least one sender and receiver. When we communicate with one another, we need to consider our emotions and those of others, as well as the cultural context. Understanding and respecting different cultures is a key aspect of effective communication. The location and medium we use to communicate also influence the communication process. All forms of communication are a very important part of our lives personally and professionally.

#### **Definitions:**

*Communication is a process by which people create and share information with one another in order to reach a common understanding”. – Rogers*

*Communication is the sum of all things, one person does when he wants to create understanding in the mind of another. It is a bridge of meaning. It involves a systematic and continuous process of telling, listening and understanding.” Allen Louis*

*The process by which information is transmitted between individuals and /or organizations on understanding response results”. – Peter Little*

*Communication – the human connection – is the key to personal and career success. - Paul J. Meyer*

## **Elements of Communication**

The elements of communication are as follows:

1. **Sender:** A Sender is a person who conveys his thoughts or ideas to the receiver. The sender represents a source of communication.
2. **Message:** This is the content of ideas, feelings, suggestions, order, etc., to be communicated.
3. **Encoding:** It is the process of converting the message into communication symbols such as words, pictures and gestures.
4. **Medium:** It is the path through which an encoded message is transmitted to the receiver. The channel may be written, face-to-face, phone call, internet, etc.
5. **Decoding:** It is the process of converting encoded symbols of the sender.
6. **Receiver:** The person who receives communication from the sender.
7. **Feedback:** It includes all actions of the receiver indicating that he has received and understood the sender's message.
8. **Noise:** Noise is an obstruction or hindrance to communication. It may affect the sender, message, or receiver.

Some examples of noise are:

- \* Ambiguous symbols that lead to faulty encoding
- \* An inattentive receiver
- \* Gestures that may distort the message
- \* Prejudices obstructing the understanding of the message.

## **The Process of Communication**

Every bit of message communicated undergoes a certain process involving more than one person. Nobody communicates in a vacuum or wilderness. Communication is effective if it receives the desired result, response or reaction. All Communications are

related to some context. In any context, a communication loop exists to enable successful communication. At one end of the loop is the sender of the message or information. He receives a stimulus to send a message across. The stimulus may be external or internal. There might be an urge from an outside source, an external stimulus. The internal stimulus might be a desire from within the person to send a message or information. He converts the message into a code. This process is called encoding. The sender is also called the encoder. He chooses the appropriate verbal or non-verbal code and puts the message into that code. Then, the encoder transmits the coded message through a proper medium.

The sender or encoder chooses the appropriate medium based on several factors, such as the receiver, message, urgency, etc. The sender may select a non-verbal signal, body language, speech, writing or any other available medium to transmit the encoded message. The message gets transmitted to the receiver. The receiver decodes and perceives the message; misinterpretation may arise even if there is interference in the medium. The receiver's response or reaction is the feedback that the sender gets. The feedback may again be a signal or an action.

### **Objectives of Communication**

Why do we communicate at all?

1. **We communicate to persuade:** This means that we want someone to do something, and we communicate our desire. The mother patting the child to stop crying, the advertiser displaying a model in a new T-shirt, and the politician addressing his audience to vote for him all have the same objective of persuading while communicating it differently.

2. **We communicate to give or provide information:** The science teacher demonstrating an experiment, the bank announcing a reduction in interest rates, and the finance minister presenting the budget are all communicating to provide information.



3. **We communicate seeking information:** A Passer-by asking you the way to the post office, the student asking the teacher for some clarification or the investigating policeman making discreet enquiries are all seeking information using this communication skill.

4. **We communicate to express our emotions:** Emotions like courage or fear, joy or sorrow, satisfaction or disappointment are conveyed with appropriate gestures and words. Some people have unlimited skill in emoting (displaying excessive emotion) to suit the occasion. Our politicians are capable of emoting well, which is a communication skill.

### **Types of Communication**

Communication is indispensable in our lives. One needs good communication skills to excel in personal and professional life. On an organisational level, communication is of utmost importance. People exchange their ideas, opinions, and perceptions through communication. Communication can be oral/ verbal or written. Oral communication includes speaking out and talking to each other regarding different things, while written communication includes writing down to communicate with the person. Sign language is also a part of communication, and people use various signs and symbols to communicate with other people. Body language, eye contact, expressions, etc., are essential aspects of communication.

### **Two important types of communication are:**

- Verbal communication
- Non-verbal communication

### **Verbal communication**

Verbal communication is when we use spoken language to communicate with others. We use words, phrases, sentences, conversations, etc. as verbal conversations. It can

be done face-to-face with another person or with a group. This can also include telephone conversations, Skype calls, etc. Many times, we use nonverbal communication along with verbal communication.

Verbal Communication is a vital skill that allows us to express ourselves clearly, connect with others, and make an impact. We can build relationships, influence others positively, and confidently navigate challenges by mastering effective verbal communication. Enhancing one's communication skills empowers one to excel in various areas of life, from career advancement to personal growth.

### **Non-verbal communication**

Non-verbal communication includes any other communication that is not verbal, such as gestures, signs, facial expressions, etc. Verbal communication is frequently supplemented by non-verbal communication. However, it can also be used as the sole mode of communication, such as sign language. Using sign language is a form of communication.

Nonverbal communication also includes body posture, eye contact, touch, and body movements, as well as the tone, pitch, and quality of the voice.

### **What is Verbal Communication?**

Verbal Communication is the process of using spoken words to express ideas, thoughts, and feelings to others. It involves using our voices to communicate with people around us, whether through conversations, presentations, or speeches. Verbal communication allows us to convey information, share stories, ask questions, and connect with others on a deeper level.

It is essential to our everyday interactions, enabling us to express ourselves, understand others, and build relationships. By improving our Verbal Communication skills, we can become more effective Communicators and enhance our ability to convey messages clearly and confidently.

According to the Oxford Dictionary of Media and Communication, verbal communication is “human interaction through the use of words or messages in linguistic form.”

**Verbal communication is of two types:**

- a) Oral Communication
- b) Written Communication

**Definitions of Oral Communication**

According to Ricky W. Griffin, “Oral communication takes place in face-to-face conversations, group discussions, telephone calls and other circumstances in which spoken word is used to express meaning.”

Bovee and others say, “Oral communication expresses ideas through the spoken word.”

According to S. K. Kapur, “Oral communication occurs when spoken words are used to transfer information and understanding from one person to another.”

Oral communication is the exchange of information and ideas through spoken word. It can be in person, through a face-to-face interaction, or through an electronic device such as a phone, video platform, or radio.

Oral communication is generally recommended when the communication matter is temporary or requires direct interaction. Face-to-face communication (meetings, lectures, conferences, interviews, etc.) is significant because it builds rapport and trust.

Modes of Oral Communication include:

- Telephone/Cellular phone
- Messages
- Intercom
- Face-to-face discussion
- Meetings/Conferences

- Presentation
- Dictaphone/Dictation
- Conversation
- Radio
- Teleconferencing
- Speeches
- Brainstorming sessions
- Grapevine
- Interview

Oral communication refers to the transmission of messages through speech. It is the most common form of communication and is used in our daily lives.

Oral communication is the oldest way humans have expressed themselves. The need to express information, knowledge, and ideas made our ancestors begin establishing communication between them.

### **Written Communication**

Written Communication refers to the process of conveying a message through written symbols. In other words, any message exchanged between two or more persons that uses written words is called written communication. Written communication refers to exchanging information, ideas, or messages through written words.

### **Examples of Written Communication**

- **Letters** are a clear example since the sender writes his message on a physical channel and sends it to his recipient. Neither the place nor the time is the same, but communication will occur if both know the code (the language).
- **Emails** are like letters but more modern. With emails, you can send the same message to many recipients simultaneously and in different parts of the world in real-time.

- **Brochures and billboards**—All forms of advertising that are physically supported on the street, social networks, or the Internet and are forms of written communication, including slogans, logos, images, etc.
- **Press, books, magazines**—These products can be consumed physically or online and are a form of written communication.

