

# ENGLISH COMPULSORY-I

BA

FIRST YEAR

(BENG-101C)



**RAJIV GANDHI UNIVERSITY**

Arunachal Pradesh, INDIA - 791 112

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## About the University

Rajiv Gandhi University (formerly Arunachal University) is a premier institution for higher education in the state of Arunachal Pradesh and has completed twenty-five years of its existence. Late Smt. Indira Gandhi, the then Prime Minister of India, laid the foundation stone of the university on 4th February, 1984 at Rono Hills, where the present campus is located.

Ever since its inception, the university has been trying to achieve excellence and fulfill the objectives as envisaged in the University Act. The university received academic recognition under Section 2(f) from the University Grants Commission on 28th March, 1985 and started functioning from 1st April, 1985. It got financial recognition under section 12-B of the UGC on 25th March, 1994. Since then Rajiv Gandhi University, (then Arunachal University) has carved a niche for itself in the educational scenario of the country following its selection as a University with potential for excellence by a high-level expert committee of the University Grants Commission from among universities in India.

The University was converted into a Central University with effect from 9th April, 2007 as per notification of the Ministry of Human Resource Development, Government of India.

The University is located atop Rono Hills on a picturesque tableland of 302 acres overlooking the river Dikrong. It is 6.5 km from the National Highway 52-A and 25 km from Itanagar, the State capital. The campus is linked with the National Highway by the Dikrong bridge.

The teaching and research programmes of the University are designed with a view to play a positive role in the socio-economic and cultural development of the State. The University offers Undergraduate, Post-graduate, M.Phil and Ph.D. programmes. The Department of Education also offers the B.Ed. programme.

There are fifteen colleges affiliated to the University. The University has been extending educational facilities to students from the neighbouring states, particularly Assam. The strength of students in different departments of the University and in affiliated colleges has been steadily increasing.

The faculty members have been actively engaged in research activities with financial support from UGC and other funding agencies. Since inception, a number of proposals on research projects have been sanctioned by various funding agencies to the University. Various departments have organized numerous seminars, workshops and conferences. Many faculty members have participated in national and international conferences and seminars held within the country and abroad. Eminent scholars and distinguished personalities have visited the University and delivered lectures on various disciplines.

The academic year 2000-2001 was a year of consolidation for the University. The switch over from the annual to the semester system took off smoothly and the performance of the students registered a marked improvement. Various syllabi designed by Boards of Post-graduate Studies (BPGS) have been implemented. VSAT facility installed by the ERNET India, New Delhi under the UGC-Infonet program, provides Internet access.

In spite of infrastructural constraints, the University has been maintaining its academic excellence. The University has strictly adhered to the academic calendar, conducted the examinations and declared the results on time. The students from the University have found placements not only in State and Central Government Services, but also in various institutions, industries and organizations. Many students have emerged successful in the National Eligibility Test (NET).

Since inception, the University has made significant progress in teaching, research, innovations in curriculum development and developing infrastructure.

## About IDE

The formal system of higher education in our country is facing the problems of access, limitation of seats, lack of facilities and infrastructure. Academicians from various disciplines opine that it is learning which is more important and not the channel of education. The education through distance mode is an alternative mode of imparting instruction to overcome the problems of access, infrastructure and socio-economic barriers. This will meet the demand for qualitative higher education of millions of people who cannot get admission in the regular system and wish to pursue their education. It also helps interested employed and unemployed men and women to continue with their higher education. Distance education is a distinct approach to impart education to learners who remained away in the space and/or time from the teachers and teaching institutions on account of economic, social and other considerations. Our main aim is to provide higher education opportunities to those who are unable to join regular academic and vocational education programmes in the affiliated colleges of the University and make higher education reach to the doorsteps in rural and geographically remote areas of Arunachal Pradesh in particular and North-eastern part of India in general. In 2008, the Centre for Distance Education has been renamed as "Institute of Distance Education (IDE)."

Continuing the endeavor to expand the learning opportunities for distant learners, IDE has introduced Post Graduate Courses in 5 subjects (Education, English, Hindi, History and Political Science) from the Academic Session 2013-14.

The Institute of Distance Education is housed in the Physical Sciences Faculty Building (first floor) next to the University Library. The University campus is 6 kms from NERIST point on National Highway 52A. The University buses ply to NERIST point regularly.

### **Outstanding Features of Institute of Distance Education:**

(i) At Par with Regular Mode

Eligibility requirements, curricular content, mode of examination and the award of degrees are on par with the colleges affiliated to the Rajiv Gandhi University and the Department(s) of the University.

(ii) Self-Instructional Study Material (SISM)

The students are provided SISM prepared by the Institute and approved by Distance Education Council (DEC), New Delhi. This will be provided at the time of admission at the IDE or its Study Centres. SISM is provided only in English except Hindi subject.

(iii) Contact and Counselling Programme (CCP)

The course curriculum of every programme involves counselling in the form of personal contact programme of duration of approximately 7-15 days. The CCP shall not be compulsory for BA. However for professional courses and MA the attendance in CCP will be mandatory.

(iv) Field Training and Project

For professional course(s) there shall be provision of field training and project writing in the concerned subject.

(v) Medium of Instruction and Examination

The medium of instruction and examination will be English for all the subjects except for those subjects where the learners will need to write in the respective languages.

(vi) Subject/Counselling Coordinators

For developing study material, the IDE appoints subject coordinators from within and outside the University. In order to run the PCCP effectively Counselling Coordinators are engaged from the Departments of the University, The Counselling-Coordinators do necessary coordination for involving resource persons in contact and counselling programme and assignment evaluation. The learners can also contact them for clarifying their difficulties in then respective subjects.

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# SYLLABI-BOOK MAPPING TABLE

## English Compulsory-I

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| Syllabi  | Mapping in Book  |
|--|--|
| <b>UNIT I: Studying Prose Writing In English</b><br>Kalpana Jain: Stigma, Shame and Silence<br>A G Gardiner: On the Rule of the Road<br>Gerald Durrell: Vanishing Animals.<br>Jim Corbett: Kunwar Singh. | <b>Unit 1: Prose Writing in English</b><br><b>(Pages 3-20)</b>                         |
| <b>UNIT II: Grammar and Usage</b><br>Prepositions, Voice Change, Correction of Errors, Direct- Indirect<br>Speech, Use of Verbs, Degrees of Comparison.  | <b>Unit 2: Grammar and Usage</b><br><b>(Pages 21-41)</b>                               |
| <b>UNIT III: Comprehension and Composition</b><br>An unseen passage for comprehension.<br>Paragraph/Précis writing/Formal Letter Writing   | <b>Unit 3: Comprehension and<br/>Composition</b><br><b>(Pages 43-114)</b>              |
| <b>UNIT IV: Studying Drama</b><br>William Shakespeare: As You Like It.   | <b>Unit 4: William Shakespeare:</b><br><i>As You Like It</i><br><b>(Pages 115-129)</b> |
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# INTRODUCTION

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English compulsory comprises two components: Language and Literature. English is one language that most people all over the world choose to speak or learn to speak, beside their own mother tongue. Although language has been an object of attention for many philosophers from the times of Aristotle and Plato, it is said that the nineteenth century saw the birth of the study of language as a science.

While the ability to communicate distinguishes human beings from animals, the ability to communicate effectively distinguishes one human being from another. Every human being faces the need to be well equipped with effective communication tools. In today's competitive environment, success depends to a great extent on good communication, i.e., the ability to not just speak well but also listen well.

If you are able to speak and listen correctly, you leave no scope for miscommunication. Good communication is also dependant on the correct usage of grammar. A person whose language is grammatically incorrect is bound to sound unpleasant. If you cannot speak correctly, chances are you will not be able to write correctly either. So, a sound knowledge of grammar is necessary for good communication, not just at the workplace but also at home. This book will discuss the various aspects of English grammar and usage. Along with it, it will also discuss the various forms of literature like prose, poetry and drama.

Poetry, if simply put, can be said to be any literary work which is used to express feelings and ideas. The use of a distinct style and the play of words to form a pleasing rhythm make reading poetry a very pleasant experience. This genre of literature has evolved over the years showing a marked difference in the works of modern poets and ancient poets. Prose is the most basic form of written language, applying common grammatical structure and natural flow of speech rather than rhythmic structure. Its simplicity and loosely defined arrangement has led to its usage in the majority of spoken dialogues, factual discourse as well as contemporary and imaginary writing. There are many prose forms. Novels, short stories, and works of criticism are kinds of prose. Drama is a term used for the communication of thoughts, opinions and ideas through acting. It is one of the most influential genres of literature capable of transforming minds. In recent times, this genre has been effectively used as a tool of learning, spreading awareness through student participation. Drama also lends an insight into the culture of the time and period in which the story or situation is set. This is also one reason for the popularity of the plays written by William Shakespeare. The books will discuss in detail one of Shakespeare's famous plays: *As You Like It*.

This book, *English Compulsory-I*, is written in a self-instructional format and is divided into five units. Each unit begins with an *Introduction* to the topic followed by an outline of the *Unit objectives*. The content is then presented in a simple and easy-to-understand manner, and is interspersed with *Check Your Progress* questions to test the reader's understanding of the topic. A list of *Questions and Exercises* is also provided at the end of each unit, and includes short-answer as well as long-answer questions. The *Summary* and *Key Terms* section are useful tools for students and are meant for effective recapitulation of the text.

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# UNIT 1 PROSE WRITING IN ENGLISH

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## Structure

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- 1.8 Answers to ‘Check Your Progress’
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## 1.0 INTRODUCTION

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Literature as a term is used to describe written or spoken material. It consists of anything from creative writing to technical or scientific works, but the term is most commonly used while referring to works of the creative imagination, including fiction, drama, prose, etc.

Fiction is the most popular form of literature in today’s world. It is any narrative that deals with events that are not factual, but rather imaginary. It is often applied to theatrical, cinematic and musical work.

Prose on the other hand is the most basic form of written language, applying common grammatical structure and natural flow of speech rather than rhythmic structure. Its simplicity and loosely defined arrangement has led to its usage in the majority of spoken dialogues, factual discourse as well as contemporary and imaginary writing. There are many prose forms. Novels, short stories, and works of criticism are kinds of prose. Other examples include comedy, drama, fable, fiction, folk tale, hagiography, legend, literature, myth, narrative, saga, science fiction, story, articles, newspaper, journals, essays, travelogues and speeches. Each form of prose has its own style and has to be dealt with in its own particular way. Travel writing is also one form of prose. Through this, we get a first-hand account of the travels of the writer, the places he has visited, and the experiences he has encountered. Speech is vocal communication with the purpose of conveying something. In this unit, you will get acquainted with four prose writings of famous writers, i.e., Kalpana Jain, A. G. Gardiner, Gerald Durrell and Jim Corbett.

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## 1.1 UNIT OBJECTIVES

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After going through this unit, you will be able to:

- Discuss the stigma, shame and silence associated with HIV in Kalpana Jain's 'Stigma, Shame and Silence'
- Evaluate the concept of liberty in A. G. Gardiner's 'On the Rule of the Road'
- Assess the importance of animals in Durrell's 'Vanishing Animals'
- Describe the character of Kunwar Singh as portrayed by Corbett in his writing 'Kunwar Singh'

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## 1.2 KALPANA JAIN: 'STIGMA, SHAME AND SILENCE'

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Kalpana Jain is a social activist and an eminent journalist-cum-researcher who has worked profusely in the field of public health. Her articles in *The Times of India* on public health were much read and appreciated and it also created an uproar in the media world. She also engages herself with research on health issues in collaboration with Harvard University. Her researches on people afflicted with HIV are of much significance. Being a researcher, she has engrossed herself in the lives of people inflicted with HIV. Her book *Positive Lives*, published in 2002 by Penguin, deals with such people who are inflicted with AIDS.

The extract 'Stigma, Shame and Silence' is from Kalpana Jain's book *Positive Lives: The Story of Ashok and Others with HIV*, published in 2002. This book is about those brave hearts who were sadly inflicted with HIV and bravely fought the battle of life to conquer the shame and fear that the society associated with them. The moral lapse on the part of the person afflicted with HIV and the social stigma that we associate with HIV, usually makes the HIV afflicted person a victim of society's insensitivity. The book is meant to be a ray of hope for the people inflicted with HIV—an inspiration, a tale of boosting morale to never lose hope and to face the world with positive energy. It is also a tale for all of us, to make us aware of the insensitivity that we perpetrate, sometimes knowingly and sometimes unconsciously, on people inflicted with HIV.

One has to remember here that a writer has a social commitment—a commitment to write for the sake of the society—for making the society a better place to live in. It is not that a writer can change the world by his/her pen, but this can be done through his/her ideas. All of us can achieve this, provided we are ready to stand up for the just cause. Jean Paul Sartre, the famous twentieth century philosopher and writer in his book *What is Literature?* emphasizes the role of commitment of the writers and writes, 'The "committed" writer knows that words are action. He knows that to reveal is to change ... the function of the writer is to act in such a way that nobody can be ignorant of the world and that nobody may say that he is innocent of what it is all about.' Thus, even though the writers cannot directly change the world, but their words, their ideas, their way of rendition of an incident or a thing poetically expressed through the use of appropriate language, can make people aware of the things happening around them which may lead to social change. Kalpana Jain's writing can be clubbed under the

category of ‘committed’ writing as she is committed to write about people inflicted with HIV and their bravery to fight against HIV as well as the society, which is insensitive towards them. Gerald Durrell’s ‘Vanishing Animals’ too is committed to the cause of animal welfare and the extinction of animals under threat which is later discussed in the same unit. It is this commitment to some cause or the other which makes their writing significant to be prescribed in different courses across the world, as their writings are eye-openers to the readers to the issues which needs our urgent attention.

People afflicted with HIV need attention not because they are unable to fulfil their roles in society; they can very well continue working like any other person; but because we try to disassociate ourselves and socially boycott them, it makes their position in society precarious. The boycotting and the stigma that we associate with HIV is what Kalpana Jain is trying to point out in *Positive Lives: The Story of Ashok and Others with HIV*.

### 1.2.1 Summary of ‘Stigma, Shame and Silence’

The extract ‘Stigma, Shame and Silence’ is taken from Kalpana Jain’s book *Positive Lives: The Story of Ashok and Others with HIV* (2002), which, as mentioned earlier, deals with people who have bravely fought the battle against HIV by showing courage and endurance to fight against the shame and stigma associated with the disease. In the given extract, we come across a man named Ashok who is HIV positive and the extract shows how he himself dealt with the news and also faced the whole world.

As the story begins, we see Ashok as a radio operator in the Navy. One day he discovers that he has blisters on his arm which makes him cautious about his health and he lands up in the Naval hospital. In the hospital he undergoes a medical test to figure out the reason for the blisters and he is informed that he is HIV positive. He is then admitted to the hospital for about four weeks. The attitude of the doctor treating him in the hospital is worth mentioning here as he is far from being sympathetic to Ashok, instead his words had been brutal. When the doctor informs Ashok about his disease, he uses words such as, ‘You know, you are positive’. It is very harsh of the doctor to proclaim the result of the test in such a manner. Even when Ashok tries to show a composed outlook on receiving such a news, we see the doctor saying, ‘You are suffering from AIDS . . . your life is short. Eventually you shall die.’ This kind of blunt expression to a person who is afflicted with AIDS is inhuman and brutal.

It is the insensitive and the callous approach of the people towards HIV afflicted people which Kalpana Jain wanted to show to her readers. The doctor even gave the blunt prescription ‘not to have sex’. Kalpana Jain deliberately quotes these lines of the doctor to show that even the medical world does not care much about the HIV positive patients, moreover they do the most needless job to further their mental agony. The suffering that Ashok went through after hearing the news of the test was itself painful; but the approach of the doctor and his blunt revelation of the truth made things more tortuous for him. What was going on in Ashok’s mind is of concern to the author—Ashok not only had to come to terms with the fact that he has been afflicted with the disease; but he also had to start thinking about the consequences that he would have to face due to his disease—the stigma and the shame associated with HIV positive. He goes through a series of mental torture only to be able to continue working and earning for his family. On the one hand Ashok was determined to face the afflictions associated

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with HIV, while on the other, he felt like beating up the doctor. Moreover, when he starts pondering over the restraints and restrictions that the people have posed on him, he mockingly laughs at the silly notions of mankind. As soon as these fleeting impulses are noticed by the hospital authority, it was decided that he should be admitted to the Command Hospital for psychiatric treatment. In the hospital, we again see him in a contemplative mood; but by now he has accepted the fact and therefore we see him playing cards and watching television. He has accepted the reality and therefore he says to himself ‘why one opens umbrella before it starts raining’. It is this resolve which makes him courageous enough to face life once again though he is aware of the fact that he will have to face the stigma, shame and silence.

### 1.2.2 Critical Issues

AIDS is a disease, but the victims of this disease do not die so much because of the disease but because of the social stigma and the shame that is associated with the disease. This seems to be the crux of the problem that is associated with the disease, as stated by Kalpana Jain in ‘Stigma, Shame and Silence’. The question is why so? To delve into the question, we need to look at certain social taboos that exists in our society:

- In many societies, sexual relationship if not within the parameters of marital relationships, are taken to be a social taboo. Sexual desire is not seen as a physical need; but as a means for the continuation of the family name. So if any individual gets into a sexual relationship which is outside marriage and it becomes public, then it becomes the talk of the town. And if in some way, a person is afflicted with AIDS, then it is more shameful as it is considered to be a blotch on his moral character. Thus, till the time we associate AIDS with moral lapse on the part of the person who has acquired it, it will be a matter of shame and stigma for the person concerned and it will not allow the person to live a dignified life.

In such circumstances, when people with HIV are made to live a shameful life, a life with a stigma, they will never be able to live life to the fullest. It is we who make their life troublesome by out casting and ostracizing them to such an extent that whenever they want to become a part of the normal process of life, we always try to push them away from us, making them constantly aware of their supposed moral lapse. It is this continuous process of being reminded of their degraded existence which makes them feel that they are the most unwanted people of the world and that their life has no meaning—they are the ones who are somehow a blot on the society. It is this stigma which makes them feel that it is better to die than to live such a shameful life.

Though the society maltreats and mistreats the people afflicted with HIV, many have the courage to deal with this maltreatment of the society and live with extreme confidence. To this group of people belongs the protagonists of Kalpana Jain’s book *Positive Lives*. In the story ‘Stigma, Shame and Silence’ the protagonist Ashok is tested HIV positive, and when he is maltreated even by the doctor, he faces it with extreme courage. Though initially he felt like hitting the doctor and laughing at the ways of man for which he had to go through psychological treatment, at the Command Hospital we see him coming to terms with it and living a stable life. It is this courage and determination in Ashok which Kalpana Jain celebrates in ‘Stigma, Shame and Silence’ so that it serves a double purpose:

#### Check Your Progress

1. From where is the extract ‘Stigma, Shame and Silence’ taken? What does this book deal with?
2. What is Kalpana Jain trying to point out in *Positive Lives: The Story of Ashok and Others with HIV*?

- Setting a positive example of Ashok for other HIV positive patients so that they are not victimized in the society and are able to live a courageous life like Ashok.
- Teaching and guiding the society to prevent the maltreatment of HIV patients, since they have similar rights as that of any common man and that there is nothing shameful about it and HIV is not a 'stigma'.

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### 1.3 ALFRED GEORGE GARDINER: 'ON THE RULE OF THE ROAD'

Alfred George Gardiner (1865–1946) is today known to us primarily as an essayist whose essays are being prescribed all over the world for their innovative ways of dealing with the themes which are of everyday concern to people. His humorous way of presenting things with simplicity in a concise manner made him a well-read and much appreciated writer of the Victorian Age. Throughout his life, A. G. Gardiner had engaged himself in different professions related to writing—newspaper editor, journalist, and author. In his initial days of writing, he often used to write under the pen-name 'Alpha of the Plough'. At the age of fourteen, he joined the newspaper industry and became the editor of the liberal newspaper of the Victorian Times, *Daily News*. As a typical Victorian, A. G. Gardiner's writing was about the pressing social, intellectual, economic and religious issues of the time. His published and much read works include: *Prophets, Priests and Kings* (1908), *Pillars of Society* (1913), *The War Lords* (1915), and *Certain People of Importance* (1926).

Gardiner's essay 'On the Rule of the Road' is an interesting and amusing piece of writing which deals with the notion of liberty and how it is necessary that the liberty of all should be curtailed to preserve the liberties of all. It apparently seems contradictory, but that is what makes all enjoy the fruits of liberty. In other words, Gardiner points out how the notion of liberty itself is a construed one as it means many things and yet nothing. For one to enjoy true liberty, one should be ready to give up some of his liberties. This is the essence of the essay which is presented through the metaphor of traffic rules and other anecdotes in an interesting and humorous way.

#### A Short Note on Essay (From, M. H. Abrams, *Glossary of Literary Terms*)

Any short composition in prose that undertakes to discuss a matter, express a point of view, persuade us to accept a thesis on any subject, or simply entertain. The essay differs from a 'treatise' or 'dissertation' in its lack of pretension to be a systematic and complete exposition, and in being addressed to a general rather than a specialized audience; as a consequence, the essay discusses its subject in nontechnical fashion, and often with a liberal use of such devices as anecdotes, striking illustrations, and humor to augment its appeal.

*Source:* M. H. Abrams, *The Glossary of Literary Terms*, Seventh Edition, Heinle and Heinle Thomson Learning, Boston, 1999.

#### 1.3.1 Summary of 'On the Rule of the Road'

The essay 'On the Rule of the Road' begins with an interesting and funny anecdote which would make us laugh. A fat old lady is portrayed as walking in the middle of a

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busy street in Petrograd, leading to the traffic being blocked. When someone asks the old lady whether the pedestrians are supposed to walk on the footpaths, the lady replied saying that she has the liberty to walk anywhere she wishes to and moreover as it is a public street, therefore she has all the right to walk on the street.

It is true that she has the liberty to walk in any public space she intends to, but it is not something that one can truly practice in reality as it will mar others' liberty. The author says that he has quoted this incident merely to point out how people these days have become engrossed with the idea of liberty without really pondering over what exactly it means. In other words, everyone wants to enjoy their personal freedom and with the passage of time the problem of people asserting their rights of enjoying freedom has become more and more acute leading to fights over freedom. Even young children have become familiar with the idea and they also have started believing that they are free to do anything. A. G Gardiner mentions here that the notion of independence and dependence has thus taken on many colours and hues.

