

# **EMBOLDEN-I**

***1 SEMESTER B.COM.  
AND OTHER PROGRAMS UNDER THE FACULTY OF COMMERCE***

## **GENERAL ENGLISH**

***Under the State Education Policy  
(SEP 2024)***

**CHIEF EDITOR  
DR. THANDAVA GOWDA T N**

**EDITOR  
DR. HARISH M G**

**PRASARANGA  
BENGALURU CITY UNIVERSITY**

## **FOREWORD**

I am pleased to introduce EMBOLDEN, a textbook for I Semester B.Com. 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 use of language. 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**

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

This syllabus has been carefully crafted to thoroughly 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 aims to broaden literary perspectives and enhance language skills, preparing students for academic success and effective communication in real-world situations.

I commend the textbook committee members for producing this textbook, which features outstanding literary selections and relevant language-learning topics. I also extend my gratitude to the Director of Bengaluru City University Press and their staff for the timely and precise publication of the book.

**Dr.Thandava Gowda T N**

**Chairperson**

**Board of Studies (UG)**

**Bengaluru City University**

## MEMBERS OF THE BOARD OF STUDIES

**Dr. Thandava Gowda T N**

Chairperson, PG Department of English, BCU

<b>1</b>	<b>Dr. P. Sartaj Khan</b> Associate Professor and Head Department of English Al-Ameen Arts, Science and Commerce College Bengaluru-560027	<b>6</b>	<b>Dr. Narasimharaju K.</b> Associate Professor and Head Department of English Govt. R.C. College of Commerce and Management Bengaluru-560001
<b>2</b>	<b>Dr. R. V. Sheela</b> Professor and Head Department of English MES College of Arts, Science and Commerce Malleswaram Bengaluru-560003	<b>7</b>	<b>Dr. Padmavathy K.</b> Professor and Head Department of English Sindhi College Bengaluru-560024
<b>3</b>	<b>Dr. Anita Rao</b> Associate Professor and Head Department of English Govt. First Grade College Channapatna	<b>8</b>	<b>Mrs. Leena Karanth</b> Associate Professor and Head Department of English Bishop Cotton Women's College Bengaluru-560027
<b>4</b>	<b>Mrs. Prasanna Udipikar</b> Associate Professor and Head Department of English V.V.N. Degree College Bengaluru-560004	<b>9</b>	<b>Mrs. Ayesha Firdose</b> Associate Professor Department of English Vijaya College, Jayanagar Bengaluru-560011
<b>5</b>	<b>Dr. Kavita Shastry</b> Associate Professor and Head Department of English Vijaya College, Jayanagar Bengaluru-560011		

## MEMBERS OF THE TEXTBOOK COMMITTEE

<b>1</b>	<b>Dr. Harish M G</b> Chairperson Associate Professor Department of English Government Ramnarayan Chellaram College of Commerce and Management, Race Course Road, Bengaluru-560001	<b>6</b>	<b>Dr. Asma Fathima</b> Head of the Department of English Abbas Khan Degree College for Women OTC Road, Cubbonpet Bengaluru- 560002.
<b>2</b>	<b>Prof. Prasanna Udipikar</b> BOS Member Associate Professor and Head Department of English V.V.N Degree College Visveswarapuram, Bengaluru-560004	<b>7</b>	<b>Prof. Akhila H G</b> Assistant Professor Department of English Jain College Visveswarapuram, Bengaluru-560004
<b>3</b>	<b>Dr. Manjula Veerappa</b> Associate Professor Department of English Vijaya College, Jayanagar 4 <sup>th</sup> Block Bengaluru-560011	<b>8</b>	<b>Prof. Narayana Swamy</b> Assistant Professor and Head Department of English S.J.P Degree College of Arts and Commerce Hunasamaranahalli Bengaluru-562157
<b>4</b>	<b>Prof. Chennappa V K</b> Head of the Department of English Sha-Shib Degree College KIA Road, Bettahalasuru Cross, Yelahanka, Bengaluru-562127	<b>9</b>	<b>Prof. Ravi Kumar M S</b> Assistant Professor Department of English Vivekenanda Degree College Rajajinagara Bengaluru-560055
<b>5</b>	<b>Prof. Kavitha Venugopal</b> Associate Professor and Head, Department of English Sri Krishna Degree College ITI Layout, Banashankari 3 <sup>rd</sup> stage Bengaluru-560085		

## 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

We are delighted to present to you this diligently curated textbook, designed to provide students with a comprehensive and engaging learning experience in both literature and language skills. This textbook brings together a diverse selection of literary pieces and essential grammar components to foster holistic education.

The text committee made a conscious effort to introduce the students the best literary pieces. Literary component encompasses a diverse selection of poems, short stories and an interview designed to introduce students to various genres and themes in literature. Here are a few aspects that can be adopted to enrich the learner-teacher experience: *London* by William Blake can be examined for its compactness, striking use carefully weighed words, repetitions, rhymes. Students will be awestruck once they realise how Blake in sixteen lines has painted the portrait of an entire era. The students can reflect upon *The Rocking-Horse Winner*, a stunning short story by D.H Lawrence as a searing commentary on excessive materialism which has brought entire human kind to the brink of extinction. Gulzar's *Michelangelo* makes the student to rethink about the monolithic understanding of the good and the evil. There cannot be a better example of rhetoric and its manipulative power than *The Forum* scene from William Shakespeare's *Julias Caesar*. The poem *Siddhartha* by Edwin Arnold will surely inspire students to think about the true purpose of life and seek out happiness, compassion and mindfulness rather than chase the mirage of material wealth. *Just Lather, That's All* by Hernando Tellez raises pertinent questions about professional ethics and moral choices. *Why the Food We Eat Matters-* An Interview with Dr. Vandana Shiva highlights the importance of learning from the knowledge of indigenous peoples to solve the big environmental and social problems we face today. Through its varied and contemporary themes, genres, the text offers students a detailed and comprehensive experience. Each piece has a pre-reading activity, introduction to the author, glossary and a short note on the text prescribed to aid the learning.

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 across 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 emphasizes correct usage and consistency in writing and speaking. Striking a conversation includes a variety of exercises to help students be confident in their day-to-day conversation.

To ensure effective learning, students have to be encouraged to actively participate and discuss in class. Multimedia resources are to be utilized to offer diverse learning experiences. An inclusive learning environment is to be created where all students feel valued and supported to maximise student engagement and learning outcomes.

The Committee extends its heartfelt gratitude to Dr. Thandava Gowda T N, Chairperson (UG/PG) of Bengaluru City University and Prof. Prasanna Udupikar for their unwavering support and valuable contributions in bringing out this textbook. We are grateful to Prof. Lingaraja Gandhi, the Honourable Vice-Chancellor of BCU, for his insightful advice and suggestions.

**Dr. Harish M G**  
**Chairperson**  
**Textbook Committee**

# Contents

## **I. Literary Components**

1. London – William Blake	1
2. The Rocking- Horse Winner- D. H. Lawrence	4
3. Siddhartha – Edwin Arnold	22
4. Michelangelo- Gulzar	31
5. The Forum- William Shakespeare	38
6. Just Lather, That’s All- Hernando Tellez	53
7. Why the Food we Eat Matters- Interview with Dr. Vandana Shiva	62

## **II. Language Components**

1. Reading Comprehension Level-1	72
2. Vocabulary Building	90
3. Tenses	104
4. Verbal and Non-Verbal Communication	118
5. Question Forms and Question Tags	132
6. Dialogue Writing	139

<b>Question Paper Pattern</b>	<b>149</b>
-------------------------------	------------

<b>Model Question Paper</b>	<b>150</b>
-----------------------------	------------



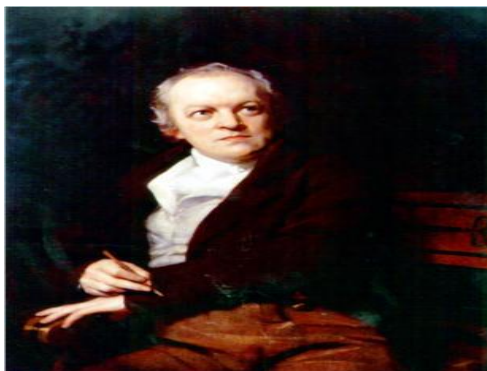
## London (1792)

- William Blake

### Pre-reading activity

- Have you heard of Industrial revolution?
- To a large extent Industrial Revolution was fed by colonialism and rising capitalism. Do you agree?
- What were the ill effects of industrialisation on the underprivileged?
- What is a Metropolis?
- Who are Chimney Sweepers?
- Explore the *Age of Transition* and the school of *Romanticism*.

### About the Author



Poet, painter, engraver, and visionary William Blake (1757- 1827) worked to bring about a change both in the social order and in the minds of men. He is considered one of the leading lights of English poetry. Blake was no doubt a visionary whose ideas often came to him in the form of clearly visualised encounters with angels, prophets and other symbolic characters, but his major concerns were firmly grounded in the realities of a society in transition. He rebelled against reason, law and conventional religion as inhuman forces suffocating the spirit of man and upheld the imagination as a transformative power which enables man to transcend the “dark Satanic mills” of the material world.

Blake lived and worked in the teeming metropolis of London at a time of great social and political change. In the poem prescribed Blake exposes the dark underbelly of London with alarming clarity. He is very conscious of pervasive suffering, sadness and depravity. He exposes how the industrial revolution has curtailed the freedom of the individuals and commodified life. He condemns the

hypocrisy of the religious institution which allows the vulnerable children to be exploited. He is equally critical of the repressive society and the ignorance of the masses perpetuating suffering down the generation. In sixteen lines Blake paints the portrait of reality that looks and sounds a lot like hell.

William Blake, author of intensely imaginative lyrics *Songs of Innocence* (1789) and *Songs of Experience* (1794), a man with fiery gaze is rightly called as one of the great progenitors of English Romanticism.

I wander thro' each charter'd street,  
Near where the charter'd Thames does flow.  
And mark in every face I meet  
Marks of weakness, marks of woe.

In every cry of every Man,  
In every Infants cry of fear,  
In every voice: in every ban,  
The mind-forg'd manacles I hear

How the Chimney-sweepers cry  
Every blackning Church appalls,  
And the hapless Soldiers sigh  
Runs in blood down Palace walls

But most thro' midnight streets I hear  
How the youthful Harlots curse  
Blasts the new-born Infants tear  
And blights with plagues the Marriage hearse

### **Glossary**

**Charter'd-** A grant or guarantee of rights, franchises or privileges given from the sovereign power of the state.

**Woe-** Great sorrow or distress

**Mind-forg'd manacles-** Self-imposed chains, ignorance

**Hapless-** Unfortunate

**Appal-** Shock, horrify, dismay

**Harlot-** Archaic word for a prostitute

**Blight-** Disease, Canker, Scourge, affliction

**Hearse-** A vehicle carrying the coffin for the funeral.

## **Comprehension**

### **I. Answer in a sentence or two**

1. Where does the poet wander?
2. What is Thames?
3. What does the poet see in every face he meets?
4. Which expression does the poet use to highlight ignorance of the masses?
5. Why is the church blackened?
6. Why are the soldiers unfortunate?
7. What is the young harlot doing?

### **II. Answer in about a paragraph or two**

1. What does the poet witness in London?
2. What does the poet hear in the teeming metropolis?
3. Why does the poet refer to the church and the Palace?
4. Comment on the line- Soldiers sigh runs in blood down the palace walls?
5. Comment on the expression Mind-forg'd manacles.
6. What has been so detrimental to institution of marriage?

### **III. Answer the following in a page.**

1. How does William Blake expose the dark underbelly of London?
2. Blake throws light on the hypocrisy of the British nobility and the religious institution. Discuss.
3. Bring out the social criticism implicit in the poem.
4. Marriage hearse is a two-word phrase which fuses the beginning and an ending. Comment on the link between harlot's curse and marriage hearse?

## **Suggested Reading**

- William Blake and the Age of Revolution- Jacob Bronowski
- Manake Karnjiya Sparsha (ಮನಕೆ ಕಾರಂಜಿಯ ಸ್ಪರ್ಶ)- P. Lankesh
- Vaachanashale (ವಾಚನಶಾಲೆ) – K.V. Thirumalesha

## **Watch the Movies-**

- Modern Times, How Green was my Valley, The Constant Gardener Blood Diamond and Kaaka Mottai (Tamil)

## THE ROCKING-HORSE WINNER

D.H. LAWRENCE

### Pre-reading Activity:

- Do parents impact their kids? How evident or strong is their influence on the kids?
- “Needs are limited, greed is unlimited.” Do you agree?
- Are we living in a materialistic world? Discuss.
- Is our insatiable thirst for wealth making us more inhuman and senseless?
- Being lucky is a matter of perspective. Comment.



### ABOUT THE AUTHOR:

**D.H. Lawrence (1885–1930)** David Herbert Lawrence is an accomplished English novelist, short story writer, playwright, literary critic, traveller and an eminent poet. His working-class background and the tensions between his parents provided the raw material for a number of his early works. The rift between the parents is evident in the story prescribed. He is renowned for his autobiographical novel, ‘Sons and Lovers’ (1913), followed by ‘The Rainbow’ (1915) and ‘Women in Love’ (1920). Most of his works are marked by the intensity of feeling, psychological insight and vivid evocation of events, places and nature.

*The Rocking-Horse Winner* was first published in July 1926. Later on, the story appeared in the first volume of Lawrence's collected short stories. This exemplary Modern fiction was also made into a movie. The Story is about a family gripped by sense of inadequacy (quintessential nature of a materialistic world.) The innocent minds of the children are corrupted by the cycle of approval and greed which eventually leads to a tragedy. The mother who is supposed to be protective of her kids turns detrimental to her kid Paul. Though she doesn't intend to deliberately harm Paul, her behaviour, dissatisfaction and constant sulking drives Paul to frenzy beyond control. The short story is a stark commentary on the modern materialistic society solely driven by never ending quest for power and money.

**T**here was a woman who was beautiful, who started with all the advantages, yet she had no luck. She married for love and love turned to dust. She had bonny

children, yet, she felt they had been thrust upon her and she could not love them. They looked at her coldly as if they were finding fault with her. And hurriedly she felt she must cover up some fault in herself. Yet what it was that she must cover up she never knew. Nevertheless, when her children were present, she always felt the centre of her heart go hard. This troubled her and, in her manner, she was all the more gentle and anxious for her children as if she loved them very much. Only she herself knew that at the centre of her heart was a hard little place that could not feel love, no, not for anybody. Everybody else said of her: 'She is such a good mother. She adores her children.' Only she herself, and her children themselves, knew it was not so. They read it in each other's eyes.

There were a boy and two little girls. They lived in a pleasant house, with a garden, and they had discreet servants, and felt themselves superior to anyone in the neighbourhood.

Although they lived in style, they felt always an anxiety in the house. There was never enough money. The mother had a small income and the father had a small income but not nearly enough for the social position which they had to keep up. The father went into town to some office. But though he had good prospects, these prospects never materialised. There was always the grinding sense of the shortage of money though the style was always kept up.

At last the mother said: 'I will see if I can't make something.' But she did not know where to begin. She racked her brains, and tried this thing and the other but could not find anything successful. The failure made deep lines come into her face. Her children were growing up; they would have to go to school. There must be more money, there must be more money. The father, who was always very handsome and expensive in his tastes, seemed as if he never would be able to do anything worth doing. And the mother, who had a great belief in herself, did not succeed any better, and her tastes were just as expensive.

And so the house came to be haunted by the unspoken phrase: 'There must be more money! There must be more money!' The children could hear it all the time, though nobody said it aloud. They heard it at Christmas, when expensive and splendid toys filled the nursery. Behind the shining modern rocking-horse, behind the smart doll's house, a voice would start whispering: 'There must be more money! There must be more money!' And the children would stop playing, to listen for a moment. They would look into each other's eyes to see if they had all heard. And each one saw in the eyes of the other two that they too had heard. 'There must be more money! There must be more money!'

It came whispering from the springs of the still-swaying rocking-horse and even the horse, bending his wooden, champing head, heard it. The big doll, sitting so pink and smirking in her new pram, could hear it quite plainly and seemed to be smirking all the more self-consciously because of it. The foolish puppy, too, that took the place of the teddy-bear, he was looking so extraordinarily foolish for no other reason but that he heard the secret whisper all over the house: 'There must be more money!'

Yet nobody ever said it aloud. The whisper was everywhere and therefore no one spoke it. Just as no one ever says 'we are breathing' in spite of the fact that breath is coming and going all the time.

'Mother,' said the boy Paul one day, 'why don't we keep a car of our own? Why do we always use uncle's, or else a taxi?'

'Because we're the poor members of the family,' said the mother.

'But why are we, mother?'

'Well—I suppose,' she said slowly and bitterly, 'it's because your father has no luck.'

The boy was silent for some time.

'Is luck money, mother?' he asked, rather timidly.

'No, Paul, not quite. It's what causes you to have money.'

'Oh!,' said Paul vaguely. 'I thought when Uncle Oscar said filthy lucre, it meant money.'

'Filthy lucre does mean money,' said the mother. 'But it's lucre, not luck.'

'Oh,' said the boy. 'Then what is luck, mother?'

'It's what causes you to have money. If you're lucky you have money. That's why it's better to be born lucky than rich. If you're rich, you may lose your money. But if you're lucky, you will always get more money.'

'Oh! Will you? And is father not lucky?'

'Very unlucky, I should say,' she said bitterly.

The boy watched her with unsure eyes.

'Why?' he asked.

'I don't know. Nobody ever knows why one person is lucky and another unlucky.'

‘Do they? Nobody at all? Does nobody know?’

‘Perhaps God. But He never tells.’

‘He ought to, then. And aren’t you lucky either, mother?’

‘I can’t be, if I married an unlucky husband.’

‘But by yourself, aren’t you?’

‘I used to think I was, before I married. Now I think I am very unlucky indeed.’

‘Why?’

‘Well—never mind! Perhaps I’m not really,’ she said.

The child looked at her to see if she meant it. But he saw, by the lines of her mouth, that she was only trying to hide something from him.

‘Well, anyhow,’ he said stoutly, ‘I’m a lucky person.’

‘Why?’ said his mother, with a sudden laugh.

He stared at her. He didn’t even know why he had said it.

“God told me,” he asserted, brazening it out.

‘I hope He did, dear,’ she said, again with a laugh, but rather bitter.

‘He did, mother!’

‘Excellent!’ said the mother, using one of her husband’s exclamations.

The boy saw she did not believe him; or rather, that she paid no attention to his assertion. This angered him somewhat and made him want to compel her attention.

He went off by himself, vaguely, in a childish way, seeking for the clue to ‘luck’. Absorbed, taking no heed of other people, he went about with a sort of stealth, seeking inwardly for luck. He wanted luck. He wanted it, he wanted it. When the two girls were playing dolls in the nursery, he would sit on his big rocking-horse, charging madly into space, with a frenzy that made the little girls peer at him uneasily. Wildly the horse careered. The waving dark hair of the boy tossed, his eyes had a strange glare in them. The little girls dared not speak to him.

When he had ridden to the end of his mad little journey, he climbed down and stood in front of his rocking-horse, staring fixedly into its lowered face. Its red mouth was slightly open, its big eye was wide and glassy-bright.

‘Now!’ he would silently command the snorting steed. ‘Now, take me to where there is luck. Now take me!’

And he would slash the horse on the neck with the little whip he had asked Uncle Oscar for. He knew the horse could take him to where there was luck if only he forced it. So he would mount again and start on his furious ride, hoping at last to get there. He knew he could get there.

‘You’ll break your horse, Paul!’ said the nurse.

‘He’s always riding like that, I wish he’d leave off’, said his sister, Joan.

But he only glared down on them in silence. Nurse gave him up. She could make nothing of him. Anyhow, he was growing beyond her.

One day his mother and his Uncle Oscar came in when he was on one of his furious rides. He did not speak to them.

‘Hello, you young jockey! Riding a winner?’ said his uncle.

‘Aren’t you growing too big for a rocking-horse? You’re not a very little boy any longer, you know,’ said his mother.

But Paul only gave a blue glare from his big, rather close-set eyes. He would speak to nobody when he was in full tilt. His mother watched him with an anxious expression on her face.

At last he suddenly stopped forcing his horse into the mechanical gallop and slid down.

‘Well, I got there,’ he announced fiercely, his blue eyes still flaring and his sturdy long legs straddling apart.

‘Where did you get to?’ asked his mother.

‘Where I wanted to go,’ he flared back at her.

‘That’s right, son!’ said Uncle Oscar, ‘Don’t you stop till you get there. What’s the horse’s name?’

‘He doesn’t have a name,’ said the boy.

‘Gets on without all right?’ asked the uncle.

‘Well, he has different names. He was called Sansovino last week.’

‘Sansovino, eh? Won the Ascot. How did you know his name?’

‘He always talks about horse-races with Bassett,’ said Joan.



The uncle was delighted to find that his small nephew was posted with all the racing news. Bassett, the young gardener, who had been wounded in the left foot in the war and had got his present job through Oscar Cresswell whose batman he had been, was a perfect blade of the 'turf'. He lived in the racing events, and the small boy lived with him.

Oscar Cresswell got it all from Bassett.

'Master Paul comes and asks me so I can't do more than tell him, sir,' said Bassett, his face terribly serious, as if he were speaking of religious matters.

'And does he ever put anything on a horse he fancies?'

'Well—I don't want to give him away—he's a young sport, a fine sport, sir. Would you mind asking himself? He sort of takes a pleasure in it and perhaps he'd feel I was giving him away, sir, if you don't mind.'

Bassett was serious as a church.

The uncle went back to his nephew and took him off for a ride in the car.

'Say, Paul, old man, do you ever put anything on a horse?' the uncle asked.

The boy watched the handsome man closely.

'Why, do you think I oughtn't to?' he parried.

'Not a bit of it! I thought perhaps you might give me a tip for the Lincoln.'

The car sped on into the country, going down to Uncle Oscar's place in Hampshire.

'Honour bright?' said the nephew.

'Honour bright, son!' said the uncle.

'Well, then, Daffodil.'

'Daffodil! I doubt it, sonny. What about Mirza?'

'I only know the winner,' said the boy. 'That's Daffodil.'

'Daffodil, eh?' There was a pause. Daffodil was an obscure horse comparatively. 'Uncle!'

'Yes, son?'

'You won't let it go any further, will you? I promised Bassett.'

'Bassett be damned, old man! What's he got to do with it?'

‘We’re partners. We’ve been partners from the first. Uncle, he lent me my first five shillings which I lost. I promised him. Honour bright, it was only between me and him; only you gave me that ten-shilling note I started winning with so I thought you were lucky. You won’t let it go any further, will you?’