**Oral Communication vs Written Communication**

The main difference between oral and written communication is that oral communication is an exchange of information through spoken words, while written communication is an exchange of information through written words. Here are some aspects of Oral and Written communication:

**Oral Communication**

**Written Communication**

| Medium             | Spoken  | Written                                     |
|--------------------|---|---|
| Transmission Speed | Immediate   | It can be delayed                           |
| Feedback           | Instantaneous   | Delayed or no input                         |
| Verifiability      | Difficult to verify or prove unless recorded                | Easily verifiable or provable               |
| Retention          | Relies on memory and attention                              | Provides a permanent record                 |
| Formality          | It can be informal or formal                                | It can be informal or formal                |
| Precision          | More prone to errors or omissions as there is no going back | Allows for careful editing and proofreading |
| Flexibility        | Allows for spontaneity and adaptation                       | Allows for careful revision and editing     |
| Interactivity      | Enables immediate interaction and clarification             | Limited direct interaction, usually one-way |

|                                |   |   |
|--------------------------------|---|---|
| Non-Verbal Cues                | Includes facial expressions, tone, gestures, etc.                             | Relies solely on written words                                      |
| Legal Validity                 | Usually, it is not legally binding  | Can have legal validity (contracts, agreements)                     |
| Documentation and Traceability | There is no physical record   | Provides a tangible record of communication                         |
| Requirements                   | You must know how to speak to communicate a message and to hear to receive it | You must know how to write to send a message and read to receive it |

### **Benefits of Verbal Communication**

- 1) Clarity and precision:** Verbal Communication allows individuals to convey their thoughts and ideas with clarity and precision. They can use words, tone, and voice modulation to ensure their message is understood accurately.
- 2) Immediate feedback:** One key advantage of Verbal Communication is receiving immediate feedback. This enables speakers to gauge the listener's understanding and make necessary adjustments to their message in real time.
- 3) Non-verbal cues:** Verbal Communication is not just about words; it also includes non-verbal cues such as body language, facial expressions, and gestures. These cues provide additional context and help to convey emotions and intentions.
- 4) Personal connection:** Speaking directly with someone allows for a personal connection that written communication often lacks. The tone of voice and emotional expression can help to build rapport and trust between individuals.
- 5) Effective problem-solving:** Verbal Communication is essential in group discussions and collaborative problem-solving. It enables team members to share ideas, brainstorm, and reach consensus more efficiently.

**6) Flexibility:** Verbal Communication can be adapted to suit the audience and the situation. Individuals can adjust their communication style accordingly, whether it's a formal presentation, a casual conversation, or a negotiation.

**7) Cultural understanding:** Verbal Communication allows people from different cultural backgrounds to engage in dialogue, fostering cross-cultural understanding and reducing misunderstandings arising from written Communication.

**8) Immediate resolution of issues:** Verbal Communication is ideal for addressing conflicts and resolving issues promptly. It allows individuals to discuss concerns, clarify misunderstandings, and find mutually agreeable solutions.

**9) Enhanced learning:** Verbal Communication is crucial for effective teaching and learning in educational settings. Teachers can explain complex concepts, answer questions, and engage students in discussions, promoting better comprehension.

**10) Emotional expression:** Verbal Communication provides a platform for expressing emotions, whether sharing joy, offering support, or conveying empathy during difficult times. It strengthens interpersonal relationships.

### **How to develop robust Verbal Communication skills:**

To create strong Verbal Communication skills, consider the following tips:

**a) Practice active listening:** Focus on understanding the speaker's message by paying attention, maintaining eye contact, and avoiding interruptions.

**b) Enhance clarity:** Speak and pronounce words correctly, and use appropriate tone and volume to ensure your message is easily understood.

**c) Expand vocabulary:** Continuously enrich your vocabulary by reading books and articles and engaging in conversations to express yourself more effectively.

**d) Use body language:** Pay attention to your non-verbal cues, such as maintaining good posture, using hand gestures, and displaying open and engaged body language.

**e) Be concise:** Express your thoughts clearly and concisely, avoiding unnecessary jargon or complex language.

**f) Practice expressing ideas:** Engage in conversations, debates, or presentations to practice articulating your ideas and thoughts fluently.

**g) Seek feedback:** Request feedback from trusted individuals on your communication skills. This will allow you to identify areas for improvement and refine your Verbal Communication abilities.

**h) Observe effective communicators:** Observe and learn from skilled communicators, such as public speakers or professionals, to gain insights into effective Verbal Communication techniques.

**i) Embrace confidence:** Cultivate confidence in your speaking abilities by practising and visualising successful communication scenarios.

**j) Seek professional development opportunities:** Attend workshops, seminars, or courses on enhancing verbal communication skills to gain valuable insights and techniques.

### **Other Types of Verbal Communication**

Verbal Communication takes various forms, including intrapersonal communication, which involves self-talk and reflection; interpersonal communication, which occurs between individuals; group communication, which involves interactions within a small group; public communication, which consists of speaking to a larger audience, and mass communication, which reaches a broad audience through mediums like television or radio.

**a) Intrapersonal Communication:** This refers to the conversations we have with ourselves in our minds. It involves self-reflection, self-analysis, and self-expression. This internal dialogue helps us to process thoughts, make decisions, and reflect on our experiences. For example, talking to yourself to prepare for a challenging situation can boost confidence and improve performance.

**b) Interpersonal Communication:** It occurs between two or more people and plays a crucial role in building relationships, expressing emotions, and exchanging information. It involves active listening, clear articulation, and effective response.



Verbal cues, such as words, tone of voice, and non-verbal gestures, help convey messages accurately and establish meaningful connections.

**c) Group Communication:** This involves interactions within a small group of people, such as team meetings or collaborative discussions. It requires effective participation, active listening, and respectful association. Group members share ideas, exchange information, and work together to achieve common goals. Facilitating open dialogue and encouraging equal participation can enhance group dynamics and promote effective collaboration.

**d) Public Communication:** This involves speaking to a larger audience, such as giving a presentation, delivering a speech, or leading a public event. It requires clear articulation, engaging storytelling, and effective delivery techniques to captivate and inform the listeners. Public speaking skills can help inspire, persuade, and influence others, making them essential in various professional and social settings.

**e) Mass Communication:** This reaches a wide audience through television, radio, or online platforms. It involves broadcasting information, news, or entertainment to the public. It relies on effective message creation, presentation, and delivery to capture and maintain the audience's attention. It influences public opinion, shapes cultural norms, and facilitates the exchange of ideas on a large scale.

### **How do you overcome challenges in Verbal Communication?**

Overcoming challenges in Verbal Communication leads to developing effective strategies for improved interaction and understanding. Ways to overcome challenges include:

#### **Positive reinforcement**

Positive reinforcement involves encouraging words and non-verbal cues to develop rapport and reinforce openness in others. It encourages active participation, shows genuine interest, builds and maintains relationships, provides reassurance, and creates a warm and welcoming environment.

### **Effective questioning**

Effective questioning is a powerful technique for gathering information and seeking support. Closed-ended questions seek brief responses, while open questions encourage elaboration and deeper engagement. Both questions serve different purposes in directing conversations and facilitating meaningful dialogue.

### **Reflection and clarification**

Reflection involves restating the speaker's message in your own words, demonstrating understanding and active listening. It allows for clarification and confirmation, shows respect for the speaker's perspective, and fosters a deeper connection and mutual understanding.

### **Summarising**

Summarising involves providing a concise overview of the main points or critical issues discussed. It serves to review and validate the shared understanding between communicators, ensuring effective communication and guiding further action.

### **Closing communication**

The closing of a conversation is just as important as its opening. Verbal cues, namely expressing gratitude or signalling the need to conclude, are worth noting. Along with nonverbal cues like maintaining eye contact or engaging in appropriate parting gestures, they help bring conversations to a natural and respectful close.

### **Conclusion**

Verbal Communication can be described as a key driver of success. It enables clear expression, fosters learning, and strengthens relationships. Mastering this skill empowers us to influence, collaborate, and navigate challenges confidently. By honing your Verbal Communication skills, you can explore many opportunities for growth and achievement in your personal and professional career path.

## **Non-Verbal Communication**

We do not communicate through words alone or only through writing, speaking and listening. Another equally important aspect of communication is the non-verbal (non-word) aspect. Communication that involves neither written nor spoken words but takes place without the use of words. It is communication without the use of words. It includes gestures, signs, facial expressions and body language. The message is conveyed through posture, stance, gaze, tone, voice modulation, eye contact, physical distance between the sender and the receiver of the message, signboards and images, general characteristics of the environment colour and layout/design, and other kinds of visual and/or audio signals that the communicator may devise. It forms the more significant part of the overall communication activity. Studies have shown that nonverbal communication constitutes an important aspect of our communication: **Verbal communication– 7%, Bodily movements, gestures– 55%, Voice tone, inflexion, etc.– 38%**. This shows the relevance of body language.