Gardiner here states that sacrifice seems to be the very foundation on which the notion of freedom or liberty can have its foundation. He states, 'in order that the liberties of all may be preserved, the liberties of everybody must be curtailed.' Apparently, it may seem that it is self-contradictory; but it is true. Once again Gardiner gives an example from traffic on the roads. Apparently, it may seem that the traffic police at a busy traffic junction is a nuisance as he is controlling the flow of the traffic according to his commands; but as we ponder over it we realize that he/she is actually a blessing because if everybody drove the way she or he feels like then there would be nothing but utter chaos leading to no traffic movement at all. It is through this example that Gardiner tries to explain that by curtailing personal liberty, the liberty of all can be preserved.

Next, Gardiner talks about how liberty is a social contract and not a personal one. Till the time our freedom does not interfere with the freedom of others, it is fine and we can do whatever we feel like doing; but the moment our freedom affects others' freedom, we need to be conscious about curtailing our own freedom for the sake of societal good. We may have the freedom to wear what pleases us, to eat what tastes good to us, to practice whatever religion we want to practice, to prefer one kind of writing or a writer over others; but when our freedom comes in contact with others' freedom, then both the parties have to restrict their own freedom to maintain a stabilized peaceful society. Gardiner then gives the example of playing the Trombone. If he wants to play the musical instrument at the middle of the night, then he has to go to Mount Everest (or some other secluded place) as his family and neighbours would object to his playing the instrument in the middle of the night. Thus, Gardiner states how adjustment and sacrifice for the sake of others' freedom makes freedom a possibility in this world. Gardiner moreover points out that we are usually quick at figuring out faults of others and not our own. But if one has to create a peaceful society where everyone enjoys his or her freedom then it is necessary that we consider the rights and feelings of other people. Gardiner then points out that heroic moments of sacrifice are very rare in our life, but it is these small sacrifices and adjustments that we do for the sake of others' freedom which makes life great and sweet.



### 1.3.2 Critical Issues

Liberty is probably one of the most used and often misunderstood terms of our times as what goes on in the name of liberty is whatever one wishes to do. But can we always do what we wish to do? This is the question that A. G. Gardiner has dealt with in the essay 'On the Rule of the Road'. It is with the examples from the world of traffic that Gardiner makes us realize how freedom is not about having the rights to do what one wishes to do, but freedom is all about doing things which would make things convenient for all. Gardiner is a prolific writer whose simplicity of expression and concise way of presenting things has made him a well-read writer throughout the world. His style of writing is such which immediately attracts the attention of the reader. It is to be remembered here that the first principle of any writing is that it should be pleasurable to read. If it is not pleasurable then nobody will read it. Gardiner's style of writing is such that it makes the reader read the essay with pleasure and attention.

Liberty is a concept that many people have written on. It is an idea which has created many huge debates and arguments across the world and there is no dearth of writing related to the subject. What Gardiner has done in the essay is that he did not go into the dry aspects of the notion of liberty, but tried to explain the simple concept with extreme clarity through examples of traffic on the roads. Such writing makes one understand the concept in a simple manner. The anecdote of the old fat lady in Petrograd or the role of the traffic police in a busy traffic junction are interesting enough to make us understand the notions of liberty or freedom.

The anecdote of old lady walking in the middle of the busy street on Petrograd is humorous and her reply that it is her liberty to walk at the middle of the street as it is a public space, makes one wonder about the notion of freedom itself. It is true that she is free to do what she is doing; but as that causes problems for others, therefore, she should not do it. Freedom as Gardiner says later in the essay is all about a social contract. It is a social contract in the sense that each one of us is willing to give up certain freedom of ours which would make it possible for everyone to enjoy their freedom. In this context, it is to be stated that the notion of liberty came to the forefront with the French Revolution (1789) when the common people of France overthrew King Louis XIV with the aim of establishing democracy and ending the oppression and suppression that the masses of people had been enduring for ages under the autocratic rule of the French Kings. The common people were inspired by the writings of great thinkers like John Locke, Rousseau and Thomas Paine who emphasized the notion of freedom and rights. The notions of rights, liberty, equality and fraternity changed the face of the world, as gradually we moved towards a democratic society from an autocratic world. Gradually, it came to such a state where people became more concerned with their rights and liberty and forgot that to enjoy one's rights, one also has certain duties which one needs to fulfil.

It is at this juncture that A. G. Gardiner is writing the essay where he puts emphasis on the 'liberty-drunk' people of the world, who all the time put emphasis on their rights and liberty without ever thinking about whether they are doing their duties or not. A. G. Gardiner is making fun of those people in society who are merely concerned with their freedom and never think in terms of whether they have done enough to enjoy the freedom. Like the old lady in Petrograd, we all want to think that it is our liberty to do whatever we feel like even if it is at the cost of people's freedom, but when we are on the other side

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of the situation, we feel exactly the opposite. It is this mentality of people which A. G. Gardiner is mocking in the essay 'On the Rule of the Road'. The traffic policeman at the busy crossing always becomes the object of our scorn whenever we are made to stop our cars as we feel that why should I be stopped when the entire world is driving their cars. We never realize the fact that if the traffic policeman has stopped certain flow of traffic, it is because through that he is ensuring that the traffic flow is smooth and that no one faces traffic blockage. The rules of the traffic are not meant to stop traffic, but they are meant for the smooth functioning of the traffic. The day we realize that certain liberties of ours needs to be curtailed, be administered so as to make everyone enjoy their freedom, we will understand the true meaning of freedom. That is the objective of A. G. Gardiner in writing the essay 'On the Rule of the Road'.

## 1.4 GERARD DURRELL: 'VANISHING ANIMALS'

Gerard Durrell (1925–1995) was a well-known naturalist and an animal lover whose contribution to the conservation and preservation of animals and the animal world is evident from the amount of work he did to safeguard the animals facing the threat of extinction in different parts of the world. His books and films on animals are meant to create awareness in the society about the potential problems that animals are facing due to various human interferences with the animal world and how we can deal with the same so as to deal with the problem of loss of biodiversity. In the previous section on Kalpana Jain's 'Stigma, Shame and Silence', we have seen that a writer is usually committed to some cause which she or he thinks needs the attention of the world and therefore writes on the issue so that the people are aware of the issue. That is the 'commitment' of the writer. Gerard Durrell's commitment is towards animals—to make sure that no animals face the threat of extinction because of man-made disasters or man's selfish interest of satisfying his or her hunger for more luxury. It is with this commitment that Gerard Durrell has worked throughout his life; this is also evident in his short piece of writing 'Vanishing Animals'.

Gerard Durrell was born in Jamshedpur, India, though his childhood stay in India was brief, as when he was three his family shifted to London and then to Europe. During his student life, Durrell showed his immense love for animals and even kept pets at home. Therefore he ventured forth into studying Zoology and in 1945 he joined the staff of Whipsnade Park as a student keeper and in 1947 he organized his first zoological expedition to collect animals from the Cameroons. This expedition boosted his morale to such an extent that there followed a series of expeditions to different parts of the world—British Guyana, Paraguay, Argentina, Sierra Leone, Mauritius, Assam, Mexico, Madagascar, to name a few. Following these expeditions, Gerard Durrell along with his wife also made a television series called *Two in a Bush* in 1962. In 1965, he founded the Jersey Wildlife Preservation Trust. He has also authored many books, the famous ones among them being: *Birds, Beasts, and Relatives*, and *My Family and Other Animals*.

The above short note on Gerard Durrell's biography probably has made you realize by now that throughout his life Durrell has worked with one passion—to safeguard animals. But as we read the piece 'Vanishing Animals', we figure out that Gerard Durrell was not only a passionate animal lover; but also a gifted writer. In a very interesting way, Gerard Durrell introduces the problem of vanishing animals, the animals under the threat

### Check Your Progress

3. What was the pen-name used by A. G. Gardiner in his initial days of writing?
4. How does the essay 'On the Rule of the Road' begin?
5. What are the rules of the traffic meant for?

of extinction, through anecdotes which are interesting to read. He not only provides a list of animals facing such threat, but also ponders over some of the causes of animal extinction, such as ever-increasing population and human greed. He then delves into the solution for such a grave danger to bio-diversity by talking about efforts so as to preserve the animal world from extinction.

### 1.4.1 Summary of ‘Vanishing Animals’

Gerard Durrell begins the essay ‘Vanishing Animals’ with a herd of animals called Pere David Deer in England whom he terms as ‘refugees’ in England as they have landed in England quite by luck and thus have survived from being extinct. He then narrates the incident of how one Father David, a French Missionary, in the course of his work in Peking, China, during the early 1800, heard about a pack of strange deer existing in the Imperial Hunting Park, which was south to the city of Peking. It was a fortified park guarded by tartar soldiers and Father David somehow managed to have a look at the deer and found it to be of a completely new specie. His desire to send few of these species of deer to Europe was thwarted when he figured out that they are protected species and in no way the Chinese authorities would allow him to transport them to Europe. But Father David then took recourse to unlawful means to get two deer skins by bribing the guards and then sent them off to Paris where it was established that it was a completely new species of deer and since then these species of deer is named as Pere David Deer.

When the European zoological parks came to know about this specie, they wanted some specimen of this specie for their zoological parks and a series of negotiations with Chinese authorities were carried out which ultimately led to few of these deer being shifted to Europe. A tragedy took place in 1895, when there was a flood around Peking and the river Hun-ho flooded resulting in the submergence of the Imperial Hunting Park. The consequence of this flood was that these species of deer were moved to the countryside where the flood-stricken famished villagers killed them and ate them. In no time, these species of deer were extinct from China but few of them survived in the zoological parks of Europe. The then Duke of Bedfordshire, who had a passion for rare animals bought few of these deer, eighteen in number, from the European zoological parks and brought them to England where their number has increased to about one hundred and fifty, when Gerald was writing this narrative.

After narrating the history of how these rare species of Chinese deer were saved from extinction by chance and how they reached England, the author then talks about how he got a chance to hand-rear four little cubs of Pere David Deer at Whipsnade Park. Gerard Durrell narrates with bewilderment his experience with four little deer which points out his love for animals.

Durrell then talks about another endangered species of antelope—white-tailed gnu. Durrell proudly announces how he got a chance to work with these animals. He narrates gnu’s amusing behaviour, ‘Its actions can only be described, very inadequately, as a cross between Be Hoop and ballet, with a bit of yoga thrown in.’ Durrell then shows his surprise as to how people can kill these amusing creatures: ‘It is difficult to imagine how anyone had the heart to kill these agile and amusing antelopes. However, the fact remains that the early settlers in South Africa found in the white-tailed gnu a valuable source of food, and so great herds of these high spirited creatures were slaughtered unmercifully.’

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After mentioning these two animals, Gerard Durrell talks about another endangered animal—dodo. Durrell writes how dodos used to live in the uninhabited island of Mauritius and felt so secure that they even forgot how to fly. But soon the island was discovered and along with human beings came other animals such as dogs, cats, pigs, rats and goats, which led to the extinction of dodos. After quoting these three species of animals and birds, Durrell mentions that these three species are not the only species who became extinct, moreover there were many more animals who had to face the same fate like these three species—gnu, dodos and deer. They are as ‘dead as the dodos’.

Durrell then mentions that by the end of the twentieth century, there were people and some institutions who became concerned with the extinction of birds and animals; and consequently thought of preservation and conservation of the existing animals and birds and moreover to take special care of the endangered species of animals. Steps were taken to protect wildlife and Durrell quotes the example of the beaver as one such species. Though some steps have been taken, but there are still vast areas that need to be worked upon. The ‘charity’ offered by few would not do the needful for saving these animals from the hungry mankind; what is needed, according to Gerard Durrell is to make the world aware of animals’ significance in our life and not merely their economic importance.

**1.4.2 Critical Issues**

After going through the summary of ‘Vanishing Animals’, one might have realised that there is a need for the preservation and conservation of different species of the animal world. The question which is naturally asked by many in this regard is ‘Why should we concern ourselves with such a task? What benefits does it have for mankind?’ There is a simple answer to it—the animals also have similar rights to live as do human beings and therefore we should not interfere with their world. But apart from this simple answer, there are varieties of discourses that exist on the subject. Some of the significant ones among them are:

- It is the increasing human population or shall we say human population explosion that has been a problem for the biological and zoological diversity of the world. There are many species which have already become extinct from the earth and many are in the process of being extinct. For ecological balance, each species of plants and animals have a particular role to perform and when one or some species among them become extinct, then it causes ecological imbalances which can threaten our own existence. Therefore, for our own good and for ensuring a safe habitat for ourselves, it is essential that we look after the ecological balance by preserving whatever biodiversity we are left with.
- Gerald Durrell rightly points out that certain animals have more economic importance than others because we human beings have come to know about the uses of these animals, therefore there is an apparent need for the preservation of those animals; but it is to be remembered that preservation of the ecological balance is paramount rather than merely choosing one specie over the other.
- Efforts have been made internationally and nationally to safeguard the animals which are in the process of being extinct; but what is needed is to create awareness about the significance of conservation and preservation of wildlife and biodiversity. Work of selected few individuals or selected few organizations on this front will

not show magical results in saving animals; what is needed is that people in general should be made aware of the animal world and how it is in our own interests that we should safeguard them. Gerard Durrell's films and writings are efforts in this direction to make people aware of the gravity of the problem and also provide solutions about how to deal with the crisis.

Thus, Gerard Durrell's essay 'Vanishing Animals' is an interesting piece of writing which introduces us to the problems of the animals facing the threat of extinction. It is necessary for all of us to start thinking about the issue and evolve ways to deal with the problem.

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## 1.5 JIM CORBETT: 'KUNWAR SINGH'

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Jim Corbett (1875–1955) is a very common name in India and there are many who are aware of his writings. Jim Corbett was a lieutenant-colonel of the British officers serving in India and had an illustrious career in India in terms of training people in jungle warfare and ways of the Indian jungles. Usually, the British officers serving in India were not seen in a positive light by the Indians since most of the officers were cruel to the natives and did not bother about the well-being of the native people. Their concern was primarily to look after the interests of the colonial administration and consequently they were perceived by the Indians as oppressors. But the picture of Jim Corbett is not that of a typical British Officer posted in Colonial India as his concern and knowledge about the Indian jungles and people living there made him a favourite among the Indians. Jim Corbett's writings on man-eating tigers of India are popular throughout the world, especially *Man Eaters of Kumaon* and *Man-Eating Leopard of Rudraprayag*.

Apart from being a colonial officer, Jim Corbett was also an excellent writer who had a natural flair for writing. In the piece of writing 'Kunwar Singh' (which is taken from his writing *My India*), Jim Corbett shows how a piece of writing can be made interesting with simplicity of expression. The narrative style of Jim Corbett is also fascinating as he starts with biographical details about his own experience of getting the first gun in his life. The summary below will provide you the details of the narrative of 'Kunwar Singh'.

### 1.5.1 Summary of 'Kunwar Singh'

Kunwar Singh is a childhood hero and a friend of Jim Corbett's. The present story starts when the author introduces Kunwar Singh by informing us of the invaluable advice that Kunwar Singh gave him when the author got his first gun. Instead of looking at the lacunae of the gun, Kunwar Singh emphasized that it was a good thing and that now he could go to the jungle for hunting with this gun, provided that he learns how to climb trees. It may sound absurd but Kunwar Singh then narrates a story of Har Singh to make Corbett understand how the competence of climbing trees is a must for those who want to go into the jungle.

Kunwar Singh then narrates the story as to how he along with Har Singh went to the jungle on a particular day in April for hunting. While they had just started the journey, a fox happened to cross their path which was a bad omen for the people residing in the jungle and Kunwar Singh suggested that they should go back; but on the insistence of

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6. What does Gerald Durrell's books and films deal with?
7. Name the television series made by Gerald.
8. State one discourse related to the problems of animals facing the threat of extinction.

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Har Singh, they continued with their expedition. They carefully went around the jungle to hunt for something, and at last they saw a pea-fowl which they could not hunt down as their shot missed it. Kunwar Singh says that it was surely a bad day for them as they were returning empty-handed from the jungle. But as they had fired the gun, they wanted to avoid the usual route and take the way through 'nullah' to avoid the forest guards. As they proceeded through the sandy grasslands across the canal, they met a tiger. It was indeed a bad day for the two of them to come in contact with a tiger in the jungle. Initially, the tiger went back in the opposite direction, but soon it came back in front of them and stood with a silent gaze. Both of them were terrified and at that moment birds flew and came to sit in the *haldi* tree nearby. Har Singh thought that it is better to shoot one of the birds as that would have served a double purpose—the tiger would get scared and would go off, and of not going back empty handed from the hunting expedition. But as soon as the tiger heard the shot, it rushed towards them from within the shrubs.

As the tiger rushed towards them, they ran towards the trees to climb onto them so as to get out of the tiger's reach. As Kunwar Singh was dexterous in climbing trees (a skill that he has learnt well from his childhood), Kunwar Singh climbed the tree easily and went out of the tiger's range; but Har Singh who was not as competent as Kunwar Singh, became a victim of the tiger as it pounced on Har Singh and pinned him on the tree. Kunwar Singh had the presence of mind to shoot in the open air and as soon as he did so, the tiger got terrified and ran away. But before it did so, it clawed out the entrails of Har Singh. Kunwar Singh describes the scene in gruesome details and then says that he had two options which he told Har Singh in whispers as their loud voice may make the tiger come back again. The two options are either to cut off the entrails which had fallen off or to put them inside. Har Singh whispered that they should be put inside and Kunwar Singh did so and then tightly tied the stomach in a 'pugree'. Following that they slowly walked to the hospital which was seven miles away from the place where they were attacked by the tiger. When they reached the hospital, they hid their guns and went to the hospital for treatment and then from there to their village. As they reached the village, the womenfolk in the village were relieved as they were worried about the absence of Kunwar Singh and Har Singh. The head man of the village said that this accident could have been averted if he would have advised Har Singh in his childhood to climb trees efficiently.

Then the author announces how he has learnt another important aspect of hunting in the forest from his friend, Kunwar Singh—to make mental maps of the forest which is very useful for hunting. The author says that Kunwar Singh used to make mental maps of the forest not in terms of miles but in terms of gun-shot range. The distance and direction were gauged by the landmarks in the forest as he knew almost all the trees, ponds, path taken by the animals and the canals in the forest which would help him identify any part of the forest. Sometimes when the fear of the robbers would prevent Kunwar Singh from going for hunting expeditions, then Jim Corbett had to go alone for hunting and he used to leave the hunted animal in the forest to be fetched by Kunwar Singh. He used to fetch them from the forest as the mental map would help Jim Corbett tell Kunwar Singh the exact location and Kunwar Singh would easily reach that place. This mental map, according to the author, is a real boon for a hunter.

After finishing his schooling, Corbett was sent to Bengal for work and there he could not visit the forests often, but only for three weeks in a year. In one such visit, the

author finds out that his friend and childhood mentor Kunwar Singh has become a victim of opium—a drug whose abuse had been a problem for the people living in the foothills. Moreover, malaria had taken a toll on him. Kunwar Singh was in such a situation that he was about to die and Kunwar Singh's son had come to fetch Corbett as Kunwar Singh wanted to meet him before his death.

The author here informs us that Kunwar Singh was the headman of the village and used to live in the big stone house. But when he went to meet Kunwar Singh, he figured out that he had been shifted to a small hut which was meant for the servants. In this hut, he is made to lie down in a small, dingy room full of smoke and people had crowded the place with a cow to take his soul from this world to the other as was the belief in those societies. Moreover, the priests were chanting mantras and the women were wailing as Kunwar Singh was about to start the journey away from this world. As soon as Corbett saw that, he took control of the situation by ordering everyone to go out of the room as soon as possible and to open the small window to let the fresh air come into the room. Jim Corbett asked Kunwar Singh's eldest son to fetch some milk and helped Kunwar Singh to regain his consciousness which he did as fresh air from the jungle filled the room. As Kunwar Singh was fed with milk, he regained some strength and then the author made him swear that Kunwar Singh will never touch opium anymore in his life and Kunwar Singh lived on for another four years.

### 1.5.2 Critical Issues

Jim Corbett's 'Kunwar Singh' is a small biographical story which is beautifully narrated by the author to paint the picture of his childhood mentor and friend, Kunwar Singh. The narrative deals with Kunwar Singh as a great hunter and how his advices were helpful to the author in his childhood days as well as him growing up to be a great hunter. We all know Corbett as a great hunter and when he mentions the two advices that Kunwar Singh gave him which had helped him in his hunting expeditions, we are made to realize that in this piece of writing Corbett is trying to show his gratitude to his childhood mentor, Kunwar Singh.

The two advices were:

- One should learn to climb trees efficiently before one goes for hunting expeditions.
- The mental mapping of the forest is necessary to become a great hunter.

Corbett enumerates these incidents in the text 'Kunwar Singh' to show how these two advices of Kunwar Singh can actually help anyone in becoming a great hunter and to save one's life while on hunting expeditions. Thus, this piece of writing can also be seen as a manual for hunting expeditions.

This is also a piece of writing which is significant in terms of portraying the significance and meaning of friendship. When Jim Corbett gets his first gun, Kunwar Singh, instead of pointing towards the lacunae of the gun, just gives him an advice that if he has to become a great hunter then he should learn to climb trees. Thus, like a true friend Kunwar Singh made Jim Corbett make aware of the fact that what is needed for a hunting expedition is not a gun, but the trick of climbing trees efficiently. The advices that Kunwar Singh gave the author made him grow up to be a well-renowned hunter. Similarly, the author did his bit when his friend needed help. At the end of the story, we

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see Corbett taking charge of the situation when Kunwar Singh was ill and was about to die under the malignant effect of malaria and his opium addiction along with the superstitious beliefs and practices of the village community. The author took control of the situation by driving everyone out of the claustrophobic room in which Kunwar Singh was about to die and then making Kunwar Singh get some fresh air and drink some milk so as to revive his strength. Moreover, Corbett made Kunwar Singh vow never to touch opium anymore in his life which led him to live on for four more years. It is Corbett's concern for his friend which made him save Kunwar Singh's life.