The boy gazed at his uncle from those big, hot, blue eyes, set rather close together. The uncle stirred and laughed uneasily.

‘Right you are, son! I’ll keep your tip private. Daffodil, eh? How much are you putting on him?’

‘All except twenty pounds,’ said the boy. ‘I keep that in reserve.’

The uncle thought it a good joke.

‘You keep twenty pounds in reserve, do you, you young romancer? What are you betting, then?’

‘I’m betting three hundred,’ said the boy gravely. ‘But it’s between you and me Uncle Oscar! Honour bright?’

The uncle burst into a roar of laughter.

‘It’s between you and me all right, you young Nat Gould,’ he said, laughing. ‘But where’s your three hundred?’

‘Bassett keeps it for me. We’re partners.’

‘You are, are you? And what is Bassett putting on Daffodil?’

‘He won’t go quite as high as I do, I expect. Perhaps he’ll go a hundred and fifty.’

‘What pennies?’ laughed the uncle.

‘Pounds,’ said the child, with a surprised look at his uncle. ‘Bassett keeps a bigger reserve than I do.’

Between wonder and amusement, Uncle Oscar was silent. He pursued that matter no further but he determined to take his nephew with him to the Lincoln races.

‘Now, son,’ he said, ‘I’m putting twenty on Mirza and I’ll put five on for you on any horse you fancy. What’s your pick?’

‘Daffodil, uncle.’

‘No, not the fiver on Daffodil!’

‘I should if it was my own fiver,’ said the child.

‘Good! Good! Right you are! A fiver for me and a fiver for you on Daffodil.’

The child had never been to a race-meeting before, and his eyes were blue fire. He pursed his mouth tight and watched. A Frenchman, just in front, had put his money on Lancelot. Wild with excitement, he flayed his arms up and down, yelling 'Lancelot! Lancelot!' in his French accent.

Daffodil came in first, Lancelot second, Mirza third. The child, flushed and with eyes blazing, was curiously serene. His uncle brought him four five-pound notes, four to one.

'What am I to do with these?' he cried, waving them before the boy's eyes.

'I suppose we'll talk to Bassett,' said the boy. 'I expect I have fifteen hundred now and twenty in reserve; and this twenty.'

His uncle studied him for some moments.

'Look here, son!' he said, 'You're not serious about Bassett and that fifteen hundred, are you?'

'Yes, I am. But it's between you and me, uncle. Honour bright?'

'Honour bright all right, son! But I must talk to Bassett.'

'If you'd like to be a partner, uncle, with Bassett and me, we could all be partners. Only, you'd have to promise, Honour bright, uncle, not to let it go beyond us three. Bassett and I are lucky, and you must be lucky, because it was your ten shillings I started winning with...'

Uncle Oscar took both Bassett and Paul into Richmond Park for an afternoon, and there they talked.

'It's like this, you see, sir,' Bassett said. 'Master Paul would get me talking about racing events, spinning yarns, you know, sir. And he was always keen on knowing if I'd made or if I'd lost. It's about a year since now that I put five shillings on Blush of Dawn for him; and we lost. Then the luck turned, with that ten shillings he had from you: that we put on Singhalese. And since that time, it's been pretty steady, all things considering. 'What do you say, Master Paul?'

'We're all right when we're sure,' said Paul. 'It's when we're not quite sure that we go down.'

'Oh, but we're careful then,' said Bassett.

'But when are you sure?' smiled Uncle Oscar.

'It's Master Paul, sir,' said Bassett in a secret, religious voice. 'It's as if he had it from heaven. Like Daffodil, now, for the Lincoln. That was as sure as eggs.'

‘Did you put anything on Daffodil?’ asked Oscar Cresswell.

‘Yes, sir. I made my bit.’

‘And my nephew?’

Bassett was obstinately silent, looking at Paul.

‘I made twelve hundred, didn’t I, Bassett? I told uncle I was putting three hundred on Daffodil.’

‘That’s right,’ said Bassett, nodding.

‘But where’s the money?’ asked the uncle.

‘I keep it safe locked up, sir. Master Paul, he can have it any minute he likes to ask for it.’

‘What, fifteen hundred pounds?’

‘And twenty. And forty, that is, with the twenty he made on the course.’

‘It’s amazing,’ said the uncle.

‘If Master Paul offers you to be partners, sir, I would, if I were you: if you’ll excuse me,’ said Bassett.

Oscar Cresswell thought about it.

‘I’ll see the money,’ he said. They drove home again and, sure enough, Bassett came round to the garden-house with fifteen hundred pounds in notes. The twenty pounds reserve was left with Joe Gleen, in the Turf Commission deposit.

‘You see, it’s all right, uncle, when I’m sure. Then we go strong, for all we’re worth. Don’t we, Bassett?’

‘We do that, Master Paul.’

‘And when are you sure?’ said the uncle, laughing.

‘Oh, well, sometimes I’m absolutely sure, like about Daffodil,’ said the boy; ‘and sometimes I have an idea; and sometimes I haven’t even an idea, have I, Bassett? Then we’re careful, because we mostly go down.’

‘You do, do you? And when you’re sure, like about Daffodil, what makes you sure, sonny?’

‘Oh, well, I don’t know,’ said the boy uneasily. ‘I’m sure, you know, uncle; that’s all.’

‘It’s as if he had it from heaven, sir,’ Bassett reiterated.

‘I should say so!’ said the uncle.

But he became a partner. And when the Leger was coming on, Paul was ‘sure’ about Lively Spark which was a quite inconsiderable horse. The boy insisted on putting a thousand on the horse, Bassett went for five hundred and Oscar Cresswell two hundred. Lively Spark came in first and the betting had been ten to one against him. Paul had made ten thousand.

‘You see,’ he said, ‘I was absolutely sure of him.’

Even Oscar Cresswell had cleared two thousand.

‘Look here, son,’ he said, ‘this sort of thing makes me nervous.’

‘It needn’t, uncle! Perhaps I shan’t be sure again for a long time.’

‘But what are you going to do with your money?’ asked the uncle. ‘Of course,’ said the boy, ‘I started it for mother. She said she had no luck because father is unlucky, so I thought if I was lucky, it might stop whispering.’

‘What might stop whispering?’

‘Our house. I hate our house for whispering.’

‘What does it whisper?’

‘Why—why—’ the boy fidgeted—‘why, I don’t know. But it’s always short of money, you know, uncle.’

‘I know it, son, I know it.’

‘You know people send mother writs, don’t you, uncle?’

‘I’m afraid I do,’ said the uncle.

‘And then the house whispers, like people laughing at you behind your back. It’s awful, that is why I thought if I was lucky—’

‘You might stop it,’ added the uncle.

The boy watched him with big blue eyes that had an uncanny cold fire in them, and he said never a word.

‘Well, then,’ said the uncle. ‘What are we doing?’

‘I shouldn’t like mother to know I was lucky,’ said the boy.

‘Why not, son?’

‘She’d stop me.’ ‘I don’t think she would.’ ‘Oh!’—and the boy writhed in an odd way—‘I don’t want her to know, uncle.’

‘All right, son! We’ll manage it without her knowing.’

They managed it very easily. Paul, at the other’s suggestion, handed over five thousand pounds to his uncle, who deposited it with the family lawyer, who was then to inform Paul’s mother that a relative had put five thousand pounds into his hands, which sum was to be paid out a thousand pounds at a time, on the mother’s birthday, for the next five years.

‘So she’ll have a birthday present of a thousand pounds for five successive years,’ said Uncle Oscar. ‘I hope it won’t make it all the harder for her later.’

Paul’s mother had her birthday in November. The house had been ‘whispering’ worse than ever lately and, even in spite of his luck, Paul could not bear up against it. He was very anxious to see the effect of the birthday letter telling his mother about the thousand pounds. When there were no visitors, Paul now took his meals with his parents as he was beyond the nursery control. His mother went into town nearly every day. She had discovered that she had an odd knack of sketching furs and dress materials, so she worked secretly in the studio of a friend who was the chief ‘artist’ for the leading drapers. She drew the figures of ladies in furs and ladies in silk and sequins for the newspaper advertisements. This young woman artist earned several thousand pounds a year; but Paul’s mother only made several hundreds and she was again dissatisfied. She so wanted to be first in something, and she did not succeed, even in making sketches for drapery advertisements.

She was down to breakfast on the morning of her birthday. Paul watched her face as she read her letters. He knew the lawyer’s letter. As his mother read it, her face hardened and became more expressionless. Then, a cold determined look came on her mouth. She hid the letter under the pile of others and said not a word about it.

‘Didn’t you have anything nice in the post for your birthday, mother?’ said Paul.

‘Quite moderately nice,’ she said, her voice cold and absent.

She went away to town without saying more.

But in the afternoon Uncle Oscar appeared. He said Paul’s mother had had a long interview with the lawyer, asking if the whole five thousand could not be advanced at once, as she was in debt.

‘What do you think, uncle?’ said the boy.

‘I leave it to you, son.’

‘Oh, let her have it, then! We can get some more with the other,’ said the boy.

‘A bird in the hand is worth two in the bush, laddie!’ said Uncle Oscar.

‘But I’m sure to know for the Grand National; or the Lincolnshire; or else the Derby. I’m sure to know for one of them,’ said Paul.

So Uncle Oscar signed the agreement and Paul’s mother touched the whole five thousand. Then something very curious happened. The voices in the house suddenly went mad, like a chorus of frogs on a spring evening. There were certain new furnishings, and Paul had a tutor. He was really going to Eton, his father’s school, in the following autumn. There were flowers in the winter and a blossoming of the luxury Paul’s mother had been used to. And yet the voices in the house, behind the sprays of mimosa and almond-blossoms, and from under the piles of iridescent cushions, simply trilled and screamed in a sort of ecstasy: ‘There must be more money! Oh-h-h! There must be more money! Oh, now, now-w! Now-w-w there must be more money—more than ever! More than ever!’

It frightened Paul terribly. He studied away at his Latin and Greek with his tutor. But his intense hours were spent with Bassett. The Grand National had gone by; he had not ‘known,’ and had lost a hundred pounds. Summer was at hand. He was in agony for the Lincoln. But even for the Lincoln he didn’t ‘know,’ and he lost fifty pounds. He became wild-eyed and strange as if something were going to explode in him.

‘Let it alone, son! Don’t you bother about it,’ urged Uncle Oscar. But it was as if the boy couldn’t really hear what his uncle was saying.

‘I’ve got to know for the Derby! I’ve got to know for the Derby!’ the child reiterated, his big blue eyes blazing with a sort of madness.

His mother noticed how overwrought he was.

“You’d better go to the seaside. Wouldn’t you like to go now to the seaside, instead of waiting? I think you’d better,” she said, looking down at him anxiously, her heart curiously heavy because of him.

But the child lifted his uncanny blue eyes.

‘I couldn’t possibly go before the Derby, mother!’ he said. ‘I couldn’t possibly!’

‘Why not?’ she said, her voice becoming heavy when she was opposed. ‘Why not? You can still go from the seaside to see the Derby with your Uncle Oscar, if that’s what you wish. No need for you to wait here. Besides, I think you care too much about these races. It’s a bad sign. My family had been a gambling family and you won’t know till you grow up how much damage it has done. But it has done damage. I shall have to send Bassett away and ask Uncle Oscar not to talk

racing to you, unless you promise to be reasonable about it: go away to the seaside and forget it. You're all nerves!'

'I'll do what you like, mother, so long as you don't send me away till after the Derby', the boy said.

'Send you away from where? Just from this house?'

'Yes,' he said, gazing at her.

'Why, you curious child, what makes you care about this house so much, suddenly? I never knew you loved it.'

He gazed at her without speaking. He had a secret within a secret, something he had not divulged, even to Bassett or to his Uncle Oscar.

But his mother, after standing undecided and a little bit sullen for some moments, said: 'Very well, then! Don't go to the seaside till after the Derby, if you don't wish it. But promise me you won't let your nerves go to pieces. Promise you won't think so much about horse-racing and events, as you call them.'

'Oh, no,' said the boy casually. 'I won't think much about them, mother. You needn't worry. I wouldn't worry, mother, if I were you.'

'If you were me and I were you,' said his mother, 'I wonder what we should do!'

'But you know you needn't worry, mother, don't you?' the boy repeated.

'I should be awfully glad to know it,' she said wearily.

'Oh, well, you can, you know, I mean, you ought to know, you needn't worry,' he insisted.

'Ought I? Then I'll see about it,' she said.

Paul's secret of secrets was his wooden horse, that which had no name. Since he was emancipated from a nurse and a nursery-governess, he had had his rocking horse removed to his own bedroom at the top of the house.

'Surely you're too big for a rocking-horse', his mother had remonstrated.

'Well, you see, mother, till I can have a real horse, I like to have some sort of animal about,' had been his quaint answer.

'Do you feel he keeps you company?' She laughed.

'Oh, yes! He's very good, he always keeps me company when I'm there,' said Paul.



So the horse, rather shabby, stood in an arrested prance in the boy's bedroom.

The Derby was drawing near and the boy grew more and more tense. He hardly heard what was spoken to him, he was very frail, and his eyes were really uncanny. His mother had sudden strange seizures of uneasiness about him. Sometimes for half an hour, she would feel a sudden anxiety about him that was almost anguish. She wanted to rush to him at once and know that he was safe.

Two nights before the Derby, she was at a big party in town, when one of her rushes of anxiety about her boy, her first born, gripped her heart till she could hardly speak. She fought with the feeling, might and main, for she believed in common sense. But it was too strong. She had to leave the dance and go downstairs to telephone to the country. The children's nursery-governess was terribly surprised and startled at being rung up in the night.

'Are the children all right, Miss Wilmot?'

'Oh yes, they are quite all right.'

'Master Paul? Is he all right?'

'He went to bed as right as a trivet. Shall I run up and look at him?'

'No,' said Paul's mother reluctantly. 'No. Don't trouble. It's all right. Don't sit up. We shall be home fairly soon.' She did not want her son's privacy intruded upon.

'Very good,' said the governess.

It was about one o'clock when Paul's mother and father drove up to their house. All was still. Paul's mother went to her room and slipped off her white fur cloak. She had told her maid not to wait up for her. She heard her husband downstairs, mixing a whisky and soda.

And then, because of the strange anxiety at her heart, she stole upstairs to her son's room. Noiselessly she went along the upper corridor. Was there a faint noise? What was it?

She stood, with arrested muscles, outside his door, listening. There was a strange, heavy and yet not loud noise. Her heart stood still. It was a soundless noise, yet rushing and powerful. Something huge in violent, hushed motion. What was it? What in God's name was it? She ought to know. She felt that she knew the noise. She knew what it was.

Yet she could not place it. She couldn't say what it was. And on and on it went, like a madness.

Softly, frozen with anxiety and fear, she turned the door handle.

The room was dark. Yet in the space near the window, she heard and saw something move to and fro. She gazed in fear and amazement.

Then suddenly she switched on the light and saw her son, in his green pyjamas, madly surging on the rocking horse. The blaze of light suddenly lit him up, as he urged the wooden horse, and lit her up, as she stood, blonde, in her dress of pale green and crystal in the doorway.

‘Paul,’ she cried. ‘Whatever are you doing?’

‘It’s Malabar!’ he screamed in a powerful, strange voice. It’s Malabar!’

His eyes blazed at her for one strange and senseless second, as he ceased urging his wooden horse. Then he fell with a crash to the ground and she, all her tormented motherhood flooding upon her, rushed to gather him up.

But he was unconscious, and unconscious he remained, with some brain-fever. He talked and tossed, and his mother sat stonily by his side.

‘Malabar! It’s Malabar! Bassett! Bassett, I know! It’s Malabar!’

So the child cried, trying to get up and urge the rocking horse that gave him his inspiration.

‘What does he mean by Malabar?’ asked the heart frozen mother.

‘I don’t know,’ said the father stonily.

‘What does he mean by Malabar?’ she asked her brother Oscar.

‘It’s one of the horses running for the Derby,’ was the answer.

And, in spite of himself, Oscar Cresswell spoke to Bassett, and himself put a thousand on Malabar: at fourteen to one.

The third day of the illness was critical: they were waiting for a change. The boy, with his rather long, curly hair, was tossing ceaselessly on the pillow. He neither slept nor regained consciousness, and his eyes were like blue stones. His mother sat, feeling her heart had gone, turned actually into a stone.

In the evening, Oscar Cresswell did not come, but Bassett sent a message, saying could he come up for a moment, just one moment? Paul’s mother was very angry at the intrusion but, on second thought, she agreed. The boy was the same. Perhaps Bassett might bring him to consciousness.

The gardener, a shortish fellow with a little brown moustache and sharp little brown eyes, tiptoed into the room, touched his imaginary cap to Paul's mother, and stole to the bedside, staring with glittering, smallish eyes at the tossing, dying child.

'Master Paul,' he whispered, 'Master Paul! Malabar came in first all right, a clean win. I did as you told me. You've made over seventy thousand pounds, you have; you've got over eighty thousand. Malabar came in all right, Master Paul.'

'Malabar! Malabar! Did I say Malabar, mother? Did I say Malabar? Do you think I'm lucky, mother? I knew Malabar, didn't I? Over eighty thousand pounds! I call that lucky, don't you, mother? Over eighty thousand pounds! I knew, didn't I know I knew? Malabar came in all right. If I ride my horse till I'm sure, then I tell you, Bassett, you can go as high as you like. Did you go for all you were worth, Bassett?'

'I went a thousand on it, Master Paul.'

'I never told you, mother, that if I can ride my horse, and get there, then I'm absolutely sure—oh, absolutely mother, did I ever tell you? I am lucky!'

'No, you never did,' said his mother.

But the boy died in the night.

And even as he lay dead, his mother heard her brother's voice saying to her: 'My God, Hester, you're eighty-odd thousand to the good, and a poor devil of a son to the bad. But, poor devil, poor devil, he's best gone out of a life where he rides his rocking-horse to find a winner.'

### **Glossary:**

**Rack** -cause extreme pain, anguish, or distress.

**Filthy lucre**- Money; originally, money obtained dishonestly.

**Gallop**- the fastest pace of a horse or other quadruped, with all the feet off the ground together in each stride.

**Sturdy**- strongly built; stalwart; robust.

**Straddling**- sit or stand with one leg on either side of.

**Flare**- a fire or blaze of light used to signal, light up something, or attract attention.

**Reiterate**- say something again or a number of times, typically for emphasis or clarity.

**A perfect blade of the ‘turf’-** blended right in, fit in perfectly.

**Daffodil, Lancelot, Mirza, Singhalese-**horses in line for racing.

**Derby-** a race or contest open to all comers or to a specified category of contestants.

**Smirk:** to smile in a silly or unpleasant way that shows that you are pleased with yourself.

## **Comprehension**

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

1. What happened to woman's love marriage?
2. How many kids did the woman have?
3. What did the kids and the woman know about love?
4. Why was the family anxious?
5. What prevailed in the house
  - Sense of Contentment
  - Sense of Joy
  - Sense of Inadequacy
  - Sense of kindness
6. What was the house haunted with?
7. Which phrase prevailed constantly in the house?
8. What according to the mother is essential to have money?
9. Who is only person to know whether you are lucky or not?
10. What would happen to the boy when he sat on the big rocking horse?
11. Name the uncle of the boy-Paul
12. How did uncle Oscar lead his life?
13. Who lent money to the boy to bet in the races?
14. How much money did Paul stash with Basset?
15. When do Basset and Paul go full throttle in betting?
16. Why did Paul start betting?
17. Why was the money deposited with the lawyer?
18. How much money would the mother get every year on her birthday?
19. What was the reaction of the mother when she read the letter?
20. What happened in house after the mother took away five thousand pounds?
21. How did the mother discourage Paul from gambling?
22. What was Paul's secrets of secrets?
23. Where had the mother been two nights before the derby?
24. What did the mother witness in Paul's room?

25. How much money did Paul eventually win?
26. What happened to Paul after the Derby?

**II. Answer the following in a paragraph or two:**

1. How was the mother instrumental in giving rise to the “whispers” the children heard in the house?
2. How did Paul transform when he sat on the rocking horse?
3. Describe the efforts made by Paul to make his mother happy. Did he succeed?
4. How did Uncle Oscar and Basset encourage Paul to gamble?
5. Paul is “sure some times, he has an idea and he doesn’t have even an idea.” Comment.
6. Describe the changes in Paul as the derby draws near.
7. Describe the frenzy that gripped Paul just before the derby.
8. Discuss the irony about Paul’s winning and his death.
9. Paul’s final bet made the family rich but cost him his life. Explain.

**III. Answer the following in two about a page:**

1. What was the reason for young Paul’s restlessness at the beginning of the story? How did it find expression?
2. Although Paul’s mother liked to be rich, she did not approve of betting on horses. Do you see contradictions in her stance? Discuss.
3. “Rocking-Horse becomes a symbol of sense of inadequacy, insatiable thirst for money and galloping greed.” Comment.
4. How does D H Lawrence make a stark commentary on excessive materialism through his poignant story?
5. “Children always look up to their parents for all the inspiration but sometimes parents can also drive their children crazy resulting in a tragedy” Discuss.

**Suggested Reading:**

- **The Lottery by Shirley Jackson**
- **Where Are You Going, Where Have You Been? By Joyce Carol Oates**
- **‘The Gift of the Magi’ by O Henry.**
- **‘Sun and Moon’ by Katherine Mansfield.**

**Watch the Movie:**

- **Death of a Salesman, Revolutionary Road.**

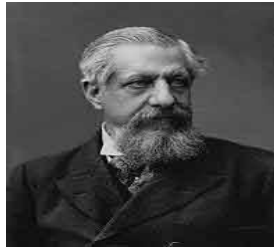
# Siddhartha

Edwin Arnold

## Pre - reading activity

- Have you heard of *Noble Eightfold Path*? Who taught them?
- Who was famously known *Saakyamuni*?
- Define the word revelation.
- The quest of prince Siddhartha to become Buddha- The enlightened one, began with a revelation. Let's explore.

## Note on the author



**Sir Edwin Arnold** (1832 – 1904) was a prominent 19th century English poet. He worked as a Principal of Deccan College at Poona, India from 1856 to 1861. After returning to England in 1861 he joined *The Daily Telegraph* newspaper as a journalist later he became its Editor in Chief.

Arnold spent great deal of time in Indian sub-continent and in Far East. He developed deep interest in eastern religions and his most famous work was '*The light of Asia*' (1879) an epic poem that introduced to the Western audiences the life and influence of the Gautama Buddha and philosophy of Buddhism.