Nonverbal communication is spontaneous, subtle and intuitive. **Paralanguage, Kinesics and Proxemics** are essential terms associated with nonverbal communication. **‘Paralanguage’ constitutes about 38% of the communication. It includes tone, style, stress and intonation, hissing, shushing, and whistling, as well as speech modifications such as the quality of voice or hesitations and the speed while talking. ‘Kinesics’ refers to all body movements. ‘Proxemics’ (or closeness/personal space) is the measure of physical distance between people when they communicate and is culture-specific.**

Elements of Nonverbal Communication:

- Facial Expressions.
- Gestures.
- Postures
- Personal Appearance

- Eye Contact
- Handshake
- Proxemics
- Para Language

### **Advantages of Nonverbal Communication**

- It is easier to communicate with a person who is far away but can be seen.
- Communication with someone who is hearing impaired.
- Nonverbal communication makes conversation short and brief.
- It is easy to communicate with people who do not understand the language.

### **Disadvantages of Nonverbal Communication**

- Lengthy conversation will be difficult.
- Particulars of the message cannot be discussed.
- Difficult to understand and requires a lot of repetitions.
- Cannot be used for public communication.
- Less influential and cannot be used everywhere.

### **Types of Nonverbal Communication**

Scientific research on nonverbal communication and behaviour began with the 1872 publication of Charles Darwin's *The Expression of the Emotions in Man and Animals*. Since then, much research has been devoted to the types, effects, and expressions of unspoken communication and behaviour.

**Nonverbal Communication Types:** While these signals can be so subtle that we are unaware of them, research has identified eight types of nonverbal communication. These nonverbal communication types are:

1. Facial expressions

2. Gestures
3. Paralinguistics (such as loudness or tone of voice)
4. Body language
5. Proxemics or personal space
6. Eye gaze, Haptics (touch)
7. Appearance
8. Artifacts (objects and images)

### **Facial Expressions**

Facial expressions are responsible for a considerable proportion of nonverbal communication. Consider how much information can be conveyed with a smile or a frown. The look on a person's face is often the first thing we see, even before hearing what they say.

While nonverbal communication and behaviour can vary dramatically between cultures, facial expressions of happiness, sadness, anger, and fear are similar worldwide.

### **Gestures**

Deliberate movements and signals are an essential way to communicate meaning without words. Common gestures include waving, pointing, and giving a "thumbs up" sign. Other gestures are arbitrary and related to culture.

For example, in the U.S., putting the index and middle finger in the shape of a "V" with your palm facing out is often considered a sign of peace or victory. Yet, this gesture can be viewed as an insult in Britain, Australia, and other parts of the world.

Nonverbal communication via gestures is so powerful and influential that some judges limit which ones are allowed in the courtroom, where they can sway juror opinions.

For instance, an attorney might glance at their watch to suggest that the opposing lawyer's argument is tedious. Or they may roll their eyes during a witness's testimony to undermine that person's credibility.

### **Paralinguistics**

Paralinguistics refers to vocal communication that is separate from actual language. This form of nonverbal communication includes tone of voice, loudness, inflexion, and pitch.

For example, consider the powerful effect of tone of voice on a sentence's meaning. When said firmly, listeners might interpret a statement as approval and enthusiasm. The exact words said hesitantly can convey disapproval and a lack of interest.

### **Body Language and Posture**

Posture and movement can also provide a great deal of information. Research on body language has grown significantly since the 1970s, with widespread media focusing on the over-interpretation of defensive postures such as arm-crossing and leg-crossing. While this nonverbal communication can indicate feelings and attitudes, body language is often subtle and less definitive than previously believed.

### **Proxemics**

People often refer to their need for "personal space." This is known as proxemics and is another important type of nonverbal communication.

Several factors influence the distance we need and the space we perceive as belonging to us. These include social norms, cultural expectations, situational factors, personality characteristics, and level of familiarity.

The personal space needed when conversing casually with another person can vary between 18 inches and four feet. The distance needed when speaking to a crowd is usually around 10 to 12 feet.

## **Eye Gaze**

The eyes play a role in nonverbal communication, with important cues in looking, staring, and blinking. For example, when you encounter people or things you like, your rate of blinking increases, and your pupils dilate.

People's eyes can indicate a range of emotions, including hostility, interest, and attraction. People also often use eye gaze cues to gauge a person's honesty. Regular, steady eye contact is usually taken as a sign that a person is trustworthy and telling the truth. On the other hand, shifty eyes and an inability to maintain eye contact are frequently seen as indicators of being deceptive.

## **Haptics**

Communicating through touch is another important nonverbal communication behaviour. Touch can communicate affection, familiarity, sympathy, and other emotions.

In her book *Interpersonal Communication: Everyday Encounters*, author Julia Wood writes that touch is often used to communicate status and power. High-status individuals tend to invade other people's personal space with greater frequency and intensity than lower-status individuals.

Sex differences also affect how people utilise touch to communicate meaning. Women tend to use touch to convey care, concern, and nurturance. Conversely, men are more likely to use touch to assert power or control others. Substantial research has been done on the importance of touch in infancy and early childhood.

## **Appearance**

Our choice of clothing, hairstyle, and other appearance factors are also considered a means of nonverbal communication. Research on colour has demonstrated that different colours can evoke different moods. Appearance can also alter physiological reactions, judgments, and interpretations.

Just think of all the subtle judgments you quickly make about someone based on their appearance. These first impressions are important, so experts suggest that job seekers dress appropriately for interviews with potential employers.

Researchers have found that appearance can even affect earnings. Attractive people tend to earn more and receive other fringe benefits, including higher-quality jobs.

Culture is an important influence on how appearances are judged. While thinness tends to be valued in Western cultures, some African cultures relate full-figured bodies to better health, wealth, and social status.

### **Artefacts**

Artefacts are unique in nonverbal communication, conveying messages about social status and personal history. In communication, an artefact is any physical object conveying a message. Status symbols, like luxury cars or designer clothing, communicate wealth and prestige to others.

### **Answer the following questions in one/two sentences:**

- 1) Define communication?
- 2) What are the two types of communication?
- 3) What is verbal communication? Give two examples.
- 4) What do you mean by non-verbal communication? Give two examples.
- 5) Mention two advantages of written communication.
- 6) What is kinesics?
- 7) Define proxemics.
- 8) What is paralanguage?
- 9) Give the importance of gestures and posture in effective communication.
- 10) What is the role of artefacts in non-verbal communication?
- 11) Give the difference between interpersonal and intrapersonal communication.
- 12) Mention two ways to overcome challenges in verbal communication.



## 4. TENSES

Tenses are modified verbs used to indicate the time and state of an action/event; specify when an event or action took place, whether it is complete or in continuation. Tenses can be classified into three categories:

1. Present Tense
2. Past Tense
3. Future Tense

Note: According to the Advanced Grammar Rules in Modern Linguistics, the Future is indicated as a Time Reference and not a Tense Category. However, many Grammar books maintain that the Future is a Tense Category.

Each of these Tenses has four different forms:

- a) Simple Tense
- b) Continuous Tense
- c) Perfect Tense
- d) Perfect Continuous Tense

### **Present Tense**

Present tense refers to an action that occurs in the present.

### **Simple Present**

Simple Present Tense is used to:

#### I. Talk about things in general

1. Rama plays cricket.
2. I speak four languages.

#### II. Universal truths/facts

1. The Moon orbits the Earth.

2. Water flows from high density to low density.

III. Express habitual/routine actions/events (things that happen regularly/ repeatedly)

1. We wake up at 6 am to do yoga daily.

2. She takes the bus to the office every day.

IV. Express feelings

1. She loves jamoon.

2. He hates mangoes.

\*Some common present-time expressions are usually, always, often, sometimes, on Sundays, at weekends, regularly, rarely, every week, etc.

### **Structure of a Simple Present Tense Sentence**

#### **Subject+ Main Verb + Object**

**Note:** If the subject is third person singular (he/she/it/singular noun), then ‘s’ or ‘es’ is added to the main verb.

1. She goes to the parlour every month.

2. He practices cricket every evening.

#### **Structure of a Negative Sentence**

Subject+ Auxiliary Verb+ Not+ Verb

Negative sentences are constructed using ‘do/does/did/are/is, etc.’ followed by “not”.

If the subject is third person singular, “does not” is used; if the subject is plural, “do not” is used.