'Kunwar Singh' also makes us aware that even though Corbett was a colonial officer, but his approach to the Indian lifestyle and way of life is not that of a typical colonial officer who with his superiority would look down upon the Indian way of life. That Corbett acknowledges the contribution of Kunwar Singh, an Indian, to his becoming what he is known for, shows that he had respect for people who are better in their ways of life. But at the same time he is also critical of the people living on the foothills saying that they fall easy prey to opium addiction, as it happened to Kunwar Singh and bring about their own doom. Moreover, towards the end of the story, when Kunwar Singh is about to die because of the superstitious beliefs and practices of the Indian community, Corbett does not use any means to criticize and look down upon those traditional superstitious practices, but in a matter of fact deals with it by simply asking people to leave the hut in which Kunwar Singh was about to die. It shows that Corbett may be critical of the superstitious beliefs, but the criticism did not in any way lead him to portray India in a negative light. We can say that Corbett is a colonial officer who had a human heart and moreover, an open mind to look at things as they are, without being judgmental about it. Still today, Jim Corbett's writing is popular both within India and outside showing that he was a keen observer of lives and surroundings and was able to put it linguistically in an interesting manner so as to make people aware about it.

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## 1.6 SUMMARY

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In this unit, you have learnt that:

- Kalpana Jain is a social activist and an eminent journalist-cum-researcher who has worked profusely in the field of public health. Her articles in *The Times of India* on public health were much read and appreciated and it also created an uproar in the media world.
- The extract 'Stigma, Shame and Silence' is from Kalpana Jain's book *Positive Lives: The Story of Ashok and Others with HIV*, published in 2002.
- The boycotting and the stigma that we associate with HIV is what Kalpana Jain is trying to point out in *Positive Lives: The Story of Ashok and Others with HIV*.
- In the given extract, we come across a man named Ashok who is HIV positive and the extract shows how he himself dealt with the news and alongside faced the whole world.
- Though the society maltreats and mistreats the people afflicted with HIV, many have the courage to deal with this maltreatment of the society and live with

### Check Your Progress

9. Why were the British officers serving in India not seen a positive light?
10. Name two famous books written by Jim Corbett.
11. What were the two advices given to Corbett by Kunwar Singh?



extreme confidence. To this group of people belongs the protagonists of Kalpana Jain's book *Positive Lives*.

- Alfred George Gardiner (1865–1946) is today known to us primarily as an essayist whose essays are being prescribed all over the world for their innovative ways of dealing with the themes which are of everyday concerns to the people.
- In his initial days of writing, A. G. Gardiner often used to write under the pen-name 'Alpha of the Plough'.
- Gardiner states that sacrifice seems to be the very foundation on which the notion of freedom or liberty can have its foundation.
- Gardiner's essay 'On the Rule of the Road' is an interesting and amusing piece of writing which deals with the notion of liberty and how it is necessary that the liberty of all should be curtailed to preserve the liberties of all.
- Gardiner talks about how liberty is a social contract and not a personal one. Till the time our freedom does not interfere with the freedom of others, it is fine and we can do whatever we feel like doing; but the moment our freedom affects others' freedom, we need to be conscious about curtailing our own freedom for the sake of societal good.
- The rules of the traffic are not meant to stop traffic, but they are meant for the smooth functioning of the traffic. The day we realize that certain liberties of ours need to be curtailed, be administered so as to make everyone enjoy their freedom, we will understand the true meaning of freedom. That is the objective of A. G. Gardiner in writing the essay 'On the Rule of the Road'.
- Gerard Durrell (1925–1995) is a well-known naturalist and an animal lover whose contribution to the conservation and preservation of animals and the animal world is evident from the amount of work he did to safeguard the animals facing the threat of extinction in different parts of the world.
- Gerard Durrell's books and films on animals are meant to create awareness in the society about the potential problems that animals are facing due to various human interferences with the animal world and how we can deal with the same so as to deal with the problem of loss of biodiversity.
- Gerard Durrell along with his wife also made a television series called *Two in a Bush* in 1962. In 1965, he founded the Jersey Wildlife Preservation Trust.
- Gerard Durrell begins the essay 'Vanishing Animals' with a herd of animals called Pere David Deer in England whom he terms as 'refugees' in England as they have landed in England quite by luck and thus have survived from being extinct.
- Durrell then mentions that by the end of the twentieth century, there were people and some institutions who became concerned with the extinction of birds and animals; and consequently thought of preservation and conservation of the existing animals and birds and moreover to take special care of the endangered species of animals.
- It is the increasing human population or shall we say human explosion that has been a problem for the biological and zoological diversity of the world. There are many species which have already become extinct from the earth and many are in the process of being extinct.

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- Jim Corbett was a lieutenant-colonel of the British officers serving in India and had an illustrious career in India in terms of training people in jungle warfare and ways of Indian jungles.
- Jim Corbett's writings on man-eating tigers of India are popular throughout the world, especially *Man Eaters of Kumaon* and *Man-Eating Leopard of Rudraprayag*.
- Kunwar Singh is a childhood hero and a friend of Jim Corbett. The present story starts when the author introduces Kunwar Singh by informing us the invaluable advice that Kunwar Singh gave him when the author got his first gun.
- Jim Corbett's 'Kunwar Singh' is a small biographical story which is beautifully narrated by the author to paint the picture of his childhood mentor and friend, Kunwar Singh. The narrative deals with Kunwar Singh as a great hunter and how his advices were helpful to the author in his childhood days as well as him growing up to be a great hunter.
- The two advices given by Kunwar Singh to Corbett were:
  - o One should learn to climb trees efficiently before one goes for hunting expeditions.
  - o The mental mapping of the forest is necessary to become a great hunter.
- 'Kunwar Singh' is also a piece of writing which is significant in terms of portraying the significance and meaning of friendship.
- Still today, Jim Corbett's writing is popular both within India and outside showing that he was a keen observer of lives and surroundings and was able to put it linguistically in an interesting manner so as to make people aware about it.

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## 1.7 KEY TERMS

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- **Trombone:** The trombone is a musical instrument in the brass family.
- **Lacunae:** It refers to an unfilled space; a gap.

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## 1.8 ANSWERS TO 'CHECK YOUR PROGRESS'

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1. The extract 'Stigma, Shame and Silence' is from Kalpana Jain's book *Positive Lives: The Story of Ashok and Others with HIV*, published in 2002. This book is about those brave hearts who were sadly inflicted with HIV and bravely fought the battle of life to conquer the shame and fear that the society associated with them.
2. The boycotting and the stigma that we associate with HIV is what Kalpana Jain is trying to point out in *Positive Lives: The Story of Ashok and Others with HIV*.
3. In his initial days of writing, A. G. Gardiner often used to write under the pen-name 'Alpha of the Plough'.
4. The essay 'On the Rule of the Road' begins with an interesting and funny anecdote which would make us laugh. A fat old lady is portrayed to be walking in the middle of a busy street in Petrograd, leading to the traffic being blocked.

5. The rules of the traffic are not meant to stop traffic, but they are meant for the smooth functioning of the traffic.
6. Gerard Durrell's books and films on animals are meant to create awareness in the society about the potential problems that animals are facing due to various human interferences with the animal world and how we can deal with the same so as to deal with the problem of loss of biodiversity.
7. Gerard Durrell along with his wife also made a television series called *Two in a Bush* in 1962.
8. It is the increasing human population or shall we say human explosion that has been a problem for the biological and zoological diversity of the world. There are many species which have already become extinct from the earth and many are in the process of being extinct.
9. The British officers serving in India were not seen in a positive light by the Indians since most of the officers were cruel to the natives and did not bother about the well-being of the native people.
10. Jim Corbett's writings on man-eating tigers of India are popular throughout the world, especially *Man Eaters of Kumaon* and *Man-Eating Leopard of Rudraprayag*.
11. The two advices given by Kunwar Sing to Corbett were:
  - One should learn to climb trees efficiently before one goes for hunting expeditions.
  - The mental mapping of the forest is necessary to become a great hunter.

## NOTES

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## 1.9 QUESTIONS AND EXERCISES

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### Short-Answer Questions

1. Give a short biography of Kalpana Jain.
2. How does Kalpana Jain's writing help the society?
3. Do you think that the trauma Ashok goes through is justified? Why?
4. What is the essence of Gardiner's 'On the Rule of the Road'?
5. 'Gardiner talks about how liberty is a social contract and not a personal one.' Explain.
6. Gardiner starts the essay 'On the Rule of the Road' with an interesting anecdote. Describe it in brief. How does this anecdote relate to the theme of the essay?
7. What are the species of animals Gerard Durrell mentions in 'Vanishing Animals' which are under threat of extinction?
8. Write a brief note on the Pere David Deer.
9. Why are Pere David Deer termed as 'refugees' by Gerard Durrell in the beginning of 'Vanishing Animals'?
10. What does Durrell mean by the phrase 'as dead as a dodo'?
11. Give a short summary of Corbett's 'Kunwar Singh'.

12. How does the mental mapping of the forest help the hunter according to the author?

## NOTES

### Long-Answer Questions

1. Describe the stigma and shame associated with people with HIV. Should there be a stigma associated with HIV? Give reasons to justify your answer.
2. Why is this piece of written by Kalpana Jain titled as 'Stigma, Shame, and Silence'? Do you think the title is apt?
3. Discuss the theme of Gardiner's essay 'On the Rule of the Road'. Discuss the theme with examples used by Gardiner.
4. Assess the importance of animals in Durrell's 'Vanishing Animals'.
5. The story 'Kunwar Singh' is about giving advices. Do you agree? Give a reasoned answer.

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### 1.10 FURTHER READING

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Jain, Kalpana. 2012. *Positive Lives: The Story of Ashok and Others with HIV*. New Delhi: Penguin Books.

Board of Editors. 1991. 'On the Rule of the Road' in *English for Students of the Humanities and Social Sciences*. New Delhi: Orient Longman Private Limited.

Durrell, Gerald. 2006. *My Family & Other Animals*. Penguin Books.

Corbett, Jim. 1978. *Jim Corbett's India*. Oxford University Press.

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# UNIT 2 GRAMMAR AND USAGE

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## Structure

- 2.0 Introduction
- 2.1 Unit Objectives
- 2.2 Prepositions
  - 2.2.1 Use of Prepositions at the End of Sentences
  - 2.2.2 Phrase Prepositions
  - 2.2.3 Nouns and Adjectives and their Specific Prepositions
- 2.3 Voice Change
- 2.4 Correction of Errors
  - 2.4.1 Common English Errors
- 2.5 Direct-Indirect Speech
- 2.6 Use of Verbs
  - 2.6.1 Types of Verbs
  - 2.6.2 Finite and Infinitive Verbs
- 2.7 Degrees of Comparison
  - 2.7.1 Comparison of Adverbs
  - 2.7.2 Sentence Adverbs
- 2.8 Summary
- 2.9 Key Terms
- 2.10 Answers To 'Check Your Progress'
- 2.11 Questions and Exercises
- 2.12 Further Reading

## NOTES

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## 2.0 INTRODUCTION

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Proficiency in basic grammar skills is necessary to communicate in correct English. It is not just enough to impart proper information as the technical competence of a person who displays poor writing skills is questioned. All writing must have correct grammar and usage if it is to be considered credible and noteworthy. The purpose of good grammar is to ensure that what you write is correctly comprehended and is easy and enjoyable to read. Reading something, which is grammatically incorrect, may interrupt your flow of thought and take away from the pleasure of reading.

Very often, it is noticed that people make mistakes in sentence construction, the use of active and passive voice and the use of tenses. This unit provides rules to follow for various aspects of grammar usage along with pointing out common English errors. Idiomatic expressions are separate from the literal meaning or definition of the words of which they are made. The use of phrases and idioms can make your writing more colourful and meaningful. Perfect grammar can be an indicator of how educated you are. Studies clearly reveal that those who write (and speak) well excel in the job market and they rise faster in their careers.

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## 2.1 UNIT OBJECTIVES

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After going through this unit, you will be able to:

- Describe the importance of prepositions in English language
- Explain the rules for converting sentences from active to passive voice

- Assess the common errors in the English language and correction of these errors
- Discuss the rules for converting sentences from direct to indirect speech
- Evaluate the use of verbs and the types of verbs
- Analyze the degrees of comparison of an adjective or an adverb

## NOTES

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## 2.2 PREPOSITIONS

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Prepositions specify place, direction and time. A preposition establishes a connection between the nouns, phrases and pronouns in a sentence to other words in that sentence.

*The flower is in the vase.*

*The flower is on the plant.*

*The flower is beside the bed.*

*She held the flower under his nose.*

*She plucked the flower during her morning walk.*

In each of these sentences, a preposition helps to locate the ‘flower’ in space or in time.

Let us look at the following passage:

Sam’s arm was throbbing. He had been digging all day. He placed his shovel **against** the wall and sat **down** to rest. He could hear the shouts of children from **across** the field. He knew they had been to school, to learn **about** the world. He did not regret being illiterate. The thought of reading gave him a pain **in** the head. He felt the sweat **on** his forehead.

The words in bold are all prepositions. Some of the commonly used prepositions are listed as follows:

|            |         |         |        |         |            |
|------------|---------|---------|--------|---------|------------|
| out        | outside | over    | past   | since   | through    |
| throughout | till    | to      | toward | under   | underneath |
| until      | up      | upon    | with   | within  | without    |
| about      | above   | across  | after  | against | along      |
| among      | around  | at      | before | behind  | below      |
| beneath    | beside  | between | beyond | but     | by         |
| despite    | down    | during  | except | for     | from       |
| in         | inside  | into    | like   | near    | of         |
| off        | on      | onto    |        |         |            |

### 1. Between, Among

*Between* is used with two persons or things.

*Among* is used with more than two persons or things.

There was a fight **between** team A and team B.

The dowry system still exists **among** the Hindus of North India.

**2. At, In**

*In* is used with names of countries and large towns.

*At* is used when speaking of small towns and villages.

That boy is **at** the top of his class.

The kids are already **in** bed.

**3. With, By**

*With* is used as an instrument whereas *by* indicates the agent.

The house was built **by** him **with** help from his friends.

The note was scribbled **by** him **with** a piece of charcoal.

**4. Till, to**

While *till* is used to indicate time, *to* is used to indicate place.

On Sundays he sleeps **till** ten in the morning.

We walked **to** the neighbourhood provision store.

**5. On, upon**

*On* is used while speaking of objects that are stationary or at rest, whereas *upon* is used for things in motion.

The teacher sat **on** a chair.

The monkey sprang **upon** the girl walking on the road.

**6. In, within**

*In* is used before a noun that indicates a period of time in the sense of *at the end of*; *within* means *before the end of*.

She was back **in** an hour (at the end of an hour).

She will be back **within** an hour (before the end of).

**7. Since, from**

Both *since* and *from* are used to denote a point of time. *Since* is preceded by a verb in some perfect tense, whereas *from* can be used with any form of tense. Also, *since* can be used only to talk about time in the past, whereas *from* can be used for present and future time.

He has been surviving on plain water **since** last week.

He studied classical dance **from** the age of four.

**From** next Monday, the school will close at 5 p.m.

**8. Beside, besides**

*Beside* is used to indicate *by the side of*, whereas *besides* means *in addition to*.

She sat **beside** him throughout the night.

**Besides** the participating children, there were five adults in the room.

**9. Due to, owing to**

*Due to* and *owing to* are often confused. *Due* should be used as an adjective, that is, qualifying a noun or pronoun.

*Example: This month's rent for this room is due.*

Due to unforeseen circumstances, we had to leave the city in a hurry.  
(this sentence is incorrect).

**NOTES**

The correct usage would be as follows:

**Owing to** unforeseen circumstances, we had to leave the city in a hurry.

### 2.2.1 Use of Prepositions at the End of Sentences

#### NOTES

It is kind of odd to use a preposition at the end of a sentence. However, there are certain exceptions:

- (a) The dancer hates being talked **about**.
- (b) Nobody enjoys being shouted **at**.
- (c) This is the house that we were looking **for**.
- (d) This is the lake that he talked **about**.
- (e) This is the spot we came **to**.
- (f) What were you staring **at**?
- (g) This is the book we were talking **of**.

When there are two verbs which should be followed by different prepositions, make sure that you put both the prepositions.

*Example:* The seniors have been talking and laughing at the freshers all night.  
(incorrect)

The seniors have been talking **about** and laughing **at** the freshers all night.

### 2.2.2 Phrase Prepositions

Phrase prepositions are a group of words, or a phrase containing the force of a single preposition. A phrase preposition ends in a simple preposition. Some examples of phrase prepositions used in sentences are as follows:

- (a) *In comparison to* his elder brother, he is very dull.
- (b) *On behalf of* the staff, the executive handed over the gift to the boss.
- (c) *In the event of* his death, the property will go to his elder daughter.
- (d) *In addition to* being an ace tennis player, she is also a good singer.
- (e) *On account of* his poor health, he was dropped from the team.

### 2.2.3 Nouns and Adjectives and their Specific Prepositions

There are a number of adjectives that require specific prepositions to connect them with the nouns that follow.

*Examples:*

|                 |                   |               |
|-----------------|-------------------|---------------|
| beset with      | devoid of         | occupied with |
| acquainted with | defective in      | ignorant of   |
| astonished at   | capable of        | entitled to   |
| applicable to   | contrary to       | guilty of     |
| bent on         | disappointed with | envious of    |



|           |             |                |
|-----------|-------------|----------------|
| deaf to   | good at     | delighted with |
| afraid of | doubtful of | indebted to    |

A number of nouns require specific prepositions which connect them with other nouns. Here are a few examples:

|               |                    |                   |
|---------------|--------------------|-------------------|
| capacity for  | access to          | interest in       |
| expert in     | cause for          | love for          |
| appetite for  | fear of            | hope of           |
| approach to   | difference between | surprise at       |
| invitation to | comparison with    | acquaintance with |
| cure for      | attention to       | improvement in    |

## NOTES

### 2.3 VOICE CHANGE

Compare the following:

1. Rita *helps* Neha.
2. Neha is *helped* by Rita.

You will find that though these two sentences express the same meaning, they are different. In sentence 1, the form of the verb shows that the person denoted by the subject does something.

Rita (the person denoted by the subject) *does something*.

The verb *helps* is said to be in the Active Voice.

In sentence 2, the form of the verb shows that something is done to the person denoted by the subject.

Something is *done* to Neha (the person denoted by the subject).

The verb *helped* is said to be in the Passive Voice.

So, a verb is in the active voice when its form shows (as in sentence 1) that the person or thing denoted by the subject *does something*; or, in other words, is the *doer* of the action. The active voice is so called because the person denoted by the subject *acts*.

A verb is in the passive voice when its form shows (as in sentence 2) that *something is done to* the person or thing denoted by the subject. The passive voice is so called because the person or thing denoted by the subject is not active but *passive*, that is, suffers or receives some action.

Voice is that form of a verb which shows whether what is denoted by the subject *does something* or *has something done to it*.

Table 2.1 shows the change from active voice to passive voice in the following sentences:

#### Check Your Progress

1. What is the use of a preposition?
2. Correct the following sentences by using the correct prepositions.
  - (a) We were told to write the answers with ink.
  - (b) Since how long have you been waiting?
  - (c) From when have you been staying here?

**Table 2.1** Conversion of Active Voice to Passive Voice**NOTES**

| <i>Active Voice</i>  | <i>Passive Voice</i>   |
|--|--|
| 1. Anjali <i>loves</i> Janaki.                             | 1. Janaki <i>is loved</i> by Anjali.                             |
| 2. The mason is <i>building</i> the wall.                  | 2. The wall <i>is being built</i> by the mason.                  |
| 3. The watchman <i>opened</i> the gate.                    | 3. The gate <i>was opened</i> by the watchman.                   |
| 4. Some children <i>were helping</i> the wounded man.      | 4. The wounded man <i>was being helped</i> by some children.     |
| 5. He <i>will finish</i> the work in a week.               | 5. The work <i>will be finished</i> by in him in a week.         |
| 6. Who <i>did</i> this?                                    | 6. By whom <i>was this done</i> ?                                |
| 7. Why <i>did</i> your brother <i>write</i> such a letter? | 7. Why <i>was</i> such a letter <i>written</i> by your brother ? |

It will be noticed that when the verb is changed from the active voice to the passive voice, the *object* of the transitive verb in the *active* voice becomes the *subject* of the verb in the *passive* voice. Thus, in sentence 1, *Janaki*, which is the object of *love* in the active voice, becomes the subject of *is loved* in the passive voice.

Since the object of a verb in the active voice becomes the subject of the passive form, it follows that *only transitive verbs can be used in the passive voice*, because an intransitive verb has no object.

The passive voice is formed with the suitable tense of the verb *be* followed by the past participle. Study Table 2.2:

**Table 2.2** Tense and Voice

| <i>Tense (or Modal + base)</i> | <i>Active Voice</i>                  | <i>Passive Voice</i>                                |
|--------------------------------|--------------------------------------|---|
| Simple present                 | take<br>takes                        | am taken<br>is taken<br>are taken                   |
| Present continuous             | am taking<br>is taking<br>are taking | am being taken<br>is being taken<br>are being taken |
| Present perfect                | has taken<br>have taken              | has been taken<br>have been taken                   |
| Simple past                    | took                                 | was taken<br>were taken                             |
| Past continuous                | was taking<br>were taking            | was being taken<br>were being taken                 |
| Past perfect                   | had taken                            | had been taken                                      |
| Simple future                  | will take<br>shall take              | will be taken<br>shall be taken                     |
| can/may/<br>must, etc. + base  | can take<br>must take                | can be taken<br>must be taken                       |

Students must know when to use the active voice and when to use the passive: the ability to change the active voice into the passive and vice versa is not sufficient. The active voice is used when the agent (i.e., doer of the action) is to be made prominent; the passive voice is used when the person or thing acted upon is to be made prominent. The passive is, therefore, generally preferred when the active form would involve the use of an indefinite or vague pronoun or noun (*somebody, they, people, we*, etc.) as subject; that is, when we do not know the agent or when it is not clear enough who the agent is.

My pen has been stolen. (Somebody has stolen my pen.)

I was asked my name. (They asked me my name.)

English is spoken all over the world. (People speak English all over the world.)

I have been invited to the party. (Someone has invited me to the party.)

All orders will be executed promptly. (We will execute all orders promptly.)

In such cases, the agent with *by* is usually avoided.

Note, however, that, as in the examples given earlier, the *by*-phrase cannot be avoided where the agent has some importance and is necessary to complete the sense.

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## 2.4 CORRECTION OF ERRORS

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Good vocabulary and good pronunciation go together. Just knowing the meanings of new words will not help. You must also learn to pronounce new words properly. Therefore, while learning a new word, one should learn its spelling, its meaning and its pronunciation. Correct pronunciation is extremely important because it will affect the way you spell the word. If the pronunciation is incorrect, chances are that the spelling will be incorrect too.