He published several volumes of shorter poems as well as translations of Indian verse, short stories and travel writing. *Indian Song of Songs*, *Pearls of the Faith*, and *The Light of the World*, *Japonica* (1892), *The Tenth Muse* (1895) *The Stafford pilgrims*, *The secret of death*, and his Japanese play *Adzuma* (1893) were an important contribution. He was knighted in 1888.

## About the text

This extract from the book '*The Light of Asia*' by Sir Edwin Arnold deals with Siddhartha's first encounters with the miseries of human life as illness, pain, and death. At first Siddhartha and his charioteer Channa witness scenes of gaiety, piety and brisk business. And then, as they move ahead Siddhartha is faced with something he had never come across before in his life.

**These** had they passed  
When from the roadside moaned a **mournful** voice,  
‘Help, masters! Lift me to my feet; oh, help!  
Or I shall die before I reach my house!’  
A stricken **wretch** it was, whose quivering frame,  
Caught by some deadly plague, lay in the dust  
**Writhing**, with fiery purple **blotches** specked;  
The chill sweat beaded on his brow, his mouth  
Was dragged awry with twitchings of sore pain,  
The wild eyes swam with inward agony.  
Gasping, he clutched the grass to rise, and rose  
Halfway, then sank, with quaking feeble limbs  
And scream of terror, crying, ‘Ah, the pain!  
Good people, help!’ whereon Siddhartha ran,  
Lifted the **woeful** man with tender hands,  
With sweet looks laid the sick head on his knee,  
And, while his soft touch comforted the wretch,  
Asked: ‘Brother, what is ill with thee? what harm  
Hath fallen? wherefore canst thou not arise?  
Why is it, Channa, that he pants and moans,  
And gasps to speak, and sighs so pitiful?’

Then spake the charioteer: ‘Great Prince! this man  
Is **smitten with** some pest; his elements  
Are all confounded; in his veins the blood,  
Which ran a wholesome river, leaps and boils  
A fiery flood; his heart, which kept good time,  
Beats like an ill-played drum-skin, quick and slow;  
His **sinews** slacken like a bowstring slipped;  
The strength is gone from ham, and loin, and neck,  
And all the grace and joy of manhood fled:  
This is a sick man with the fit upon him.  
See how he plucks and plucks to seize his grief,  
And rolls his bloodshot **orbs** and grinds his teeth,  
And draws his breath as if ’twere choking smoke!

Lo! now he would be dead, but shall not die  
Until the plague hath its work in him,  
Killing the nerves which die before the life;  
Then, when his strings have cracked with agony  
And all his bones are empty of the sense  
To ache, the plague will quit and light elsewhere.  
Oh, sir! it is not good to hold him so!  
The harm may pass, and strike thee, even thee.'  
But spake the Prince, still comforting the man,  
'And are there others, are there many thus?  
Or might it be to me as now with him?'  
'Great Lord!' answered the charioteer, 'this comes  
In many forms to all men; griefs and wounds,  
Sickness and **tetters**, **palsies**, leprosies,  
Hot fevers, watery wastings, issues, blains  
Befall all flesh and enter everywhere.'  
'Come such ills unobserved?' the Prince inquired.  
And Channa said, "Like the sly snake they come  
That stings unseen; like the striped murderer,  
Who waits to spring from the Karunda bush,  
Hiding beside the jungle path; or like  
The lightning, striking and sparing those,  
As chance may send.'

'Then all men live in fear?'  
'So live they, Prince!'  
'And none can say, 'I sleep  
Happy and whole to-night, and so shall wake?'  
None say it.'  
'And the end of many aches,  
Which come unseen, and will come when they come,  
Is this, a broken body and sad mind,  
And so old age?'  
'Yea, if men last as long.'

'But if they cannot bear their agonies,  
Or if they will not bear, and seek a term;



Or if they bear, and be, as this man is,  
Too weak except for groans, and so still live,  
And growing old, grow older, then—what end?’

‘They die, Prince.’  
‘Die?’

‘Yea, at the last comes Death,  
In whatsoever way, whatever hour.  
Some few grow old, most suffer and fall sick,  
But all must die - behold, where comes the Dead!’

Then did Siddhartha raise his eyes, and see  
Fast pacing towards the river-brink a band  
Of wailing people, foremost one who swung  
An earthen bowl with lighted coals, behind  
The kinsmen shorn, with mourning marks, ungirt,  
Crying aloud, ‘O Rama, Rama, hear!  
Call upon Rama, brothers’; next the **bier**,  
Knit of four poles with bamboos interlaced,  
Whereon lay, stark and stiff, feet foremost, lean,  
Chapfallen, sightless, hollow-flanked, a-grin,  
Sprinkled with red and yellow dust - the Dead,  
Whom at the four-went ways they turned head first,  
And crying, ‘Rama, Rama!’ carried on  
To where a pile was reared beside the stream:  
Thereon they laid him, building fuel up -  
Good sleep hath one that slumbers on that bed!  
He shall not wake for cold, albeit he lies  
Naked to all the airs - for soon they set  
The red flame to the corners four, which crept,  
And licked, and flickered, finding out his flesh  
And feeding on it with swift hissing tongues,  
And crackle of parched skin, and snap of joint;  
Till the fat smoke thinned and the ashes sank  
Scarlet and grey, with here and there a bone  
White midst the grey - the total of the man.

Then spake the Prince: 'Is this the end which come  
To all who live?'  
'This is the end that comes  
To all,' **quoth** Channa; 'he upon the pyre -  
Whose remnants are so petty that the crows  
Caw hungrily, then quit the fruitless feast -  
Ate, drank, laughed, loved, and lived, and liked life well  
Then came - who knows? - some gust of jungle wind,  
A stumble on the path, a taint in the tank,  
A snake's nip, half a span of angry steel,  
A chill, a fishbone, or a falling tile,  
And life was over and the man is dead.  
No appetites, no pleasures, and no pains  
Hath such; the kiss upon his lips is nought  
The **fire-scorch** nought; he smelleth not his flesh  
A-roast, nor yet the sandal and the spice  
They burn; the taste is emptied from his mouth,  
The hearing of his ears is clogged, the sight  
Is blinded in his eyes; those whom he loved  
Wail **desolate**, for even that must go,  
The body, which was lamp unto the life,  
Or worms will have a horrid feast of it.

Here is the common destiny of flesh:  
The high and low, the good and bad, must die,  
**And then, 'tis taught, begin anew and live**  
**Somewhere, somehow** - who knows? - and so again  
The pangs, the parting, and the lighted pile -  
Such is man's round.'

But lo! Siddhartha turned  
Eyes gleaming with divine tears to the sky,  
Eyes lit with heavenly pity to the earth;  
From sky to earth he looked, from earth to sky,  
As if his spirit sought in lonely flight  
Some far-off vision, linking this and that,

Lost, past, but searchable, but seen, but known.  
Then cried he, while his lifted **countenance**  
Glowed with the burning passion of a love  
Unspeakable, the **ardour** of a hope  
Boundless, insatiate: 'Oh! Suffering world,  
Oh! Known and unknown of my common flesh  
Caught in this common net of death and woe,  
And life which binds to both! I see, I feel  
The vastness of the agony of earth,  
The vainness of its joys, the mockery  
Of all its best, the anguish of its worst;  
Since pleasures end in pain, and youth in age,  
And love in loss, and life in hateful death,  
And death in unknown lives, which will but **yoke**  
Men to their **wheel** again to whirl the round  
Of false delight and woes that are not false.  
Me too this lure hath cheated, so it seemed  
Lovely to live and life a sunlit stream  
For ever flowing in a changeless peace;  
Whereas the foolish ripple of the flood  
Dances so lightly down by bloom and lawn  
Only to pour its crystal quicklier  
Into the foul salt sea. The veil is rent  
Which blinded me! I am as all these men  
Who cry upon their gods and are not heard  
Or are not heeded - yet there must be aid!  
For them and me and all there must be help!  
Perchance the gods have of help themselves  
Being so feeble that when sad lips cry  
They cannot save! I would not let one cry  
Whom I could save! How can it be that *Brahma*  
Would make a world and keep it miserable,  
Since, if, all-powerful, he leaves it so,  
He is not good, and if not powerful,  
He is not God? - Channa! lead home again!  
It is enough! mine eyes have seen enough!'

## **Glossary**

<b>These</b>	: reference to what Siddhartha and Channa had seen when they went out of the palace on foot: people bargaining with shopkeepers to buy things cheap, labourers sweating in the sun, proud Brahmins, martial Kshatriyas, humble, toiling Shudras, snake charmers and dyers at work, women praying to Gods, children chanting mantras with their guru etc.
<b>mournful</b>	: sorrowful, regret or grief
<b>wretch</b>	: Person who experiences something unpleasant.
<b>writhing</b>	: making large twisting or squirming movements with the body.
<b>blotches</b>	: irregular / unsightly marks on the skin
<b>woeful</b>	: extremely sad, miserable
<b>smitten with</b>	: deeply affected by
<b>sinews</b>	: tissues in the body that join a muscle to a body, ligament
<b>orbs</b>	: Eyeballs
<b>tetters</b>	: skin eruptions
<b>palsies</b>	: loss of control or feeling in parts of the body, paralysis
<b>blains</b>	: boils or blisters
<b>bier</b>	: a frame on which a dead body is carried
<b>quoth</b>	: said
<b>fire – scorch</b>	: heat of the fire
<b>desolate</b>	: unhappy, loneliness or impression of emptiness
<b>and then, ‘tis taught, begin anew.....</b>	: a reference to the Hindu belief of rebirth of the soul

<b>countenance</b>	: Face
<b>ardour</b>	: very strong feeling of enthusiasm / passion or love
<b>insatiate</b>	: Impossible to satisfy, not contented, wanting more
<b>yoke</b>	: bring two things together
<b>wheel</b>	: the wheel of life
<b>Brahma</b>	: the creator God of the Hindu

## **Comprehension**

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

1. Who shouted 'Help Master!' Why did he need help? What was his physical condition?
2. How does the poet describe the band of wailing people carrying a dead body?
3. How does Channa describe death?
4. Why did no one come to the help of the sick man?
5. What were the three sights that made the prince sad and sorrowful?
6. Mention any two ways of death according to Channa.

### **II. Answer the following in a paragraph or two.**

1. How does Channa inform the prince about the inevitability of pain and suffering in human life? Explain.
2. Attempt a critical summary of the poem *Siddhartha* by Edwin Arnold.
3. How appropriately are the expressions 'a wholesome river', 'a fiery flood', 'an ill played drum' and 'bowstring' used while describing the sick man? Elaborate.
4. Who is Channa? What is his role and importance in the poem?
5. Narrate the conversation between Siddhartha and Channa when they saw a sick man.
6. Human life is nothing but a wail, a lure, and a conflict. Explain with reference to the poem.

### **III. Answer the following in a page.**

1. How does Siddhartha react to the sight of suffering and death? Are his words marked by a sense of helplessness and acceptance of the inevitable? Or is there a sigh of hope?
2. Channa's terse and succinct response has a tremendous impact on prince Siddhartha. Comment.

3. Though Siddhartha is initially agitated with what he witnesses, he dwells deep into the inevitable human sufferings and becomes the enlightened one. Do you agree? Explain.

### **Suggested reading**

- Novel *Siddhartha* by Herman Hesse.
- The Heart of the Buddha's teaching- Thich Nhat Hanh
- Old Path White Clouds- Thich Nhat Hanh
- The Buddha and his Dhamma- Dr. B R Ambedkar

## Michelangelo

- **Gulzar**

### Pre-reading Activity

- Can you name some brilliant artists who were absolutely passionate about their craft?
- Have you heard of Vincent Van Gogh, Leonardo Da Vinci, Monnet and Picasso? What are they famous for?
- Very often artists are driven by single minded dedication for excellence. Do you agree? Discuss.

### Author



Sampooran Singh Kalra is better known by his pen name **Gulzar**. He is renowned lyricist of Hindi Cinema. He writes poetry in Hindi-Urdu, Punjabi and other languages too. Recipient of Padma Bhushan, Dada Saheb Phalke Award, National Film Awards, Grammy Award, Sahitya Akademi Award and Jnanpith Award (India's highest literary award), Gulzar is regarded as one of the most popular and greatest poets of this era. Adding to his wide oeuvre of genres, he has also forayed into the territory of film direction and writing short stories.

The fascinating story prescribed is taken from Gulzar's collection- ***Raavi Paar and Other Stories***. It explores the life of an irascible genius named Michelangelo. One can only wonder about the unwavering dedication of the inimitable artist. In this story Gulzar brings to the limelight the uncompromising attitude of a true artist- Michelangelo. It explores the thin line of distinction between the Good and the Evil as well. Do the Good and the Evil simultaneously co-exist in an individual or do they manifest according to the changing circumstances? Read on...

**F**our years had passed since Michelangelo's return from Florence, and Rome was beginning to bore him. "You can't find faces in Rome," Michelangelo grumbled to Pope Julius. "There's no character in the faces here. They all look alike!"

"And what do you see in my face?" the Pope asked, almost in jest.

Without even a pause, the artist replied, "A burning candle."

It took a minute for Pope Julius to understand the barbed words. "I think I know what you mean..." he said finally, with a smile. "I'm just one more candle that burns at the altar alongside those thousand others, right?"

Michelangelo was silent.

"Angelo," the Pope continued, "for four whole years you've been looking for Judas. I can't believe that in this vast universe that the Lord has created, where no two faces look alike, you cannot find faces, cannot discover models. Surely ..."

Before the Pope could finish, Michelangelo had walked out.

Pope Julius looked pensively at the retreating back of his moody painter. Four years ago, Pope Julius had commissioned Michelangelo for a special task: to paint frescoes of important events from the Bible on the walls and the ceiling of the Sistine Chapel. Now they were nearly done. Only "*The Last Judgement*" remained unfinished.

I don't want any unpleasantness at this stage, the Pope murmured to himself. He had not forgotten the time when Michelangelo was carving the Crucifixion-in-wood-for the Church of the Holy Spirit and he had come excitedly to Julius, saying he had found just the right model. The model was a dead man! The Pope remembered ruefully how the funeral had been held up for twelve hours.

Bramante, the Pope thought now, yes, Bramante was a great painter too. He, unlike Michelangelo proudly proclaimed that he conjured faces from his imagination

But even the Pope had to admit this-Bramante's faces looked as though they had emerged from a common mould. According to the Medici, all Bramante's characters bore a strong family resemblance. Pope Julius had no choice but to dismiss Bramante and approach Michelangelo.

Four- years ago, Michelangelo had started painting the ceiling of the Sistine Chapel. He would lie for hours beneath the ceiling of the Sistine Chapel, staring at it and muttering to himself.

In those lime-coated brick and mud walls, Angelo was searching for faces. The faces of Jesus, the Virgin Mary and Judas. He swore he could see their flesh and blood forms. "But their faces," he mumbled, "their faces are buried deep in the verses of the Bible! They elude me," he groaned, "they continue to elude!"



The Pope had begun to doubt Michelangelo's sanity. Once he had stood very close and overheard Michelangelo repeating passages from the Bible. "What exactly are you doing, Angelo?" the Pope had asked, curiously.

"What?" Angelo had looked up, startled. "Oh, I'm trying to unravel these verses. Maybe then, I'll find the faces." There was a hint of despair in Michelangelo's voice.

The Pope understood Angelo's frustration. Julius remembered how, during one of his inspections, he had seen that Angelo had drawn several sketches of the Angel Gabriel. How did you see Gabriel? he had asked. He doesn't belong to this world, either.

Angelo had looked up to meet the Pope's eyes. "I heard his voice in the Old Testament."

"Then you must have heard God's voice too," the Pope had joked. "I heard his silence." Angelo's words were terse, abrupt. But the Pope had known without the shadow of a doubt that he had chosen the right man for the task.

"Eccentric", he had told the Vatican Committee. But he is the only one who can paint the Sistine Chapel.

Michelangelo had found Mary with the greatest of ease.

It had happened long ago, the day he saw his mother carrying two pots of water strung from a bamboo stick on her shoulder, He had thought that the woman who had borne Christ in her womb would have been like his mother, just as thin and frail. He remembered watching his mother with unblinking eyes as she warmed the water for his father's bath. Her face reflected the warmth of the roaring fire-flushed, burning like molten gold. Michelangelo had immediately retired to his study to sketch that face, again and again.

Ah, but that was a long, long time ago. Michelangelo remembered that they were living in Bologna then. He even remembered vividly the eatery at the corner of their street. It was his special haunt. His father's too.

While his father sat eating inside, Michelangelo sat on a bench outside. He would buy hot peanuts from a nearby vendor, noticing how every time the man weighed them out, a few would fall to the ground. A naked urchin would scurry across the street, pick the nuts and give them to the vendor, quietly popping one into his mouth-one peanut for every time he helped the peanut-seller. Then he would wait for the next customer. The sight fascinated Angelo. He drew several sketches of

the child. Many years later, while carving the Madonna of Bruges, he had used those sketches to make the little Jesus, small and naked.

Then the Pope had asked him to paint the frescoes for the Sistine Chapel. He had refused at first, telling the Pope point blank that he was a sculptor and not a painter.

He later agreed to a meeting in Rome, because it was the one creation that could ensure him a place in history. Not that immortality could be reason enough for Michelangelo. He had certain other immediate needs in this ephemeral life as well. Most of all, he needed money to buy marble.

The Pope had promised him money, but he had never given it. When Michelangelo reminded him, he had asked testily, "Why do you love stone so much? Why not canvas and colours?" "Colours merge," Michelangelo had retorted. "They lose their identity and mix with others, unlike marble."

Four years had sped past. Ever since he had started work on the frescoes in the chapel, his sculpting had come to a standstill. And Angelo was as bored with colours as he was with Rome. He wanted to finish the painting *The Last Supper*, but his imagination failed him each time it came to the face of Judas. His was an impossible face to conceive.

Then, one day Michelangelo found him-his Judas! There he was in that small, dingy eatery in Rome. A man with unusually bright, beady eyes. The man was brimming with restless energy, spitting here and there. He was prematurely bald and when he talked, the words tumbled out fast like coins from a torn pocket. The man sidled up to Angelo asking for change for a florin and ended up sharing his food. Later, Michelangelo saw the beady-eyed man at it again. He was asking someone else for change for a florin.

As Michelangelo watched the man, he realized that this was how the man tricked people for food: he would ask someone for change for a florin as an excuse for sharing their food.

It was not difficult for Angelo to persuade the beady-eyed man to accompany him to the chapel. Michelangelo explained to the man that he wanted to use his face as a model for Judas. It will make you immortal I promise, Michelangelo said solemnly as he lifted the sheets covering the walls and the ceiling.

The man gaped, awestruck. He recovered enough to ask for a tidy sum. Michelangelo promptly agreed. From that day on, the man came regularly to sit for Michelangelo.

One day, the man stood in Michelangelo's studio, browsing through a pile of old sketches. Suddenly, he paused at the picture of the urchin from Bologna. Who is this child? he asked.

He used to live in Bologna many years ago, Michelangelo said. "I gave little Jesus the face of this child."

"Do you remember the child's name?"

"Yes. Marsolini," said Michelangelo.

The man smiled. He rolled up his sleeve. There was a name tattooed on his arm Marsolini. "I am that child," the man said, "He whose face you are giving to Judas today."

### **Glossary:**

**In jest:** as a joke

**Barbed:** Sharp or stinging

**Altar:** a special table in a church where special religious ceremonies are performed

**Judas:** disciple of Jesus Christ who betrayed Christ

**Pensively:** thoughtfully

**Commissioned:** given a task or job to do

**Frescoes:** paintings made on a moist plaster surface

**Ruefully:** with sadness and regret

**Conjured:** created

**Medici:** noble family of Florence who funded public works and helped artists

**Elude:** remain hidden from

**Unravel:** discover the meaning

**Terse:** to the point, brief

**Eccentric:** strange and unusual

**Flushed:** bright red because of heat or effort

**Retired to:** go to for a purpose

**Bologna:** City in northern Italy

**Urchin:** small, homeless child, generally dressed in rags

**Scurry:** to move or run quickly

**Ephemeral:** lasting a short time

**Testily:** with impatience and irritation

**Conceive:** imagine

**Dingy:** dark and dirty

**Brimming with:** full of

**Sidled:** moved in a stealthy manner

**Florin:** old coin of Florence

## **Comprehension**

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

1. What problem did Michelangelo face in Rome?
2. What did Bramante claim about the faces in his paintings?
3. What is the meaning of the expression “*without the shadow of a doubt*”?
4. How and where did Michelangelo find the inspiration for the Virgin Mary?
5. Why did Michelangelo agree to paint the Sistine Chapel?
6. Describe the man, Michelangelo thought, had the face of Judas.

### **II. Answer the following questions in a paragraph.**

1. What work did the pope assign to Michelangelo? Why did Pope Julius choose Michelangelo to Bramante?
2. How dedicated and passionate was Michelangelo about his work?
3. Why was there an inordinate delay in the completion of work?
4. Comment on the irreverence of Michelangelo towards Pope.
5. Why did Michelangelo prefer stone over canvas and colours?
6. Pope Julius was patient enough to bear with Michelangelo and his mad quest for perfection. Do you think Michelangelo deserved the duration of time he was given by the pope?

### **III. Answer in detail**

1. Comment on the uncompromising work ethics of a true genius?
2. “Sistine Chapel is a stunning pictorial epic.” What did it take to complete such a masterpiece? How instrumental was Pope Julius in giving shape to Sistine Chapel?
3. “Marsolini had gone from being the radiant child whose face Michelangelo has given to Baby Jesus, to the beady-eyed man fit to be painted as Judas.” What do you think could have been the circumstances that had caused this change in him?

4. Can the circumstances make a good individual evil?

### **Suggested Reading**

- Kannada Novel - *Roopadarshi* (ರೂಪದರ್ಶಿ) by G V Iyer
- Hidden Genius - Polina Marinova Pompliano

### **Watch the Movies**

- *Loving Vincent*- directed by Dorota Kobiela & Hugh Welchman  
(Available on Amazon Prime)
- *Amadeus*- directed by Milos Forman
- *Dreams* directed by Akira Kurosawa

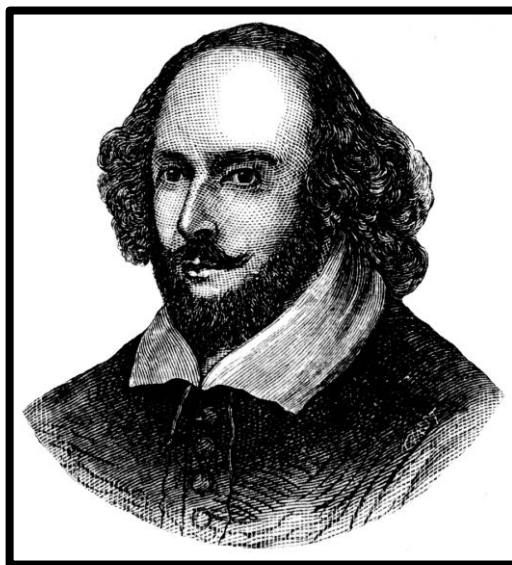
## The Forum

-William Shakespeare

### Pre-reading activities:

- How do you relate the current politics with the politics of the past?
- 'The politicians manipulate voters by creating a new hope for their selfish motive'. Discuss.
- What is Rhetoric?