1. Children do not like sweets that are made at home.

2. She does not drive.

## **Structure of an Interrogative Sentence**

Auxiliary Verb + Subject + Main Verb + Object

If the subject is third person singular, the sentence starts with the auxiliary verb “does”. The sentence begins with the auxiliary verb “do” if the subject is plural.

1. Do they have a car?
2. Does he like music?

## **Present Continuous**

It is also known as the present progressive tense. It describes actions happening in the present, which are happening at the time of speaking.

## **Structure of a Present Continuous Tense Sentence**

Subject + Auxiliary Verb + Present Participle (base form of the verb + ing)

1. I am reading a book.
2. Virat is playing cricket.

## **Structure of a Negative Sentence**

Subject + Auxiliary Verb + Not + Present Participle (base form of the verb+ ing)

1. Smitha is not participating in the competition.
2. We are not dancing today.

## **Structure of an Interrogative Sentence**

Auxiliary Verb + Subject + Present Participle (base form of the verb + ing)

Or

Question Word+ Subject+ Auxiliary Verb+ Present Participle (base form of the verb + ing)

1. Is he driving the car?
2. Which movie are you watching?

### **Present Perfect**

It describes actions that began in the past, continue in the present, or have just been completed. (Refers to actions completed in the recent past)

Structure of a Present Perfect Tense Sentence

Subject+ Have/Has+ Past Participle+ Object

1. We have purchased a new flat.
2. Preethi has finished her work.

**Note: We use present perfect with adverbials such as recently, just, only, yet, already, etc.**

1. She has visited a planetarium recently.
2. We have just completed the project.

### **Structure of a Negative Sentence**

Subject + Auxiliary Verb + NOT + Past Participle + Object

1. They have not done their homework.
2. She has not applied for a job.

### **Structure of an Interrogative Sentence (Question)**

Auxiliary Verb + Subject + Past Participle + Object

Or

Question Word+ Subject+ Auxiliary Verb+ Past Participle

1. Have you sent the consignment?
2. Has he bought a new car?

### **Present Perfect Continuous**

It refers to actions that began in the past and continue in the present; it also shows when the action started or for how long it continued.

#### **Structure of a Present Perfect Continuous Tense Sentence**

Subject + Auxiliary Verb (has been/have been) + Present Participle (basic form of the verb) + ing + Time reference

Note: The words “since” and “for” are generally used to show the time and duration of the action. “Since” indicates the point in time (when precisely the action started in the past), and “for” specifies a period of time (the duration).

1. It has been raining since yesterday.
2. Shanthi has been cleaning the kitchen since 10 am.

#### **Structure of a Negative Sentence**

Subject + Auxiliary Verb (has not been/have not been) + Present Participle (basic form of the verb + ing + Time-reference

1. He has not been working for ten years.
2. Shreekanth has not been playing the flute since Monday.

#### **Structure of an Interrogative Sentence (Question)**

Auxiliary Verb(has/have) + Subject + Been + Present Participle (verb + ing) + Time reference

Or

Question Word+ Subject+ Auxiliary Verb+ Present Participle (verb + ing)

1. Have you been attending music classes since the beginning of the semester?
2. Has she been working in this office for long?
3. What have you been doing since I left?

## **Past Tense**

It is used to refer to actions that occurred in the past.

Past Simple is used to:

1. Describe actions that happened in the past.
  1. He lived in Mumbai.
  2. Suhas worked for Infosys.
2. Actions that occurred regularly in the past.
  1. He used to play cricket in college.
  2. He travelled to work by metro.

## **Sentence Structure of Simple Past Tense**

Subject + Verb in the Past form + Object / Adverb of Time

1. The students enjoyed the excursion.
2. We went out yesterday.

## **Structure of a Negative Sentence**

Subject + Auxiliary Verb (did) + NOT + Basic form of the Verb + Object

1. We did not like the place.
2. He did not write the assignment.

## **Structure of an Interrogative Sentence (Question)**

Question word/Auxiliary Verb (did) + Subject+ Basic form of the Verb + Object

1. Did the teacher engage the class?
2. When did you buy the flat?

### **Past Continuous**

It is also called past progressive tense. It indicates ongoing actions of the past. It describes:

1. Action going on at some point in the past.
  1. The aspirants were preparing for the test.
  2. They were sitting in the lounge.
2. Something that happened before and after another action.
  1. He was discussing tenses when I arrived.
  2. They were watching a movie when I entered.

### **Structure of a Past Continuous Sentence**

Subject + Auxiliary Verb (was/were) + Present Participle + Object

1. The dog was playing with a ball.
2. The lion was roaring.

### **Structure of a Negative Sentence**

Subject + Auxiliary Verb (was/were) + Not + Present Participle + Object

1. We were not running in the street.
2. Sheela was not doing her work.

### **Structure of an Interrogative Sentence**

Auxiliary Verb (was/were) /+ Subject + Present Participle + Object /Adverbial

OR

Question Word+ Auxiliary Verb (was/were) + Subject + Present Participle + Object  
/Adverbial

1. Was he helping his sister?
2. How many hours was she working last night?

### **Past Perfect**

Past Perfect is used in the following situations:

1. Describe two actions that have taken place in the past, usually one before the other.

1. Amy had cooked lunch before we got up.
2. When I reached Tarun's house, he had already left for work.

2. Refer to an event that happened a long time ago.

1. She had met with an accident in her childhood.
2. He had visited his friends in Mumbai.

### **Structure of a Past Perfect Sentence**

Subject + Had + Past Participle (base Verb+ed/en) + Object

1. She had acted in a few movies.
2. Hari had written a few poems.

### **Structure of Negative Sentence**

Subject + Had + Not + Past Participle (base Verb+ed/en) + Object

1. He had not told us the truth.
2. Sunil had not done his work.



## **Structure of an Interrogative Sentence**

Auxiliary Verb + Subject + Past Participle (verb + ed/en) + Object

1. Had he submitted his project?
2. Had you received the news?

## **Past Perfect Continuous**

It is also called past perfect progressive tense. It describes an ongoing action that started in the past and continued for some time in the past. “Since” usually shows when the action started in the past, and “for” specifies how long the action lasted.

## **Structure of a Past Perfect Continuous Tense Sentence**

Subject + Auxiliary Verb (had been) + Present Participle (base form of the verb + ing) + Object + Time reference

1. Had you been waiting long before the bus arrived?
2. She was exhausted. She had been writing all day.

## **Structure of a Negative Sentence**

Subject + Auxiliary Verb (had Not been) + Present Participle + Object + Time reference

1. Children had not been playing in the field for two months.
2. Leena had not been sleeping.

## **Structure of an Interrogative Sentence**

Had + subject + been + Present Participle + Object + Time-reference

1. Had she been lecturing since 2006?
2. Had you been eating?

## **Future Time**

It is used to express actions that will happen in the future. It is classified into:

## **Future Simple**

Used to describe an action that will happen in the near or far future.

Note: Auxiliary verb “Will/Shall” is used to indicate future

### **Structure of a Future Time Sentence**

Subject + Auxiliary Verb (will/shall) + Base form of the verb + Object

1. The group will perform at the show after two days.
2. I hope she will get the job she has applied for.

### **Structure of a Negative Sentence**

Subject + Auxiliary Verb (will) + Not + Base form of the verb + Object

1. They will not help us.
2. Sham will not get his tab from me.

### **Structure of an Interrogative Sentence**

Auxiliary Verb (will) + Subject + Base form of the verb + Object

or

Question Word+ Auxiliary Verb (will) + Subject + Base form of the verb+ Object

1. Will you marry me?
2. Will they buy a new flat?

## **Future Continuous**

It is used for actions that will be in progress in the near or distant future.

### **Structure of Sentence**

Subject + Auxiliary Verb (will be) + Present Participle +Object

1. They will be shifting to a new home by the end of this winter.

2. By this time tomorrow, I will be writing my exam.

### **Structure of a Negative Sentence**

Subject + Auxiliary Verb (will Not be) + Present Participle + Object

1. She will not be enjoying her vacation.
2. Anil will not be running the marathon next week.

### **Structure of an Interrogative Sentence**

Will + Subject + Be + Present Participle + Object

OR

Question Word+ Will + Subject + Be + Present Participle + Object

1. Will you be appearing for the contest?
2. When will you be meeting the doctor?

### **Future Perfect**

It is used when the speaker assumes that some action will be completed by a particular time in the future.