The main purpose of pronouncing words correctly is to be able to sound warm and pleasant, to communicate ideas properly and clearly. Pronunciation has nothing to do with ‘impressing’ listeners or portraying ‘high class’ or ‘refinement’. One should not adopt a particular pronunciation just because it sounds ‘high class’.

### 2.4.1 Common English Errors

1. Some errors arise out of the incorrect use of a word or an expression in place of the correct one.

Some examples are:

#### Check Your Progress

3. Why is the passive voice called so?
4. What is a voice?
5. Change the following sentences from active to passive voice:
  - (i) Beautiful giraffes roam the savannah.
  - (ii) The crew paved the entire stretch of the highway.

## NOTES

| INCORRECT                                  | CORRECT  |
|--|--|
| Furniture is generally made of wood.       | Furniture is generally made <i>from</i> wood.      |
| I could not find an empty parking lot.     | I could not find a <i>vacant</i> parking lot.      |
| He highly deserves to be punished.         | He <i>richly</i> deserves to be punished.          |
| What is the time in your watch?            | What is the time <i>by</i> your watch?             |
| My head has been paining since morning.    | My head has been <i>aching</i> since morning.      |
| He eams fifty thousand rupees per month.   | He earns fifty thousand rupees <i>a</i> month.     |
| Doesn't he have a childish smile?          | Doesn't he have a <i>childlike</i> smile?          |
| I didn't know that he was so coward.       | I didn't know that he was so <i>cowardly</i> .     |
| That man is such a miser.                  | That man is so <i>miserly</i> .                    |
| Shall I credit the amount to your name?    | Shall I credit the amount to your <i>account</i> ? |
| They received a cheque of Rupees one lakh. | They received a cheque <i>for</i> Rupees one lakh. |
| I think he is totally right.               | I think he is <i>perfectly</i> right.              |
| He seemed to be out of sort.               | He seemed to be out of <i>sorts</i> .              |
| The murderer was hung this morning.        | The murderer was <i>hanged</i> this morning.       |
| The programme was telecasted yesterday.    | The programme was <i>telecast</i> yesterday.       |
| He was taken as a thief.                   | He was taken <i>for</i> a thief.                   |

2. Some errors arise not because of the incorrect use of a word or an expression, but because of a redundant (extra) word in the sentence.

Some examples are:

| INCORRECT                                   | CORRECT                                |
|---|--|
| He should not have picked up the quarrel.   | He should not have picked the quarrel. |
| She lived till the age of eighty years.     | She lived till the age of eighty.      |
| Is she your cousin sister?                  | Is she your cousin?                    |
| Just then, the clock struck three hours.    | Just then, the clock struck three.     |
| Her suspicion was proved wrong.             | Her suspicion proved wrong.            |
| Is he your cousin brother?                  | Is he your cousin?                     |
| I wish we had another alternative.          | I wish we had an alternative.          |
| I think he resembles to his grandfather.    | I think he resembles his grandfather.  |
| Will you wait till I do not return?         | Will you wait till I return?           |
| He seemed to be of fifty years.             | He seemed to be fifty years old.       |
| Please report back to me.                   | Please report to me.                   |
| We ordered for mushroom soup.               | We ordered mushroom soup.              |
| There are very many designs to choose from. | There are many designs to choose from. |

3. While some errors occur because of an extra word in the sentence, other errors occur because a word or some words have been omitted.

Some examples are:

| INCORRECT                                    | CORRECT  |
|--|--|
| Do you have a pencil to write?               | Do you have a pencil to write <i>with</i> ?            |
| These houses are for the poor to live.       | These houses are for the poor to live <i>in</i> .      |
| Do you know to drive?                        | Do you know <i>how</i> to drive?                       |
| Yash looks quite grown now.                  | Yash looks quite <i>grown-up</i> now.                  |
| Their services have been dispensed.          | Their services have been dispensed <i>with</i> .       |
| Have you written him about the news?         | Have you written <i>to</i> him about the news?         |
| I find hard to wake up early in the morning. | I find <i>it</i> hard to wake up early in the morning. |
| He met an accident last night.               | He met <i>with</i> an accident last night.             |
| In India, cows are regarded sacred.          | In India, cows are regarded <i>as</i> sacred.          |
| Do you pray God daily?                       | Do you pray <i>to</i> God daily?                       |

4. Some errors occur because of the wrong arrangement of words in a sentence.

Some examples are:

| INCORRECT                                   | CORRECT  |
|---|--|
| Being dirty, she decided to wash the dress. | As the dress was dirty, she decided to wash it.  |
| While crossing the road, a car hit him.     | While he was crossing the road, a car hit him.   |
| Being built on sand, a house will fall.     | If a house is built on sand, it will fall.       |
| They were robbed, going through the forest. | They were robbed while going through the forest. |
| I met a man with a glass eye named Joe.     | I met a man named Joe, who had a glass eye.      |

5. Many errors occur because of our tendency to translate literally from Hindi to English.

Some examples are:

| INCORRECT                                     | CORRECT   |
|---|---|
| Both of them do not care for the child.       | Neither of them cares for the child.                  |
| He is cent percent correct.                   | He is hundred percent right.                          |
| Her hairs are very long.                      | Her hair is very long.                                |
| They made her to do all the work.             | They made her do all the work.                        |
| Didn't you get the informations?              | Didn't you get the information?                       |
| Five thousand rupees are a meagre amount.     | Five thousand rupees is a meagre amount.              |
| Could you please close the fan?               | Could you please turn off the fan?                    |
| Neither of the books were interesting.        | Neither of the books was interesting.                 |
| The area of my house is more than your house. | The area of my house is more than that of your house. |
| None of the girls have come today.            | None of the girls has come today.                     |

## NOTES

### Check Your Progress

- Give two examples of the incorrect usage of a word. Give the correct sentence in brackets.
- Give two examples of the use of an extra word in a sentence. Give the correct sentence in brackets.
- Give two examples of errors arising out of the omission of a word in a sentence. Give the correct sentence in brackets.

## 2.5 DIRECT-INDIRECT SPEECH

### NOTES

In our lives we quote others in various circumstances. Sometimes we quote verbatim and put them within inverted commas while suggesting that it is exactly as it was said; or we report or acknowledge it when we do not use inverted commas. Thus, while directly and indirectly quoting someone or to report something that is being said by someone, we need to keep in mind certain grammatical changes that we need to follow.

In a direct speech, the actual words of the speaker are reproduced, whereas in an indirect speech the main idea of the speaker is reported by another person. There is use of quotation marks in direct speech, whereas indirect speech do not use them. For example:

**Direct:** Asin said, 'I want to go to a mall.'

**Indirect:** Asin said that she wanted to go to a mall.

The following are some of the points that you should keep in mind while converting direct speech to indirect speech.

- Question marks or exclamation marks are used in direct speech, but not in reported or indirect speech. For example:

**Direct:** The teacher asked the student, 'Do you want to go for the excursion?'

**Indirect:** The teacher asked the student if he/she wants to go for the excursion.

- In indirect speech, the reporting verbs such as asked/enquired, commanded, ordered, requested, exclaimed, shouted etc. are often used to state the mood of the spoken words, substituting words like 'said' or 'told' in the direct speech.
- The tense of the verb in indirect speech is always in past tense, except if the indirect speech is stating a universal truth or a habit or a situation which is constant owing to which the verb does not change. While converting direct speech into indirect speech, the tense of the verb must change accordingly:
  - o Simple present — Simple past
  - o Simple past — Past perfect
  - o Present continuous — Past continuous
  - o Present perfect — Past perfect
  - o Can — Could
  - o Shall — Would
  - o Will — Would
  - o May — Might
- In indirect speech the auxiliary verb 'do' is not used. For example,
 

**Direct:** Rahul asked, 'What time did the train leave?'

**Indirect:** Rahul enquired what time the train left.
- The pronoun of the first person in the reported speech is changed from 'I' to 'he or she'; 'we' to 'they', 'my' to 'her' or 'his'. The pronoun of the second person also changes in the reported speech from 'you' to 'he', 'she' or 'they', depending

on whom it is addressed to, whereas it is not changed for the third person. For example:

**Direct:** Geeta said 'I am bored.'

**Indirect:** Geeta stated that she was bored.

**Direct:** Ram told her, 'You are cute.'

**Indirect:** Ram told her that she is cute.

- Words indicating 'nearness' of time and place are changed to words indicating 'distance' of time and place:
  - o This — that
  - o These — those
  - o Here — there
  - o Now — then
  - o Today — that day
  - o Tomorrow — the next/following day
  - o Yesterday — the day before/the previous day
- When reporting a question, an order or a request, the connector 'that' is not used.
- In reported speech, the word/words or the sound used by the speaker to express an emotion is usually omitted. For example:

**Direct:** Ram said to Shyam, 'Hello! How are you doing?'

**Indirect:** Ram greeted Shyam and asked how he was doing.

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## 2.6 USE OF VERBS

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A part of speech where an existence, action, or occurrence is expressed is called a verb. *Create, run, walk, and exist* are examples of verbs. A verb is an essential part of the predicate of a sentence.

Any word which characterizes an action or state of being is a verb. Therefore, the verb is the most important part of a sentence because a sentence cannot be formed without it. Verbs can denote three things:

1. What a person *does, did* or *will do*:

Examples:

- The children *play* all day.
- Ravi *played* tennis yesterday.
- Kripa *will play* in the evening as usual.

2. What a person, place or thing *is, was* or *will be*:

Examples:

- I *am* tired.
- The milk *was* hot.
- The shop *will be closed* tomorrow.

## NOTES

### Check Your Progress

9. Change the following sentences from direct to indirect speech.
  - (i) David said, 'I am writing a letter now'.
  - (ii) Angel said, 'I brought a pen yesterday'.
  - (iii) He said, 'I have been reading a novel'.

## NOTES

### 3. What *is*, *was* or *will be* done to a person, place or thing:

Examples:

- The doll *is* broken.
- Kartik *was hit* by the ball on his head.
- The house *will be sold* by next month.

More examples:

- My first employer **was** Mr Munjal, however, I **remember** the training manager, Mr Gautam Saigal more vividly.
- In early February, my mother **will plant** roses.
- Tigers **bite** their victims on the neck.
- The Taj Mahal hotel in Mumbai **was destroyed** in the terror attack.
- My baby **cries** all day.
- My mother **cooks** dinner for us.
- The maid **buys** vegetables on her way to work.
- My baby **cried** all day.
- My mother **cooked** dinner for us yesterday.
- The maid **bought** vegetables on her way to work.
- My baby **will cry** all day if I am not around.
- My mother **will cook** dinner for us tomorrow.
- The maid **will buy** vegetables on her way to work.
- The child **is** crying.
- The coffee **is** hot.
- The table **is** dirty.
- The child **was** crying.
- The coffee **was** hot.
- The table **was cleaned**.
- The child **will be going** to school.
- The coffee in the flask **will be** hot.
- The table **will be cleaned** tomorrow.

### 2.6.1 Types of Verbs

Verbs are of three types:

- Transitive
- Intransitive
- Auxiliary



**(i) Transitive Verb**

A transitive verb requires an object to complete its meaning. If we say, 'Sapna broke', it does not make sense. An object has to be added after the verb to complete the sense, for example, 'Sapna broke the plate'. In a transitive verb, the action passes from the subject to the object.

Example: Rudra drank the milk. (*Rudra* is the subject; *drank* is the verb; and the action passes to *the milk*.)

Some transitive verbs have two objects—a direct object and an indirect object.

Example: Meena gave *Lila* a *book*.

In the above example, *book* is the direct object; *Lila* is the indirect object.

**Examples**

- Mary sees Lily. ('Lily' is the direct object of 'sees')
- Raja lifted the suitcase. ('suitcase' is the direct object of 'lifted')
- The teacher punished you. ('you' is the direct object of 'punished')
- I give you all my love. ('love' is the direct object of 'give' and 'you' is the non-prepositional indirect object of 'give')
- Rohit traded Maria a pie for a chocolate. ('Maria', 'pie', and 'chocolate' are all objects of 'traded')
- The audience attentively **watched** the latest Harry Porter movie.

A **transitive verb** is incomplete without a direct object.

Take a look at the following examples:

**Incomplete**

The cabinet **holds**.

**Complete**

The cabinet **holds** four music CDs and two books.

**Incomplete**

The company **named**.

**Complete**

The company **named** a new chief executive officer.

**Incomplete**

The man **stole**.

**Complete**

The man **stole** the suitcase.

**NOTES**

**(ii) Intransitive Verb**

An intransitive verb does not require the action to pass to any object.

**NOTES**

Example: The baby *cries*. (action)

An intransitive verb also denotes a state of being.

Example: He *is* intelligent. (being)

An intransitive verb often takes an object whose meaning is closely connected to its own:

**Examples**

- Grandfather *laughed* a hearty *laugh*.
- The beggar *died* a sad *death*.
- Elizabeth will not *wake* until sunrise. (wake has no object)
- Lizzy *complains* too much. (complain has no object)
- Mary's grandmother *died* on Sunday. (die has no object)
- She would like to sleep longer, but she must leave.
- The housekeeper *watched* while the new maid picked up the pieces of the broken glass.
- The crowd *ran* across the stadium in an attempt to see the movie star get into his car.

**(iii) Auxiliary Verb**

An auxiliary verb is one that is not used alone. It helps a main verb.

**Examples**

Manoj *has finished* his dinner.

In the above example, *finished* is the main verb; *has* is the auxiliary verb.

The auxiliary or helping verbs are:

- **Be** (is, am, are, was, were)
- **Have** (has, had)
- **Do** (does, did)
- **May** (might)
- **Can** (could)

- **Shall** (should)
- **Will** (would)
- **Must; let.**

### Examples

- Ravi **is** the chief manager.
- The coffee mugs **are** in the cabinet.
- Ruby **does** this kind of thing very often.
- My husband and I **do** the cleaning every week.
- I won't be able to complete my work because Suzy still **has** my laptop.
- We **have** many types of food in the fridge.

### 2.6.2 Finite and Infinite Verbs

A **finite verb** changes with the subject. In this case, the subject is the person, object, place or animal we are referring to in the sentence. The verb does not change when the subject is in first or second person or is plural. When the subject is in the third person or is singular, the verb changes from say, 'run' to 'runs'. The verb 'run' is a finite verb. All sentences should have a finite verb.

| <i>Subject</i> | <i>Singular Subject</i> | <i>Plural Subject</i> |
|----------------|-------------------------|-----------------------|
| First Person   | I run                   | We run                |
| Second Person  | You run                 | You run               |
| Third Person   | He runs                 | They run              |
| Third Person   | She runs                | They run              |
| Third Person   | It runs                 | They run              |
| The crayon/s   | The crayon is           | The crayons are       |
| The frogs/s    | The frog does           | The frogs do          |
| The bird/s     | The bird has            | The birds have        |

The infinitive verb is always followed by 'to' and the meaning does not change with the subject like in the case of the finite verb:

| <i>Subject</i> | <i>Singular Subject</i> | <i>Plural Subject</i> |
|----------------|-------------------------|-----------------------|
| First Person   | I want to read.         | We want to read.      |
| Second Person  | You want to read.       | You want to read.     |

## NOTES

|              |                    |                    |
|--------------|--------------------|--------------------|
| Third Person | He wants to read.  | They want to read. |
|              | She wants to read. | They want to read. |
|              | It wants to read.  | They want to read. |

## NOTES

## 2.7 DEGREES OF COMPARISON

The degree of comparison of an adjective or an adverb in a sentence can be changed without changing the meaning of the sentence.

### For example:

Ravi is as strong as Rahul.

This sentence is in the positive degree.

This sentence can be changed into a comparative sentence.

- Ravi is not stronger than Rahul.

This sentence conveys the same meaning as the above sentence.

The degree of comparison can be changed into any other degree if required.

### For example:

- (i) **No other man** was **as strong as** Bhima. (Positive)

Bhima was **stronger than any other man**. (Comparative)

Bhima was **the strongest of all men**. (Superlative)

- (ii) The Anaconda is **larger than all other snakes**. (Comparative)

**No other snake** in the world is **as large as** the Anaconda. (Positive)

The Anaconda is **the largest snake** in the world. (Superlative)

- (iii) Venice is **the most beautiful** place I have seen. (Superlative)

**No other place** I have seen is **as beautiful as** Venice. (Positive)

Venice is **more beautiful than any other** place I have seen. (Comparative)

- (iv) Delhi is one of **the biggest cities** in India. (Superlative)

**Very few cities** in India are **bigger than** Delhi. (Comparative)

**Most cities** in India are **not as big as** Delhi. (Positive)

### 2.7.1 Comparison of Adverbs

Only some adverbs have three degrees of comparison and can be compared like adjectives.

1. In case of adverbs of one syllable, the comparative degree is formed by adding *er* and the superlative degree is formed by adding *est* to the positive degree.

| <i>Positive</i> | <i>Comparative</i> | <i>Superlative</i> |
|-----------------|--------------------|--------------------|
| Soon            | sooner             | soonest            |
| Fast            | faster             | fastest            |
| Hard            | harder             | hardest            |

An exception is the adverb *early* (early, earlier, earliest).

2. All adverbs ending in *ly* form the comparative and superlative by the addition of *more* and *most*, respectively.

| <b>Positive</b> | <b>Comparative</b> | <b>Superlative</b> |
|-----------------|--------------------|--------------------|
| Happily         | more happily       | most happily       |
| Swiftly         | more swiftly       | most swiftly       |
| Gracefully      | more gracefully    | most gracefully    |

3. Some adverbs form their comparative and superlative irregularly.

| <b>Positive</b> | <b>Comparative</b> | <b>Superlative</b> |
|-----------------|--------------------|--------------------|
| Far             | farther            | farthest           |
| Late            | later              | latest             |
| Little          | less               | least              |
| Badly           | worse              | worst              |
| Good            | better             | best               |
| Much            | more               | most               |

### 2.7.2 Sentence Adverbs

Some adverbs modify whole sentences or phrases and not just the verb. Such adverbs are called sentence adverbs. These sentence adverbs are often placed at the beginning of the sentence though some are used in other positions. They are separated from other words by commas to show how they apply to the whole sentence.

*Examples:* **Usually**, my mother is busy in the kitchen during the day.

**Hopefully**, the crops will do well.

Some adverbs are often followed by 'enough' when they are used to express an opinion. These are: curiously, funnily, interestingly, oddly and strangely. Such words are also called sentence adverbials or adverbs.

*Examples:* **Strangely enough**, she was not scared of the water.

**Funnily enough**, the fat boy ran out to hug us.

**Fortunately enough**, we found the missing key.

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## 2.8 SUMMARY

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In this unit, you have learnt that:

- Prepositions specify place, direction and time. A preposition establishes a connection between the nouns, phrases and pronouns in a sentence to other words in that sentence.
- Both *since* and *from* are used to denote a point of time. *Since* is preceded by a verb in some perfect tense, whereas *from* can be used with any form of tense.
- *Due to* and *owing to* are often confused. *Due* should be used as an adjective, that is, qualifying a noun or pronoun.
- Phrase prepositions are a group of words, or a phrase containing the force of a single preposition.

## NOTES

### Check Your Progress

10. Define a verb. Give examples.
11. Name the three types of verbs.
12. What are sentence adverbs?

## NOTES

- A verb is in the active voice when its form shows that the person or thing denoted by the subject *does something*; or, in other words, is the *doer of the action*.
- A verb is in the passive voice when its form shows that *something is done to the person or thing denoted by the subject*.
- The passive voice is so called because the person or thing denoted by the subject is not active but *passive*, that is, suffers or receives some action.
- It will be noticed that when the verb is changed from the active voice to the passive voice, the *object* of the transitive verb in the *active* voice becomes the *subject* of the verb in the *passive* voice.
- Good vocabulary and good pronunciation go together. Just knowing the meanings of new words will not help. You must also learn to pronounce new words properly.
- Therefore, while learning a new word, one should learn its spelling, its meaning and its pronunciation. Correct pronunciation is extremely important because it will affect the way you spell the word.
- In direct speech, the actual words of the speaker are reproduced, whereas in an indirect speech the main idea of the speaker is reported by another person.
- In indirect speech, the reporting verbs such as asked/enquired, commanded, ordered, requested, exclaimed, shouted etc. are often used to state the mood of the spoken words, substituting words like 'said' or 'told' in the direct speech.
- A part of speech where an existence, action, or occurrence is expressed is called a verb. *Create, run, walk, and exist* are examples of verbs. A verb is the essential part of the predicate of a sentence.
- Verbs are of three types:
  - (i) Transitive
  - (ii) Intransitive
  - (iii) Auxiliary
- A transitive verb requires an object to complete its meaning. If we say, 'Sapna broke', it does not make sense. An object has to be added after the verb to complete the sense, for example, 'Sapna broke the plate'. In a transitive verb, the action passes from the subject to the object.
- An intransitive verb does not require the action to pass to any object.
- An auxiliary verb is one that is not used alone. It helps a main verb.
- A finite verb changes with the subject. In this case, the subject is the person, object, place or animal we are referring to in the sentence.
- The degree of comparison of an adjective or an adverb in a sentence can be changed without changing the meaning of the sentence.
- Some adverbs modify whole sentences or phrases and not just the verb. Such adverbs are called sentence adverbs.

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## 2.9 KEY TERMS

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- **Prepositions:** Prepositions specify place, direction and time. A preposition establishes a connection between the nouns, phrases and pronouns in a sentence to other words in that sentence.
- **Phrase prepositions:** Phrase prepositions are a group of words, or a phrase containing the force of a single preposition.
- **Voice:** Voice is that form of a verb which shows whether what is denoted by the subject *does something* or *has something done to it*.
- **Verb:** A part of speech where an existence, action, or occurrence is expressed is called a verb.
- **Sentence adverbs:** Some adverbs modify whole sentences or phrases and not just the verb. Such adverbs are called sentence adverbs.