### About the author:



**William Shakespeare** (1564-1616) is considered to be one of the pre-eminent dramatists of all times. Shakespeare's literary achievement is not confined to his mastery of the poetic and dramatic form; his ability to capture and convey the most profound aspects of human nature is considered by many scholars to be unequalled, due to his understanding of the range and depth of human emotions. A colossal figure in world literature, he has been translated into every major living language, and his plays are continually performed and adapted all around the world. His plays are traditionally divided into tragedies, comedies and histories. *Julius Caesar*, one of Shakespeare's earliest tragedies, is a dramatization of actual events based on ancient Roman historian Plutarch's *Lives of the Noble Grecians and Romans*.

---

### About the text:

The prescribed text 'Forum' is an extract from **William Shakespeare's 'Julius Caesar'**. Caesar reaches the capital with his retinue. The day is the **Ides of March (15<sup>th</sup> March)** and Caesar who has been warned of the Ides of March declares

proudly that the Ides of March are come and seems to feel happy as though he has escaped a danger. The soothsayer waiting for him jostles himself out of the crowd and shouts that the Ides of March are not gone. Artemidorus gives a scroll to Caesar and urges him to read it when Decius Brutus gives another one to Caesar thereby preventing him from reading the one given by Artemidorus. Caesar goes up to the senate house and the senators close around him. Metellus Cimber kneels before Caesar pleading for the reinstatement of his banished brother. Caesar who is ignorant of what is going to happen to him in the next minute declares proudly that he is not going to revoke the order once passed by him. He describes himself as one who is as steady as the northern star. The conspirators advance closer to him under the pretext of pleading on behalf of Cimber's banished brother and stab him one by one. Brutus is the last to stab and on seeing Brutus also coming against him with knife in hand. Caesar exclaims 'Et tu, Brute' (you too, Brutus).

Now read '**The Forum**' scene and Find out how powerful speakers are able to sway the public through their rhetoric.

---

**Act III, Scene II of Julius Caesar - Powerful oration of the two great speakers.**

**Enters Brutus and Cassius, and a throng of citizens**

**Citizen.** We will be satisfied; let us be satisfied.

**Brutus.** Then follow me, and give me audience, friends.

Cassius, go you into the other street

And part the numbers.

Those that will hear me speak, let 'em stay here;

5

Those that will follow Cassius, go with him;

And public reasons shall be rendered

Of Caesar's death.

**First Citizen.** I will hear Brutus speak.

**Second Citizen.** I will hear Cassius and compare their reasons

10

When severally we hear them rendered.

(Exit Cassius, with some of the citizens, Brutus goes into the pulpit.)

**Third Citizen.** The noble Brutus is ascended: silence!

**Brutus.** Be patient till the last.

Romans, countrymen, and lovers! hear me for my cause, and be silent, that you may hear. Believe me for mine honour, that you any believe. Censure me in your wisdom, and awake your senses, that you may the better judge. If there be may in this assembly, any dear friend of Caesar's, to him, say that Brutus' love to Caesar was no less than his. If, then, that friend demand why Brutus rose against Caesar, this is my answer: not that I loved Caesar less, but that I loved Rome more. Had you rather Caesar were living, and die all slaves, than that Caesar were dead, to live all free men? As Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was, I honour him; but, as he was ambitious, I slew him. There is tears for his love, joy for his fortune, honour for his valor, and death for his ambition. Who is there so base that would be bondman? If any, speak, for him have I offended. Who is here so rude that would not be a Roman? If any, speak, for him have I offended. Who is here so vile that will not love his country? If any, speak, for him have I offended. I pause for a reply.

**Citizens.** None, Brutus, none. 35

**Brutus.** Then none have I offended. I have done no more to Caesar than you shall do to Brutus. The question of his death is enrolled in the **Capitol**, his glory not **extenuated**, wherein he was worthy, nor his offences enforced for which he suffered death. 40

Enter Antony and others, with Caesar's body.

Here comes his body, mourned by Mark Antony, who, though he had no hand in his death, shall receive the benefit of his dying, a place in the commonwealth, as which of you shall not? With this I depart: that, as I slew my best lover for the good of Rome, I have the same dagger for myself when it shall please my country to need my death. 45

**Citizens.** Live, Brutus, live, live!

**First Citizen.** Bring him with triumph home unto his house.

**Second Citizen.** Give him a statue with his ancestors.

**Third Citizen.** Let him be Caesar. 50



**Fourth Citizen.** Caesar's better parts shall be crown'd in Brutus.

**First Citizen.** We'll bring him to his house with shouts and clamours.

**Brutus.** My countrymen –

**Second Citizen.** Peace, silence Brutus speaks!

**First Citizen.** Peace ho! 55

**Brutus.** Good countrymen, let me depart alone,

And for my sake, stay here with Antony.

Do grace to Caesar's corpse, and grace his speech

Tending to Caesar's glories, which Mark Antony,

By our permission, is allow'd to make. 60

I do entreat you, not a man depart,

Save I alone, till Antony have spoke.

(Exit.)

**First Citizen.** Stay, ho, and let us hear Mark Antony.

**Third Citizen.** Let him go up into the public chair,

We'll hear him. Noble Antony, go up. 65

**Antony.** For Brutus' sake, I am **beholding** to you.

(Goes up into the pulpit.)

**Fourth Citizen.** What does he say of Brutus?

**Third Citizen.** He says for Brutus' sake

He finds himself beholding to us all.

**Fourth Citizen.** 'Twere best he speak no harm of Brutus here! 70

**First Citizen.** This Caesar was a tyrant.

**Third Citizen.** Nay, that's certain:

We are bless'd that Rome is rid of him.

**Second Citizen.** Peace! let us hear what Antony can say.

<b>Antony.</b> You gentle Romans –	75
<b>Citizens.</b> Peace ho, let us hear him.	
<b>Antony.</b> Friends, Romans, countrymen, lend me your ears!	
I come to bury Caesar, not to praise him.	
The evil that men do lives after them,	
The good is oft interred with their bones:	80
So let it be with Caesar. The noble Brutus	
Hath told you Caesar was ambitious;	
If it were so, it was a grievous fault,	
And grievously hath Caesar answer'd it.	
Here, under leave of Brutus and the rest-	85
For Brutus is an honourable man,	
So are they all, all honourable men-	
Come I to speak in Caesar's funeral.	
He was my friend, faithful and just to me,	
But Brutus says he was ambitious,	90
And Brutus is an honourable man.	
He hath brought many captives home to Rome,	
Whose ransoms did the <b>general coffers</b> fill;	
Did this in Caesar seem ambitious?	
When that the poor have cried, Caesar hath wept:	95
Ambition should be made of sterner stuff;	
Yet Brutus says he was ambitious,	
And Brutus is an honourable man.	
You all did see that on the <b>Lupercal</b>	
I thrice presented him a kingly crown,	100

Which he did thrice refuse. Was this ambition?  
Yet Brutus says he was ambitious,  
And, sure, he is an honourable man.  
I speak not to disprove what Brutus spoke,  
But here I am to speak what I do know. 105  
You all did love him once, not without cause;  
What cause withholds you then to mourn for him?  
O judgement, thou are fled to brutish beasts,  
And men have lost their reason? Bear with me,  
My heart is in the coffin there with Caesar, 110  
And I must pause till it come back to me.

**First Citizen.** Methinks there is much reason in his sayings.

**Second Citizen.** If thou consider rightly of the matter,  
Caesar has had great wrong.

**Third Citizen.** Has he, masters! I fear there will a worse come in his place.  
115

**Fourth Citizen.** Mark'd ye his words? He would not take the crown,  
Therefore 'tis certain he was not ambitious.

**First Citizen.** If it be found so, some will dear **abide it**.

**Second Citizen.** Poor soul! his eyes are red as fire with weeping.

**Third Citizen.** There's not a nobler man in Rome than Antony.  
120

**Fourth Citizen.** Now mark him, he begins again to speak.

**Antony.** But yesterday the word of Caesar might  
Have stood against the world; now lies he there,  
And none so poor to do him reverence.

O masters, if I were dispos'd to stir 125

Your hearts and minds to mutiny and rage,

I should do Brutus wrong, and Cassius wrong,

Who, you all know, are honourable men.

I will not do them wrong; I rather choose

To wrong the dead, to wrong myself and you, 130

Than I will wrong such honourable men.

But here's parchment with the seal of Caesar,

I found it in his closet, 'tis his will.

Let but the commons hear this testament-

Which, pardon me, I do not mean to read- 135

And they would go and kiss dead Caesar's wounds

And dip their napkins in his sacred blood,

Yea, beg a hair of him for memory,

And, dying, mention it within their wills,

Bequeathing it as a rich legacy 140

Unto their issue.

**Fourth Citizen.** We'll hear the will. Read it, Mark Antony.

**Citizens.** The will, the will! We will hear Caesar's will.

**Antony.** Have patience, gentle friends, I must not read it.

It is not meet you know how Caesar lov'd you: 145

You are not wood, you are not stones, but men,

And, being men, hearing the will of Caesar,

It will inflame you, it will make you mad.

'Tis good you know not that you are his heirs,

For if you should, O, what would come of it! 150

**Fourth Citizen.** Read the will, we'll hear it, Antony.

You shall read us the will, Caesar's will!

**Antony.** Will you be patient? Will you stay awhile?

I have o'ershot myself to tell you of it.

I fear I wrong the honourable men 155

Whose daggers have stabb'd Caesar, I do fear it.

**Fourth Citizen.** They were traitors. Honourable men!

**Citizen.** The will! The tesatament!

**Second Citizen.** They were villains, murderers! The will, read the will!

**Antony.** You will compel me, then, to read the will? 160

Then make a ring about the corpse of Caesar

And let me show you him that made the will.

Shall I descend? And will you give me leave?

**Citizen.** Come down. 165

**Second Citizen.** Descend.

**Third Citizen.** You shall have leave.

(Antony comes down.)

**Fourth Citizen.** A ring, stand round.

**First Citizen.** Stand from the hearse, stand from the body.

**Second Citizen.** Room for Antony, most noble Antony. 170

**Antony.** Nay, press not so upon me, stand far off.

**Citizens.** Stand back! Room, bear back!

**Antony.** If you have tears, prepare to shed them now.

You all do know this mantle. I remember

The first time ever Caesar put it on,

'T was on a summer's evening, in his tent, 175  
 That day he overcame the **Nervii**.  
 Look, in this place ran Cassius' dagger through;  
 See what a rent the envious Casca made;  
 Through this the well-beloved Brutus stabb'd,  
 And, as he pluck'd his cursed steel away, 180  
 Mark how the blood of Caesar follow'd it,  
 As rushing out of doors to be resolv'd  
 If Brutus so unkindly knock'd or no,  
 For Brutus, as you know, was Caesar's angel.  
 Judge, O you gods, how dearly Caesar lov'd him! 185  
 This was the most unkindest cut of all.  
 For when the noble Caesar saw him stab,  
 Ingratitude, more strong than traitors' arms,  
 Quite vanquished him. Then burst his mighty heart,  
 And, in his mantle muffling up his face, 190  
 Even at the **base of Pompey's statue**  
**Which all the while ran blood, great Caesar fell.**  
**O** what a fall was there, my countrymen!  
 Then I, and you, and all of us fell down,  
 Whilst bloody treason flourish'd over us. 195  
 O, now you weep, and I perceive, you feel  
 The dint of pity. These are gracious drops.  
 Kind souls, what, weep you when you but behold  
 Our Caesar's venture wounded? Look you here,  
 Here is himself, marr'd as you see with traitors. 200

**First Citizen.** O piteous spectacle!

**Second Citizen.** O noble Caesar!

**Third Citizen.** O woeful day!

**Fourth Citizen.** O traitors, villains!

**First Citizen.** O most bloody sight! 205

**Second Citizen.** We will be revenged.

**Citizens.** Revenge! About! Seek! Burn! Fire! Kill! Slay! Let not a traitor live!

**Antony.** Stay, countrymen.

**First Citizen.** Peace there? Hear the noble Antony. 210

**Second Citizen.** We'll hear him, we'll follow him, we'll Die with him.

**Antony.** Good friends, sweet friends, let me not stir you up

To such a sudden flood of mutiny.

They that have done this deed are honourable.

What private griefs they have, alas, I know not, 215

That made them do't; they are wise and honourable,

And will, no doubt, with reasons answer you.

I come not, friends, to steal away you hearts.

I am no orator, as Brutus is,

But, as you know me all, a plain blunt man 220

That love my friend, and that they know full well

That gave me public leave to speak of him.

For I have neither wit, not words, not worth,

Action, nor utterance, not the power of speech

To stir men's blood. I only speak right on. 225

I tell you that which you yourselves do know,

Show you sweet Caesar's wounds, poor, poor, dump mouths,

And bid them speak for me. But were I Brutus,  
 And Brutus Antony, there were an Antony  
 Would ruffle up your spirits, and put a tongue 230  
 In every wound of Caesar, that should move  
 The stones of Rome to rise and mutiny.

**Citizen.** We'll mutiny.

**First Citizen.** We'll burn the house of Brutus.

**Third Citizen.** Away then, come, seek the conspirators. 235

**Antony.** Yet hear me, countrymen, yet hear me speak.

**Citizen.** Peace ho! hear Antony, most noble Antony!

**Antony.** Why, friends, you go to do you know not what.  
 Wherein hath Caesar thus deserv'd your loves?  
 Alas, you know not! I must tell you, then: 240  
 You have forgot the will I told you of.

**Citizens.** Most true. The will, let's stay and hear the will!

**Antony.** Here is the will, and under Caesar's seal:  
 To every Roman citizen he gives,  
 To every several man, seventy-five **drachmas**. 245

**Second Citizen.** Most noble Caesar, we'll revenge his death!

**Third citizen.** O royal Caesar!

**Antony.** Hear me with patience.

**Citizens.** Peace ho!

**Antony.** Moreover, he hath left you all his walks, 250  
 His private **arbours** and new-planted orchards,  
 On this side Tiber; he hath left them you,  
 And to your heirs for ever- common pleasures,



To walk abroad and recreate yourselves.

Here was a Caesar! When comes such another? 255

**First Citizen.** Never, never! Come, away!

We'll burn his body in the holy place

And with the brands fire the traitors' houses.

Take up the body.

**Second Citizen.** Go fetch fire! 260

**Third Citizen.** Pluck down benches!

**Fourth Citizen.** Pluck down forms, windows, anything!

[Exeunt citizens with the body]

**Antony.** Now let it work. Mischief, thou art afoot,

Take thou what course thou wilt!

Enter a Servant

How now, fellow?

**Servant.** Sir, Octavius is already come to Rome. 265

**Antony.** Where is he?

**Servant.** He and Lepidus are at Caesar's house.

**Antony.** And thither will I straight to visit him.

He comes upon a wish. Fortunate is merry,

And in this mood will give us anything. 270

**Servant.** I heard him say, Brutus and Cassius

Are rid like madmen through the gates of Rome.

**Antony.** Belike they had some notice of the people,

How I had moved them. Bring me to Octavius.

[Exeunt]

### **Glossary:**

**Forum:** a quadrangle in Rome where assemblies were held

**The Capitol:** the temple of Jupiter on the Capitoline Hill in ancient Rome.

**.....enrolled in the Capitol :** the considerations that made his death necessary are recorded in the archives of the Capitol.

**Slew:** killed

**Extenuated:** undervalued

**A place in the commonwealth:** the implications is perhaps that there was no place for anyone in a free commonwealth while Caesar ruled.

**Let him be Caesar:** this is intended to seem bitterly ironical to the audience. Brutus had slain his friend to prevent him from becoming 'Caesar' and destroying the Republic.

**Beholding :** beholden, obliged or indebted.

**General coffers:** state treasury

**Lupercal:** feast of Lupercal. The Lupercalia was a festival of expiation and purification held in Rome on 15 February in honour of Lupercus, an ancient Italian deity worshipped by shepherds as protector of their flocks and sometimes identified by the Romans with the Arcadian Pan. Caesar's triumph celebrating his victory over Pompey's sons had been held in the previous October but for dramatic effect, Shakespeare has combined it with the Lupercalia.

**Abide it:** pay for it.

**Hearse:** a vehicle used to carry a body in a coffin to a funeral

**Nervii:** a mixed Celto-German tribe who were defeated by Caesar in 57 BC At the base of Pompey's statue...Caesar fell: the implication is that even Pompey, Caesar's former enemy could not forbear to show sympathy. The blood was taken as a token that the image took just revenge of Pompey's enemy being thrown down on the ground at his feet.

**Drachmas:** silver coins

**Arbours:** sheltered places in a garden formed by trees and bushes which are grown to partly enclose it.

**Note:** The funeral scene shows the counterstroke against the conspirators completed. They have been outwitted, defeated and driven ignominiously from home.

**Comprehension:**

**I Answer the following questions in a word, phrase or sentence each:**

1. Why did Brutus kill Caesar?
2. Where is the question of Caesar's death enrolled?
3. Which expression does Mark Antony play with, to turn the mind of the mob?
4. Which cut was the unkindest of all that killed Caesar?
5. How much has Caesar mentioned in the will to pay every citizen?
6. What has Caesar left for every Roman?
7. Ultimately, who occupied the position of Caesarism?

**II. Answer the following questions in 80-100 words or a page each:**

1. Why does Caesar's will have such powerful impact on the common people?
2. How does Antony persuade the crowd?
3. In 'Julius Caesar', what is the primary concern that leads to the plot to murder Caesar?

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

1. Who is the better judge of the people – Mark Antony or Brutus? Support your answer with an argument.
2. What are the qualities of Caesar? How does Brutus respond to them?
3. What mistakes did Brutus make that helped Antony to fulfill his intentions?
4. How does Antony who begins his speech describing Brutus as honourable and Caesar as a traitor, gradually change his perception and make Brutus a traitor in the mind of people?
5. How does Brutus show that he has performed an honourable deed?
6. 'Antony is too good to be a tragic villain, too bad to be a tragic hero'. Discuss.
7. Compare and contrast oration of Mark Antony and Brutus while addressing the Roman mob.

**Suggested reading:**

- The Iliad by Homer
- The Aeneid by Virgil
- The Tell-Tale Heart- Edgar Allan Poe
- Dr. Faustus – Christopher Marlowe

**Watch the Movies-**

- Maqbool (Macbeth), Haider (Hamlet) and Omkara (Othello)- Adaptations of Shakespearean tragedies.

## Just Lather, That's All

- Hernando Téllez

### Pre-reading Questions:

- Have you ever struggled with taking decisions? What kinds of thoughts ran through your head?
- How would you deal with a moral conflict?
- What is Professional Ethics? Discuss in groups.

### About the author:



Hernando Téllez, (1908-1966) was born and educated in Bogotá, Columbia. Téllez was a politician, reporter, and writer. He served in the Colombian Parliament, and later served as Colombia's ambassador to the United Nations Educational, Scientific, and Cultural Organization (UNESCO) in Paris. 'Just Lather, That's All' is from his short story collection 'Ashes for the Wind and Other Stories.'

### About the text:

"Just Lather and That's All" is set in Colombia, a country that has been in political turmoil for much of the twentieth and twenty-first centuries. In 1948, disputes between the two major political parties, the Liberals and the Conservatives, worsened when the leader of the Liberal Party, Jorge Eliecer Gaitán, was assassinated in the city of Bogotá. Riots broke out in the city, and fighting soon spread to the countryside. The period was called La Violencia (The Violence) because of the high number of fatalities, about 200,000.

The story- ***Just Lather, That's all*** explores the dilemma of a barber and secret revolutionary who encounters the leader of the enemy party while at work. The story grapples with the moral dilemma faced by the barber. Should he prioritize

his duty as a professional barber or act on his personal convictions? The power dynamics between the barber (a seemingly powerless individual) and Captain Torres (a powerful military figure) are central to the narrative. The barber's internal conflict reveals his struggle with his identity-whether he is merely a barber or a potential executioner.

- *Just Lather That's All Audio book-*  
<https://www.youtube.com/watch?v=NRNV5ukz7KA>

**H**e said nothing when he entered. I was passing the best of my razors back and forth on a strop. When I recognized him, I started to tremble. But he didn't notice. Hoping to conceal my emotion, I continued sharpening the razor. I tested it on the meat of my thumb, and then held it up to the light. At that moment he took off the bullet-studded belt that his gun holster dangled from. He hung it up on a wall hook and placed his military cap over it. Then he turned to me, loosening the knot of his tie, and said, "It's hot as hell. Give me a shave." He sat in the chair.

I estimated he had a four-day beard. The four days taken up by the latest expedition in search of our troops. His face seemed reddened, burned by the sun. Carefully, I began to prepare the soap. I cut off a few slices, dropped them into the cup, mixed in a bit of warm water, and began to stir with the brush. Immediately the foam began to rise. "The other boys in the group should have this much beard, too." I continued stirring the lather.

"But we did all right, you know. We got the main ones. We brought back some dead, and we've got some others still alive. But pretty soon they'll all be dead."

"How many did you catch?" I asked.

"Fourteen. We had to go pretty deep into the woods to find them. But we'll get even. Not one of them comes out of this alive, not one."

He leaned back on the chair when he saw me with the lather-covered brush in my hand. I still had to put the sheet on him. No doubt about it, I was upset. I took a sheet out of a drawer and knotted it around my customer's neck. He wouldn't stop talking. He probably thought I was in sympathy with his party.

"The town must have learned a lesson from what we did the other day," he said.

"Yes," I replied, securing the knot at the base of his dark, sweaty neck.

"That was a fine show, eh?"

"Very good," I answered, turning back for the brush. The man closed his eyes with a gesture of fatigue and sat waiting for the cool caress of the soap.

I had never had him so close to me. The day he ordered the whole town to file into the patio of the school to see the four rebels hanging there, I came face to face with him for an instant. But the sight of the mutilated bodies kept me from noticing the face of the man who had directed it all, the face I was now about to take into my hands.

It was not an unpleasant face, certainly. And the beard, which made him seem a bit older than he was, didn't suit him badly at all. His name was Torres. Captain Torres. A man of imagination, because who else would have thought of hanging the naked rebels and then holding target practice on certain parts of their bodies?