### **Structure of a Future Perfect Sentence**

Subject + Auxiliary Verb (will have) + Past Participle + Object

1. I will have joined a university in two years.
2. Sushmith will have retired by the year 2030.

### **Structure of a Negative Sentence**

Subject + Auxiliary Verb (will not have) + Past Participle + Object

1. She will not have learnt programming.
2. My mother will not have cooked the dinner.

### **Structure of an Interrogative Sentence**

Will + Subject + Have + Past Participle + Object

OR

Question Word + Will + Subject + Have + Past Participle + Object

1. Will they have obtained permission from the principal?
2. When will they have quit their jobs?

### **Future Perfect Continuous**

This describes ongoing actions that will be completed in the future. “Since” is usually used to show when the action will start, and “for” is used to specify how long the action will continue.

#### **Structure a Future Perfect Continuous Sentence**

Subject + Auxiliary Verb (will have been) + Present Participle+ Object + Time reference

1. She will have been writing her next play by this time next year.
2. By this time next year, I will have been working on this project for a year.

#### **Structure of a Negative Sentence**

Subject + Auxiliary Verb (will not have been) + Present Participle (base verb + ing) +object + Time-reference

1. He will not have been living here for three years.
2. She will not have been waiting for you for seven hours.

Note: “won’t” can be used instead of “will not”

#### **Structure of an Interrogative Sentence**

Will + Subject + Have been + Present Participle (base verb + ing) + Object

OR

Question Word+ Will + Subject + Have been + Present Participle (base verb + ing) + Object

1. Will you have been working in the organisation long before you quit?
2. Who will they have been training before the conference?

Note: Present simple and continuous tenses are also used to indicate the future.

### Tenses at a Glance:

| Tense               | Use  | Affirmative/Negative/Question   |
|---------------------|--|---|
| Simple Present      | <ul style="list-style-type: none"> <li>• action in the present taking place regularly, never or several times</li> <li>• facts</li> <li>• actions taking place one after another</li> <li>• action set by a timetable or schedule</li> </ul> | <p>A: He speaks.</p> <p>N: He does not speak.</p> <p>Q: Does he speak?</p>        |
| Present Progressive | <ul style="list-style-type: none"> <li>• action taking place in the moment of speaking</li> <li>• action taking place only for a limited period</li> <li>• action arranged for the future</li> </ul>   | <p>A: He is speaking.</p> <p>N: He is not speaking.</p> <p>Q: Is he speaking?</p> |
| Simple Past         | <ul style="list-style-type: none"> <li>• action in the past</li> <li>• taking place once,</li> </ul>   | <p>A: He spoke.</p> <p>N: He did not speak.</p> <p>Q: Did he speak?</p>           |

|                     |  |  |
|---------------------|--|--|
|                     | <ul style="list-style-type: none"> <li>• never or several times</li> <li>• actions taking place one</li> <li>• after another</li> <li>• action taking place in the</li> <li>• middle of another action</li> </ul>  |  |
| Past<br>Progressive | <ul style="list-style-type: none"> <li>• action going on at a</li> <li>• specific time in the past</li> <li>• actions taking place at the</li> <li>• same time</li> <li>• action in the past that is</li> <li>• interrupted by another</li> <li>• action</li> </ul>  | <p>A: He was speaking.</p> <p>N: He was not speaking.</p> <p>Q: Was he speaking?</p> |
| Present<br>Perfect  | <ul style="list-style-type: none"> <li>• emphasising the result.</li> <li>• action that is still going on.</li> <li>• action that stopped recently.</li> <li>• finished action that influences the present.</li> <li>• action that has taken</li> <li>• place once, never or several times before the moment of speaking.</li> </ul> | <p>A: He has spoken.</p> <p>N: He has not spoken.</p> <p>Q: Has he spoken?</p>       |

|                                   |  |  |
|-----------------------------------|--|--|
| Present<br>Perfect<br>Progressive | <ul style="list-style-type: none"> <li>• emphasising the course or duration. (not the result)</li> <li>• action that recently stopped or is still going on.</li> <li>• finished action that influenced the present.</li> </ul>                             | A: He has been speaking.<br>N: He has not been speaking.<br>Q: Has he been speaking? |
| Past Perfect<br>Simple            | <ul style="list-style-type: none"> <li>• action taking place before a certain time in the past.</li> <li>• sometimes interchangeable</li> <li>• with past perfect progressive.</li> <li>• putting emphasis only on the fact. (not the duration)</li> </ul> | A: He had spoken.<br>N: He had not spoken.<br>Q: Had he spoken?                      |
| Past Perfect<br>Progressive       | <ul style="list-style-type: none"> <li>• action taking place before a specific time in the past.</li> <li>• sometimes interchangeable with past perfect simple.</li> <li>• emphasising the duration or course of an action.</li> </ul>                     | A: He had been speaking.<br>N: He had not been speaking.<br>Q: Had he been speaking? |

## Exercises:

### I. Complete the following sentences with the correct verb form(s):

1. Yesterday, I (see)..... the professor who (help)..... me with my survey results.
2. In my life, I (live)..... in many places, but I (think).....the city lifestyle is best.
3. Last year, the amount of waste (increase)..... dramatically from 10% to over 35.5%.
4. It (be)..... previously important for a family to (own)..... their own home.
5. I believe governments should always be willing to (compromise)..... with those who (not want) ..... the environment to be further damaged.

### II Fill in the blanks with the correct form of the word given in brackets:

1. She \_\_\_\_\_ (go) to the market every Saturday.
2. He \_\_\_\_\_ (write) a letter to his friend last night.
3. They \_\_\_\_\_ (be) very happy with their new house.
4. By the time we arrived, the movie \_\_\_\_\_ (start).
5. She \_\_\_\_\_ (run) five kilometres every morning.
6. If he \_\_\_\_\_ (study) harder, he would have passed the exam.
7. The cake \_\_\_\_\_ (bake) in the oven for an hour.
8. She \_\_\_\_\_ (not/see) him since he moved to another city.
9. I \_\_\_\_\_ (read) the book by the end of this week.
10. While she \_\_\_\_\_ (cook), her brother was setting the table.

### III. Modify the verbs to suit the following sentences:

1. They \_\_\_\_\_ (enjoy) the smell of food that I \_\_\_\_\_ (cook) for dinner.
2. By next year, I \_\_\_\_\_ (have) you in my pocket.



3. You \_\_\_\_\_ (stay) until I tell you to go.
4. She frequently \_\_\_\_\_ (visit) the library.
5. The lion \_\_\_\_\_ (roar) in the den, while the cubs \_\_\_\_\_ (play).
6. I \_\_\_\_\_ (be) soft-spoken until my children came along.
7. They \_\_\_\_\_ (be) kind to her last summer.

**IV. Fill each of the blanks with the correct form of the word given in brackets:**

- a) One day, I \_\_\_\_\_ (be) in the lunch line, and there I saw a pile of apples. The teacher-in charge \_\_\_\_\_ (stare) at me and said, “Just \_\_\_\_\_ (take) one. God \_\_\_\_\_ (watch)”. So, I \_\_\_\_\_ (take) an apple, and the line \_\_\_\_\_ (move) along. At the next table, there \_\_\_\_\_ (be) a pile of chocolate chip cookies. I \_\_\_\_\_ (not know) what to do. “Psst,” the kid behind me \_\_\_\_\_ (whisper). “\_\_\_\_\_ (take) all you want. God’s watching the apples.”
- b) During the vacation, Sarah decided to take up (1) \_\_\_\_\_ (paint) as a hobby. She bought all the necessary supplies and started (2) \_\_\_\_\_ (attend) a local art class. Over time, she became more skilled and began (3) \_\_\_\_\_ (create) beautiful artworks. Her friends encouraged her to consider (4) \_\_\_\_\_ (sell) her paintings online.
- c) Technology has (1) \_\_\_\_\_ (transform) the way we communicate. In the past, people relied on letters and face-to-face meetings. Now, we use emails, social media, and video calls for (2) \_\_\_\_\_ (instant) communication. This change has made it easier to stay in touch, but it has also (3) \_\_\_\_\_ (introduce) new challenges, such as the potential for (4) \_\_\_\_\_ (misunderstand) due to the lack of nonverbal cues.
- d) When I \_\_\_\_\_ (be) a child, I \_\_\_\_\_ (spend) a lot of time with my grandparents. They \_\_\_\_\_ (live) in a small village, and I \_\_\_\_\_ (love) visiting them during my

school holidays. My grandmother always \_\_\_\_\_ (cook) delicious meals, and my grandfather \_\_\_\_\_ (tell) me stories about his youth. One summer, he \_\_\_\_\_ (teach) me how to fish, and we \_\_\_\_\_ (go) to the river every morning. Those days \_\_\_\_\_ (be) some of the happiest moments of my childhood.

e) In the future, I \_\_\_\_\_ (hope) to become a successful entrepreneur. I \_\_\_\_\_ (plan) to start my own business after I \_\_\_\_\_ (graduate) from college. Currently, I \_\_\_\_\_ (study) business management and \_\_\_\_\_ (gain) as much knowledge as possible. I \_\_\_\_\_ (believe) that with hard work and dedication, I \_\_\_\_\_ (achieve) my goals. Many people \_\_\_\_\_ (doubt) my abilities, but I \_\_\_\_\_ (be) determined to prove them wrong.