## NOTES

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## 2.10 ANSWERS TO ‘CHECK YOUR PROGRESS’

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1. A preposition is a position word. It indicates where something or someone is in relation to another thing or being.
2. (a) We were told to write the answers in ink.  
(b) For how long have you been waiting?  
(c) Since when have you been staying here?
3. The passive voice is so called because the person or thing denoted by the subject is not active but *passive*, that is, suffers or receives some action.
4. Voice is that form of a verb which shows whether what is denoted by the subject *does something* or *has something done to it*.
5. (i) The savannah is roamed by beautiful giraffes.  
(ii) The entire stretch of highway was paved by the crew.
6. What is the time in your watch? (What is the time by your watch?)  
The murderer was hung this morning. (The murderer was hanged this morning.)
7. He should not have picked up the quarrel. (He should not have picked the quarrel.)  
Please return back the book by Sunday. (Please return the book by Sunday.)
8. Do you have a pencil to write? (Do you have a pencil to write with?)  
He met an accident last night. (He met with an accident last night.)
9. (i) David said that he was writing a letter then.  
(ii) Angel said that she had bought a pen the day before.  
(iii) He said that he had been reading a novel.
10. A part of speech where an existence, action, or occurrence is expressed is called a verb. *Create, run, walk, and exist* are examples of verbs. A verb is the essential part of the predicate of a sentence.

**NOTES**

11. Verbs are of three types:
  - (i) Transitive
  - (ii) Intransitive
  - (iii) Auxiliary
12. Some adverbs modify whole sentences or phrases and not just the verb. Such adverbs are called sentence adverbs.

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## 2.11 QUESTIONS AND EXERCISES

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### Short-Answer Questions

1. What is a preposition?
2. What are phrase prepositions?
3. Choose the correct preposition.
  - (a) Cake is baked \_\_\_ an oven (in, on, by).
  - (b) The baby woke up \_\_\_ the night (in, around, at).
  - (c) Her house is somewhere \_\_\_ the river (by, around, in).
4. Differentiate between active and passive voice.
5. Change the following sentences from passive to active voice:
  - (a) The students' questions are always answered by the teacher.
  - (b) All the reservations will be made by the wedding planner.
  - (c) The baby was carried by the kangaroo in her pouch.
6. State the main purpose of pronouncing words correctly.
7. Give two examples of errors which are typical of Indian users of English. Give the correct sentence in brackets.
8. Change the following sentences from indirect to direct speech.
  - (a) Ram said to Jadu that they should have a party.
  - (b) Riya greeted her grandparents and asked them to sit down.
  - (c) The teacher greeted the students and asked them to open page ten.
  - (d) The Police inspector asked the accused if he has any proof of innocence.
  - (e) Aryan asked her if she had taken the examination the day before.
9. Give examples of finite and infinite verbs.
10. How can adverbs be compared?

### Long-Answer Questions

1. Describe the importance of prepositions in English language.
2. Explain the rules for converting sentences from active to passive voice. Give suitable examples.
3. Assess the common errors in the English language and the correction of these errors.



4. Discuss the rules for converting sentences from direct to indirect speech. Also, give suitable examples.
5. 'Verb can denote three things.' Referring to the given statement, discuss the use of verbs and the types of verbs.
6. Analyse the degrees of comparison of an adjective or an adverb.

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## 2.12 FURTHER READING

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## NOTES



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# UNIT 3 COMPREHENSION AND COMPOSITION

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**NOTES****Structure**

- 3.0 Introduction
- 3.1 Unit Objectives
- 3.2 Comprehension
  - 3.2.1 Unseen Passages for Comprehension
  - 3.2.2 Unseen Passages for Practice
- 3.3 Paragraph Writing
  - 3.3.1 Paragraph Writing Process
  - 3.3.2 Sample Paragraphs
- 3.4 Formal Letter Writing and Précis Writing
  - 3.4.1 Parts of a Business Letter
  - 3.4.2 Layout of a Business Letter
  - 3.4.3 Types of Business Letters
  - 3.4.4 Essentials of a Good Business Letter
  - 3.4.5 Précis Writing
- 3.5 Summary
- 3.6 Key Terms
- 3.7 Answers To 'Check Your Progress'
- 3.8 Questions and Exercises
- 3.9 Further Reading

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## 3.0 INTRODUCTION

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Comprehension, in the context of language learning, means a thorough understanding of a passage or text. The purpose of comprehension passages is to measure the understanding of students. Through the given passages, students are tested on their understanding, their vocabulary and their language skills.

Words are an important part of everyone's life. It is through words that you think, speak, write, listen and read. To communicate an idea, you need words. To understand another individual's ideas, you need words. Vocabulary comprises the knowledge of words and their meanings. Developing a good vocabulary is very important. You can deal with social and business situations more effectively with a larger vocabulary; hence, it is advisable to spend more time enriching your vocabulary. Apart from your appearance and the way you carry yourself, people evaluate you on how you speak. Hence, this unit deals with the importance of words and language, discussing the various forms of language learning like writing unseen comprehension passages, paragraph writing, letter writing and précis writing.

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## 3.1 UNIT OBJECTIVES

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After going through this unit, you will be able to:

- Explain the points to be kept in mind while writing a comprehension passage
- Attempt unseen comprehension passages and answer the questions

- Discuss the paragraph writing process in detail
- Analyse the requisites or essentials of a good business letter
- Evaluate the process of writing a précis

## NOTES

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### 3.2 COMPREHENSION

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Comprehension passages in examinations are designed to test the following:

- Your grasp of the main theme of the passage
- Your understanding of the important points in the passage in relation to the main theme
- Your ability to answer questions within the required word limit
- Your ability to rewrite the main ideas in the passage in your own words

#### How to attempt comprehension passages

While answering questions from a Comprehension passage, keep the following points in mind:

- Read the passage carefully and try to understand the main idea
- If necessary, read the passage more than once to form a clear idea of the meaning
- Read the first question and go to the part of the passage which gives the answer
- Understand the lines and then rewrite them in your own words
- Now follow this process for the rest of the questions
- Make sure that the number of each answer corresponds to that of the question
- Your answers should be written in simple and grammatically correct language
- Take care that your answers are within the required word limit
- Do not use 'I' or 'you' in your answers
- The answer should be in the same tense in which the question has been asked
- Finally, read each question and answer again, to make sure that your answers are correct

#### 3.2.1 Unseen Passages for Comprehension

Read the following passages carefully and answer the questions given below:

##### Passage 1

In America, they have freed the language from the stifling tyranny of the Passive Voice. Where we should say ceremoniously 'Trespassing prohibited', their signboards, as I noticed in the parks of Berkeley, merely say, 'Newly planted, don't walk'. 'Absolutely No Parking' leaves no room for speculation, and no motorist need spend too much time peering out and studying the notice. In a similar situation our authorities are likely to plant a twenty-line inscription on the landscape to say, 'Under Municipal Act so and so this area has been reserved, etc. etc., and any vehicle stationed thereon will be deemed to have contravened sub-section so and so of the Motor Vehicles Act, etc. etc.' I saw on

many American office doors just 'Do not Enter'. The traffic signs at pedestrian crossing never mince words; they just say 'Go' or 'Wait'. In a Hollywood studio I was rather startled to read, 'Mark Stevens—Keep out.' Mark Stevens is a busy television personality who does not like to be disturbed by visitors. Incidentally, it left me wondering why, if Mr Stevens does not like interruptions, he should announce his name at all on the door! But it is one of the minor mysteries that make travel through that country so engrossing.

Meanings of difficult words:

Ñ **Speculation:** guesswork

Ñ **Peering:** to look very carefully or hard, especially at somebody or something that is difficult to see, often with narrowed eyes

Ñ **Deemed:** consider to be

Ñ **Incidentally:** used to introduce additional information such as something that the speaker has just thought of

Ñ **Engrossing:** engaging somebody's whole attention

### Questions:

1. From where has this passage been taken and who is the writer?
2. What have the people in America done with the English language?
3. Why does the writer consider the use of the passive voice stifling?
4. Why was the writer startled to read 'Mark Stevens—Keep Out' in a studio?
5. What was the mystery that left the writer wondering?
6. State whether the following statements are True or False:
  - (a) Americans prefer to use the passive voice.
  - (b) In America, no motorist need spend too much time peering out and studying public notices
  - (c) Our authorities are brief and direct.
  - (d) Mark Stevens is a busy television personality who does not like to be disturbed by visitors.
7. Find words from the passage which mean the following:
  - (a) Making breathing difficult
  - (b) Cruelty and injustice in the exercise of power
  - (c) Temporary halt in an ongoing activity or process
  - (d) Go against the law

### Answers:

1. The following passage is from *Toasted English* by R. K. Narayan.
2. The people in America have freed the English language from the tyranny of the passive voice.
3. The writer considers the use of the passive voice stifling because he thinks that its use takes away from the directness and brevity of an expression and makes it lengthy and roundabout.

## NOTES

## NOTES

4. The writer was startled to read 'Mark Stevens—Keep Out' in a studio as this notice was so direct and pointed.
5. The writer wondered why mark Stevens had mentioned his name at all on the notice if he did not want interruptions.
6. (a) False (b) True (c) False (d) True
7. (a) Stifling (b) Tyranny (c) Interruption (d) Contravene

### Passage 2

And glass? What is the first step in the making of glass that most mysterious of all substances: a great sheet of hard nothingness through which at this moment I watch a regiment of soldiers marching by? Could Robinson Crusoe have had glass? I feel convinced that he could not. Pens and ink, yes; and some substitute for paper (so long as it was not silver paper), yes; but never glass. Even such an ordinary matter as soap baffles me. I know that fat goes to its making, but I know also that, normally, fat rubbed on the hands makes them not clean but peculiarly beastly. How, then, does soap get its cleansing properties? I have no notion. And I am considered by those who meet me as not wholly an uninstructed man.

Meanings of difficult words:

Ñ **Substitute:** to put somebody or something in place of another, or take the place of another

Ñ **Peculiarly:** unusual or strange

Ñ **Cleansing:** to remove dirt from somebody or something, especially by washing thoroughly

### Questions:

1. From where has this passage been taken and who is the writer?
2. What surprises the writer about glass?
3. Is it easy to make glass?
4. Why does such an ordinary thing like soap baffle the writer?
5. What does the writer mean when he says that he is considered by people as 'not wholly an uninstructed man'?
6. State whether the following statements are True or False:
  - (a) The writer knows how glass is made.
  - (b) Robinson Crusoe knew how glass is made.
  - (c) The making of soap baffles the writer.
  - (d) People think that the writer is very knowledgeable.
7. Find words from the passage which mean the following:
  - (a) About whom or which little is known, but who or which excites considerable curiosity
  - (b) A permanent military unit usually consisting of two or three battalions of ground troops

- (c) To make somebody sure or certain of something  
(d) To prove too difficult or complicated for somebody to understand or solve

**Answers:**

1. The above passage has been taken from *Of Silver Paper* by E. V. Lucas.
2. The writer considers glass as the most mysterious of all substances. Glass, according to him, is a great sheet of hard nothingness through which things can be seen.
3. No, it is not easy to make glass.
4. The writer knows that fat goes into making soap. But fat rubbed normally on the hand does not clean them, instead makes them disgustingly smelly. The author then wonders from where soap gets its cleansing properties.
5. The writer feels that it is other people who consider him knowledgeable. However, he feels he is not a learned man as he is quite ignorant in many matters.
6. (a) False (b) False (c) True (d) True
7. (a) Mysterious (b) Regiment (c) Convinced (d) Baffle

**NOTES****Passage 3**

So, I say to the boys and girls—Never lose faith in God, and therefore, in yourselves; and remember that if you allow refuge to a single evil thought, a single sinful thought remember that you lack that faith. Untruthfulness, uncharitableness, violence, sensuality—all these things are strangers to that faith. Remember that we have in this world no enemy greater than ourselves. The Bhagavad-Gita proclaims it in almost every verse. If I was to sum up the teaching of the Sermon on the Mount, I would find the same answer. My reading of the Quran had led me to the same conclusion. No one can harm us so much as we can ourselves. If you are, therefore, brave boys and brave girls, you will fight desperately and valiantly against the whole brood of these thoughts. No sinful act was ever done in this world without the prompting of a sinful thought. You have to exercise strict vigilance over every thought welling up in your breast.

Meanings of difficult words:

- **Refuge:** a sheltered or protected state safe from something threatening, harmful, or unpleasant
- **Violence:** the use of physical force to injure somebody or damage something
- **Conclusion:** a decision made or an opinion formed after considering the relevant facts or evidence
- **Valiantly:** characterized by or performed with bravery
- **Welling:** rise or bring to surface

**Questions:**

1. From where has this passage been taken and who is the writer?
2. What does the author expect from young boys and girls?

## NOTES

3. Why does the author say that there is no enemy greater than ourselves in this world?
4. Against whom should the young boys and girls fight?
5. What conclusion has the author reached after reading the Quran?
6. State whether the following statements are True or False:
  - (a) One should never lose faith in God.
  - (b) Allowing refuge to a single evil thought shows lack of faith.
  - (c) Others can harm us more than we can harm ourselves.
  - (d) Fighting against evil thoughts is an act of bravery.
7. Find words from the passage which mean the following:
  - (a) Trust in somebody or something, especially without logical proof
  - (b) Indulgence in the pleasure of senses
  - (c) To announce something publicly or formally
  - (d) The condition of being watchful and alert, especially to danger

### Answers:

1. This passage has been taken from the essay 'To Students' written by Mahatma Gandhi.
2. The author expects young boys and girls to build their character and exercise strict vigilance over their thoughts.
3. The author says this as there is no one who can harm us more than ourselves.
4. Young boys and girls should fight against evil thoughts.
5. The author has come to the conclusion that untruthfulness, uncharitableness, violence, sensuality—all these things are strangers to faith in God.
6. (a) True (b) True (c) False (d) True
7. (a) Faith (b) Sensuality (c) Proclaim (d) Vigilance

### Passage 4

My sensei's letter said he missed his friends. No one had visited him. He wondered if I could visit him at the camp. And he asked if he could have his shoes back. He apologized. His old shoes had come apart, he wrote.

I felt sorry for him. An understanding man, he had been good to us and taught us values. Through songs he introduced us to the old Japanese way, the true Japanese spirit: Nippon Seishin.

That letter mentioned a pair of shoes that he had given me. The last time I saw him was at his home in Cavanagh Road when Singapore was still occupied. He had said, 'Take these new shoes. They look too big for you, but you're still growing. Some day they'll fit. I don't mind going into the POW camp in these old shoes.'

He'd been teaching at a school back home when the Japanese Imperial Army conscripted him and shipped him to Singapore to teach the Japanese language to its conquered citizens. We soon found him different from the arrogant and sadistic heitai-san (soldiers), who treated us like dirt.



He sponsored his students for precious food rations and helped them get jobs. He even took the grave risk of speaking up for students and their relatives who had somehow displeased the notorious Kempeitai, the all-powerful Japanese Military Police. When the father of Fong, one of my classmates, was detained after he got drunk and trampled a Japanese flag, Fong asked our sensei for help. He bravely went to the Kempeitai and got him released, although the old man came out haggard, white hair all straggly, hobbling on sticks and dragging one useless foot along. After that, my sensei was a hero in my eyes.

Meanings of difficult words:

Ñ **Apologized:** to say that you are sorry for something that has upset or inconvenienced somebody else

Ñ **Arrogant:** feeling or showing self-importance and contempt or disregard for others

Ñ **Sadistic:** hurting others for sexual pleasure

Ñ **Straggly:** untidy, messy

### Questions:

1. From where has the above passage been taken? Who is it written by?
2. What did the sensei write in the letter to the author?
3. How do you know that the sensei was a good man?
4. Why was the sensei shipped to Singapore?
5. How did the heitai-san treat the Singaporeans?
6. State whether the following statements are True or False:
  - (a) Many people visited the sensei regularly.
  - (b) He asked for his shoes as he liked to possess many pairs at a time.
  - (c) The Japanese Imperial Army conscripted him and shipped him to Singapore.
  - (d) The sensei was a hero in the author's eyes.
7. Find words from the passage which mean the following:
  - (a) To take up a space or an amount of time
  - (b) To enroll somebody compulsorily in the armed forces
  - (c) To restrain or keep somebody or something in custody
  - (d) Showing signs of tiredness or anxiety

### Answers:

1. The above passage has been taken from *The Shoes of My Sensei* by Goh Sin Tub.
2. The sensei asked the author to visit him in the camp. He also asked to return his shoes.
3. The sensei was an understanding man. He was a good teacher and taught his students values. He helped them in many ways. He was bold and fearless. He bravely went to the Kempeitai and got the father of one of the author's friend released.

## NOTES

## NOTES

4. The sensei was shipped to Singapore to teach the Japanese language to its defeated citizens.
5. The heitai-san treated the Singaporeans like dirt.
6. (a) False (b) False (c) True (d) True
7. (a) Occupied (b) Conscripted (c) Detained (d) Haggard

### Passage 5

Banu was awakened every morning by the crowing, kuk-re-ku, of the rooster. She was out of her four poster bed almost as soon as she was awake. The *dubri* Pemmy was already sweeping the floors, and when Banu got out of bed, Pemmy folded the blankets and raised the mosquito net. As she got older, Banu relied increasingly on Pemmy, not only for household chores but companionship.

The sun would be rising as Banu said her *kusti* prayers, and the other morning birds, *koels*, sparrows, *bulbuls*, announcing their presence. One morning she said an extra *Yatha Ahu Vairyo* prayer because she was anxious about the outcome of the day. As Chairman of the Sanitation Committee, Banu had to settle a dispute between a Hindu and a Musalman faction about the placement of a rubbish bin. The Hindus said it was too close to their temple and wanted to move it farther away, but the Musalmans said it was already too close to their mosque and wanted to move it closer to the temple. The Collector, who was responsible for the collection of revenue in the surrounding *wadis*, had warned that a bloodbath might ensue if she were not careful. It was not safe for a man, leave alone a woman, but Banu had said she was the chairman and had to examine the site.

Meanings of difficult words:

- Ñ **Rooster:** an adult male of a domestic fowl, usually only kept for breeding. Roosters have a distinctive crowing call
- Ñ **Anxious:** worried or afraid, especially about something that is going to happen or might happen
- Ñ **Bloodbath:** a battle or fight characterized by mass killing
- Ñ **Ensnue:** to follow closely after something
- Ñ **Warned:** to tell somebody about something that might cause injury or harm

### Questions:

1. From where has this passage been taken and who is the writer?
2. Why did Banu rely so much on Pemmy?
3. What post did Banu hold?
4. What was the dispute about?
5. What did the Collector warn Banu about?
6. State whether the following statements are True or False:
  - (a) Banu was awakened each morning by the ringing of the alarm clock.
  - (b) Banu was tense about the dispute between the Hindus and the Muslims.

- (c) The Collector said that her task ahead was a simple one.
- (d) Banu was determined to solve the issue.

7. Find words from the passage which mean the following:

- (a) Ordinary household tasks, that have to be done regularly
- (b) Disagree or argue about something
- (c) The income of a government from all sources, used to pay for a nation's expenses
- (d) Tell somebody about something that might cause injury or harm

### Answers:

1. The above passage has been taken from *Between the Mosque and the Temple* by Boman Desai.
2. Pemmy looked after Banu's house. As Banu lived alone, she also provided her companionship.
3. Banu was the Chairman of the Sanitation Committee.
4. The dispute was about the placement of a rubbish bin. The Hindus said it was too close to their temple and wanted to move it farther away, but the Musalmans said it was already too close to their mosque and wanted to move it closer to the temple.
5. The Collector warned Banu that a bloodbath would ensue if she were not careful.
6. (a) False      (b) True      (c) False      (d) True
7. (a) Chores      (b) Dispute      (c) Revenue      (d) Warned

### Passage 6

Coming to terms with my child's visual loss was a gradual process—one which took different directions and a tremendous amount of time. I would never have believed that life could return to normal, but it did. The process of grieving and recovery is a very personal one. We all bring individual strengths and weaknesses to the task of facing painful situations and we all have a personal style of doing so.

Besides my own grief, I had to face strangers at public places. Their reactions varied. Some were kind and meant well, while others were tactless and rude. Friends, relatives and strangers say many different things when they learn that your baby is blind. But most often they feel at a total loss and their well-meaning remarks may seem awkward or unsympathetic.

It was hard to talk about my special situation to people who had never experienced similar situations. Although friends and relatives wished to provide comfort and support, they were uncertain about what to say or do. The hardest thing I ever had to say was 'my child is blind.' On the other hand, I found that allowing friends and family to help me was a beneficial two way street: some of my daily responsibilities were lessened and the people who cared were able to help me. In addition, meeting parents of other blind children was valuable. Sharing thoughts and experiences with people who have felt and have been through the same thing often provided reassurance.

### NOTES

## NOTES

Meanings of difficult words:

- **Gradual:** proceeding or developing slowly by steps or degrees
- **Tremendous:** a large amount
- **Grieving:** to experience great sadness over something such as a death
- **Awkward:** embarrassing and requiring great tact or skill to resolve

### Questions:

1. From where has this passage been taken and who is the writer?
2. What does the writer's child suffer from?
3. What process, according to the author, is a personal one?
4. What was the hardest thing for the author to say?
5. How did the author get reassurance?
6. State whether the following statements are True or False:
  - (a) The author easily accepted her child's physical condition.
  - (b) The process of grieving and recovery is a very personal one.
  - (c) The author found it easy to talk about her special situation to people who had never experienced similar situations.
  - (d) Allowing friends and family to help was a beneficial two way street for the author.
7. Find words from the passage which mean the following:
  - (a) Relating to vision or sight
  - (b) Unfeeling or uncaring
  - (c) Producing a good or advantageous effect
  - (d) To make somebody feel less anxious or worried

### Answers:

1. The above passage has been taken from *A Special Child* by Uma Rao.
2. The writer's child suffers from visual loss.
3. According to the author, the process of grieving and recovery is a very personal one.
4. The hardest thing ever for the author to say was that her child was blind.
5. The author got reassurance by sharing thoughts and experiences with people who felt and had been through the same problems as her.
6. (a) False (b) False (c) True (d) True
7. (a) Visual (b) Unsympathetic (c) Beneficial (d) Reassurance

### Passage 7

Americans have evolved certain basic keywords which may be used anywhere, anyhow, words which have universal multipurpose use. I may make my point clear if I mention the example of the word 'Check' which may safely be labelled the American National Expression. While British usage confines it to its bare dictionary definitions, the American

uses it anywhere, this expression being so devised that one may blindly utter it and still find that it is appropriate for the occasion. 'I'll check' means 'I'll find out, investigate, examine, scrutinize, verify, or probe.' 'Your check' means your ticket/ token or whatever you may have to produce. 'Check room' is where you leave your possessions for a while. 'Check girl' is one who takes care of your coat, umbrella, or anything else you may leave in custody. 'Check in' and 'Check out' (at first I heard it as 'Chuck out' and felt rather disturbed) refer to one's arrival in a hotel and departure therefrom. And there are scores of other incidental uses for the word. If you are ever hard up for a noun or a verb you may safely utter the word 'check' and feel confident that it will fit in.