I began to apply the first layer of soap. With his eyes closed, he continued. "Without any effort I could go straight to sleep," he said, "but there's plenty to do this afternoon."

I stopped the lathering and asked with a feigned lack of interest: "A firing squad?"

"Something like that, but a little slower."

I got on with the job of lathering his beard. My hands started trembling again. The man could not possibly realize it, and this was in my favor. But I would have preferred that he hadn't come. It was likely that many of our faction had seen him enter. And an enemy under one's roof imposes certain conditions. I would be obliged to shave that beard like any other one, carefully, gently, like that of any customer, taking pains to see that no single pore emitted a drop of blood. Being careful to see that the little tufts of hair did not lead the blade astray. Seeing that his skin ended up clean, soft, and healthy, so that passing the back of my hand over it I couldn't feel a hair. Yes, I was secretly a rebel, but I was also

a conscientious barber, and proud of the preciseness of my profession. And this four-days' growth of beard was a fitting challenge.

I took the razor, opened up the two protective arms, exposed the blade and began the job, from one of the sideburns downward. The razor responded beautifully. His beard was inflexible and hard, not too long, but thick. Bit by bit the skin emerged. The razor rasped along, making its customary sound as fluffs of lather mixed with bits of hair gathered along the blade.

I paused a moment to clean it, then took up the strop again to sharpen the razor, because I'm a barber who does things properly. The man, who had kept his eyes closed, opened them now, removed one of his hands from under the sheet, felt the spot on his face where the soap had been cleared off, and said, "Come to the school today at six o'clock."

"The same thing as the other day?" I asked horrified.

"It could be better," he replied.

"What do you plan to do?"

"I don't know yet. But we'll amuse ourselves."

Once more he leaned back and closed his eyes. I approached him with the razor poised.

"Do you plan to punish them all?" I ventured timidly.

I ventured timidly.

"All."

The soap was drying on his face. I had to hurry. In the mirror I looked toward the street. It was the same as ever: the grocery store with two or three customers in it. Then I glanced at the clock: two-twenty in the afternoon.

The razor continued on its downward stroke. Now from the other sideburn down. A thick, blue beard. He should have let it grow like some poets or priests do. It would suit him well. A lot of people wouldn't recognize him. Much to his benefit, I thought, as I attempted to cover the neck area smoothly.



There, for sure, the razor had to be handled masterfully, since the hair, although softer, grew into little swirls. A curly beard. One of the tiny pores could be opened and issue forth its pearl of blood. A good barber such as I pride himself on never allowing this to happen to a client. And this was a first-class client.

How many of us had he ordered shot? How many of us had he ordered mutilated? It was better not to think about it. Torres did not know that I was his enemy. He did not know it nor did the rest. It was a secret shared by very few, precisely so that I could inform the revolutionaries of what Torres was doing in the town and of what he was planning each time he undertook a rebel-hunting excursion.

So, it was going to be very difficult to explain that I had him right in my hands and let him go peacefully—alive and shaved.

The beard was now almost completely gone. He seemed younger, less burdened by years than when he had arrived. I suppose this always happens with men who visit barber shops. Under the stroke of my razor Torres was being rejuvenated—rejuvenated because I am a good barber, the best in the town, if I may say so.

A little more lather here, under his chin, on his Adam's apple, on this big vein. How hot it is getting! Torres must be sweating as much as I. But he is not afraid. He is a calm man, who is not even thinking about what he is going to do with the prisoners this afternoon. On the other hand, I, with this razor in my hands, stroking and re-stroking this skin, trying to keep blood from oozing from these pores, can't even think clearly.

Damn him for coming, because I'm a revolutionary and not a murderer. And how easy it would be to kill him. And he deserves it. Does he? No! What the devil! No one deserves to have someone else make the sacrifice of becoming a murderer. What do you gain by it? Nothing. Others come along and still others, and the first ones kill the second ones and they the next ones and it goes on like this until everything is a sea of blood.

I could cut this throat just so—zip! zip! I wouldn't give him time to complain and since he has his eyes closed, he wouldn't see the glistening knife blade or my glistening eyes. But I'm trembling like a real murderer. Out of his neck a gush of blood would spout onto the sheet, on the chair, on my hands, on the floor. I

would have to close the door. And the blood would keep inching along the floor, warm, ineradicable, uncontainable, until it reached the street, like a little scarlet stream.

I'm sure that one solid stroke, one deep incision, would prevent any pain. He wouldn't suffer. But what would I do with the body? Where would I hide it? I would have to flee, leaving all I have behind, and take refuge far away, far, far away. But they would follow until they found me. "Captain Torres' murderer. He slit his throat while he was shaving him—a coward."

And then on the other side. "The avenger of us all. A name to remember. (And here they would mention my name.) He was the town barber. No one knew he was defending our cause."

And what of all this? Murderer or hero? My destiny depends on the edge of this blade. I can turn my hand a bit more, press a little harder on the razor, and sink it in. The skin would give way like silk, like rubber, like the strop. There is nothing more tender than human skin and the blood is always there, ready to pour forth. A blade like this doesn't fail. It is my best.

But I don't want to be a murderer, no sir. You came to me for a shave. And I perform my work honourably. . . I don't want blood on my hands. Just lather, that's all. You are an executioner and I am only a barber. Each person has his own place in the scheme of things. That's right. His own place. Now his chin had been stroked clean and smooth. The man sat up and looked into the mirror. He rubbed his hands over his skin and felt it fresh, like new.

"Thanks," he said. He went to the hanger for his belt, pistol and cap. I must have been very pale; my shirt felt soaked. Torres finished adjusting the buckle, straightened his pistol in the holster and after automatically smoothing down his hair, he put on the cap. From his pants pocket he took out several coins to pay me for my services. And he began to head toward the door. In the doorway he paused for a moment, and turning to me he said:

"They told me that you'd kill me. I came to find out. But killing isn't easy. You can take my word for it." And he turned and walked away.

## **Glossary:**

**Strop** : a device, typically a strip of leather, for sharpening razors.

**Holster** : a holder for a hand gun

**Expedition** : a journey undertaken by a group of people with a particular purpose, especially that of exploration, research, or war.

**Caress** : a gentle or loving touch

**Patio** : a paved outdoor area by a building

**Mutilated** : severely injured or damaged

**Feigned** : simulated or pretended; insincere

**Tufts** : a bunch of hair held or growing together at the base

**Faction** : a small group within a larger one that disagrees with some of its beliefs

**Astray** : away from the correct path or direction

**Conscientious** : wishing to do one's work or duty well and thoroughly.

**Rasped** : (of a rough surface) scrape

**Fluff** : make fuller or softer by shaking or patting

**Excursion** : a short journey or trip, especially one taken as a leisure activity.

**Rejuvenated** : to make young again; restore to youthful vigor, appearance

**Glistening** : shining with a sparkling light

**Ineradicable**: unable to be destroyed or removed

**Scarlet** : bright red colour

**Avenger** : someone who takes vengeance

**Executioner** : an official who carries out a sentence of death on a condemned person

### **Comprehension :**

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

1. Who came to the barber shop one day? What did he ask the barber?
2. Why did the barber tremble by looking at him?
3. What was the first thing the customer did after entering the shop?
4. What did the barber think of his customer?
5. What was the 'fine show' according to the customer?
6. Why did barber call Captain Torres 'a man of imagination'?
7. Why did the captain call the barber to visit the school again?
8. What was the dilemma that the barber experienced while performing his task?
9. What did the barber decide at the end of his task? Why?
10. What did the captain say before he left the barber's shop?

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

1. Why had Captain Torres visited the town? What did he do in the woods for four days?
2. How did the captain show the consequence of the rebellion to the villagers?
3. Why did the barber feel that the captain would not have visited his shop?
4. Write a note on barber's dilemma while he was shaving Captain Torres' throat.
5. How did barber take pride in his profession?
6. What did the barber decide in the end? Why?

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

1. Explore the tension between the barber's duty as a professional and his personal convictions.
2. What differentiates a revolutionary from a murderer in the context of the story?
3. Why does the barber refrain from killing Torres?
4. Analyze the internal conflict faced by the barber. How does he resolve it?
5. How does the final paragraph alter the reader's interpretation of the events?

**Suggested Reading:**

- Razor by Vladimir Nobokov
- The Avenger by Anton Chekov
- Lamb to the Slaughter by Roald Dahl
- The Lottery by Shirley Jackson

.....

# WHY THE FOOD WE EAT MATTERS

Interview of Dr. Vandana Shiva

on

28 January 2021

By BBC Travel,

Features correspondent

## Pre -Reading Activity

- “Food production accounts for more than a quarter of the world’s greenhouse gas emissions.” Could we really feed the world’s expanding population while lightening our impact on our planet? Discuss.
- “The conservation of biodiversity is the only answer to the food and nutrition crisis.” Do you agree?
- Discuss how the biological wealth of poorer countries was too often appropriated by global corporations that neither sought their hosts’ consent nor shared the profits.

## About the Author:



Dr. Vandana Shiva was born on 5 November 1952 in Dehradun, Uttar Pradesh, (now in Uttarakhand). Her father was a conservator of forests, and her mother was a farmer with a love for nature. She is an Indian scholar, environmental activist, food sovereignty advocate, ecofeminist and anti-globalization author. Based in Delhi, Shiva has written more than 20 books. For decades, Vandana Shiva has been leading a one-woman crusade to remind the world that "food is the currency of life". She's been called the "Gandhi of grain", the "rock star" of the anti-GMO movement and an "eco-warrior goddess". For more than 40 years, the Indian physicist turned ecologist and food rights advocate Vandana Shiva has

taken on big agriculture, arguing that we can end world hunger and help save the planet while also preserving the unique cultural and culinary traditions that make our world so wonderfully diverse. Above all, Shiva is a staunch believer that the food we eat matters. In 1982, she founded the Research Foundation for Science, Technology and Ecology. This led to the creation of **Navdanya** in 1991, a national movement to protect the diversity and integrity of living resources, especially native seed, the promotion of organic farming and fair trade.

**Awards:** Right Livelihood Award (1993), Sydney Peace Prize (2010), Mirodi Prize (2016), Fukuoka Asian Culture Prize (2012).

On 28 January 2021, BBC Travel correspondent caught up with Dr. Vandana Shiva to ask her about growing up in the Indian Himalayas, how biodiversity helps preserve local cultures, and what travellers can do to make the world a better place.

### **About the text:**

This interview talks about how old, traditional ways of farming and taking care of the land can work together with modern efforts to protect the environment. It highlights the importance of learning from the knowledge of indigenous peoples to solve the big environmental and social problems we face today. As you read, think about how these ideas connect to global attempts to create a fair and sustainable future while dealing with ongoing environmental and cultural issues

**Q: After a long career spent advocating on behalf of indigenous people, traditional practices and natural healing, why do you think that these things are especially important today?**

My dedication and service to the Earth and indigenous communities started nearly five decades ago with the Chipko movement. Protecting the Earth and indigenous cultures is more important than ever today because five centuries of colonialism and three centuries of fossil fuel-based industrialism has brought us to collapse. Indigenous people have lived in harmony with nature, respecting the Earth and her limits. They are teachers for survival in a period of extinction.

**Q: This has been an unprecedented and trying year. What are some things you've witnessed in your native India that have restored your belief that food and culture are "the very currency of life"?**

Yesterday, women from my region in the Himalayas gathered at Navdanya for a millet festival. The Green Revolution [that revolutionised India's farm production in the 1960s-70s] named them "backward" and "primitive" grains. But they yield 10 times more nutrition using 10 times less water. Members of Navdanya were calling me during lockdown to say that the Gardens of Hope we started provided food for their families and communities in spite of lockdown. Food and culture are the currency of life. And while we are overwhelmed by disease and death, a living food culture can show the light to the path of life.

**Q: You're a vocal food sovereignty advocate. What's your definition of food sovereignty and how do you feel food sovereignty helps enhance the world's biodiversity and preserve local cultures?**

For me, food sovereignty is sovereignty over your life, livelihood and health. We are interconnected; therefore, food sovereignty is an ecological process of co-creation with other lifeforms. It begins with seed sovereignty: saving and using living seeds. It involves care for the land and soil. We cannot have food sovereignty if we do not feed the soil organisms.

Food sovereignty is based on organic farming and avoiding chemicals and poisons. Food sovereignty includes knowledge sovereignty, economic sovereignty and political sovereignty.

**Q: What are some ways that you've observed this in practice in India?**

Because I had done the study on the Green Revolution in Punjab in 1984 and was invited to a meeting on biotechnology in 1987, we began with saving seeds – the movement that, since 1991, is called Navdanya. More than 150 community seed banks have been created. Local seeds adapted to local cultures provide more nutrition and are more resilient to climate change. We have trained more than a million farmers in chemical-free, biodiversity-based organic farming. Farmers have increased production of nutrition twofold and by not wasting money on chemicals and non-renewable seeds, they earn 10 times more than commodity growing farmers.

**Q: How did your upbringing in the Himalayan foothills inspire your interest in food and ecology?**

Because I grew up in the Himalayas and became a volunteer for Chipko, I learnt the value of biodiversity. I applied this learning to understand why the state of



Punjab, where the Green Revolution was first imposed, had erupted in violence. I wrote the book *The Violence of the Green Revolution* and took a pledge to evolve non-violent systems of food and agriculture. This is what I have done since 1984.

I realised that the industrial-colonising West was based on a mechanical mind, a monoculture of the mind. Building on my training and my Himalayan upbringing, I started to cultivate the biodiversity of the mind, and regenerate biodiversity on our farms and of our food.

**Q: You've been championing "seed saving" and "seed freedom" for decades. Why are these practices so important, and how has the organisation you founded, Navdanya, worked to improve this in India?**

Seed is the source of life. Seed is the source of food. To protect food freedom, we must protect seed freedom.

The first thing we did was create community seed banks to reclaim the seed as a common good, and resist patents on seeds. More than 150 community seed banks have been created which have helped farmers grow more nutritious crops and have climate-resilient seeds in their hands to deal with climate change and climate disasters.

I helped write laws that recognise that plants, animals and seeds are not human inventions. We fought cases on biopiracy, the patenting of our biodiversity and indigenous knowledge. Through participatory research, we showed that when you intensify biodiversity instead of chemicals, and measure nutrition per acre instead of yield per acre, we can grow enough nutrition for two times the world population.

New research is showing that native seeds have higher nutrition than industrially bred "high-yielding varieties", which are nutritionally empty and full of toxins.

**Q: As you've pointed out many times, women plant and cultivate most of the world's food. Why is food sovereignty especially relevant for women?**

I have realised over four decades of research and action that most farmers of the world are women. They grow food as nourishment, not as commodities. They

grow food for health, not disease. Through wars and famines, through floods and droughts, they have kept alive the memory of their seeds and foods.

Women have the potential to lead the transition to regenerate the Earth, her biodiversity and our health and nutrition.

**Q: What are some cultures that people around the world can look to as good stewards of an organic-food approach?**

All indigenous cultures are stewards of an organic-food approach. Australian Aborigines have farmed for 60,000 years. Small farmers of China and India have been farmers for 40 centuries.

Sir Albert Howard, who was sent to India in 1905 by the British Empire to improve Indian Agriculture, instead improved the farming of the West by learning organic farming from Indian peasants. As he writes in *An Agricultural Testament*, seeing how good the indigenous practices in India were, he made Indian peasants his professors.

**Q: You've authored more than 20 books, and through the title of one of your most famous ones, you coined the term "Earth Democracy". What does this mean and how can travellers practice it?**

Colonialism and industrialism have destroyed the Earth and indigenous cultures through four false assumptions.

First, that we are separate from nature and not a part of nature. Second, that nature is dead matter, mere raw material for industrial exploitation. Third, that indigenous cultures are inferior and primitive, and need to be "civilised" through civilising missions of permanent colonization. Fourth, that nature and cultures need improvement through manipulation and external inputs. Green Revolution, GMOs, gene editing are rooted in this false assumption.

I wrote *Earth Democracy* to show that globalisation had created deregulated commerce and unleashed limitless greed, which was leading to economies of ecocide and genocide. Electoral democracy financed by billionaires and corporations had transformed democracy from being of the people, for the people, by the people into a political system run of the corporations, for the corporations, by the corporations. And by creating scarcity and competition, it had created culture wars.

*We are not superior to other species, we are inter-beings*

So, I evolved the concept of Earth Democracy on the basis of my philosophy and practice that we are part of the Earth, and human freedom and human wellbeing depends on other species. We are not superior to other species; we are inter-beings. Anthropocentrism is a violent construct.

Earth Democracy allows us to shift from economies and cultures that kill and democracies that are dead to living economies, living democracies, living cultures of the Earth, sharing her abundance, respecting her limits.

**Q: You have helped grassroots organisations across Africa, Asia, Latin America and Europe and spoken at events throughout the world. In all your travels, what have you observed as the common threads that connect local foods and identity?**

We were divided by colonialism. We have been divided by gender, race, religion, class. But we are part of the Earth and food is the currency of life. A food system that is at war with the Earth is also at war with our bodies.

Across the world, especially in times of the pandemic, there is a growing consciousness that the multiple energies we are living through have their roots in an unjust, non-sustainable industrial-globalised food system. And solutions to all the crises lie in creating local, biodiverse, poison-free, chemical-free food systems that increase nourishment for all beings while reducing our ecological footprint.

**Q: How do you ensure that the food you eat when travelling is local and produced in a sustainable way, and what tips can you offer other travellers who want to do the same?**

When global travel was possible, I either ate food from local farmers or fasted. Since lockdown has stopped travel, I am thriving on local food we grow and starting a movement to “Grow your Health”.

**Q: What is the best advice you can offer travellers who want to make the world a better place but may not know where to start?**

The food we eat can be a big contributor to the problems. Eating consciously can be a big contributor to the solutions. What we need to keep in mind is that food

is the currency of life. When you participate in industrial lab food systems, you participate in breaking the cycles of life.

Avoid processed food, eat fresh. Avoid anonymous foods where you do not know what went into the manufacture. All beings are living, all beings are sentient. Eating is a conversation with other living beings. Anonymous foods disrupt that communication and our health.

**Q: What still gives you hope that our world can change for the better?**

Hope is not a thing outside us, hope is a process of living. I cultivate hope in every thought and every action.

**Glossary:**

- 1. Food Sovereignty:** People having control over how their food is grown, shared, and eaten in a way that suits their culture and environment.
- 2. Earth Democracy:** The idea that all living things and nature should have rights, and humans should live in a way that respects the planet.
- 3. Sustainable:** Using methods that don't harm the environment and can keep going for a long time without running out of resources.
- 4. Culturally Appropriate:** Food and farming methods that fit with the traditions and values of a particular community.
- 5. Local Control:** When local communities manage and make decisions about their own food and resources.
- 6. Ecological Farming Practices:** Farming in a way that helps keep the environment healthy, like organic farming.
- 7. Industrial Agriculture:** Large-scale farming that uses big machines and chemicals, often harming the environment.
- 8. Biodiversity:** Having a wide variety of different plants and animals, which helps keep ecosystems healthy.
- 9. Agribusiness:** Big companies that produce food on a large scale, often prioritizing profit over the environment.
- 10. Ecological Balance:** A healthy state where all parts of the environment work well together.
- 11. Resilience:** The ability to recover quickly from difficulties or changes.
- 12. Global Economic Pressures:** The impact of international business and money on local communities, often making it hard for them to stay independent.

- 13.Natural Resources:** Things found in nature, like water and soil, that people use to live and produce goods.
- 14.Monocropping:** Growing only one type of crop in a large area, which can harm the soil and increase pests.
- 15.Aborigines:** The first people to live in a place, like the native people of Australia.
- 16.Deregulated:** When rules are taken away, so businesses have more freedom.
- 17.Ecocide:** When the environment is badly damaged or destroyed.
- 18.Genocide:** When a lot of people from a specific group are killed on purpose.
- 19.Anthropocentrism:** Thinking that humans are the most important and that everything else is less important.
- 20.Indigenous:** The original people or things that are naturally from a specific place.
- 21.Biopiracy:** Taking plants, animals, or traditional knowledge from indigenous people without permission, often for commercial gain.

### **COMPREHENSION:**

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

1. What movement did Vandana Shiva start her dedication and service to the Earth and indigenous communities with?
2. According to Vandana Shiva, why is protecting the Earth and indigenous cultures more important than ever today?
3. What festival did women from the Himalayas gather for at Navdanya, and what makes the featured grains special?
4. What is Vandana Shiva's definition of food sovereignty?
5. What is the significance of seed sovereignty in Vandana Shiva's view of food sovereignty?
6. How many community seed banks have been created by Navdanya?
7. How did Vandana Shiva's upbringing in the Himalayan foothills influence her interest in food and ecology?
8. Why is seed saving important according to Vandana Shiva?
9. What actions has Navdanya taken to protect seed freedom and improve agriculture in India?
10. Why does Vandana Shiva believe food sovereignty is especially relevant for women?

11. Which cultures does Vandana Shiva mention as good examples of an organic-food approach?
12. What does Vandana Shiva mean by “Earth Democracy”?
13. According to Vandana Shiva, what has colonialism and industrialism destroyed through four false assumptions?
14. What does Vandana Shiva say are the common threads that connect local foods and identity worldwide?
15. How does Vandana Shiva ensure she eats sustainably produced local food when traveling?
16. What advice does Vandana Shiva give to travellers who want to make the world a better place through their food choices?
17. What still gives Vandana Shiva hope that the world can change for the better?

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

1. Why does Vandana Shiva think traditional practices and natural healing are important today? How do these ideas fit with her concept of Earth Democracy?
2. What are the main ideas of food sovereignty according to Vandana Shiva? How do these ideas help keep biodiversity and local cultures strong?
3. How did growing up in the Himalayan foothills shape Vandana Shiva’s views on nature and farming? What did she learn from the Chipko movement, and how did it influence her work?
4. When traveling and working with local groups, what common things has Vandana Shiva seen in local food practices? Why are these practices important for cultural identity and sustainability?
5. What advice does Vandana Shiva give to travellers who want to make a positive impact through their food choices? How do her suggestions help create a better food system?

**III. Answer the following questions in about 2 pages:**

1. What was the Green Revolution in India, and how did it change farming? What is Vandana Shiva’s views about this?
2. What does the Navdanya organization do to support sustainable farming and seed freedom in India? What successes has it had, and what problems has it faced?

3. Why does Vandana Shiva believe women are so important in farming worldwide? How do their efforts help support sustainable and healthy farming?
4. What is "Earth Democracy" according to Vandana Shiva? How does this idea fight against the problems caused by colonialism and industrialism?
5. What are Vandana Shiva's thoughts on the modern food system? How do industrial and processed foods affect health and the environment, and what alternatives does she suggest?