## 5. ACTIVE AND PASSIVE VOICE

Voice is a *form of verb* that shows whether the subject acts or has acted upon the verb; sentences are in either the active or passive voice.

**Change of voice** involves **three** significant changes:

1. It changes the **function** of the subject and the object.
2. It changes the **position** of the subject and the object.
3. It changes the **form** of the verb.

\*\*\*\* The meaning of the sentence remains unchanged.

The tense of the verb remains unchanged.

The passive voice is used when the agent or doer is unknown or obvious.

### Active Voice

*Active Voice is a sentence where the verb shows that the subject does an action.*

In active form, the subject acts.

### Characteristics of Active Voice

- The subject of the sentence in active voice is in the beginning of the sentence.
- A verb and object follow the subject.
- A sentence in Active Voice indicates clearly who has done the action.

### Use

Active Voice can primarily be used in subjective or opinion-related writings where the doer of the action is given importance.

### Sentence Structure of a Sentence in Active Voice

#### Subject+ Verb+ Object

1. The storm damaged the roof.
2. He may have cooked the food.

### Passive Voice

*Passive Voice is a sentence in which the form of a verb shows that an action is*

*done to the subject.*

### **Characteristics of Passive Voice:**

- When we change the sentence from active to passive voice, the object becomes the subject.
- We can only use sentences with transitive verbs in the passive voice, meaning we can change sentences with an object into this voice.
- Intransitive verbs do not take passive forms.

Examples:

1. I went to Delhi yesterday.
2. The ship slowly disappeared from view.

### **Uses:**

- Passive voice is often used in objective writing where the focus is on the action.
- It is widely used in formal, professional, journalistic, legal writings and scientific research papers.
- It is used to make an impersonal statement.
- It is used to eliminate the mention of the agent.

### **Sentence Structure of a Sentence in Passive Voice**

**Subject + 'be' form + Past participle + by + Object**

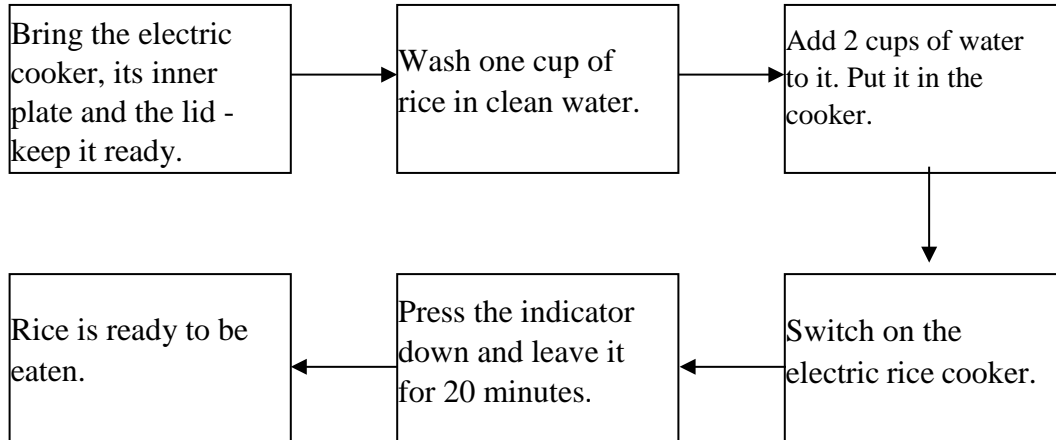
1. The book was written by a famous author.
2. The car is being repaired by the mechanic.

Examples of Active and Passive Voice for Sentences in Present, Past and Future Tenses.

| <b>Active Voice</b>   | <b>Passive Voice</b>           |
|-----------------------|--------------------------------|
| He flies a kite.      | A kite is flown by him.        |
| He is flying a kite.  | A kite is being flown by him.  |
| He has flown a kite.  | A kite has been flown by him.  |
| He flew a kite.       | A kite was flown by him.       |
| He was flying a kite. | A kite was being flown by him. |
| He had flown a kite.  | A kite had been flown by him.  |
| He will fly a kite.   | A kite will be flown by him.   |

**I. Read the flow chart given below and complete the given passage:**

The procedure for cooking rice in the rice cooker is given below.



The electric cooker is brought and (a) ..... Then one cup of rice (b) ..... Two cups of water (c)..... The rice is put in the cooker, and the cooker (d) ..... The indicator (e)..... for twenty minutes when the rice is cooked and ready to be eaten.

**II. Rewrite the sentences in Passive Voice:**

1. The guide took the visitors on a tour of the Mysuru palace.
2. Some burglars broke into our house last night.
3. The news surprised me.
4. Are they meeting him at the station?
5. She handed me the plate.
6. Someone threw a life jacket at me.
7. You should handle these boxes with care.
8. The doctors are treating her mother.
9. People are destroying large areas of forests every day.
10. I conducted the test in the school library.

**II. Rewrite the sentences in Active Voice:**

1. The plans for the new building were approved by the city council last week.
2. The ancient manuscript was translated by the scholars over several months.
3. The emergency procedures have been revised by the safety committee.
4. The beautiful painting was admired by all the visitors to the gallery.
5. The final decision will be made by the board of directors tomorrow.
6. The new library was inaugurated by the chief minister.
7. The historical drama was directed by a renowned filmmaker.
8. The project deadlines were extended by the management due to unforeseen circumstances.
9. The scholarship winners have been announced by the principal.
10. The environmental impact of the construction was assessed by the engineers

**III. The following paragraph uses some passive verbs. Rewrite the paragraph and change the verbs from passive to active. Supply new subjects for some sentences.**

1. Someone broke into a local jewellery shop yesterday. The owner had just locked up the shop when a robber with a gun threatened him. The robber told him to unlock the shop and gave him all the diamonds in the safe. Then the robber tied him up. The police have planned a search for the robber. Doctors are treating the owner of the shop for shock.

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2. People saw a UFO in the sky above Bengaluru last night. They reported it to the police. The police sent a helicopter to look at it more closely. The UFO shot the helicopter down and killed two police officers in it. People have given photographs of the UFO to the police. Experts are looking at them now.

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3. Last year a hurricane was experienced by my family and me for the first time. It was Hurricane Apache, and much damage to our property and neighbourhood was caused by its fierce winds of 200 miles per hour and heavy rains.

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## 6. DIALOGUE WRITING

As social beings, people communicate with one another. When both parties in a conversation contribute to the topic being discussed, this interaction can be described as a 'dialogue'. A dialogue can cover any topic, from a simple chat about daily chores to a serious discussion about social or medical issues or planning for an event. The key thing to remember is that a dialogue is not just any conversation but between two people.

The Collins Dictionary defines 'dialogue' as "a conversation between two people in a book, film, or play." Writing down a dialogue or depicting a conversation in text is called dialogue writing.