Meanings of difficult words:

- **Multipurpose:** designed or able to be used for several different purposes
- **Investigate:** to take a look or go and see what has happened
- **Confident:** certain of having the ability, judgment, and resources needed to succeed

### Questions:

1. From where has the above passage been taken and who is the author?
2. What is special about the keywords developed by Americans?
3. Give any two uses of the word 'check'.
4. Bring out the humour in the expression, If you are ever hard up for a noun or a verb you may safely utter the word 'check' and feel confident that it will fit in.
5. State whether the following statements are True or False:
  - (a) Americans have evolved certain basic keywords.
  - (b) 'I'll check' means 'I'll find out.'
  - (c) In American English, 'Check room' is where you leave your possessions for a while.
  - (d) The word 'Check' can safely be labelled the British National Expression.
6. Find words from the passage which mean the following:
  - (a) Invented and developed
  - (b) World wide
  - (c) Limits
  - (d) Suitable

### Answers:

1. The above passage has been taken from *Toasted English* by R. K. Narayan.
2. The keywords developed by Americans may be used anywhere, anyhow and have universal multipurpose use.
3. The word check has many uses. Two of the ways it is used are given below.
  - (i) Check means to find out, investigate, examine, scrutinize, verify, or probe
  - (ii) Check-in means to enter and occupy a room in a hotel
4. The writer makes an interesting comment. He says that if ever we are in a dilemma regarding a noun or a verb, we can safely use the word 'check' and get ourselves understood.

## NOTES

5. (a) True (b) True (c) True (d) False  
6. (a) Evolved (b) Universal (c) Confines (d) Appropriate

## NOTES

### Passage 8

I look through my pockets, Money-yes; one could make some kind of an attempt at money, if one could get metal. A pencil? Yes, that is just black lead cut into a strip and enclosed in wood: easy. A knife? Not simple, but obviously possible, because all castaways make things to cut with. Even, however, if I could not make these things, I know where they are made, and more or less how they are made. There are books to tell me this. What no book knows anything about is silver paper. Not even those friends of the ignorant, the encyclopaedists, help me. Their books lie before me, but all their million pages are silent, as to silver paper; or if they do mention it, they carefully abstain from associating the information either with 'paper' or 'silver'.

Meanings of difficult words:

- **Attempt:** to try to do something, especially without much expectation of success
- **Enclosed:** to surround or shut in something
- **Abstain:** to choose not to do something

### Questions:

1. Which things does the writer find easy to make?
2. From where can he learn how to make these things?
3. What are books and encyclopaedias silent about?
4. What does one require to make money?
5. How, according to the author, is a pencil made?
6. State whether the following statements are True or False:
  - (a) Making a pencil is easy.
  - (b) Books tell us how things are made.
  - (c) The writer thinks encyclopaedias give us all the information we need.
  - (d) Encyclopaedias tell us how silver paper is made.
7. Find words from the passage which mean the following:
  - (a) The survivor of a shipwreck
  - (b) A long flat narrow piece of something
  - (c) Lacking knowledge or education in general or in a specific subject
  - (d) Connecting one thing with another in the mind

### Answers:

1. The writer finds it easy to make things like money, pencils and knives.
2. He can find instructions to make these things in books.
3. Books and encyclopaedias are silent about the making of silver paper.
4. To make money, one needs metal.
5. According to the author, making a pencil is very easy. It is just black lead cut into a strip and enclosed in wood.

6. (a) True (b) True (c) False (d) False  
7. (a) Castaway (b) Strip (c) ignorant (d) associating

**Passage 9**

I have experimented with quite a number of boys in order to understand how best to impart religious instruction, and whilst I found that book instruction was somewhat of an aid, by itself it was useless. Religious instruction, I discovered, was imparted best by teachers living the religion themselves. I have found that students imbibe more from the teachers' own lives than they do from the books that they read to them, or the lectures that they deliver to them with their lips. I have discovered, to my great joy, that boys and girls have unconsciously a faculty of penetration whereby they read the thoughts of their teachers. Woe to the teacher who teaches one thing with his lips, and carries another in his breast.

All your scholarship, all your study of Shakespeare, and Wordsworth would be in vain, if at the same time you do not build your character and attain mastery over your thoughts and actions. When you have attained self-mastery and learnt to control your passions, you will not utter notes of despair.

Meanings of difficult words:

- **Impart:** to communicate information or knowledge
- **Imbibe:** to take in and assimilate something such as an idea or experience
- **Faculty:** a capacity or ability that somebody is born with or learns

**Questions:**

1. From where has this passage been taken and who is the writer?
2. According to Gandhi, how can religious education be imparted best to students?
3. Why are books not useful in imparting religious education?
4. How are girls and boys able to read the thoughts of their teachers?
5. What kind of teacher deserves to be cursed?
6. State whether the following statements are True or False:
  - (a) Religious instruction is imparted best by teachers living the religion themselves.
  - (b) Students imbibe more from the teachers' own lives than they do from the books that they read to them.
  - (c) The teacher who teaches one thing with his lips, and carries another in his breast is to be praised.
  - (d) Building character and attaining mastery over thoughts and actions is more important than literary knowledge.
7. Find words from the passage which mean the following:
  - (a) Attempted to do something new
  - (b) To find out information that was not previously known
  - (c) A serious affliction or misfortune
  - (d) Failing to have or unlikely to have the intended or desired results

**NOTES**

## NOTES

### Answers:

1. This passage has been taken from *To Students* by Mahatma Gandhi.
2. Gandhi was of the view that religious instruction was imparted best by teachers who live according to their religion.
3. One cannot rely totally on books to impart religious education. More important than books is the personal example of the teacher that has the greatest impact on the lives of students.
4. Boys and girls have, unconsciously, a faculty of penetration whereby they read the thoughts of their teachers.
5. The teacher who teaches one thing with his lips, and carries another in his breast deserves to be cursed.
6. (a) True (b) True (c) False (d) True
7. (a) Experimented (b) Discovered (c) Woe (d) In vain

### Passage 10

Now, reading his letter, I thought, *He must be feeling desperately low in his detention camp*. I owed it to him to visit him. Returning his shoes was no problem. They were too big for me and I was planning to sell them. But would I get blacklisted if I went to visit the enemy? There would be a register to sign—a record of my visit. What future use might they make of that?

My fears were groundless, but to a teenager who grew up in a Kempeitai world, they were very real. Stories of wartime atrocities were being circulated, and the general feeling was that vengeance was about to be exacted on the Japanese and all who had collaborated with them in any way.

‘Why go? Why take the risk?’ close friends asked me. ‘Look at the terrible things those Japanese did!’ He was a bloody Japanese, too, wasn’t he?

I switched off that voice. Instead, I wrote him lies: his shoes had been sold. I was studying hard for my exams and had no time, I had no transport to his camp.

For weeks, I suffered remorse over what I had done. Then one day I saw in the streets a stranger—an old man, white hair all straggly, dragging one useless foot along. And I remembered someone whose feet needed shoes.

I cycled to the camp with those shoes. Outside the camp gates, standing before the British soldiers on duty, I sweated cold sweat when I bowed to them, as I had done to the Kempeitai, showed them my *sensei*’s letter, and signed my particulars into their formidable book.

Meanings of difficult words:

- **Remorse**: a strong feeling of guilt and regret
- **Groundless**: not based on evidence or reason and not justified or true
- **Atrocities**: a shockingly cruel act, especially an act of wanton violence against an enemy in wartime



- **Formidable:** difficult to deal with or overcome
- **Vengeance:** punishment that is inflicted in return for a wrong

### Questions:

1. From where has this passage been taken and who is the writer?
2. Why was returning of the sensei's shoes no problem for the writer?
3. Why did the writer initially hesitate to visit his teacher?
4. What excuse did the writer give for not visiting the sensei?
5. How did the writer travel to the sensei's camp?
6. State whether the following statements are True or False:
  - (a) The shoes were too big for the writer.
  - (b) The writer would get blacklisted if he visited the camp.
  - (c) For weeks, the writer suffered remorse over what he had done.
  - (d) The writer felt confident in front of the British soldiers.
7. Find words from the passage which mean the following:
  - (a) Overwhelmed with urgency and anxiety, to the point of losing hope
  - (b) The act of keeping somebody in custody, or the state of being kept in custody
  - (c) A list of people or groups who are under suspicion or excluded from something
  - (d) To grow or hang in a messy or irregular way, often in separate disorderly strands or wisps

### Answers:

1. The passage is from *The Shoes of My Sensei* by Goh Sin Tub.
2. The shoes were too big for the writer so were of no use to him. Also, the writer was planning to sell them but had not yet done so. As the shoes were still with him, the writer had no problem returning them.
3. The writer's teacher was one of the enemy and a visit to him would be recorded in a register where the writer would have to sign. This could later get him blacklisted.
4. The writer wrote to the sensei that his shoes had been sold. In addition, he was studying hard for his exams and had no time. He also had no transport to his camp.
5. He cycled to the camp.
6. (a) True (b) False (c) True (d) False
7. (a) Desperate (b) Detention (c) Blacklisted (d) Straggly

### Passage 11

After saying the extra prayer Banu put on a plain cotton blouse, a plain *sari* with a plain border, and plain black walking shoes with plain brass buckles to look more business-like. She never wore bangles and rings and *tilas* so she didn't even have to think about that. She breakfasted on one egg, one slice of bread, a cup of tea which she slurped from the saucer because it was too hot, while listening to the news on her Murphy radio.

### NOTES

## NOTES

The Collector sent a car to pick her up, but she sent it back. She had chosen to walk because it wasn't far and she wanted to show the people she was just like them; but she was glad the two committee members who had come with the car stayed with her. They would have been little help in a riot but she was glad for their moral support.

The day became hotter as she set out and she held up the sash of her sari to shield her eyes from the sun. Along the way, a group of students recognized her and said, 'Saebji, Banubai, tamhe kem chho? How are you today?'

Banu stopped. 'Sari kani, I am well, but we have got important work to do. We cannot wait around for chitchat.'

Meanings of difficult words:

- **Riot:** a public disturbance during which a group of angry people becomes noisy and out of control, often damaging property and acting violently. In law, a riot is typically defined as a group of three or more persons disturbing the peace for private purposes.
- **Sash:** a strip of cloth tied around the waist or draped over the shoulder
- **Shield:** to protect from harm

### Questions:

1. From where has the passage been taken and who is the author?
2. Why did Banu say an extra prayer that morning?
3. What dress did Banu put on?
4. What did she have for breakfast?
5. Why did Banu not avail of the car sent by the Collector?
6. State whether the following statements are True or False:
  - (a) Banu said extra prayers that morning.
  - (b) She loved wearing bangles and other jewellery.
  - (c) While having breakfast, Banu listened to the news.
  - (d) Banu stopped to chat with the group of students.
7. Find words from the passage which mean the following:
  - (a) To make a loud sucking sound while drinking or eating something
  - (b) Worn by South Asian women, consisting of a long rectangle of fabric reaching the feet, wrapped and pleated around the waist over an underskirt and short-sleeved fitted top, and draped over the shoulders
  - (c) Casual conversation or small talk
  - (d) Personal support and encouragement intended to bolster somebody's courage or determination

### Answers:

1. This passage is from *Between the Mosque and the Temple* by B. Desai.
2. Banu had to settle the issue of the dustbin which was offensive to the people in that vicinity. Since people of two religious communities were involved, it was a delicate matter and had to be tackled with tact. That is what made Banu say a special prayer asking for God's help.

3. Banu put on a plain cotton blouse, a plain *sari* with a plain border, and plain black walking shoes with plain brass buckles.
4. For breakfast, Banu had one egg, one slice of bread and a cup of tea.
5. Banu wanted to show the people she was just like them. Also, the site wasn't too far.
6. (a) True (b) False (c) True (d) False
7. (a) Slurp (b) Sari (c) Chitchat (d) Moral support

**NOTES****Passage 12**

Well, time does heal and life does return to normal. I incorporated a new way of thinking about blindness into my daily life. This I would like to sum up in Barbara Cheadle's words as 'The real problem of blindness is not the loss of eyesight. The real problem is the misunderstanding and lack of information which exists. If a blind person has proper training and opportunities, blindness can be reduced to the level of a physical nuisance.' I can now look at my child as a child first and then as blind. He spent a couple of years in normal school where the opportunities available to the normal child were denied to him and society's overwhelmingly negative attitudes about blindness as helplessness, inferiority and dependency, stunted and scarred his life.

I suppose this is really where my story begins. I had to move on to acquire knowledge: learn the alternative techniques used by the blind and the special hints available to help teach my blind son the things that he needed to know. I went with a mission to Northern Illinois University to train as a teacher for the visually impaired. My objective was to help not only my son but also other thousands of blind children like him to have a chance to lead normal lives with all the rights, privileges and responsibilities that the rest of us take for granted. I realized that with knowledge comes understanding and with understanding comes healing.

During my stay abroad, one day my son left my apartment taking his cane, wanting to try his mobility skills. When I returned home to an empty apartment, I was shocked and extremely annoyed with him. He arrived with his mobility instructor and my immediate reaction was that of anger, when Jim, his instructor said, Believe in your child's ability to be independent and give him every opportunity to exert it. This is when I thought, true, we can produce independent competent blind children if only we give them opportunity to do so. Of course, this did not stop me from ticking my son off for not informing me before leaving home.

Meanings of difficult words:

- **Incorporated:** combined or merged into one thing
- **Nuisance:** an annoying or irritating person or thing
- **Mobility:** the ability to move about, especially to do work or take exercise

**Questions:**

1. What is the real problem of blindness?
2. How was the author's child's life scarred?
3. Why did the authoress go to Northern Illinois University?

## NOTES

4. Why was the authoress shocked and extremely annoyed one day?
5. How can we produce independent competent blind children?
6. State whether the following statements are True or False:
  - (a) Time does heal and life does return to normal.
  - (b) The authoress went to Northern Illinois University to train as a teacher for the hearing impaired.
  - (c) With knowledge comes understanding and with understanding comes healing.
  - (d) We can produce independent competent blind children if only we give them opportunity to do so.
7. Find words from the passage which mean the following:
  - (a) Something different from, and able to serve as a substitute for, something else
  - (b) With something absent or lessened, either temporarily or permanently
  - (c) Able to operate alone because not dependent on somebody or something else
  - (d) Having enough skill or ability to do something well

### Answers:

1. The real problem of blindness is not the loss of eyesight. The real problem is the misunderstanding and lack of information which exists.
2. He spent a couple of years in normal school where the opportunities available to the normal child were denied to him and society's overwhelmingly negative attitudes about blindness as helplessness, inferiority and dependency, stunted and scarred his life.
3. The authoress went to the Northern Illinois University to train as a teacher for the visually impaired. Her objective was to help not only her son but also thousands of other blind children like him to have a chance to lead normal lives with all the rights, privileges and responsibilities that the rest of us take for granted.
4. One day, the authoress' son left her apartment taking his cane, wanting to try his mobility skills. As he had gone out unaccompanied and without permission, she was shocked and very annoyed with him.
5. We can produce independent competent blind children by giving them opportunities to believe in and realize their abilities.
6. (a) True (b) False (c) True (d) True
7. (a) Alternative (b) Impaired (c) Independent (d) Competent

### 3.2.2 Unseen Passages for Practice

#### Passage 1

Movements of the Renaissance and the reformation of the sixteenth century created a congenial atmosphere for the growth of rationalism, and a sense of enquiry. The quest for knowledge and experimentation that had broadened the intellectual horizon of man, led to the invention of new machines and also a series of discoveries in the realm of navigation, colonization, trade and commerce.

Another means for the spread of innovation was by the network of informal philosophical societies, like the Lunar Society of Birmingham. The Lunar Society flourished from 1765 to 1809. They were one of the active revolutionary committees of all the eighteenth century revolutions of the industrial revolution. The media, technological advancements and encyclopaedias containing enormous amounts of information had a major hand in educating the minds of people in the first half of the industrial revolution. Periodical publications about manufacturing and technology began to appear in the last decade of the 18th century.

### Questions:

1. What fuelled the growth of rationalism and a sense of enquiry in the sixteenth century?
2. What happened as a result of man's quest for knowledge?
3. How did information spread during this time?
4. When did the Lunar Society flourish?
5. What aided the spread of education in the first half of the industrial revolution?
6. When did periodical publications about manufacturing and technology begin to appear?

### Passage 2

The scientific inventions and technological developments had a major hand in the intellectual development of the masses of Europe for about two centuries before the industrial revolution. It started with the mechanization of the textile industries, the development of iron-making techniques and the increased use of refined coal.

The introduction of steam power fuelled primarily by coal, wider utilization of water wheels and powered machinery (mainly in textile manufacturing) underpinned the dramatic increases in the production capacity. The development of all-metal machine tools in the first two decades of the 19th century facilitated the production of more machines to facilitate growth of other commodities using those machines. The effects spread throughout Western Europe and North America during the 19th century, eventually affecting most parts of the world, a process of growth referred to as industrial revolution. The impact of this change on society was enormous. The first industrial revolution, which began in the 18th century, merged into the second industrial revolution around 1850, when technological and economic progress gained momentum with the development of steam-powered ships, railways, and later in the 19th century with the internal combustion engine and electrical power generation. The period of time covered by the industrial revolution varies with different historians. Eric Hobsbawm held that it 'broke out' in Britain in the 1780s and was not fully felt until the 1830s or 1840s, while T. S. Ashton held that it occurred roughly between 1760 and 1830.

### Questions:

1. How did intellectual development of the masses in Europe start?
2. What was steam power fuelled by?
3. How was the production of more machines facilitated in the first two decades of the 19th century?

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4. What changes took place in the second industrial revolution?
5. What are the views of different historians regarding the date of the industrial revolution?
6. State whether the following statement is true or false.

The impact of the industrial revolution on society was enormous. True/False

### Passage 3

Many people criticized Savarkar for this repeated emphasis on an increase in military might. Some of them even went to the length of branding him a Fascist. In fact, Savarkar's weakest point remained in his inability to distinguish between democracy and fascism. To him, the ideals of democracy and fascism made no difference. He measured the forces of liberty and freedom and the forces of Nazism and Fascism by the same standard. He had no clear and deeper conception of a new state; nor had he faith or interest in a new world order. Savarkar's sole obsession was to make Hindus re-animated and re-born into a martial race.

### Questions:

1. Why did people criticize Savarkar?
2. What did they brand him as?
3. What was Sarvarkar's weakest point?
4. Did he have a clear concept of a new state?
5. What was Sarvarkar's sole obsession?

### Passage 4

As a 'prophet of nationalism', Aurobindo recognized nation as the real instrument of human progress. The Western idea of state did not appeal to his mind. The state was, in his view, at best, an instrument of achieving mechanical freedom which was not true freedom. According to Aurobindo, the idea of state in the modern times supports itself on two motives: (a) appeal to the external interest of race and (b) the appeal to its highest moral tendencies. It demands that individual egoism shall immolate itself to a collective interest; it claims that man shall live not for himself but for the whole, the group, the community. It asserts that the hope of the good and progress of humanity lies in the efficiency and organization of the state. According to Aurobindo, the organized state of today neither represents best mind of the nation nor even the sum of the communal energies: 'It is collective egoism much inferior to the best of which the community is capable.'

Aurobindo was equally critical of the so-called welfare state. In his own words: 'The state now feels the necessity of justifying its existence by organizing the general economic and animal well-being of the community and even of the individuals.' This attempt of the state to grow into an intellectual and moral being was one of the most interesting phenomena of the modern civilization. The demand of self-sacrifice from the individual for the sake of the good of the community and the need of a growing solidarity with his fellows is not disputed by Aurobindo. What he suggests is that the state is not qualified to make such a demand. The state was, of course, capable of providing

conveniences and removing obstacles in the way of cooperative action of the individuals. Aurobindo concluded: 'When the state attempts to take up control of the cooperative action of the community, it condemns itself to create monstrous machinery which will end by crushing out the freedom, initiative and serious growth of human being.'

In short, Aurobindo was convinced that moral and spiritual energy, not physical force, was the key to social progress.

### Questions:

1. As a 'prophet of nationalism', what did Aurobindo recognize?
2. What are the two motives that the idea of a modern state supports itself on?
3. What did Aurobindo say was the most interesting phenomena of the modern civilization?
4. According to Aurobindo, what does the organized state of today represent?
5. What happens when the state attempts to take up control of the cooperative action of the community?
6. What is the key to social progress?

### Passage 5

During Akbar's rule, the post of wazir, who once held immense power, was dissolved. In his place, Akbar assigned four ministers who were almost equal in rank, status and power. He divided his empire into twelve subahs, which were further divided into sarkars and parganahs. Akbar dealt fairly with his subjects and introduced many new measures including a judicious fiscal policy. Keeping the benefit of the large non-Muslim population in mind, he took a bold step and did away with religious taxes like the pilgrim tax and Jaziyah. Akbar also revised and developed currency.

Akbar's reign was one of peace and prosperity and through competent administration, there was great development in the educational and cultural fields especially art and architecture.

No substantial changes were made during Jahangir's rule though general administration and economic affairs went down drastically. To his successor, Shah Jahan, fell the role of restoring the administration and ensuring that it was a stable and competent one.

### Questions:

1. What happened to the post of wazir in Akbar's rule?
2. Who did Akbar appoint in place of wazir?
3. Into how many divisions was Akbar's empire divided?
4. Which taxes did Akbar do away with?
5. What was the state of administration and economic affairs during Jahangir's rule?
6. Who restored the administration after Jahangir?

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### Passage 6

Pip, a young orphan living with his sister and her husband in the marshes of Kent, sits in a cemetery one evening looking at his parents' tombstones. Suddenly, an escaped convict springs up from behind a tombstone, grabs Pip, and orders him to bring him food and a file for his leg irons. Pip obeys, but the fearsome convict is soon captured anyway. The convict protects Pip by claiming to have stolen the items himself.

One day Pip is taken by his Uncle Pumblechook to play at Satis House, the home of the wealthy dowager Miss Havisham, who is extremely eccentric: she wears an old wedding dress everywhere she goes and keeps all the clocks in her house stopped at the same time.