### **Suggested Readings:**

#### **Books by Vandana Shiva**

- *Earth Democracy: Justice, Sustainability, and Peace* (2005) - Explores the concept of Earth Democracy and challenges the destructive practices of globalization.
- *Stolen Harvest: The Hijacking of the Global Food Supply* (2000) - Investigates the impact of corporate agriculture on biodiversity, farmers, and food security.
- *The Violence of the Green Revolution: Third World Agriculture, Ecology, and Politics* (1991) - Critically examines the Green Revolution's environmental and social consequences in India.

#### **Books on Indigenous Knowledge and Sustainability**

- *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants* by Robin Wall Kimmerer (2013) - Explores the interconnections between indigenous knowledge and environmental science.
- *Sacred Ecology* by Fikret Berkes (2012) - Discusses the role of traditional ecological knowledge in contemporary environmental management.

#### **Books on Sustainable Agriculture and Organic Farming**

- *The One-Straw Revolution: An Introduction to Natural Farming* by Masanobu Fukuoka (1978) - Advocates for natural farming methods that align with ecological principles.
- *Growing a Revolution: Bringing Our Soil Back to Life* by David R. Montgomery (2017) - Discusses sustainable soil management practices and their importance for farming.

# Language Component

## (WORK BOOK)

### Chapter: 1

#### COMPREHENSION PASSAGES

**OBJECTIVE:** Acquainting the students with reading comprehension strategies and skills that facilitate their understanding and analysing of written texts effectively and easily.

Learning the English language could be a wonderful experience because of its most important tool of learning, 'Comprehension'. **Comprehension is the understanding and interpretation of what is read. To be able to accurately understand written material, students need to be able to (1) decode what they read; (2) make connections between what they read and what they already know; and (3) think deeply about what they have read.**

Comprehension reading requires the reader to understand a certain part of a passage or a paragraph. The main purpose of comprehension reading is to understand the meaning that the given passage implies and try to answer the comprehension questions accordingly.

Reading is a good habit to inculcate. It is that skill which enables all other skills involved in acquiring a language. It is very important for UG students to learn this because, in numerous competitive examinations, Reading Comprehension section can be one of the more complex ones depending on the standard of language used. Usually, the difficulty level of the Verbal Section (which comprises of **verbal ability** and **reading comprehension**) is dependent on the reading comprehension test.

As part of a reading comprehension test the student will be tested on the vocabulary absorption and understanding of the language. English comprehension passage is a good test of the language skills. The questions in the reading comprehension exercise are mostly inferential.

#### 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 is reading rapidly to get a general overview of the material. Scanning is reading rapidly to find specific facts.



**Skimming** refers to the process of reading only 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 italicized or boldface words or phrases.
- Read the summary or last paragraph.

**Scanning** is a reading technique that is to be used when you want to find specific information quickly. In scanning you have a question in your mind, and you 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 certain date, you would quickly read the paragraph looking only for numbers.
- Use headings and any other aids that will help you identify which sections might contain the information you are looking for.
- 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.**

**Title: Development as Freedom**

**Author: Amartya Sen**

We live in a world of unprecedented opulence of a kind that would have been hard even to imagine a century or two ago. There have also been remarkable changes beyond the economic sphere. The twentieth century has established democratic and participatory governance as the preeminent model of political organization. Concepts of human rights and political liberty are now very much

a part of the prevailing rhetoric. People live much longer, on an average, than ever before. Also, the different regions of the globe are now more closely linked than they have ever been. This is so not only in the fields of trade, commerce and communication, but also in terms of interactive ideas and ideals.

And yet we also live in a world with remarkable deprivation, destitution and oppression. There are many new problems as well as old ones, including persistence of poverty and unfulfilled elementary needs, occurrence of famines and widespread hunger, violation of elementary political freedoms as well as of basic liberties, extensive neglect of the interests and agency of women and worsening threats to our environment and to the sustainability of our economic and social lives. Many of these deprivations can be observed, in one form or another, in rich countries as well as poor ones.

Overcoming these problems is a central part of the exercise of development. We have to recognize, it is argued here, the role of freedoms of different kinds in countering these afflictions. Indeed, individual agency is, ultimately, central to addressing these deprivations. On the other hand, the freedom of agency that we have individually is inescapably qualified and constrained by the social, political and economic opportunities that are available to us. There is a deep complementarity between individual agency and social arrangements. It is important to give simultaneous recognition to the centrality of individual freedom and to the force of social influences on the extent and reach of individual freedom. To counter the problems that we face, we have to see individual freedom as a social commitment. This is the basic approach that this work tries to explore and examine.

Expansion of freedom is viewed, in this approach, both as the primary end and as the principal means of development. Development consists of the removal of various types of unfreedoms that leave people with little choice and little opportunity of exercising their reasoned agency. The removal of substantial unfreedoms, it is argued here, is constitutive of development. However, for a fuller understanding of the connection between development and freedom we have to go beyond that basic recognition (crucial as it is). The intrinsic importance of human freedom, in general, as the preeminent objective of development has to be distinguished from the instrumental effectiveness of freedoms of particular kinds to promote freedoms of other kinds.

**The outcome of skimming this passage:**

- Opulence
- Remarkable Changes
- Model of Political organisation.
- Prevailing Rhetoric
- Enhanced Life span
- Linked & Interactive
- Deprivation
- Poverty
- Hunger
- Famine
- Human rights
- Threats
- Sustainability
- Recognise
- Counter
- Freedom
- Commitment
- Unfreedoms
- Intrinsic importance
- Objective

### **The outcome of scanning this passage:**

- Opulence never seen before
- Remarkable changes in all spheres
- Democratic and Participatory governance is the approved model of organisation
- Human rights and Political liberty – prevailing rhetoric
- Increase in average life span
- Regions are linked by ideas and ideals
- Yet poverty persists
- Oppression and deprivation prevail
- Basic liberties curtailed
- Woman are neglected
- Worsening threat to environment
- Sustainability of social life and economic growth
- Overcoming problems is development
- Individual agency always compliments social arrangements
- Individual freedom is a social commitment
- Development is removal of unfreedoms
- Connection between development and freedom
- Intrinsic importance of Human freedom

### **PASSAGES FOR COMPREHENSION:**

#### **Sample passage:**

**Read the following passage and answer the questions given below:**

Holi celebrations start on the night before Holi with a Holika Dahan where people gather, perform religious rituals in front of the bonfire, and pray that their internal evil be destroyed the way Holika, the sister of the demon king Hiranyakashipu, was killed in the fire. The next morning is celebrated as Rangwali Holi – a free-for-all festival of colours, where people smear each other with colours and drench each other. Water guns and water-filled balloons are also used to play and colour each other. Anyone and everyone is fair game, friend or stranger, rich or poor, man or woman, children or elders. The frolic and fight with colours occur in the open streets, open parks, outside temples and buildings. Groups carry drums and other musical instruments, go from place to place, sing and dance. People visit family, friends, and foes to throw coloured powders on each other, laugh and gossip, then share Holi delicacies, food, and drinks. Some customary drinks

include bhang (made from cannabis), which is intoxicating. In the evening, after sobering up, people dress up and visit friends and family.

Q1. Select the correct option

Holika Dahan is performed

1. So that their internal evil is destroyed
2. To utilize the firewood at home
3. Because it is the night before Holi
4. As Holika was Hiranyakashipu's sister

Ans: 1. So that their internal evil is destroyed.

Q2. Which are the two rituals followed during the Holi celebrations?

Ans. The two rituals of Holi followed during the Holi celebrations are:

1. Holika Dahan and 2. Rangwali Holi.

Q3. 'Bhang' is a customary drink made from cannabis, which is intoxicating.

Q4. Which word or phrase means "not intoxicated" in the passage?

- a. Free-for-all
- b. Cannabis
- c. Destroyed
- d. Sobering up

Ans. Sobering up

Q5. Make a sentence of your own using the word 'drench'.

## **EXAM ORIENTED PASSAGES**

### **Practice Test 1**

**Read the following passage and answer the questions given below:**

The Indian Premier League (IPL) is a professional Twenty20 cricket league in India contested during March and May of every year by 10 teams representing 10 cities of India. The league was founded by the Board of Control for Cricket in India (BCCI) in 2008, and is regarded as the brainchild of Lalit Modi, the founder and former commissioner of the league. IPL has an exclusive window in ICC

Future Tours Programme. The IPL is the most-attended cricket league in the world and in 2014 ranked sixth by average attendance among all sports leagues. In 2010, the IPL became the first sporting event in the world to be broadcast live on YouTube. The brand value of IPL in 2019 was Rs. 47,500 crore(US\$6.3 billion), according to Duff & Phelps. According to BCCI, the 2015 IPL season contributed ₹11.5 billion (US\$182 million) to the GDP of the Indian economy. There have been fourteen seasons of the IPL tournament. The current IPL title holders are the Chennai Super Kings, who won the title for the fourth time in 2021 season.

Q1. Choose the most appropriate option

Indian Premier League is considered as the brainchild of

- a) Lalit Modi
- b) Nirav Modi
- c) Vineet Jain
- d) Mukesh Ambani

Q2. How many seasons of IPL have been played till

2021 \_\_\_\_\_ .

Q3. In the year \_\_\_\_\_ IPL became the first sporting event to be broadcast

live on an online platform

Q4. In the passage, the word 'Professional' means –

Choose the right options from below

- a) worker
- b) Amateur
- c) Paid
- d) Polished

Q5. According to Duff & Phelps, the brand value of IPL in 2019 was US \$6.3

billion. True/ False

## **Practice Test 2**

**Read the following passage and answer the questions given below:**

Tourism is an important activity in modern life. In olden days, tourism as such was not widespread. Instead, people went on long or short pilgrimages, combining piety and pleasure in the same activity. They walked to places like Tirupati, Kashi and Rameshwaram and it took years for them to complete a pilgrimage. They faced many hardships on the way. Pilgrims had to walk through thick jungle, sleep in open places and had to starve for many days as they could not get food and clean drinking water.

Often, those who went to far off places like Kashi never returned. They might have met with an accident or fallen ill and died during the pilgrimage. Hence, if people returned home after a long pilgrimage, they had celebrations and thanked God for the safe return.

Today, travelling has become safer and more comfortable. We have many means of transport to go on tours or pilgrimages. Good roads, increase in transport and lodging facilities have made travel pleasurable.

Q1. Choose the correct option.

People who travelled to far off places never returned because

1. They might have lost their way.
2. They might have met with an accident or fallen ill.
3. They might have settled there.
4. They did not find anything interesting to come back.

Q2. What was the mode through which the travellers usually travelled?

\_\_\_\_\_ .

Q3. According to the passage, In the modern life, \_\_\_\_\_ is an important activity.

Q4. In the passage, the word 'hardship' means - Opportunity. True or False

Q5. Suggest a suitable title for the above passage

### **Practice Test 3**

**Read the given paragraph and answer the questions given below**

#### **KALPANA CHAWLA**

Kalpana's biggest achievement was that she was able to live her dream and do so, despite hailing from a small Haryana town, despite belonging to an orthodox

family, and significantly, despite being a bit more than her own achievement, what Kalpana will be remembered most for is that not only did she realize her own dream, but she passed the dream on.

Every little girl in Karnal grows up hearing about Montu Didi, gaining inspiration from her story. The message is that if Kalpana could do it, so can they. What one Kalpana Chawla was able to do for empowering the girl child is something that no state government or central government campaign can ever hope to do.

The Haryana government's decision to award a Kalpana Chawla gold medal to the girl topping in the class 10 exams as well as the Punjab governor's decision to institute a scholarship for the best student in the aerospace engineering department of the Punjab engineering college are perhaps the best tributes anyone could offer her.

Kalpana herself played a big role in helping the girl child. Two girl students, sponsored by her, went to NASA every year as part of the NASA Space school foundation programme. As one of the girls who went on the programme

said, "Kalpana Didi told us to dream high. She said that if you do not dream, you will never be able to achieve anything".

Kalpana's personal dream began at the age of eight when her father, Banarasi Lal Chawla, took her to the Karnal flying club for the first time. That was the first step in her journey to space. And on the way she broke every stereotype.

Through her determined hard work and enterprise, she convinced her reluctant parents to let her go to the US. The rest, as they say, is history. Not only did she do her family proud, but the entire nation acknowledged her achievement when she was selected to go on a space mission in 1997.

On Saturday, her school, Tagore Bal Niketan, was decorated and celebrations were underway to welcome her back to earth when the tragic news of the Columbia breaking up reached them. And on Sunday, the same school grounds became the venue for prayer meeting to mourn her death. And as people poured in to mourn her, they all remembered the way she may have touched their lives. Kalpana should be remembered for more than just the fact that she was the first India born woman to go into space. She should be remembered for teaching us the importance of dreaming high.



Q1. Choose the correct option

Kalpana Chawla was from the state of

1. Haridwar
2. Haryana
3. Himachal Pradesh
4. Hariharpur

Q2. When did Kalpana's personal dream begin?

\_\_\_\_\_ .

Q3. The Nick name of Kalpana Chawla was \_\_\_\_\_ .

Q4. According to the passage, the word 'empowering' means-

Choose the right option from below

1. Giving empathy
2. Giving power to kill.
3. Giving legal power & confidence
4. Giving hindrance to power

Q5. Kalpana Chawla died in the year 1997, while she was on her first space mission. True or False. \_\_\_\_\_

#### **Practice Test 4**

**Read the following passage and answer the questions given below:**

The Himalayas, or Himalaya, form a mountain range in Asia, separating the plains of the Indian subcontinent from the Tibetan Plateau.

The Himalayan range has many of the Earth's highest peaks, including the highest, Mount Everest. The Himalayas include over fifty mountains exceeding 7,200 meters (23,600 ft) in elevation, including ten of the fourteen 8,000-metre peaks. By contrast, the highest peak outside Asia, Aconcagua, in the Andes is 6,961 meters (22,838 ft) tall.

Lifted by the subduction of the Indian tectonic plate under the Eurasian Plate, the Himalayan Mountain range runs west-northwest to east-southeast in an arc 2,400 km (1,500 miles) long. Its western anchor, Nanga Parbat, lies just south of the northernmost bend of Indus River. Its eastern anchor, Namcha Barwa, is just west

of the great bend of the Yarlung Tsangpo River (upper stream of the Brahmaputra River). The Himalayan range is bordered on the northwest by the Karakoram and the Hindu Kush ranges. To the north, the chain is separated from the Tibetan Plateau by a 50–60 km (31–37 miles) wide tectonic valley called the Indus-Tsangpo Suture. Towards the south the arc of the Himalaya is ringed by the very low Indo-Gangetic Plain. The range varies in width from 350 km (220 miles) in the west (Pakistan) to 150 km (93 miles) in the east (Arunachal Pradesh). The Himalayas are distinct from the other great ranges of central Asia, although sometimes the term 'Himalaya' (or 'Greater Himalaya') is loosely used to include the Karakoram and some of the other ranges.

Q1. Choose the correct option

How long is the Himalayan Mountain range?

- a) 2400 miles
- b) 2,400 kms
- c) 150.0 miles
- d) 15000 miles

Q2. Which is the highest mountain peak outside Asia?

\_\_\_\_\_ .

Q3. The Tectonic Valley which separates the Himalayan range from the Tibetan Plateau is called \_\_\_\_\_ .

Q4. The northwest border of the Himalayas is Karakoram & Hindu Kush ranges. True or False. \_\_\_\_\_.

Q5. Suggest a suitable title for the above passage.

## **PASSAGES FOR CLASSROOM ACTIVITY**

### **EXERCISE 1**

**Read the following passages carefully and answer the questions set on it:**

Working twelve to eighteen hours a day was not uncommon for scientists at the rocket launching station, Thumba. A group of such scientists were frustrated due to the work pressure and meeting their boss's demands; however, they were loyal to him.

One day, a scientist gathered enough courage to go up to his boss and said, “Sir, I have promised my children that I will take them to the exhibition this evening, therefore I have to leave the office at 5.30 p.m. Can I leave early today, Sir?”

His boss replied, “Alright, you may leave early today.”

The scientist was happy for having received the permission and went on to continue his work. He stayed on to work after lunch, and, as always got so engrossed in his work, that he peered at his watch only when he thought he was done. Unfortunately, it was past 8.15 p.m.

With a jolt, he remembered his promise to his children. He looked for his boss who was not in his office. Having told him just that morning, he wrapped up work and hurried home.

As he drove home, he felt very guilty for having let his children down. When he reached, the children were not at home. His wife was busy reading. He felt that initiating any conversation with her would only add fuel to fire, so he remained quiet.

Looking at him, his wife asked, “Do you want something hot to drink or have dinner right away?”

The man could only ask, “Where are the children?”.

His wife said, “Don’t you know? Your boss came here at 5.15 p.m and took the children to exhibition you had promised to take them to.”

He was surprised, but it did not take him too long to guess what had happened.

The boss who granted him permission had observed him working very seriously well past 5.00 p.m. He must have thought that the scientist would not leave the work half done, but if he has promised his children a visit to the exhibition, then they deserve it. So, he took the lead in taking them to the exhibition himself.

The boss does not have to do it every time. But once it is done, loyalty is established.

No wonder, all scientist at Thumba continue to work under this boss despite the great pressure.

This boss is none other than Dr A P J Abdul Kalam.

**With each sentence below there is an underlined phrase/ clause followed by 4 answer choices. Select the option that best replaces the underlined text.**

1. Working twelve to eighteen hours a day was not uncommon for scientists at Thumba.

- Was not possible
- Was regular practice
- Was irregular
- Was uncustomary

2. The scientist was happy for having received the permission.

- having not accepted
- not getting sanction
- being permitted
- having received the recognition.

3. Having told him just that morning, he wrapped up work and hurried home.

- He concluded his work
- He dressed up warmly
- He stopped working
- He left work

4. The boss does not have to do it every time. But once it is done, loyalty is established.

- You lose your loyalty
- You establish that the boss must do it again
- You thank your boss
- You become devoted to them.

5. One day, a scientist gathered enough courage to go up to his boss

- Was eagerly waiting to go
- Was scared to go
- Mustered adequate courage and went
- Thought of going

## **EXERCISE 2**

**Source: UPSC 2019 EXAM**

History has a great variety of definitions and applications. In the broader sense, it considers every thought that man has had since his first appearance and records every significant advance or recession. It attempts to evaluate all the

developments in science, in art, in literature, in philosophy, in architecture, in sociology, in politics, in war, in religion, and in law. It sketches as complete a picture as possible of everything that has influenced man directly or indirectly.

History, more than any other subject, has been enslaved and distorted for selfish purposes. Members of the clergy have used it to glorify and to promote the interests of the church, statesmen have utilized it to sway masses, and writers have distorted facts to substantiate their conclusions. War spirit has been kindled through undue emphasis upon facts, if not falsification of them. The historian is likely to exaggerate the history of his own country—sometimes unintentionally—because of his environment, and sometimes in order to facilitate the sale of his book. In all countries, there are zealots in responsible positions who cannot bear to have their fatherland criticized. Truth is frequently sacrificed at the altar of patriotism. Henry C Lea, an outstanding American historian, declared that history should be “a serious attempt to ascertain the severest truth as to the past and set it forth without fear or favour.” Michelet, a famous French historian, believed that “sacrilege and the mocking of false gods are the historians’ first duty, his indispensable instrument for re-establishing the truth.”

The slight progress that we have made in the direction indicated by Lea and Michelet is rather discouraging, but there is a trend toward a broader and more inclusive point of view in the writing and teaching of history. World history, correctly interpreted, puts the individual state in the proper perspective and lessens the dangers of excessive nationalism. History has become more than war and politics. To make the story complete, the historian of the new school makes use of the work of the ethnologist, the anthropologist, the geographer, the archeologist, the geologist, the psychologist, the astronomer, the zoologist, the biologist, the chemist, the sociologist, and the economist. He is concerned with man’s cultural advances and his society, as well as with charters, constitutions, and wars.

There are dangers, as well as virtues, in the vast scope of the “new history”. Over popularization and under specialization tend to cheapen history and to destroy some of its qualities as a basic and sober study. There are decided advantages in the comprehension of the broad scope of his history, but, in addition, the student should be able to appreciate the depth of the subject. Years of research have been spent and volumes have been written on a single topic. Without these specialized words, surveys would be of no value. However, some of the historians of the “new history” have sacrificed important fundamentals facts in order to make a chronicle of heroic persons and romantic occurrences. They have overstepped the point where history and fiction should meet. The

historian should make his description of the past lifelike, hence, he should include grim realities as well as romantic incidents.

One of the important aspects of the “new history” is the emphasis upon man’s cultural developments, popularly termed civilization. Civilization is difficult to define and evaluate. Just where it began and where man’s actions and thoughts became human is impossible to determine. Man, like animals, has senses but some are less acutely developed; man has emotions, most of which are present, but latent, in animals. Comfort seems to be the chief goal of the lower forms of animal life, but man pushes beyond that toward something that he has difficulty in defining. This intangible something may be called civilization. Professor Lynn Thorndike believes that civilization “is the product of our higher qualities as exercised first by original and superior individuals and then accepted or followed by a sufficient number of human beings to make it a social fact”. Buckle held that moral and intellectual progress is the basis of civilization. Emerson believed that civilization is progress, and Bertrand Russell, a modern philosopher, thinks that it is the progress and predominance of science. Perhaps we can agree that knowledge of nature, progress in art, an ethical code, a government, and a degree of material prosperity are essentials in any form of civilized society. Civilization became possible when chaos and insecurity were minimized. Curiosity and constructiveness were encouraged when fear was overcome, and man turned his attention toward the understanding and embellishment of life.

Answer the following questions in clear and concise manner:

- a) Why does the author consider history an all- inclusive area of study?
- b) According to the author, how has history suffered distortions and why?
- c) How does the author describe the new school of historians?
- d) What are the dangers associated with “new history”?
- e) Why is it difficult to define and evaluate civilization?