However, before learning to write dialogues, it is essential to understand language functions. Savignon, a language expert, describes a language function as "the use to which language is put, the purpose of an utterance rather than the particular grammatical form an utterance takes". The language used for a particular function can vary between formal and informal contexts.

| <b>Language Function</b>              | <b>Formal</b>   | <b>Informal</b>                                      |
|---------------------------------------|---|--|
| Starting a conversation/<br>Greetings | Excuse me<br>Hello<br>Just a moment,<br>please<br>Good morning/<br>good afternoon | Hi<br>What's up?<br>I don't think<br>we have<br>met. |
| Making requests                       | Could you please<br>_____   | Can you<br>_____?                                    |



|                             |  |  |
|-----------------------------|--|--|
|                             | <p>I am sorry to trouble you_____</p> <p>I hope you don't mind me asking</p>                   | <p>Will you please _____?</p> <p>Would you mind doing_____?</p>  |
| <p>Expressing Gratitude</p> | <p>It is very kind of you.</p> <p>I am grateful to you.</p> <p>You have been a great help.</p> | <p>Thank you/Thanks a lot.</p>                                   |
| <p>Complimenting</p>        | <p>May I say how_____</p> <p>If I may say so_____</p> <p>Please accept my compliments.</p>     | <p>What a beautiful/wonderful---</p> <p>Wow!</p> <p>Amazing!</p> |
| <p>Congratulating</p>       | <p>Congratulations!</p> <p>I must congratulate _____.</p> <p>We are proud of you.</p>          | <p>Congrats!</p> <p>Well done!</p> <p>We are happy for you.</p>  |

|   |   |  |
|---|---|--|
| Apologising   | I apologise.<br>I beg your pardon.<br>Kindly excuse me.   | Very/<br>Extremely/<br>So sorry  |
| Responding to<br>an<br>apology                                | That is okay.<br>I appreciate your<br>apology.<br>I hear you ____.                                      | That's fine<br>Alright!<br>Fine!   |
| Expressing<br>sympathy  | I am sorry to hear<br>that ____.<br>I sympathise with<br>you.<br>My sympathies are<br>with you.         | How sad!<br>That's a pity.<br>Oh my God!   |
| Seeking<br>permission/<br>information<br>Giving<br>permission | May I ____?<br>Could you<br>please ____?<br>Yes. Permission<br>granted.<br>We are pleased to<br>permit. | Mind If<br>I ____.<br>Can you<br>please ____?<br>Of course,<br>you can.<br>Go ahead. |
| Refusing<br>permission  | I am sorry, that's<br>not possible  | No, please<br>Sorry, that is<br>not ____.  |

|                        |  |   |
|------------------------|--|---|
|                        | <p>I am afraid I can't_____.</p> <p>I would rather you didn't _____.</p>                               | <p>Sorry, I can't_____.</p>                                   |
| Request for repetition | <p>I beg your pardon.</p> <p>Would you mind repeating it?</p> <p>May I ask you to repeat it?</p>       | <p>Pardon?</p> <p>What did you say?</p> <p>What was that?</p> |
| Complaining            | <p>I regret to bring to your notice_____.</p> <p>I would like to bring to your purview_____.</p>       | <p>Sorry, but_____.</p> <p>How could you do that?</p>         |
| Agreeing               | <p>I agree.</p> <p>That is a great idea.</p> <p>Indeed.</p>  | <p>Of course.</p> <p>That's great.</p> <p>Yes.</p>            |
| Disagreeing            | <p>I am afraid I disagree.</p> <p>Well, you have a point, but_____.</p> <p>I am sorry, I disagree.</p> | <p>No.</p> <p>I am not sure.</p>                              |

|              |  |  |
|--------------|--|--|
| Leave-taking | <p>It was a pleasure seeing you.</p> <p>Nice meeting you.</p> <p>Goodbye.</p> <p>I am afraid I must go now.</p> <p>Let me take your leave.</p> | <p>Bye.</p> <p>See you later.</p> <p>I'll catch you later.</p> |
|--------------|--|--|

**While writing dialogues, we need to keep the following in mind:**

- a. We need to understand whether the context is formal or informal, which will, in turn, guide us in the language to be used.
- b. Depending on the context, the tense of the dialogue should remain consistent throughout the conversation.
- c. Dialogue should be concise to convey the idea.
- d. Punctuation should be used correctly.

**POINTS TO REMEMBER**

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

## **Examples:**

### **I. Context: Two friends are planning to go on a trip.**

Raju: Hi Smitha, how are you?

Smitha: I am fine, Raju.

Raju: What are your plans for the upcoming vacation?

Smitha: No plans as yet.

Raju: I plan to visit my village; it is harvest time.

Smitha: When are you going?

Raju: Next week.

Smitha: How far is your village?

Raju: 28 kilometres away, you can accompany me.

Smitha: Ok, but how long do you intend to stay there?

Raju: My uncle will arrange everything in three days.

Smitha: Ok, thanks. My kids will accompany me.

Raju: Good, bring them along.

### **II. Context: Conversation between teacher and student about the student's plans.**

Teacher: Good morning, Nancy. How are you?

Nancy: Good morning, Ma'am. I am fine. How are you?

Teacher: I am doing fine. What are your plans after the Class 12 Boards examination?

Nancy: Well, Ma'am, I am planning to pursue English Literature.

Teacher: I thought so! I know how much you love English. So, did you decide which college you want to pursue English Honours?

Nancy: Yes, Ma'am, I have made a list of a few colleges; they are pretty good. Ultimately, it will depend on how well I score on my board exams.

Teacher: I am sure you will fare well in the exams and score the highest mark!

Nancy: I hope so, Ma'am.

Teacher: I wish you all the best regarding your board results and future.

Nancy: Thank you for your encouragement.

### **III. Context: Between Two Friends Who Meet in a Restaurant**

Rita: Hey Tina? Is it you?

Tina: Oh, Rita! How are you? It's been a long time.

Rita: I am OK, what about you? Yes, we last met during the board exams.

Tina: I'm good too.

Rita: What are you doing now?

Tina: I have started my undergraduate studies in English at St. Xaviers College, Mumbai.

Rita: Wow! You finally got to study the subject you loved the most in school.

Tina: True. What about you, Rita? Wasn't History your favourite subject?

Rita: You guessed it right. I studied History at Lady Shri Ram College for Women in Delhi.

Tina: That's nice. I am so happy for you.

Rita: I am happy for you too. Let's meet up again soon.

Tina: Yes, sure! We have a lot to catch up on.

Rita: Bye for now. I have to pick up my sister from tuition. Take care.

Tina: Bye, will see you soon.

**\*\*\*A dialogue must be continuous, coherent, meaningful, and complete.**

**Use simple words and short sentences.**

**I. Complete the following dialogues:**

1. Manjula calls up Raju to make a plan for New Year. Complete the dialogue between Manjula and Raju by filling in the gaps.

Manjula: (i) \_\_\_\_\_ this New Year?

Raju: I don't have any plans.

Manjula: How do you like the idea (ii) \_\_\_\_\_ the Nithya's party?

Raju: That sounds fantastic, But I (iii) \_\_\_\_\_ my parent's permission.

Manjula: I'll come to your house this evening and ask your parents to let you join me at the party.

Raju: Ok.

Manjula: (iv) \_\_\_\_\_ in the evening?

Raju: Yes. They will be at home.

Manjula: Then I'll surely come.

2. Write a Conversation between an Indian tourist and a foreign tourist in front of the Taj Mahal.

Indian tourist: -----

Foreign tourist: -----

Indian tourist: -----

Foreign tourist: -----

Indian tourist: -----

Foreign tourist: -----

Indian tourist: -----

Foreign tourist: -----

Indian tourist: -----

Foreign tourist: -----

3. Develop a conversation about a dishwasher between a salesman and a customer.

Salesman: -----

Customer: -----

Salesman: -----

Customer: -----

Salesman: -----



Customer: .....

Salesman: .....

Customer: .....

Salesman: .....

Customer: .....

**Exercises:**

1. Write dialogues among three friends talking about the teachers at their school.

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2. Develop a conversation between a mother and her teenage son in which she advises him to quit his addiction to mobile phones.

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3. Write a dialogue between a mother and her daughter in which the mother tries to convince her daughter about the benefits of homemade food.

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4. Create a dialogue between an N.S.S. Program Officer and a volunteer about the forthcoming NSS Annual Camp.

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5. Write a dialogue between Pavithra and her brother about the merits and demerits of online exams.