#### Questions:

1. With whom does Pip live and where?
2. Why was Pip in the cemetery?
3. Who pounces on Pip at the cemetery?
4. What does he ask Pip to get for him?
5. How does he protect Pip?
6. Where does Pip's Uncle Pumblechook take him?
7. What habit of Miss Havisham tells you that she is eccentric?

### Passage 7

During his visit to Satis House, Pip meets a beautiful young girl named Estella, who treats him coldly and contemptuously. Nevertheless, he falls in love with her and dreams of becoming a wealthy gentleman so that he might be worthy of her. He even hopes that Miss Havisham intends to make him a gentleman and marry him to Estella, but his hopes are dashed when, after months of regular visits to Satis House, Miss Havisham decides to help him become a common labourer in his family's business. With Miss Havisham's guidance, Pip is apprenticed to his brother-in-law, Joe, who is the village blacksmith. Pip works in the forge unhappily, struggling to better his education with the help of the plain, kind Biddy.

#### Questions:

1. Whom does Pip meet during his visits to Satis House?
2. How does Estella treat Pip?
3. What does Pip dream of?
4. What does Pip hope Miss Havisham will do for him?
5. What does Miss Havisham do for Pip?
6. Is Pip happy in his work?
7. What does Pip struggle to do? Whose help does he take?



## Passage 8

Jim and Della were a young married couple, living on a meagre salary. It was Christmas Eve and Della counted the money she had carefully collected. One dollar and eighty-seven cents. That is all she had been able to save with her careful housekeeping, bordering on parsimony. Della was broken hearted as she wanted to buy Jim a grand gift for Christmas, something truly precious and unique, just like her Jim whom she adored with all her heart. They had managed quite well when Jim was earning thirty dollars a week but since his salary had shrunk to twenty dollars a week, life had become a little tough for them. But that did not in any way reduce Della's love for her husband, James Dillingham Young, whom she lovingly called Jim and whom she greeted warmly with a big hug when he returned from work each evening.

After a long cry, Della stood by the window and looked out dully at a grey cat walking a grey fence in a grey backyard. She thought of the paltry sum she had set aside.

Suddenly Della whirled from the window and looked at herself in the mirror. Her eyes sparkled brilliantly but her face became bereft of colour as an idea struck her. Hurriedly she pulled down her hair and let it fall all about her.

### Questions:

1. Who were Jim and Della?
2. How much money had Della carefully collected?
3. What did Della want to do with the money she had collected?
4. Why had life become tough for the couple?
5. What did Della do when Jim returned from work each evening?
6. 'Della stood by the window and looked out dully at a grey cat walking a grey fence in a grey backyard.' What is the significance of the repetition of the word 'grey'?
7. Why did Della's eyes sparkle brilliantly?

## Passage 9

The young couple had two possessions of which they were very proud. One was Jim's gold watch that had once belonged to his father and grandfather; another was Della's hair. Both these possessions would have made the Queen of Sheba and King Solomon cringe with jealousy.

Della viewed her thick, long, and lustrous hair which fell below her knees and hesitated only for a moment before tying it up and donning her worn-out brown jacket and old brown coat, she ran out of the apartment stopping only when she reached Mme Sofronie's shop. Mme Sofronie sold hair goods of all kinds and Della asked if she would buy her hair. After assessing Della's hair, Madame offered to buy it for twenty dollars.

With the money in her possession, Della spent a happy time searching for the perfect gift for Jim. At last, she found it. A platinum fob chain for his watch that, in its simplicity and value, seemed to reflect Jim's personality. That the chain was costly was

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evident in its unblemished simplicity; it did not need any embellishments to proclaim its value. Jim could now proudly look at the time several times a day instead of covertly using it in an attempt to hide the old leather strap that held it. The chain cost twenty-one dollars and Della returned home with the remaining eighty-seven cents, happy and unmindful of the fact that she looked like a truant schoolboy with her close-cropped curls. She was sure Jim would think she looked like a Coney Island chorus girl. Setting her hair in curlers, Della went about preparing dinner anxiously awaiting Jim's arrival and hoping that he would still think her pretty.

### Questions:

1. What were the possessions that Jim and Della prized so highly?
2. Give three adjectives to describe Stella's hair.
3. Why did Della go to Mme Sofronie's shop?
4. What was the perfect gift that Della bought for Jim?
5. How much did Jim's gift cost?
6. How was Della transformed after her visit to Mme Sofronie's?
7. What reaction did Della hope for from Jim?

### Passage 10

Sindhu lived with his mother in a little thatched hut. His father was no more. They had a small patch of land that gave them crops every season and two cows. Once, there was a drought in his village. It brought great troubles for the villagers. Sindhu's mother told him to go to the market and sell the two cows; it was very difficult to feed them as there was no water to drink or grass to graze. Sindhu loved his cows very much and it was unthinkable for him to sell them. But as there was no fodder left, it was the only option. So, unhappily, he followed his mother's advice. He however resolved that he would not sell them to a butcher and he would request the buyer to love them as much as he could.

### Questions:

1. What was the name of the boy in this story?
2. Where did he live and with whom?
3. How did the boy and his mother earn their livelihood?
4. Why were the villagers in trouble?
5. What did the boy's mother tell him to do and why?
6. Was the boy happy to follow his mother's advice?

### Passage 11

On his way to the market, Sindhu met an old woman. She had three goats with her and was going to sell them too. They started walking together to the market. The journey was a long one so they rested under a tree. They also fed their pets leaves from that tree. While Sindhu was feeding his cows, the old woman looked at him with love and kindness and asked him the reason of his sorrow. The boy told her that he was sad because he loved his cows dearly and was being forced to sell them. After listening to him, the woman suggested that they should exchange their animals. Sindhu would get

the three goats and she would take the two cows. She also promised to love his cows as much as he did.

At first he did not understand the reason behind this deal. He did not see what help it would be to him to give two cows to the old woman and bring back three goats in return. He called it unreasonable; He said that he did not have grains to feed himself and his mother, so how could he feed the three goats? However, the woman was of a different opinion and still suggested that he should accept the exchange. She said that this would be a better deal than simply selling the cows for cash. She added that the goats would bring him fortune and happiness one day.

**Questions:**

1. Whom did Sindhu meet on his way to selling the cows?
2. Why was that person going to the market?
3. Why and where did they rest?
4. What reason did Sindhu give for his sadness?
5. What was the deal between the two?
6. Why did Sindhu think the deal was unreasonable?
7. How did the old woman reassure him?

**Passage 12**

Count Leo Tolstoy was born on 28 August, 1828 into a Russian family of nobility. He is a well-known modern Russian novelist and short story writer and a great social reformer. He was the fourth of five children of Count Nikolai Ilyich Tolstoy and Countess Mariya Tolstaya, both of whom died when he was quite young. Unable to concentrate on studies due to a mental crisis, Tolstoy left university in the middle of his studies. Returning home, he founded schools for his serfs' children. Tolstoy was greatly influenced by Victor Hugo. He also wrote plays and essays. *War and Peace* and *Anna Karenina* are two of his most famed works. Tolstoy was known as a complicated and paradoxical persona. His moralistic and ascetic views were extreme. This was due to a moral crisis and spiritual awakening after which he became a moral thinker and social reformer. His works such as *The Kingdom of God is Within You*, greatly influenced important modern thinkers as Gandhi and Martin Luther King. Tolstoy, in his short stories, attempts to convey a realistic portrayal of Russian society during that time. Tolstoy died of pneumonia on 20 November 1910.

**Questions:**

1. Who was Count Leo Tolstoy?
2. When was Count Leo Tolstoy born?
3. Why did Tolstoy leave university in the middle of his studies?
4. Who was Tolstoy greatly influenced by?
5. Name two of Tolstoy's most famed works.
6. Who were the modern thinkers who were influenced by him?
7. What does Tolstoy convey in his short stories?

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### Passage 13

An elder sister came to visit her younger sister in the country. The elder was married to a tradesman in town, the younger to a peasant in the village. As the sisters sat over their tea talking, the elder began to boast of the advantages of town life: saying how comfortably they lived there, how well they dressed, what fine clothes her children wore, what good things they ate and drank, and how she went to the theatre, promenades, and entertainments.

The younger sister was piqued, and in turn disparaged the life of a tradesman, and stood up for that of a peasant.

‘I would not change my way of life for yours,’ said she. ‘We may live roughly, but at least we are free from anxiety. You live in better style than we do, but though you often earn more than you need, you are very likely to lose all you have. You know the proverb, “Loss and gain are brothers twain.” It often happens that people who are wealthy one day are begging their bread the next. Our way is safer. Though a peasant’s life is not a fat one, it is a long one. We shall never grow rich, but we shall always have enough to eat.’

The elder sister said sneeringly:

‘Enough? Yes, if you like to share with the pigs and calves! What do you know of elegance or manners! However much your goodman may slave, you will die as you are living - on a dung heap - and your children the same.’

‘Well, what of that?’ replied the younger. ‘Of course our work is rough and coarse. But, on the other hand, it is sure, and we need not bow to anyone. But you, in your towns, are surrounded by temptations; to-day all may be right, but tomorrow the Evil One may tempt your husband with card, wine, or women, and all will go to ruin. Don’t such things happen often enough?’

Pahom, the master of the house, was lying on the top of the stove and he listened to the women’s chatter.

### Questions:

1. Who came to visit whom in the country?
2. Who was each married to?
3. What were the advantages of town life that the elder sister elaborated?
4. What did the younger sister say in defence of life in the country?
5. How is country life ‘safer’ than life in the city?
6. How would the evil one tempt men in the city?
7. Who was Pahom and what was he doing?

### Passage 14

Rajagopalachari (1878-1972) was the last Governor-General of India. A lawyer, politician and thinker, Rajaji was a close associate of Gandhi during the Indian independence movement. Besides being the Governor-General of India, he served as the Chief Minister of Madras, Governor of West Bengal and the Home Minister of India during his long and distinguished political career. Rajagopalachari was very well-known in Tamil literary circles. He translated both Mahabharata and Ramayana into Tamil and made it popular

across the globe. These were printed between 1954–1955 in the magazine *Kalki*. Rajaji had a keen interest in law. He pursued a graduation in law at Presidency College, Chennai and became a lawyer. Rajaji founded the Swatantra Party and was completely against using nuclear weapons and was all for disarmament. He was an ardent advocate of world peace.

**Questions:**

1. Who was the last Governor-General of India?
2. What were some of the posts held by Rajaji during his long and distinguished political career?
3. What were the great translations undertaken by Rajaji?
4. What course of study did Rajaji pursue in college?
5. Which political party did he found?
6. What was he against?
7. What did he advocate?

**Passage 15**

The two great Hindu Sanskrit epics—the Ramayana by sage Valmiki and the Mahabharata written by the sage Ved Vyasa—have had a special bearing on the culture and civilization of India, down the ages.

The 100,000-verse Mahabharata is supposed to have been composed between second century BC and AD second century. Written later, it is a more complex work than the Ramayana and is the story of a dynastic struggle culminating in a battle between the two sides of the same family. The epic is as much a moral and philosophical tale as a historical one, for the battle of Kurukshetra has taken place in the hearts of all men from times immemorial. In Krishna's answers to Arjuna's tormented queries, are the answers each of us needs to know, in our own way, in our own dilemmas. The real meaning of the Mahabharata is relevant to us even in the last quarter of the twentieth century. Therein lies its greatness. Therein lies its sacredness.

These two epics, with their masterly use of mythological references, folklore, instruction and a host of literary devices, embody the finest in Hindu thought and wisdom. Their authors have sought to reach the mind, heart and soul of the reader. Even to this day they continue to give a sense of direction and meaning to human life.

**Questions:**

1. Name the two great Hindu Sanskrit epics.
2. Who were they written by?
3. What is the theme of the Mahabharata?
4. Which battle has been mentioned in the Mahabharata?
5. Where can we find the answers to our own dilemmas.
6. What have the authors of the epics sought to do?
7. Why are the epics relevant even today?

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### Passage 16

One day, King Santanu saw a very beautiful woman by the riverside and asked her to marry him. He did not know that she was the Goddess Ganga. Ganga replied that she would marry him on one condition—the King should never ask her who she was or where she came from. He should also not say anything displeasing or ask her about her actions—no matter how her conduct was. Santanu agreed and they got married. After some years, Ganga had a child. She took the new-born baby and cast him into the river Ganga and came back smiling. Santanu was horrified but because of his promise, he did not say a word. This way, she killed seven children.

When she was about to throw the eighth child into the river, Santanu broke his promise and stopped her. Ganga told Santanu who she was and why she killed the other children.

#### Questions:

1. Who did King Santanu see by the riverside?
2. What did he say to her?
3. What was the condition laid down by the woman?
4. Did Santanu agree to it?
5. What did Ganga do with the new-born baby?
6. Why did Santanu not speak even though he was horrified?
7. How many children did Ganga kill?

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### 3.3 PARAGRAPH WRITING

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The definition of a paragraph to a layman can be given as a series of coherent and organized sentences that are all connected to a single specific theme/topic. As a writer, your attempt should be to organize into paragraphs, any piece of writing that comprises more than a couple of sentences. Paragraphs help the reader identify the various parts of a piece of prose or an essay; they help identify where the essay begins and where it ends.

Whether a paragraph contains a series of events, compares two incidents or things, describes a place, discusses an individual or an opinion, one thing it will definitely have is a topic sentence. You will read about this and other elements in the following paragraphs.

A paragraph is a specific portion of written or printed text that deals with a specific idea. This portion usually begins on a new line with an indentation.

It usually forms a part of a large piece of text or composition, such as an essay, a prose chapter or a story. However, we can also treat a paragraph as a separate, complete and stand-alone unit. It is a short literary composition comprising a continuous series of meaningful sentences that are properly linked and together bring out a systematically developed unit of thought. The basic purpose of a paragraph is to not only widen the perspective of the learner but also expand his mental horizon and help his writing skills.

#### Check Your Progress

1. What do you understand by comprehension?
2. What do comprehension passages test?

Paragraphs can be of many types as discussed:

- (1) **Narrative paragraphs:** This type of paragraph records an event or happening in a chronological manner. The event or incident could be real or a figment of the imagination. The main idea is highlighted in the beginning, and the elements are then unified using sentences. The concluding sentence usually sums up the effect of the event. Some examples of this type of paragraph are a piece of prose on *A visit to a national sports meet* or *A trip to the market*. Such paragraphs comprise chronological accounts of personal experiences. Coherence in such paragraphs is achieved by using adverbial expressions of time, for example, then, when, meanwhile, the next day. These experiences are usually narrated in the past tense.
- (2) **Descriptive paragraphs:** Such paragraphs comprise descriptions of places, objects, events and individuals depicting the individual's perspective in response to such situations and objects. *An ideal husband*, *A good student*, *Life of a sportsperson*, are examples of descriptive-writing. The details in such paragraphs are spatially arranged in order using adverbials of time and place in order to give the details a structured pattern.

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### 3.3.1 Paragraph Writing Process

If the outlines of the paragraph and the title are available, the paragraph can be easily developed using the hints. Of course, appropriate conjunctions and linking words and phrases can be used generously to bring about the desired continuity and spontaneity of thought.

In the absence of guidelines or hints like the title or paragraph outlines, a proper plan is required to make paragraph-writing effective. The following steps could be followed:

- **Topic selection:** Keeping in mind the broad areas of interest, the topic should be first selected. It should be one with which the writer is most familiar, involving his personal knowledge and experiences. He needs to think clearly and have complete understanding of the topic before he can write.
- **Statement of idea:** The most dominant idea should be stated in the introductory statement or sentence. The subsequent statements in the paragraph should be built up around this main theme or idea. This sentence could also be referred to as the topical sentence. The tone and style of the introductory sentence should be capable of drawing and sustaining the attention of the reader.
- **Information gathering:** The contents of the paragraph can be developed only when all the required information and material related to the concerned paragraph are put together as a meaningful whole. To unify the various elements of the paragraph, there should be certain supporting ideas.
- **Conclusion:** Once the content is logically organized, the paragraph should reach a proper conclusion. This conclusion should wind up the paragraph by either reiterating the main theme forcefully or by highlighting the effect of the event or experience on the mind of the narrator.

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### Characteristics of good paragraph-writing

Generally, you will find that the first sentence of a paragraph is a topic sentence. It contains the topic and an opinion on the topic. It does not give any supporting ideas which cannot be avoided in the sentence that is to follow. There would be at least two or three sentences to support the main idea/ideas with examples, reasons, comparisons, or even anecdotes. The end of the paragraph is as good as its beginning. Therefore, the conclusion usually reasserts the writer's opinion without expressing it in words used earlier.

To write an effective, clear and good paragraph, the following points should be kept in mind:

- The writer should ensure that he is very clear about what he wants to write. There should be clarity in thought and also in the way these thoughts are expressed.
- The language used should be simple. The thoughts should be lucidly expressed using crisp sentences.
- The thoughts and facts expressed should flow in a logical sequence so that there is continuity and spontaneity. The natural flow should not be lost.
- The events being expressed or described should be placed in the natural order. They could be arranged as per the importance or as per the chronological order.
- Connectives can be used to bring about coordination of sentences. *Next, then, when, after, there, near, next, etc.* can be used to refer to the time and place. Transitional words can be used to carry forward an idea or debate. *Besides, on the contrary, in other words, in addition, on the other hand,* etc. Other sentence linkers depicting cause-effect relationship can also be used such as *hence, since, therefore, thus* and *in short*. *Still, however, nevertheless* and *but* can also be used to achieve structural coordination. In addition, writers can also use rhetorical or parallel sentences for effect.
- The paragraph can be given an impressive form by using variety in terms of vocabulary.
- The written text should be revised once to get rid of grammatical and spelling errors and even wrong punctuation.
- During revision, all material that is irrelevant should be deleted. Digressions could be rectified and repetitions could be avoided.
- The paragraph should be within the word limit, and be precise and to-the-point.

### 3.3.2 Sample Paragraphs

#### 1. Interview: Its Various Aspects

In social and business life, there are various types of interviews. The interviewees stand to gain and benefit when they put up their best during the interview. It is therefore expected that the candidate for the interview shows a high level of keenness to face and do well in the interview. This should translate into reaching on time, being presentable, listening well, communicating sincerely and projecting proper body language on the part



of the interviewee. It is also expected that the interviewer does the utmost to make the interviewee comfortable, and the process of the interview is pleasant, whatever be the outcome. The job interview, although a powerful factor in the employee selection process in most organizations, may not deserve all of the attention it receives. Other background checking and work history references provide the much needed factual information, to make hiring decisions. Nonetheless, the job interview remains key to assessing the candidate's cultural fit and to effectively selecting the people who best fit the organizational needs. To do this, interview process, questions, and exchanges must be legal, ethical, and must never offer assurances that potential staff can interpret as promises.

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### **2. Physical Barriers that Hamper Effective Listening**

Noise, poor acoustics, malfunctioning of the mechanical devices being used, frequent interruptions and uncomfortable seating arrangements are physical barriers that hamper effective listening. The first step of the listening process is hearing and extraneous noise disturbs the hearing process. Extraneous noise disturbs both the listener and the speaker. In case a device like microphone or telephone is being used, then the malfunctioning of the device will act as a hurdle or it may also result in the failure of transmission of the message from the speaker to the listener. Poor acoustics of the room or uncomfortable seating arrangements may make it difficult for the listener to concentrate on the speaker. Interruptions by other people or by the telephone while someone is speaking disturb the concentration of the listener, frustrate the speaker and make the listening process less effective. Message overload, which involves listening to a lot of information one after another also makes it impossible to listen attentively after a certain point.

### **3. Group Discussion: A General Overview**

Group discussions are a very important aspect of group communication. Group discussion is a creative and dynamic activity which stimulates reflective thinking among the members. Group discussion may be defined as an activity in which a small number of persons meet face to face and exchange and share ideas freely or attempt to reach a decision on a common issue. Group discussions are unstructured and less formal compared to meetings or conferences wherein specific roles are assigned to the participants. In a group discussion, an individual's thought process is influenced by the views and opinions of the other members. It also depends on where and in which direction the mood of the discussion moves. In a group discussion, each participant is free to speak his views. A successful discussion involves both listening and speaking.

### **4. Effective Speaking Skills**

As presentations are delivered orally, under relatively public circumstances, they require some special communication techniques. A presentation is a one-time event. Though the audience may have a chance to listen to the recorded speech, they miss the opportunity of exchanging their views and appreciating the speaker. Therefore, you must make sure that each member of the audience hears what you say and remembers it. To do so, you must capture their attention immediately and keep them interested. Effective speaking requires voice control, good presence of mind, and ability to use effective body language.

## NOTES

### **5. Relationship Between Meetings and Conferences: Similarities and Differences**

Meetings and conferences have become an integral part of business life. They facilitate exchange of views and as such constitute an important means of interactive communication. Both conferences and meetings refer to an assembly of persons who come together and deliberate on topics and issues of communicable interest.

So common are they in today's business and organizational environment that it is inconceivable to think of any person associated with business organizations who has not been in a meeting or conference. Both these interactive forums facilitate face-to-face discussions that take place at various levels. They may be employer–employee meetings, employee–employee meetings and conferences, employee–customer meetings, and so on. Meetings take place more often than conferences, and also relate to fewer persons. While there can be a meeting of even two persons, a conference normally connotes an assembly of a large number of people. Similarly, meetings may take place any number of times during a day or a week, while conferences are normally scheduled annually, bi-annually, and so on. While meetings can be both pre-planned and impromptu, conferences are, by and large, planned in advance. While some distinction has been made here between meetings and conferences as commonly followed in practice, the distinction is by no means very rigid. There is a certain overlap between the two in actual practice. One may say, for example, that the Chief Executive is in conference with the General Managers. The dictionary refers to a meeting as an assembly of persons, especially for entertainment, workshop, etc. whereas a conference is described as a meeting of any organization, association, etc. for consultation, deliberation, and so on. Meetings and conferences, when effectively organized and conducted, can play a significant role in business communication.

### **6. Publicity as a Key Factor of Promotional Strategy**

Publicity relates to the efforts an organization makes to be constantly in the public eye. In contrast to advertising, publicity is normally 'free', in the sense that no media costs are involved. Unlike advertising, publicity is not paid for in terms of newspaper space or radio and TV time. Publicity is an important facet of any promotional strategy, and is a must for any organization keen on sustaining its image and market presence. Business organizations resort to a wide variety of publicity measures such as exhibitions, demonstrations, seminars, sponsorships, bus panels, maintenance of fountains and parks, posters and banners, sports events, stickers and balloons, neon lights, pamphlets and brochures, gift articles, press conferences and meets, traffic umbrellas, trade fairs and competitions. Every such opportunity is used to take a message to the public. Larger business organizations have dedicated publicity departments or teams working out varied publicity campaigns and initiatives. The adage 'out of sight, out of mind' is very relevant in today's competitive environment. Publicity efforts endeavour to create and sustain high visibility to the business organization across all relevant sections of the public.