### **EXERCISE 3**

**Source: GMAT EXAM PRACTICE PAPER**

The idea of the brain as an information processor—a machine manipulating blips of energy according to fathomable rules—has come to dominate neuroscience. However, one enemy of the brain—as-computer metaphor is John R Searle, a philosopher who argues that since computers simply follow algorithms, they

cannot deal with important aspects of human thoughts such as meaning and content. Computers are syntactic, rather than semantic, creatures. People, on the other hand, understand meaning because they have something Searle obscurely calls the casual powers of the brain. yet how would a brain a work if not by reducing what it learns about the world to information – some kind of code that can be transmitted from neuron to neuron? What else could meaning and content be? If the code can be cracked, a computer should be able to simulate it, at least in principle. But even if a computer could simulate the workings of the mind, Searle would claim that the machine would not really be thinking; it would just be acting as if it were. His argument proceeds; thus, if a computer were used to simulate a stomach, with the stomach's churnings faithfully reproduced on a video screen, the machine would not be digesting real food. It would just be blindly manipulating the symbols that generate the visual display. Suppose, though, that a stomach was simulated using plastic tubes, a motor to do the churning, a supply of juices, and a timing mechanism. If food went in one end of the device, what came out the other end would surely be digested food. Brains, unlike stomachs, are information processors, and if one information processors were made to simulate another information processor, it is hard to see how one and not the other could be said to think. Simulated thoughts and real thoughts are made of the same element: information. The representations of the world that humans carry around in their heads are already simulations. To accept Searle's argument, one would have to deny the most fundamental notion in psychology and neuroscience: that brains work by processing information.

**Choose the correct option for the following questions:**

- 1) The main purpose of the passage is to
  - Propose an experiment
  - Analyze a function
  - Refute an argument
  - Explain a contradiction
  - Simulate a process
- 2) Which of the following is most consistent with Searle's reasoning as presented in the passage?
  - Meaning and content cannot be reduced to algorithms
  - The process of digestion can be simulated mechanically, but not on a computer.
  - Simulated thoughts and real thoughts are essentially similar because they are composed primarily of information

- A computer can use “casual powers “similar to those of the human brain when processing information.
  - Computer simulations of the world can achieve the complexity of the brain’s representations of the world.
- 3) The author of the passage would be most likely to agree with which of the following statements about the simulation of organ functions?
- An artificial device that achieves the functions of the stomach could be considered a valid model of the stomach.
  - Computer simulations of the brain are best used to crack the brains codes of meaning and content.
  - Computer simulations of the brain challenge ideas that are fundamental to psychology and neuroscience.
  - Because the brain and the stomach both act as processors, they can best be simulated by mechanical devices.
  - The computers limitations in simulating digestion suggest equal limitations in computer –simulated thinking.
- 4) It can be inferred that the author of the passage believes that Searle’s argument is flawed by its failure to:
- Distinguish between syntactic and semantic operations
  - Explain adequately how people, unlike computers, are able to understand meaning
  - Provide concrete examples illustrating its claims about thinking
  - Understand how computers use algorithms to process information
  - Decipher the code that is transmitted from neuron to neuron in the brain
- 5) From the passage, it can be inferred that the author would agree with Searle on which of the following points?
- Computers operate by following algorithms
  - The human brain can never fully understand its own functions
  - The comparison of the brain to a machine is overly simplistic.
  - The most accurate models of physical processes are computer simulations
  - Human thought and computer-simulated thought involve similar processes of representation?



## EXERCISE 4

Normally when planes get involved in accidents, experts search for the black box of the plane. Black box is basically a gadget that collects and records all details of plane's flight and fixed to the plane. It records all the flights programme, voices of pilots and crew members, speed, direction of flying, variations in vibration of propelling engine etc. The device is fixed in such a way that even if the plane crashes, explodes the black box is not damaged. The black box has the ability to with stand 1000 degrees Celsius, being under water for years after a plane's crash into sea the data recorded in the black box won't get erased. The atmospheric changes do not affect black box data.

Prior to the development of these black boxes, plane's belonging to the British airways had got crashed after colliding with each other. A committee was formed and deputed to detect the reason for such accidents. David warren, an Australian, who was in that committee, after many types of enquiries suggested to fix inside the cockpit a device that would record all flight details and all happening inside the plane. By these records, reasons for the accident could be found out and necessary steps are taken to prevent the crash.

In 1934, Joseph begun from Germany invented the magnetic record system. David warren developed totally fireproof circular box using various chemical compounds and fixed at the top of cockpit. Fully developed box came into usage in 1953 and by 1957 America and England fixed the black boxes in their planes. Funny thing is that these black boxes are not in black but orange in colour.

Read the passage above and do as directed:

1. What do you think are the 5 questions that can be framed out of the passage.
2. Frame 5 True or False questions using the passage.
3. Frame 5 Fill in the blanks using the passage.

### POINTS TO REMEMBER:

1. Read the passage fairly quickly to get the general idea. – Skimming.
2. Read again, a little slowly, so as to know the details. – Scanning.
3. Study the questions thoroughly. Turn to the relevant portions of the passage, read them again, and then rewrite them in your own words, neatly and precisely
4. Use complete sentences.

## Chapter 2

### VOCABULARY BUILDING

#### Objective:

- To enrich the vocabulary of the learners.
- To equip the learners with the skills of vocabulary building.
- To make the stakeholders competent to face competitive examinations.
- To enhance the communication skills of the learners.

Vocabulary building is very essential in learning a language. It enables one to know the meaning, spelling and pronunciation of a word. Understanding of a word extends to understanding of a family of words. For instance, the words *able* and *create* acquire different forms after being affixed or collocated with a few letters or words.

Able- enable, unable, ability, able administrator

Create- creator, creative, pro-creation, creativity.

This unit focuses on inducing unquenchable thirst for *words*. Sound vocabulary is essential for reading, writing, speaking and understanding spoken English. Hence emphasis is laid on exposing the learner to synonyms, antonyms, homonyms, homophones, affixes and collocations.

### SYNONYMS

*Synonym* is a word, the meaning of which is similar to that of another word.

In other words, *Synonyms* are words that are similar in meaning.

E.g. See - look, watch, notice, view, observe

Although these words are similar or close in meaning, they cannot always replace one another. The usage of each of these words *varies with or depends on* the context. It is only with extensive reading and writing practice that one learns to use the right word at the right place. Learners are required to enrich or expand their vocabulary with synonyms so that they become language proficient. Also, learning of synonyms enables the learners to fare well in the competitive examinations.

## List of Synonyms:

- ability - competence, skill
- achieve - attain, accomplish, realize, reach
- attribute - characteristic, trait
- beautiful - attractive, pretty, lovely, stunning
- bossy - controlling, domineering, overbearing
- challenge - dispute, question
- cold - indifferent
- create - generate, make, produce
- cute - adorable, delightful, endearing
- develop - evolve, expand, grow
- different - distinct, unusual
- difficult - gruelling, hard, strenuous, tedious
- effective - functional, operational, successful
- example - illustration, instance
- excited - exhilarated, thrilled
- fun – amusement, enjoyable
- funny - humorous, comical, hilarious
- goal - intent, purpose, target
- good - acceptable, satisfactory
- great - exceptional, extraordinary
- happiness – gladness, mirth, joy
- hardworking - diligent, industrious, enterprising
- hate - abhor, loathe, detest, despise
- honest - fair, sincere, trustworthy
- important - vital, essential, significant, critical
- intelligent - smart, clever, bright, brilliant, sharp
- introvert - shy, quiet, withdrawn
- judge – evaluate, determine, decide, gauge
- justify - substantiate, demonstrate
- journey - trip, travel,
- key - critical, crucial, fundamental, vital
- kind - considerate, amiable, merciful, gentle
- knowledge - awareness, understanding
- lazy - idle, lackadaisical, lethargic, indolent
- love – passion, deep affection,
- lucky - fortunate,

- mean - unpleasant, bad-tempered
- nice - pleasant, agreeable
- need - require, want
- old - antiquated, ancient, obsolete, extinct
- opportunity - chance
- pacify - appease, placate, mollify, console
- positive - optimistic
- question - inquire, enquire, interrogate
- qualified - eligible, competent
- recalcitrant - obstinate, stubborn, ungovernable
- rich - affluent, wealthy, prosperous
- strong - stable, secure, solid, tough
- true - genuine, accurate, correct, real
- turbulent - violent, unsettled
- unhappy - sad, depressed, miserable
- weak - frail, infirm, puny, fragile
- xenophobia - intolerance, ethnocentrism, isolationism
- yummy - delicious, tasty
- zealous - ardent, fervent
- zero - nil, nothing

**Exercise 1: Pick the odd word out of the given set of words:**

1. angry, furious, irate, glad
2. baffle, bewilder, perplex, convince
3. challenge, dispute, yield, debate
4. fair, just, wrong, unbiased,
5. hypocrisy, deceit, duplicity, honesty
6. simple, lavish, excessive, extravagant,
7. frivolous, petty, trivial, grave
8. valid, outdated, legitimate, authentic
9. quarantine, seclusion, liberty, confinement.

## ANTONYMS

Antonym is a word that means the opposite of another word. Learning antonyms enriches the vocabulary and also proves beneficial while facing competitive examinations. Learners are suggested to add a minimum of five sets of antonyms and synonyms to their vocabulary every day.

- advance - retreat
- admire – detest, abhor
- cordial -hostile
- abundant – scarce
- accept - decline, refuse
- admit – deny, dismiss
- ally – enemy
- ancient – modern
- appear – vanish
- approve-reprove
- ascend – descend
- attractive – repulsive
- blame – praise
- bless – curse
- board - alight
- bold - meek, timid
- boon-bane
- bound – free
- bravery – cowardice
- captive – free, liberated
- crooked – straight
- concise - elaborate
- cheap – expensive, dear
- conceal – reveal
- contract – expand
- courteous – rude
- dainty – clumsy
- deep – shallow
- despair – hope
- denial - acceptance
- exterior – interior

- external – internal
- foolish – wise
- friend - foe, enemy
- frequent – seldom, rare
- fresh – stale, rotten
- giant - tiny, dwarf
- guilty – innocent
- humble – proud, haughty
- inhale – exhale
- intelligent – stupid, foolish
- lazy – industrious
- maximum – minimum
- miser – spendthrift
- optimism- pessimism
- polite – rude, arrogant, haughty
- real – fake, virtual
- shallow – deep
- simple – complex
- success – failure
- transparent – opaque
- virtue – vice

**Note:** Learners may practise antonyms in different parts of speech. For example:

- ascent-descent; ascend-descend
- virtue-vice: virtuous-vicious
- humility-pride; humble -proud
- acceptance-denial; accept-deny

**Exercise 2: Fill in the blanks with the antonyms:**

- |              |   |       |              |   |       |
|--------------|---|-------|--------------|---|-------|
| 1. arrive    | X | _____ | ; arrival    | X | _____ |
| 2. wise      | X | _____ | : stupid     | X | _____ |
| 3. major     | X | _____ | : majority   | X | _____ |
| 4. permanent | X | _____ | : permanence | X | _____ |
| 5. innocent  | X | _____ | : innocence  | X | _____ |

**Exercise 3: Match the words in column A with the antonyms in column B:**

A	B
Advance	foe
cordial	pessimism
accept	clumsy
Ally	vanish
appear	spendthrift
dainty	Retreat
frequent	hope
miser	seldom
optimism	hostile
despair	decline

**Opposite words** are also formed by **adding or changing affixes**.

- Able x Unable      Agree x Disagree      Careful x Careless
- Do x Undo      Efficient x Inefficient      Encourage x Discourage
- Fire x Misfire      Graceful x Disgraceful      Happy x Unhappy
- Just x Unjust      Legal x Illegal      Relevant x Irrelevant
- Sure x Unsure      Told x Untold      Understand x Misunderstand
- Wanted x Unwanted

**Exercise 4:** Fill in the blanks with the words opposite in meaning to the words given in brackets after adding suitable affixes:

1. Dr. Sandeep doesn't want his wife to \_\_\_\_\_(understand) him.
2. Disha decided to dispose the \_\_\_\_\_(wanted) things off.
3. Ravina expressed her \_\_\_\_\_(ability) to complete the task in time.
4. Madhurima proved that she is not an \_\_\_\_\_(responsible) girl.
5. Mahatma Gandhi advocated truth and \_\_\_\_\_(violence).

**Note:** The list of synonyms and antonyms is not exhaustive. Learners are required to explore more synonyms and antonyms and thus enrich their vocabulary every day.

<b>Words</b>	<b>Synonyms</b>	<b>Antonyms – Opposites</b>
Abate	Subside, moderate	Aggravate
Adhere	Comply, observe, conform	Ignore, disregard
Abolish	Annihilate, eradicate, obliterate.	Sustain, cherish
Acumen	Discernment, talent	Stupidity, ignorance
Absolve	Pardon, forgive, exonerate	Condemn, Accuse
Abject	Despicable, dismal, servile	Commendable, Praiseworthy
Feeble	weak, frail	Strong, Robust
Abound	Flourish, proliferate	Deficient
Accord	Agreement, harmony	Discord
Adversity	Misfortune, calamity	Prosperity, Fortune
Bleak	Grim, Austere	Bright, Pleasant
Barren	Desolate, Sterile	Fertile
Audacity	Boldness, Courage	Mildness, Cowardice
Benevolent	Benign, Generous	Malevolent, Miserly
Concede	yield, accept	Deny, reject
Feeble	weak, frail	Strong, Robust
Feud	strife, quarrel	Harmony, fraternity
Thrifty	Frugal, prudent	Extravagant
Generosity	Altruism, bounty	Stinginess, greed
Forsake	desert, renounce	Hold, maintain

### **Exercise 5:**

**Pick the right *synonym* of the following words:**

#### **1. Frantically**

A - satisfactory    B - amok    C - calmly    D - meek

#### **2. Contempt**

A - approval    B - regard    C - sanction    D - scorn

#### **3. Chaos**

A - interruption    B - order    C - disorder    D - organization



**4. Controversial**

A - undoubted    B - litigious    C - define    D - certain

**5. Metamorphosis**

A - unchanging    B - stagnation    C - transfiguration    D - shrinkage

**6. Predict**

A - foretell    B - decide    C - prevent    D - discover

**7. Fraud**

A - malevolent    B - argument    C - imposter    D - clown

**8. Ignite**

A- switch    B- trigger    C- transform    D- change

**9. Wary**

A - calm    B - curved    C - confused    D - cautious

**10. luminous**

A - clear    B - bright    C - brittle    D -clever

**Exercise 4:**

**Pick the right *antonym* of the following words:**

**1. Tedious**

A- unwavering    B- frightening    C- horrible    D- easy

**2. Flaunt**

A- regard    B- sink    C- hide    D- propose

**3. Stamina**

A-weakness    B- clear    C- decisive    D- calmness

**4. Concede**

A- sit    B – withstand    C- dismiss    D- elaborate

**5. Placate**

A- appease    B- lose    C- tremendous    D- enrage

**6. Extravagant**

A- unknown    B- dear    C- thrifty    D- lose

**7. Resilient**

A- stubborn      B- careless      C- substantial      D- vulnerable

**8. Attain**

A- crave      B- lose      C- harbour      D- credit

**9. Curtail**

A-remain      B- detain      C- placate      D- prolong

**10. Magnify**

A- attract      B- contemporary      C- diverse      D- diminish

**Exercise 6:**

**Some of the questions from General English paper in various competitive examinations are given for reference. Prior knowledge of synonyms is essential to choose the right answer.**

**Directions** – From the given options, choose the option that is nearest in meaning to the highlighted words in the **sentences** given below.

**Q.1.** The coming decades will likely see more **intense** clustering of jobs, innovation and productivity in a smaller number of bigger cities and city-regions.

1. Concentrated    2. Forceful    3. Passionate    4. Energetic

**Q.2.** Most of human history has been a part of the Paleolithic period or the old stone age. The **exponential** change in the development of human civilization came in the recent few centuries.

1. Great              2. Fast              3. Tremendous    4. Increasing

**Q.3.** “I can’t stand this anymore,” said Lalit, noticing that Rustam did not **relish** Zuker’s conversation.

1. Gaiety              2. Savour              3. Vindicate              4. Desire

**Directions** – From the given options, choose the option that is the most *opposite* in the meaning to the highlighted words in the sentences given below.

**Q.4.** Neither the Gods nor the Kings have anything to say in a politically **enlightened** community.

1. Civilised      2. Ignorant   3. Stupid      4. Uncivilized

**Q.5.** These bottles are **harrowing**. How could she spend so much money on something that is so drab?

1. Unattractive      2. Attractive      3. Gruesome      4. Adorable

Note: Apart from MCQ type questions, questions on synonyms and antonyms are set in reading comprehension section.

Candidates who aspire to appear for the various competitive examinations must regularly update their vocabulary by adding more words to the list of Synonyms and Antonyms.

## HOMOPHONES

### HOMOPHONES

(**Home:** same; **phone:** sound)

Homophones are words that sound the same but differ in spelling and meaning. One tends to get confused while using such words. It is therefore required to learn the correct spelling and meaning of such words and use them correctly.

**Example:** There-their, buy-by, hour-our, eye-I, wood-would, knew-new, know-no, some-sum, to-two and one-won.

**Their-there** : *Their* children found their belongings *there*.

**Buy-by** : Sanjay decided to *buy* a laptop for his sister and visited the store *by* car.

**Hour-our** : Swathi waited for an *hour* to receive *our* parcel.

**eye-I** : *I* could see the problem *eye* to *eye*.

**wood-would:** *I would* rather choose the table with the legs made of *wood*.

**Knew-new** : Dhruthi *knew* that Samrat was a *new* recruit.

**know-no** : Wasim Akthar and Lahari *know* that there is *no* scope for reconciliation.

**some-sum** : *Some* of the students were wrong in calculating the *sum*.

**to-two** : The award was given *to* the *two* participants from Bengaluru.

Here is a list of homophones. Learners are required to learn the spelling and meaning of each of these words and construct sentences using them.

Ascent- assent	berth-birth	ball-bawl	boar-bore	bough-bow
brake-break	cast-caste	cell-sell	cent-scent- sent	check-cheque
cite-site- sight	complement- compliment	dear-deer	descent- dissent	desert-dessert
dew-due	dual-duel	flea-flee	fore-four	foul-fowl
feat-feet	grate-great	hair-heir	heal-heel	hole-whole
idle-idol	knight-night	Lack-lac-lakh	loan-lone	mail-male
mask- masque	meat-meet	meter-metre	naught- nought	pail-pale
pain-pane	peace-piece,	pray-prey	reign-rein	right-rite
role-roll	root-route	scene-seen,	scent-sent	sole-soul
scene-seen,	scent-sent	sole-soul	Sun-son	soar-sore
steal-steel	storey-story	tail-tale	tire-tyre	vain-vein- wane
wail-whale	waste-waist	way-weigh	weak-week	wear-ware
were-where	weather-whether	weight-wait	which-witch.	yoke-yolk

Exercise 1: Construct sentences using the homophones listed here forth:

**Example: Ascent:** Hilary's ascent of Mount Everest was commendable

**Assent:** Tanmayi's employer gave assent to her project.

Berth\_\_\_\_\_

Birth\_\_\_\_\_

Complement\_\_\_\_\_

Compliment\_\_\_\_\_

Dual\_\_\_\_\_

Duel\_\_\_\_\_

Feat\_\_\_\_\_

Feet\_\_\_\_\_

Grate\_\_\_\_\_

Great\_\_\_\_\_

Heal\_\_\_\_\_

Heel\_\_\_\_\_

loan\_\_\_\_\_

lone\_\_\_\_\_

Meter\_\_\_\_\_

Metre\_\_\_\_\_

Peace\_\_\_\_\_

Piece\_\_\_\_\_

Right\_\_\_\_\_

Rite\_\_\_\_\_

Site\_\_\_\_\_

Cite\_\_\_\_\_

Tire\_\_\_\_\_

Tyre\_\_\_\_\_

Vain\_\_\_\_\_

Vein\_\_\_\_\_

Weather\_\_\_\_\_

Whether\_\_\_\_\_

Yoke\_\_\_\_\_

Yolk\_\_\_\_\_

## HOMONYMS

(homo-same; nym-name)

Homonyms are the words that possess different meaning in different context. Some of the homonyms are dear, feet, fine, mine, key, sole, mean, free, rest, play, watch, principal, fair, right, left and train.

Fine : In spite of paying a heavy *fine* (penalty), he sounded *fine* (a sense of well-being).

Mine : That *mine* (quarry) is *mine* (belongs to me).

Key : The bunch of *keys* (tools to open locks) played a *key* (significant) role in solving the crime.

Mean : Souharda didn't *mean* (intend) to be *mean* (self-possessed) to her friend.

Free : You are *free* (not restricted) to avail the *free* (no cost) offer by the end of May.

Rest : Visitors are allowed to *rest* (relax) for the *rest* (remaining part) of the day.

Play : Rose wanted to *play* (recreate) games after watching the *play* (drama).

Principal : The *Principal* (Head) laid emphasis on the *principal* (important) objectives.

Fair : It is not fair (right/just) to prevent children from visiting the fair (mela) this year.

Right : It is *right* (correct) to be aware of our fundamental *rights* (entitlement).

Left : All the students who were seated on the *left* (direction) hand side *left* (went out of) the hall.

Train : All the teachers decided to *train* (coach) the kids to follow safety measures before they boarded the train (mode of transport).

**Exercise 2:** Construct two sentences each for the homonyms listed here-forth:

Course: \_\_\_\_\_ :

---

---

---

---

---

Press: \_\_\_\_\_

---

---

---

---

---

Long: \_\_\_\_\_ :

---

---

---

---

---

Notice: \_\_\_\_\_

---

---

---

---

---

## Chapter-3

### 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

#### 1. 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 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?

## **2. 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 in 2018.

### **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?

### **3. Future Tense**

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>	A: He speaks. N: He does not speak. Q: Does he speak?
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>	A: He is speaking. N: He is not speaking. Q: Is he speaking?
Simple Past	<ul style="list-style-type: none"> <li>● action in the past</li> <li>● taking place once, never or several times</li> <li>● actions taking place one after another</li> <li>● action taking place in the middle of another action</li> </ul>	A: He spoke. N: He did not speak. Q: Did he speak?
Past Progressive	<ul style="list-style-type: none"> <li>● action going on at a specific time in the past</li> <li>● actions taking place at the same time</li> <li>● action in the past that is interrupted by another action</li> </ul>	A: He was speaking. N: He was not speaking. Q: Was he speaking?
Present Perfect	<ul style="list-style-type: none"> <li>● emphasising the result.</li> <li>● action that is still going on.</li> </ul>	A: He has spoken. N: He has not spoken. Q: Has he spoken?

	<ul style="list-style-type: none"> <li>● action that stopped recently.</li> <li>● finished action that influences the present.</li> <li>● action that has taken place once, never or several times before the moment of speaking.</li> </ul>	
Present Perfect 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>	<p>A: He has been speaking.  N: He has not been speaking.  Q: Has he been speaking?</p>
Past Perfect 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>	<p>A: He had spoken.  N: He had not spoken.  Q: Had he spoken?</p>
Past Perfect 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>	<p>A: He had been speaking.  N: He had not been speaking.  Q: Had he been speaking?</p>

## Assignment

### 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.

## Chapter- 4

### 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, cultural considerations, the location, and the medium that we use to communicate. All forms of communication are a very important part of our lives personally as well as 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:** It 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 which is 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 an appropriate medium.