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**QUESTION PAPER PATTERN**

**GENERAL ENGLISH**

**B.B.A. AND OTHER PROGRAMS UNDER THE FACULTY OF  
MANAGEMENT**

**I SEMESTER**

Time: 3 Hours

Marks:80

**Instructions:**

1. Answer all the questions.
2. Mention the question numbers correctly.

**SECTION- A**

**(Literary Component – 50 marks)**

(Questions to be set on both prose and poetry)

**I. Answer any Five in two or three sentences: (5x2=10)**

**(7 questions to be given)**

**II. Answer any FOUR in about a page each: (4x5=20)**

**(5 questions to be given)**

**III. Answer any TWO in about two pages: (2x10=20)**

**(3 questions to be given)**

**SECTION – B**

**(Grammar Component–30 marks)**

|  |             |
|--|-------------|
| <b>IV. Reading Comprehension</b>                 | <b>(05)</b> |
| <b>V. Tenses</b>                                 | <b>(05)</b> |
| <b>VI. Active and Passive Voice</b>              | <b>(05)</b> |
| <b>VII. Communication: Verbal and Non-Verbal</b> | <b>(05)</b> |
| <b>VIII. Dialogue Writing</b>                    | <b>(05)</b> |
| <b>IX Vocabulary</b>                             | <b>(05)</b> |

**MODEL QUESTION PAPER**  
**B.B.A. AND OTHER PROGRAMS UNDER THE FACULTY OF**  
**MANAGEMENT**  
**GENERAL ENGLISH**  
**I SEMESTER**

Time: 3 Hours

Marks:80

**Instructions:**

1. Answer all the questions.
2. Mention the question numbers correctly.

**SECTION- A**

**(Literary Component – 50 marks)**

**I. Answer any FIVE in two or three sentences: (5x2=10)**

- 1) Describe the setting where the astrologer conducts his business in the short story 'The Astrologer's Day'.
- 2) What does "marriage of true minds" in Sonnet 116 refer to?
- 3) Why is the shop compared to Kamadhenu in the poem 'Shut Down the Shop'?
- 4) In the short story 'With the Photographer,' what does the photographer do before clicking the picture?
- 5) In the story 'The Necklace,' Madame Mathilde Loisel desires a life of luxury and sophistication beyond her means. True/False
- 6) What was Subroto's earliest memory of his father in 'Go Kiss the World'?
- 7) \_\_\_\_\_ is the purpose of using "weasel words" in advertisements in the essay 'The Rhetoric of Advertising'?

**II. Answer any FOUR in about a page each: (4x5=20)**

- 1) What happens during the astrologer's encounter with Guru Nayak? How does the astrologer deal with the situation?
- 2) How does the photographer's attitude and behaviour contribute to the main character's experience? Discuss any instances of humour that arise from their interactions.
- 3) Is the poet convinced about his claim about love in Sonnet 116? Why does he use the word 'if' in the couplet?
- 4) Examine the plot structure of "The Necklace." Identify and explain the key incidents that contribute to the story's rising action, climax, and resolution.
- 5) How can advertisements manipulate audiences through negative emotional appeals, according to the essay 'The Rhetoric of Advertising'?

**III. Answer any TWO in about two pages: (2x10=20)**

- 1) Comment on the personal anecdotes and simple words in the speech "Go Kiss the World".
- 2) What does the tone of the title 'Shut down the Shop' indicate? What alternative measures does a small business owner take to survive in a consumeristic society?
- 3) Analyze any two advertisements of the present day in the light of the arguments of Hirschberg.

**SECTION – B**

**(Language Component)**

**IV. Read the following passage and answer the questions given below: (5)**

On 30 September 2001, I was on my way to Bokaro from Ranchi in Jharkhand when the helicopter carrying me crashed moments before landing. It hit the earth with a thud after its engine failed. All of us on board had a miraculous escape. Grateful to God but unfazed by the incident, I went ahead with my scheduled programme of addressing the students in Bokaro. At night, however, a panel of doctors persuaded me to take a

tranquilliser to alleviate my perceived shock. The drug made me sleep hours ahead of my usual time-1 a.m. I also failed to rise at my normal 6 a.m. and woke up only after eight O'clock. It was, however, a disturbed sleep, and sometime in the middle of it, I fell to thinking about why the human race, the best of all of God's creations, has been so deeply divided by violence. I imagined a conversation between five people who together symbolise the finest attributes of the human mind and whom I admire deeply. Through their conversation, I sought an answer. This experience was much more intense and vivid than a dream, though for want of a better word, I shall term it that. I saw myself in a desert with miles of sand all around. There was a full moon, and the desert was bathed in its light. Five men- Mahatma Gandhi, Albert Einstein, Emperor Asoka, Abraham Lincoln and Caliph Omar- stood in a circle, their clothes ruffled by the wind. They all spoke, and their message was one. They all said to me in their different ways; 'This is our message to the planet. Everything that we do, any doctrine that we espouse, should be for the good of the humankind'. The next morning, I kept sitting for some time drinking my tea and pondering about this strange dream. And yet, the history of the world shows the forces of good struggling hard to make life better for mankind while the human race also shows a terrible capacity for destruction. Thus, we have Gandhi, and other great saints and teachers who lay down the precepts for a happy and virtuous life, on the one hand, and on the other the death of millions in the Second World War and the dropping of atomic bombs that destroyed entire cities. Thousands have died in the Bosnia conflict, the Israel-Palestine conflict continues to take lives, and on 11 September 2001, terrorists used a new tactic to take lives when they struck at the World Trade Centre in New York. At home, in the Bhopal gas tragedy, 30,000 people died as the result of the carelessness of a multinational company, and thousands more have died in the Kashmir Valley violence. On 13 December 2001, when the leaders of India were in Parliament, an attempt was made by the terrorists to paralyse the country. Where will it all stop? Are we doomed to destroy ourselves? No, we have to find an everlasting solution.



The five great human beings I saw in my dream lived at different times. In the modern world, there are few examples of human beings who embody the qualities that come from realizing the nature of the mind. Once a child asked me if I had read the Mahabharata and if so, who my favourite character in it was. The multifaceted characters in the epic represent almost every aspect of human nature, good as well as bad. I told the child that I was particularly attracted to the character of Vidura, who showed grit against the wrongdoings of authority and had the courage to differ when everyone else chose to surrender before the tyranny of adharma. Today, it is hard for us to find one true Vidura among our leaders. It is hard for us to imagine such an enlightened being and even harder for us to aim for such enlightenment. More discouraging still is the quality of public life today, the low level of discourse and the presence of so much ego, anger, greed, jealousy, spite, cruelty, lust, fear, anxiety and turmoil! I felt a new determination dawning inside me. In this my most important decision I decided to help discover the nature of India's true self in its children. My own work and indeed I as a person were relegated to the background. My scientific career, my teams, my awards, all this became secondary. I wanted instead to be a part of the eternal intelligence that is India. I hoped to transcend myself and discover the inner, higher self that is in us through my interaction with joyous children.

1. What was the mishap that APJ escaped miraculously?
2. After the incident, APJ \_\_\_\_\_.
  - a) was panicky and had to be given a tranquilliser.
  - b) went normally with the scheduled programme and addressed the students at Bokaro.
  - c) slept the whole day.
  - d) changed all the day's plans.
3. Great men appeared in APJ's dream \_\_\_\_\_ (true/false)
4. Give any example of violence that APJ refers to that has occurred in India.
5. What is the theme of the passage?

**V. Fill each of the blanks with the correct tense form of the verb given in brackets: (5)**

Alice was \_\_\_\_\_ (begin) to get very tired of \_\_\_\_\_ (sit) by her sister at the bank and of having nothing to do: once or twice she had \_\_\_\_\_ (peep) into the book her sister was reading, but it \_\_\_\_\_ (have) no pictures or conversations in it, “and what is the use of a book,” \_\_\_\_\_ (think) Alice, “without pictures or conversations?”

**VI. Change the Voice of the following sentences: (5)**

1. The project was completed ahead of schedule by the engineering team.
2. The decision was made after careful consideration by the board of directors.
3. The books were donated to the library by a local charity organisation.
4. The police arrested the suspect near the scene of the crime.
5. The government should provide more funding for education.

**VII. Answer the following questions: (5x1=5)**

1. What is verbal communication?
2. Give the difference between interpersonal and intrapersonal communication.
3. What is kinesics?
4. What is proxemics?
5. What is paralanguage

**VIII. Write a Dialogue between two friends who have met after several years. (5)**

**IX. Do as directed:**

**1) Fill in the blank with the right synonym given in brackets: (1)**

a) Give me a \_\_\_\_\_ account of the accident. (concise, brief)

**2) Choose the correct antonym for the words given below: (1)**

a) Agree \_\_\_\_\_ (disagree/ mis agree)

**3) Frame two sentences each for the homonym 'Trunk' in different contexts.**

**(2)**

**4) Write a suitable homophone for the word 'Cite'.**

**(1)**

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