The sender or encoder chooses the appropriate medium based on several factors such as the receiver, the message, its urgency or otherwise. He may choose 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 the message and perceives it; 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:** It means that we want someone to do something and this desire of ours is communicated. 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 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 to have good communication skills to excel in personal and professional life. On an organizational level, communication is of utmost importance. People exchange their ideas, opinions, and perceptions with one another 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 where people use various signs and symbols in order 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. in the form of verbal conversations. It can be done face-to-face with another person or with a group of people. This can also include telephone conversations, Skype calls, etc. Many



times, we use nonverbal communication along with verbal communication. These include visual cues and body language.

Verbal Communication is a vital skill that allows us to express ourselves clearly, connect with others, and make an impact. By mastering effective verbal communication, we can build relationships, influence others positively, and confidently navigate challenges. Enhancing your Communication skills empowers you 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 be used as the sole mode of communication as well, such as sign language. Using sign language is a form of communication.

Nonverbal communication also includes body posture, eye contact, touch, and overall body movements. It also includes 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:**

9. Oral Communication
10. 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 or 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 where direct interaction is required. Face-to-face communication (meetings, lectures, conferences, interviews, etc.) is significant because it builds rapport and trust.

The 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.

Put, written communication refers to exchanging information, ideas, or messages through written words.

## **Examples of Written Communication**

Listed are some examples of written communication:

- **Letters**—They are a clear example since the sender writes his message on a physical channel and sends it to his recipient. Here, neither the place nor the time is the same, but communication will occur if both know the code (the language).

- **Emails**—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 both on the street and on social networks or the Internet and that are written are forms of written communication. Slogans, logos, images, etc.
- **Press, books, magazines** – These products can be consumed physically and 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:

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**

This section of the blog will expand on the various 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 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 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. Let's discuss the types in detail:

- 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 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 as a way 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 confidently influence, collaborate, and navigate challenges. 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 nine 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 considered 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.

## Chapter- 5

### QUESTION FORMS AND TAGS

#### **Objectives:**

- To learn the correct question forms
- To use the right question words
- To frame the right interrogatives

Framing questions is an important aspect of speaking and writing skills. It is equally important to frame right questions to get desired answers. A student's comprehension skill is tested, along with grammar skills, when he is asked to frame the questions and the question tags. The question forms are used both in writing and speaking while the question tags are used more in conversations.

In English, there are different types of questions (also known as interrogatives), that one can ask. Each elicits a slightly different response and is structured in a certain way.

**In the exam, the student will be tested on framing wh-questions and question tags.**

**The question formation can be divided into the following:**

1. Questions beginning with auxiliary verb or Yes/No questions
2. Wh-questions
3. Indirect or embedded questions
4. Rhetoric questions
5. Question tags

#### **1. Questions with auxiliary verb or Yes/No questions:**

In framing questions, the auxiliary or the helping verb comes before subject. If there are two auxiliary verbs, only the first auxiliary verb comes before the subject. The answer is usually expected in the form of yes or no. For example,

- Yes, she is a singer. (statement)  
Is she a singer? (question)
- Yes, the winners of the competition have been awarded. (statement)  
Have the winners of the competition been awarded? (question)
- No, Raju has not finished his work. (statement)  
Hasn't Raju finished his work? (question)

In the case of sentences that do not have auxiliary verbs, the question formation begins with the main verb. If the main verb is in the past tense, the question begins with the first form of the verb. For example,

- I like watching suspense thriller movies.  
What kind of movies do you like to watch?
- The police caught the thieves.  
Did the police catch the thieves?
- The housemaid washed the dishes yesterday.  
Did the housemaid wash the dishes yesterday?

**Note:**

1. Affirmative sentences in the simple present and simple past tense **do not have an auxiliary verb**. We use **do, does or did** to change them into questions.
2. **Do and does** are used in **the present tense**. **Do** is used with **plural nouns** and the pronouns **I, we, they and you**. **Does** is used with **singular nouns** and the pronouns **he, she and it**.

## 2. Wh- Questions:

The question words which include the letters ‘wh’ are used to get a specific answer. They are also called **open questions** because the number of possible responses is limitless. This means they must be answered with more information than just a simple “yes” or “no.”

Question word	Function	Example
What	asking for information about something	What is your name?
	asking for repetition or confirmation	What? I can't hear you. You did what?
what...for	asking for a reason, asking why	What did you do that for?
When	asking about time	When did he leave?
Where	asking in or at what place or position	Where do they live?
Which	asking about choice	Which colour do you want?
Who	asking what or which person or people (subject)	Who opened the door?

Whom	asking what or which person or people (object)	Whom did you see?
Whose	asking about ownership	Whose keys are these? Whose turn is it?
Why	asking for reason, asking what...for	Why do you say that?
why don't/can't	making a suggestion	Why don't we take a walk after dinner?
How	asking about manner	How does this work?
	asking about condition or quality	How was your exam?
how + adj/adv	asking about extent or degree	see examples below
how far	Distance	How far is Pattaya from Bangkok?
how long	length (time or space)	How long will it take?
how many	quantity (countable)	How many cars are there?
how much	quantity (uncountable)	How much money do you have?
how old	Age	How old are you?
how come (informal)	asking for reason, asking why	How come I don't see her?
How often	Frequency	How often do you travel to Mumbai?

### 3. Indirect questions:

These are also known as embedded questions. They are not asked directly but are embedded within another sentence or question. And if the embedded question is not part of another question, then there's no need to use a question mark at the end of that sentence. They are either questions with a polite tone or reported speech. Often, modal verbs are used to frame such questions. Sentences that include embedded question usually begins with common introductory phrases like:

- Could you tell me
- I'd like to know
- I'm not sure
- Do you know
- I wonder
- Would you mind
- Let's ask

- **Examples:**

- Could you tell me if the next train is on schedule? (Indirect)  
Is the next train on schedule? (Direct)
- I was wondering if I can have a piece of the cake. (Indirect)  
Can I have a piece of the cake? (Direct)
- She asked me if she could borrow my dictionary.
- Meera asked me where the nearest train station was.

#### **4. Rhetoric Questions:**

A rhetorical question is asked just for effect, or to lay emphasis on some point being discussed when no real answer is expected. A rhetorical question may have an obvious answer, but the questioner asks it to lay emphasis on the point. In literature, a rhetorical question is self-evident and used for style as an impressive persuasive device.

- ***Some examples of rhetoric questions:***

- Who knows?
- Are you stupid?
- Did you hear me?
- Why bother?
- Do pigs fly?
- Is rain wet?

***Some examples of rhetoric questions from literature:***

- “... O wind  
If winter comes, can spring be far behind”? – P.B. Shelly (Ode to West Wind)
- “If you prick us, do we not bleed?  
If you tickle us, do we not laugh?  
If you poison us, do we not die?  
And if you wrong us, shall we not revenge”? – William Shakespeare (Shylock in The Merchant of Venice)

- ***Suggested classroom activity:*** Find more rhetoric questions used in literature and by famous persons.

#### **5. Question Tags:**

Question tags are short questions at the end of statements. They are mainly used in speech when we want to:

- confirm that something is true or not, or
- encourage a reply from the person we are speaking to.

Question tags are formed with the auxiliary or modal verb from the statement and the appropriate subject. The subject is always expressed by a pronoun while forming a question tag.

- A **positive** statement is followed by a **negative** question tag.
  - Kiran **is** from Shimla, **isn't** he?
  - Mary **can** speak English, **can't** she?
- A **negative** statement is followed by a **positive** question tag.
  - They **aren't** funny, **are** they?
  - He **shouldn't** say things like that, **should** he?
- After a sentence with let's... 'shall we' is used.
  - Let's go for a coffee, **shall we**?
  - Let's hurry up, **shall we**?
- The adverbs never, rarely, seldom, hardly, barely and scarcely have a negative sense. Even though they may be in a positive statement, the feeling of the statement is negative. We treat statements with these words like negative statements, so the question tag is normally positive.
  - He never came again, did he?
  - I barely know, do I?

### Sample Exercises:

**I. Frame the question using the appropriate question word to get the underlined word/phrase as the answer.**

1. The mechanic repaired the car last week.

Answer: When did the mechanic repair the car?

2. The library is right across the street.

Answer: Where is the library?

3. The university is about 5 kilometers from Malathi's house.

Answer: How far is the university from Malathi's house?

4. That is my bag.

Answer: Whose bag is that?

5. Surya did not watch the film last night as he was too sleepy.

Answer: Why did Surya not watch the film last night?



## II. Add the suitable question tag to the following:

1. Subhash is addicted to shopping, \_\_\_\_\_?

Answer: Subhash is addicted to shopping, **isn't he?**

2. They weren't part of the regular team, \_\_\_\_\_?

Answer: They weren't part of the regular team, **were they?**

3. You can't give it back to the owner, \_\_\_\_\_?

Answer: You can't give it back to the owner, **can you?**

4. Let's take a day off tomorrow, \_\_\_\_\_?

Answer: Let's take a day off tomorrow, **shall we?**

5. Tushara often forgets to switch off the lights of her room when not in use. That's wrong, \_\_\_\_\_?

Answer: Tushara often forgets to switch off the lights of her room when not in use. That's wrong, **isn't it?**

6. Mona has her hair styled every week, \_\_\_\_\_?

Answer: Mona has her hair styled every week, **doesn't she?**

### Exercises:

**I. Frame the question using the appropriate question word to get the underlined word/phrase as the answer.**

1. Reshma's mother bought her new clothes because it was her birthday.

2. Elizabeth saw a fox in the snow.

3. My friend sometimes feeds the birds.

4. The accident happened at 11 o'clock on Friday.

5. There was a grocery store near her house.

6. The boy came here to buy some fish.

7. Jake and his wife live in New Zealand.

8. There are lots of posters and pictures on the wall.

9. The postcard came from Spain.

10. There are two dogs in the garden.

11. My best friend is a year older than I am.

12. Physics is Mary's favourite subject.

13. Mr. Sethi's car always makes such a terrible noise.

14. Joseph's parents usually have salads and fruits for dinner.

15. Susheela usually waters her plants once in two days.

**II. Add the suitable question tag to the following: (Use the modal verbs wherever necessary)**

1. Mother will be happy to see you, \_\_\_\_\_?
2. John keeps talking all the time. That's disgusting, \_\_\_\_\_?
3. They haven't ever bought a new car, \_\_\_\_\_?
4. I'm such a good swimmer, \_\_\_\_\_?
5. He wouldn't agree with you, \_\_\_\_\_?
6. There's really nothing more to say, \_\_\_\_\_?
7. Please pass me the sugar, \_\_\_\_\_?
8. You don't want him to come with us, \_\_\_\_\_?
9. She hardly said anything, \_\_\_\_\_?
10. You do have a receipt, \_\_\_\_\_?

• **Points to remember:**

- Do not use double past tense while framing a question
- Use short forms of verbs to frame negative question tags (e.g.- isn't, can't)
- A question is always formed with a question mark in the end
- A question tag should not be used/ written without a pertinent statement

## Chapter-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's essential to understand language functions. A language function is "the use to which language is put, the purpose of an utterance rather than its specific grammatical form." The language used for a particular function can vary between formal and informal contexts.

Language Function	Formal	Informal
<b>Starting a conversation/ Greetings</b>	<ul style="list-style-type: none"><li>- Excuse me</li><li>-Hello</li><li>- Just a moment, please</li><li>- Good morning/ good afternoon</li></ul>	<ul style="list-style-type: none"><li>- Hi/Hey</li><li>- What's up?</li><li>- I don't think we have met.</li></ul>
<b>Making requests</b>	<ul style="list-style-type: none"><li>- could you please _____</li><li>- I am sorry to trouble you_____</li><li>- I hope you don't mind me asking</li></ul>	<ul style="list-style-type: none"><li>- Can you ____?</li><li>- Will you please _____?</li><li>- Mind doing_____?</li></ul>

<b>Expressing Gratitude</b>	<ul style="list-style-type: none"> <li>- It is very kind of you.</li> <li>- I am grateful to you.</li> <li>- You have been a great help.</li> </ul>	<ul style="list-style-type: none"> <li>- Thank you/Thanks a lot</li> </ul>
<b>Complimenting</b>	<ul style="list-style-type: none"> <li>- May I say how _____</li> <li>- If I may say so _____</li> <li>- Please accept my compliments</li> </ul>	<ul style="list-style-type: none"> <li>- What a beautiful/ wonderful----</li> <li>- Wow!</li> <li>-Amazing! _____</li> </ul>
<b>Congratulating</b>	<ul style="list-style-type: none"> <li>- Congratulations!</li> <li>- I must Congratulate _____</li> <li>- We are Proud of you.</li> </ul>	<ul style="list-style-type: none"> <li>- Congrats!</li> <li>- Well done!</li> <li>- We are happy for you.</li> </ul>
<b>Apologising</b>	<ul style="list-style-type: none"> <li>- I apologise</li> <li>- I beg your pardon</li> <li>- Kindly excuse me</li> </ul>	<ul style="list-style-type: none"> <li>- Very/ Extremely/ so sorry</li> </ul>
<b>Responding to an apology</b>	<ul style="list-style-type: none"> <li>- That is okay</li> <li>- I appreciate your apology</li> <li>- I hear you</li> </ul>	<ul style="list-style-type: none"> <li>- That's fine</li> <li>- Alright!</li> <li>- Fine!</li> </ul>
<b>Expressing Sympathy</b>	<ul style="list-style-type: none"> <li>- I am sorry to hear that _____</li> <li>- I sympathise with you</li> <li>- My sympathies are with you.</li> </ul>	<ul style="list-style-type: none"> <li>- How sad!</li> <li>- That's a pity.</li> <li>- Oh my god!</li> </ul>

<b>Seeking permission/ information</b>  <b>Giving permission</b>	- May I _____? - Could you please _____? - Yes. Permission granted. - We are pleased to permit.	- Mind If I _____ - Can you please _____? - Of course, you can - Go ahead
<b>Refusing permission</b>	- I am sorry, that's not possible - I am afraid I can't _____ - I would rather you didn't	- No, please - Sorry, that is not _____ - Sorry, I can't _____
<b>Request for repetition</b>	- I beg your pardon - Would you mind repeating it? -May I ask you to repeat?	- Pardon? - What did you say? What was that?
<b>Complaining</b>	- I regret to bring to your notice _____ - I would like to bring to your purview _____	- Sorry, but _____ - How could you do that?
<b>Agreeing</b>	- I agree - That is a great idea. - Indeed	- Of course - That's great - Yes
<b>Disagreeing</b>	- I am afraid I disagree - Well, you have a point, but _____	- No - I am not sure

	- I am sorry I disagree	
<b>Leave-taking</b>	- It was a pleasure seeing you - Nice meeting you - Goodbye - I am afraid I must go now. -Let me take your leave	- Bye - See you later I'll- catch you later.

**While writing dialogues, we need to keep the following in mind:**

- The context—We need to understand whether the context is formal or informal, which will, in turn, guide us in the language to be used.
- The tense of the dialogue should remain consistent throughout the conversation, depending on the context.
- Dialogue should be concise to convey the idea.
- 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 kilometers, 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 quite 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 has to be continuous and coherent. It has to be meaningful and complete in itself. 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 and talk about its history.**

**Indian tourist** -----

**Foreign tourist** -----

**Indian tourist** -----

**Foreign tourist** -----

**Indian tourist** -----

**Foreign tourist** -----

**Indian tourist** -----

**Foreign tourist** -----

**Indian tourist** -----

**Foreign tourist** -----

**3. Develop a conversation between a salesman and a customer about smartphone use.**

**Salesman** -----

**Customer** -----

**Salesman** -----

**Customer** -----

**Salesman** -----

**Customer** -----

**Salesman** -----

**Customer** -----

**Salesman** -----

**Customer** -----

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

**Commuter** -----

**Transgender** -----

**Commuter** -----

**Transgender** -----

**Commuter** -----

**Transgender** -----

**Commuter** -----

**Transgender**-----

**Commuter** -----

**Transgender**-----

**Exercises:**

**1. Write dialogues between three friends who are talking about the teachers at their school.**

---

---

---

---

---

---

---

---

---

---

**2. Develop a conversation between a mother and her teenage son, where she advises him to quit his addiction to mobile phones.**

---

---

---

---

---

---

---

---

---

---

**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.**

---

---

---

---

---

---

---

---

---

---

---

---

**4. Create a dialogue between the N.S.S. Program Officer and a volunteer on the forthcoming NSS Annual Camp.**

---

---

---

---

---

---

---

---

---

---

**5. Write a dialogue between Pavithra and her brother about the merits and demerits of online exams.**

---

---

---

---

---

---

---

---

---

---

---

**6. Prepare a dialogue between a boss who has returned after an extended leave and his junior, who greets him in the office.**

---

---

---

---

---

---

---

---

---

---

I SEMESTER B.Com.,

Degree Examination

(As per SEP Model)

**General English**

Language English – I

(Embolden – I) Question

Paper Pattern

**Time – 3 Hours**

**Max. Marks – 80**

***Instructions: 1. Read all the instructions carefully and write answers.***

***2. Write the question number correctly.***

**SECTION – A**

**(Literary Components – 50 marks)**

- I.** Answer any 5 of the following in a sentence or two: (5x2=10)  
**II.** Answer any 4 of the following in a paragraph or two: (4x5=20)  
**III.** Answer any 2 of the following in a page or two: (2x10=20)

**(Language Component – 30 marks)**

- I.** Read the following passage and answer the following questions:(5x1=5)  
**II.** Fill each of the blanks with the correct tense form of the verbs: (5)  
**III.** Do as Directed  
    **1.** Choose the Correct Synonym (1)  
    **2.** Choose the correct Antonym (1)  
    **3.** Add Suitable Affixes and fill in the Blanks (2)  
    **4.** Write a suitable Homophone (1)  
**IV.** 1. Frame questions to get underlined word as an answer. (3)  
    2. Add suitable question tags to the sentence (2)  
**V.** Answer the following question (on Communication) (5)  
**VI.** Writing a conversation (5)

**MODEL QUESTION PAPER**  
**B.Com. AND OTHER PROGRAMS UNDER THE FACULTY OF**  
**MANAGEMENT**  
**GENERIC ENGLISH**  
**I SEMESTER**

Time:3Hours

Marks:80

**SECTION- A**

**(Literary Component – 50 marks)**

**I. Answer any FIVE of the following in a sentence or two. (5x2=10)**

1. Channa was Siddhartha's Minister. True/False
2. What does the speaker observe as they walk through the streets of London?
3. Why did Michelangelo initially refuse to paint the frescos of the Sistine Chapel?
4. \_\_\_\_\_ horse wins the final race that Paul predicts?
5. What does Captain Torres represent to the barber?
6. What term does Antony repeatedly use to describe Brutus?
7. Mention any one solution proposed by Vandana Shiva to address the issues in the current food system.

**II. Answer any FOUR in a paragraph or two. (4x5=20)**

1. Write a note on what Siddhartha encountered one day.
2. In the poem "London," how does Blake portray the palace and the church?
3. How does Antony describe Caesar's ambition in contrast to Brutus's claims?
4. **Analyze the character of the barber in "Just Lather, That's All."**
5. What are some of the negative impacts of industrial agriculture mentioned by Shiva?

**III. Answer any TWO in about a page or two. (2x10=20)**

1. How does Blake depict the effects of industrialization on the people of London?

2. Examine the theme of materialistic greed in "The Rocking-Horse Winner."
3. How does the barber's internal conflict reflect the theme of morality and duty in "Just Lather, That's All."?

### **Section- B**

**(Language Component – 30 marks)**

**I. Read the following passage and answer the questions given below: (5)**

The Indian Premier League (IPL) has had a profound impact on Indian cricket since its inception. It has provided a platform for young Indian cricketers to showcase their talent alongside some of the best players in the world. Many players who have performed well in the IPL have gone on to represent India at the international level.

The financial success of the IPL has also led to significant economic benefits for the players, franchises, and associated industries. Players can earn substantial salaries, while team owners and sponsors benefit from the league's massive viewership and advertising revenues. This financial influx has helped improve cricketing infrastructure and facilities across India.

Moreover, the IPL has fostered a sense of unity and excitement among cricket fans. It brings together people from diverse backgrounds to support their favourite teams, creating a vibrant cricketing culture. The league has also contributed to the global recognition of Indian cricket, attracting international players and fans.

1. How has the IPL benefited young Indian cricketers?
2. What economic benefits has the IPL brought to players and franchises?
3. How has the financial success of the IPL impacted cricketing infrastructure in India?
4. In what way has the IPL fostered unity among cricket fans?
5. What global impact has the IPL had on Indian cricket?

**II Fill each of the blanks with the correct tense form of the verb given in brackets: (5)**

Last summer, my family and I\_\_\_\_\_ (go) on a vacation to the mountains. We planned the trip for months, and finally, the day\_\_\_\_\_ (arrive). We \_\_\_\_\_ (leave) early in the morning and \_\_\_\_\_(drive) for several hours before we reached our destination. The weather\_\_\_\_\_ (be) perfect, and we (spent our days hiking, fishing, and enjoying the beautiful scenery. In the evenings, we sat around a campfire and told stories.

### III Do as directed:

1) Choose the correct synonym for the words given below: (1)

a) Amazing (Incredible, Drab)

2) Choose the correct antonym for the words given below: (1)

b) Delicious (Delightful, Unsavoury)

3) Add suitable affixes to the words given in brackets and fill in the blanks: (2)

The new policy introduced by the government aims to (courage) young entrepreneurs to start their businesses. It provides (finance) support and resources to help them succeed.

4) Write a suitable homophone for the word 'Rite'. (1)

IV 1. Frame questions to get the underlined word/s as the answer: (3)

a. Rajaneesh will bake the cake tomorrow.

b. Two-time Olympic medallist PV Sindhu and four-time Olympian Sharath Kamal were the flag bearers of India at the 2024 Paris Olympics.

c. The men pulled the animal out using ropes.

2. Add suitable question tags to the following sentences: (2)

a. Amy's father is a pilot. \_\_\_\_\_

b. Many youngsters cannot survive without their phones, \_\_\_\_\_

V. Answer the following questions (5x1=5)

1. Define communication.

2. Give the difference between interpersonal and intrapersonal communication.

3. What is kinesics?

4. Define proxemics.

5. What are the two types of communication?

VI Write a conversation between a mother and a daughter where the mother tries to convince her daughter about the benefits of homemade food. (5)