### **7. Direct Marketing**

Direct marketing has emerged as a very significant area of the range of promotional efforts made by an organization. Direct marketing refers to direct mailing or delivery of product and company-related literature to the target groups.

Pamphlets, brochures, charts, booklets and other such material are made available directly by the business organization. The objective here is to communicate and gain attention and response from the target sections. Specialized agencies are also often hired by the businesses to develop effective direct marketing strategies. This would involve attractive designing of the direct marketing literature, creation of a database of target sections, timely delivery and follow-up efforts. The response to direct mailing is, however, often quite limited. Nevertheless, since it is cost effective, there is a growing interest in this method of business to public communication.

## 8. Questionnaires: Meaning and Purpose

Questionnaires are formal, written communication consisting of a series of relevant and structured questions sent by the researcher to the target groups for eliciting the required information. The questionnaire method of obtaining data is widely used for conducting product studies, market studies, impact studies, etc. The questionnaires may be administered by post (postal questionnaire) or by means of person-to-person interviews by calling on the respondent (personal interview).

The business communicator should learn the skill of designing the questionnaire so that they elicit the required information in a sequential, unambiguous and reader-friendly manner. The replies sought through the questionnaire should be amenable to manual and mechanized tabulation and meaningful interpretation.

## 9. Mass Communication

Mass communication is essentially a game of numbers. The objective here is to reach out with the purpose of providing specific or general information, influencing the thinking of the target group, and eliciting a certain action or response.

Newspapers, periodicals and other products of journalism essentially seek to inform and influence. On the other hand, advertisements, hoardings, posters, etc. strive to inform, influence and also elicit response or action. Questionnaires, observational methods and research studies are other types of communication that aim at eliciting information from numerous target individuals, towards making well-defined assessments. These are interrogatory in nature.

## 10. Communication Design

Communication design is a mixed discipline between design and information development which is concerned with how media intermission such as printed, crafted, electronic media or presentations communicate with people. A communication design approach is not only concerned with developing the message aside from the aesthetics in media, but also with creating new media channels to ensure the message reaches the target audience. Communication design seeks to attract, inspire, create desires and motivate the people to respond to messages, with a view to making a favourable impact on the bottom line of the commissioning body, which can be either to build a brand, move sales, or for some humanitarian purposes. Its process involves strategic business thinking, utilizing market research, creativity, and problem-solving.

## NOTES

## NOTES

### 11. Perception: Its Several Interpretations

The word 'perception' has many shades of meanings according to the dictionary. It can mean 'an act or power of perceiving', or 'discernment' or 'appreciation of any modification of consciousness'. It could also be used to indicate 'the combining of sensations into the recognition of an object', 'reception of a stimulus' or 'action by which the mind refers its sensations to external objects as cause' and so on. Perception implies discernment, reception of a stimulus and an act by which the mind refers its sensations to an external object as cause. In other words, perception is a process of making sense out of events. It is a process by which we perceive the meaning of any event. In the organizational context, the commonly used word is 'role perception.' As against a defined role, there is a perceived role. The definition may or may not be adequate. It is the attitude of an individual that will influence the perception of the role—whether to confine to the defined role or to go beyond it. Great leaders and achievers bring their own perceptions to the legally or organizationally defined roles. It is such positive perception that helps people become more creative and makes human endeavour much more meaningful.

### 12. Definition and Significance of Narrative Writing

Narrative writing is a means of telling a story. However, it is poles apart from telling a story loudly. You have to remember that narrating a story is not the same as writing down the same story. During narration, the narrator may forget certain points or highlight certain sections more than the rest or may even add some points. While writing a story, on the other hand, the narrative writer has to keep in mind the characters of the story as well as the roles played by each one of them, the theme of the story, the tone used by the characters and their expressions, etc. Most importantly, the writer should ensure that a certain flow is maintained in the story for the sake of sustaining the interest of the readers. Creative writing is known as narrative writing. A narrative writer writes with the aim of entertaining the reader. Hence, most completely developed narrative fiction or non-fiction should begin with an introduction to the central theme. This theme should then be developed followed by an engrossing and action-packed middle before coming to a memorable end.

### 13. Importance of Public Relations

Public Relations (PR) is the practice of managing the flow of information between an organization and the public. Public relations gains an organization or individual, exposure to their audiences using topics of public interest and news items that do not require direct payment. Because public relations places exposure in credible third-party outlets, it offers a third-party legitimacy that advertising does not have.

Common activities include speaking at conferences, working with the press and employee communication. PR can be used to build rapport with employees, customers, investors, voters, or the general public. An organization that is portrayed in the public arena employs some level of public relations. A number of specialties exist within the field of public relations, such as analyst relations, media relations, investor relations or labour relations.

## 14. Working Pattern of an Advertising Agency

Like any other organization, an advertising agency works in a team format basis. The people who create the actual ads form the core of an advertising agency.

Next comes the account management department. Account management is the sales arm of the advertising agency. They are responsible for coordinating the creative, media, and production staff behind the campaign. Next is the creative services team or the production team. This department consists of those employees who are responsible for working on the creative, media, and production in the campaign. An often forgotten, but still very important, department within an advertising agency is traffic. The traffic department regulates the flow of work in the agency. It is typically headed by a traffic manager (or system administrator).

Traffic increases an agency's efficiency and profitability through the reduction of false job starts, inappropriate job initiation, incomplete information sharing, over and under-cost estimation, and the need for media extensions. Some of the biggest commercial advertising companies in India include Mudra Communication, Pressman India, Thomson Associates, Lintas, and Percept Holdings. They boast of having the best of clients with excellent reputation attached to them.

## 15. Relevance of Speech in Everyday Scenario

Speeches can be delivered as an extempore or impromptu or they can be prepared and delivered. A person may be invited to speak as a guest at a seminar; a subject matter expert or professor can be asked to speak on his subject and explain certain issues related to his subject to a lot of interested students; one of the invitees at an official dinner may be casually called upon to say a few words at the end of the dinner; a team member may be asked to give a speech to welcome a new entrant to the group or to thank, praise or bid farewell to an old member of the team; a director may be asked to deliver a speech about the progress of a company at a board meeting, a CEO may be asked to speak to the media about his company at a press conference. Whatever be the situation or occasion, in order to be effective, speeches need to be structured. They can be structured in many ways; it is up to the speaker to decide on a structure that he finds most convenient or suitable.

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## 3.4 FORMAL LETTER WRITING AND PRÉCIS WRITING

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A letter is a permanent and tangible record of a formal relationship. It is generally written for enquiry, to give information, give instruction, or to persuade the recipient towards the desired action. A well-written formal letter can achieve much for a purpose. It can act as an effective sales person, create goodwill, strengthen the relationship with customer and act as a source of reliable, useful information.

Because of its importance it is a must that formal letters be effectively written and maintain conformity to certain standards. A badly written letter reflects poorly on the organization and is a cause of embarrassment to the managers. Some of the deficiencies of a poorly written letter are summarized below:

## NOTES

### Check Your Progress

3. How are paragraphs helpful for the reader?
4. What does the narrative type of paragraph record?
5. List two points to be kept in mind while writing an effective, clear and good paragraph.

## NOTES

- Lack of clarity
- Poor use of words and expressions
- Incorrect spellings and grammatical errors
- Too short or very lengthy
- Factually incorrect
- Too much of jargon and technical words
- Offensive language
- Lacking in courtesy
- Absence of relevant information or too much information
- Use of poor quality ink, paper etc.
- Wrong address/No address

Business is all about creating goodwill, favourable impressions, attracting attention, creating interest, wooing customers, reaching prospects, and building relationships. All this calls for conscious effort, concerted action and correspondence on a regular basis. As this has to be done in a world that is full of competition, one bad letter can cause avoidable damage to the reputation of the business. Badly written letters cause embarrassment to the people involved in the business and show the organization in poor light.

### 3.4.1 Parts of a Business Letter

A business letter consists of the following essential parts:

- 1. Heading:** Business letters are written on letterheads that show the name and address of the organization, its telephone and fax numbers; the Internet and e-mail addresses along with the logo of the company. At the foot of the page, the address of the 'registered office' and a registration number might appear.

Only the first page of any letter on letter-head stationery, with subsequent pages on blank pages. The heading also consists of a 'reference'—this could be a file number. It indicates the company's reference or the recipient's if this is a continuing correspondence.

The heading also consists of a date. There are two styles of writing the dates on which the letter must be written—British style (25<sup>th</sup> April 2007) and American style (April 25, 2007).

- 2. Name and address of the recipient:** The name and address of the recipient as it will appear on the envelope is also mentioned in the letter. This ensures that the letter reaches the correct person even if the envelope gets damaged. The name includes the title of the person (Mr, Ms, Dr).

- 3. Opening salutation:** Salutation is a way of addressing the addressee. The words generally depend upon the relation of the writer with the addressee.

Although 'Dear Sir' or 'Dear Madam' is still used in very formal correspondence, it is a little old-fashioned and organizations now prefer to use a more personal approach.

- 4. Subject line:** This is often omitted, but its inclusion means the reader can quickly see what the letter is about. Subject heading is prefixed with the word 'Subject' or 'Sub' or 'Ref' and underlined to make it more prominent.

Let us take an example:

Subject: Request for quotation

Ref: Our letter No Pur/134/ 07 Re: Delay in receipt of goods

- 5. Main body of the letter:** This part contains the actual message/content of the letter. It consists of several paragraphs. Always leave a line space between paragraphs. The first paragraph is the introductory one which may include a reference to a previous correspondence or a telephonic conversation. The middle paragraphs constitute the main body and deal with the subject matter. The last paragraph is the concluding paragraph and states the expectation of some action.
- 6. Complimentary closure:** It is a polite, formal way to end a letter. Standard forms are *Yours faithfully* or *Yours sincerely*. The complimentary closure must match the salutation.

*Dear Sir or Dear Madam* matches with *Yours faithfully*

*Dear Mr Smith* matches with *Yours sincerely*

- 7. Signature space:** Leave space for the writer to sign the letter, usually about 5 blank line spaces. The signature is written in handwriting below the complimentary close. The name and designation of the person signing the letter are printed below signature for clarity.
- 8. Enclosures:** In case any documents are being sent with the letter, it is indicated on the left hand bottom corner of the letter. It is abbreviated as 'Encls' or 'Encl' and after the abbreviation is given the number of enclosures.

### 3.4.2 Layout of a Business Letter

These days, there is a tendency to adopt a friendly and informal style. However, you should follow an established type or form to avoid inconvenience, confusion and wastage of time. The company's in-house style includes rules on the layout of its business letters. A proper layout also gives the letter a formal look.

For most business letters, single line spacing is used as this gives the letter a compact look. In case the letter is very short, you may need to use double spacing. There are various styles of layouts available for business letters. In different forms there are different systems of indentation followed. The various styles include:

- Fully indented style
- Semi indented style
- Fully blocked style
- Modified blocked style

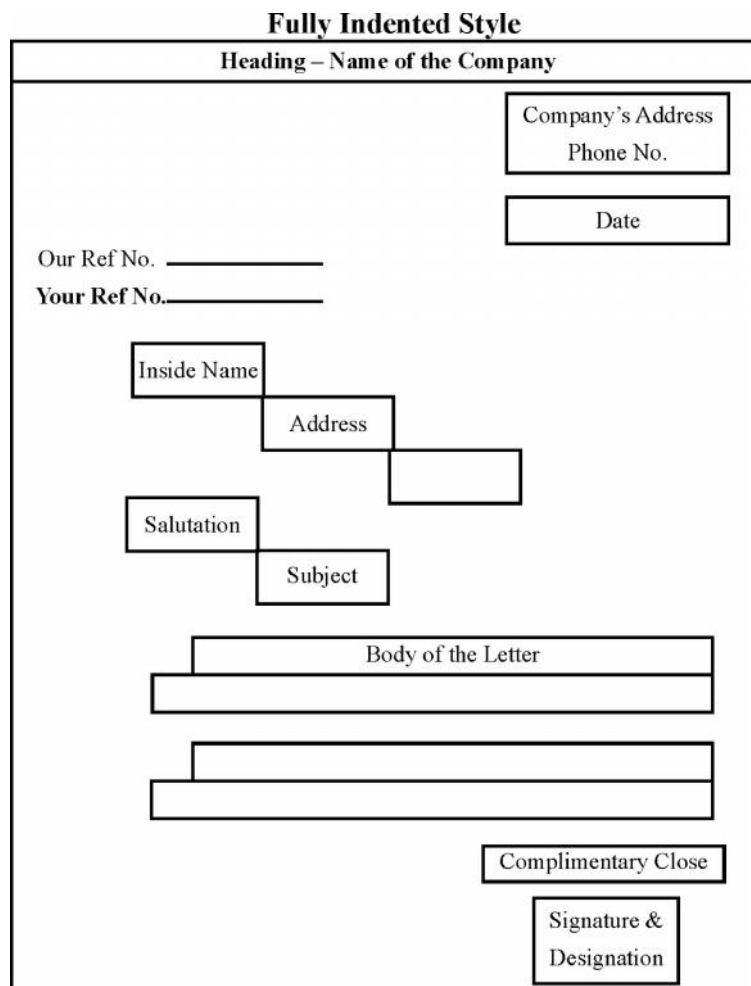
#### 1. Fully indented style

This style has become old fashioned and is being fast replaced by other styles. Each paragraph appears prominently in this type of layout. This style is at times found cumbersome because of its numerous indentations. It has the following characteristics:

## NOTES

## NOTES

- The name, address and paragraphs of the body are five spaces indented.
- The letter is typed in single line spacing.
- The subject heading is two line spacing below the salutation which is three line spacing below the inside name and address.
- The paragraphs are separated by double line spacing.
- The complimentary closure begins at the centre of the typing line and the typed signature and designation follow ten spaces and five spaces as is determined depending on the length of the two.
- The inside address is offset to give the letter a balance.



## 2. Semi indented style

This is a modified version of the fully indented style. It has the following characteristics:

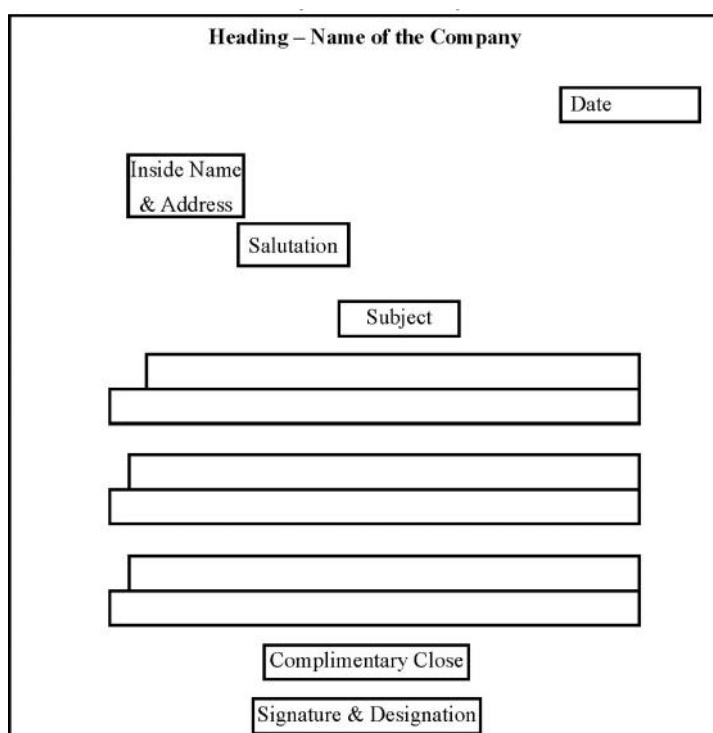
- (i) The inside name and address does not have any indentation and is in a block form.



- (ii) The complimentary close and designation are typed evenly across the centre of the typed line. However, sometimes they are placed to the right hand side.
- (iii) This style provides a neat and compact look because of the block form of name and address.

## NOTES

### Semi Indented Style



### 3. Fully blocked style

This is a modern style and is most commonly used. Earlier the 'indented' format was used for business letters, but as a result of word processing, the 'fully blocked' format is the most commonly used one now, as it saves time setting up tabs and indents and the letters look more neat and tidy. It has the following characteristics:

- (i) All typed entries including date, inside name and address, subject line paragraph, complimentary close, signatures begin at the left-hand margin, forming a vertical line down the page.
- (ii) There is a complete absence of punctuation marks from the date, salutation, the complimentary close and the end line of the inside name and address.
- (iii) In some letters, the date and complimentary close are placed towards the right margin so as to give the letter a more balanced appearance. This style is known as semi-blocked style.

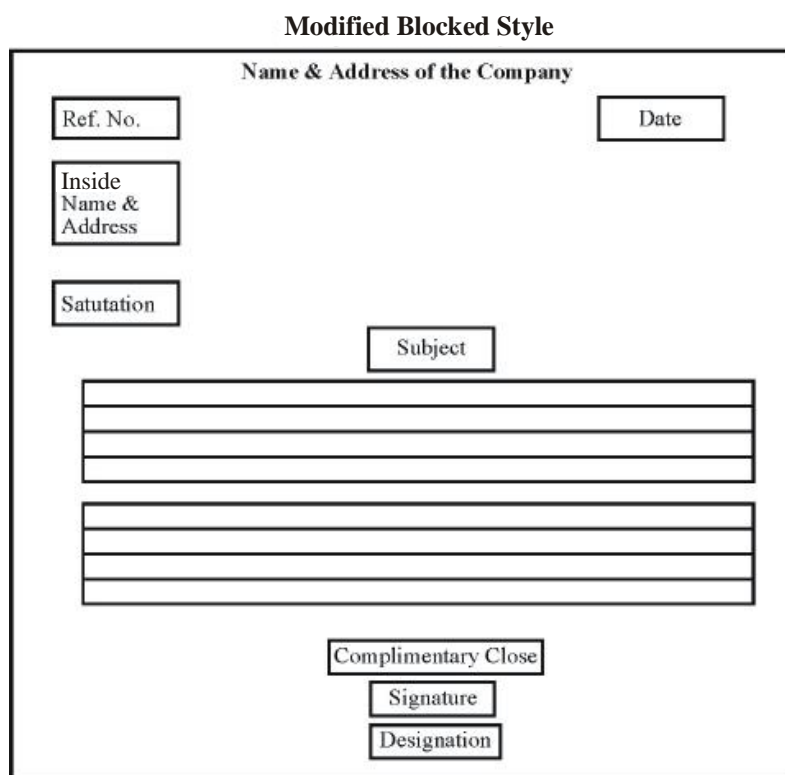
**NOTES**

**Fully Blocked Style**

|                             |                        |
|-----------------------------|------------------------|
| Name of the Company         |                        |
|                             | Address &<br>Phone No. |
| Date                        |                        |
| Inside<br>Name &<br>Address |                        |
| Salutation                  |                        |
| Subject                     |                        |
| Body of the Letter          |                        |
| Complimentary Close         |                        |
| Signature                   |                        |
| Designation                 |                        |

**4. Modified blocked style**

This style is similar to the fully blocked style. The difference in this style is that the date, subject heading and the complimentary close signature are placed like semi-indented style. There is a treble line spacing between paragraphs to differentiate between paragraphs as paragraphs do not have indentation.



**NOTES**

**3.4.3 Types of Business Letters**

Business are of numerous types. They may be big or small, old or new, local or national, public or private, proprietary or partnership, monopolistic or competitive, manufacturing or service units, and so on. Nevertheless, by and large, all these businesses have certain common concerns and approaches within any given business environment. They deal with people internally as well as externally. They have their stakeholders in owners, employees, customers and the community. Businesses are also organized into various functional areas such as personnel, marketing, sales, purchase, accounts, administration, secretarial and so on. Business letters are of a wide variety and emanate from all these sources. Similarly, people who deal with these businesses also correspond with all these departments at some stage or other. To be able to correspond effectively with all these departments under various business situations, one has to familiarize oneself with various types of letters and their features. Although the general principles of good letter writing discussed earlier hold good, the approach will have to vary depending upon the functional area to which the letter relates.

When we refer to various types of business letters and their replies, we are covering letters that move both ways, i.e. letters from business organizations to various other agencies as well as individuals and other agencies to business organizations.

Some common areas of business correspondence or the specific types of letters with which a business letter-writer should be well versed are as follows:

## NOTES

### 1. From the purchase department

- Calling for quotations for products and services
- Inviting tenders for jobs and supplies
- Asking for samples and drawings
- Placing test orders
- Placing orders
- Status enquiries
- Technical bids and commercial bids

When we refer to tenders, quotations and orders, it must be emphasized that there are financial implications. The subject matter and the details of the quotation, tender or order have to be specifically and clearly stated so that there is no ambiguity.

Specifications or details which must be unambiguously mentioned should cover the following:

- (i) Number or quantity:** Given the economies of scale, the cost would vary depending upon the quantity or volume of the work order. Moreover, some businesses may not evince interest if the quantity or size of the job is small or uneconomical. The letter calling for quotations or inviting tenders should therefore clearly state the size of the order or quantity of supply.
- (ii) Quality or specifications:** Modern businesses attach considerable significance to the qualitative aspects of any job. Suppliers who do not conform to present acceptable standards are often rejected. In view thereof, it is imperative that the qualitative dimensions such as strength, thickness, purity, colour, texture, age, weight, accuracy, etc. are clearly stated. This will also ensure that those who are not in a position to meet the required standards or quality levels do not respond.
- (iii) Delivery time:** The third dimension of significance while calling for orders, tenders, quotations, etc. is time. The time taken for delivering the supplies or executing the order has to be covered. For many businesses, time is money. Time overruns of a project under implementation translate into cost overruns and therefore, execution or delivery time needs to be specifically stated.
- (iv) Additional unit:** While calling for quotations, quite often, apart from mentioning the fixed number or quantity, quotes are also sought for every additional unit. For example, if it is an order for printing a booklet, the quotation called for will be, say, for 32 pages, and also plus or minus every four pages so that calling for fresh quotations in case there is a small variation in the order size is avoided.

Calling for quotations, tenders or orders presupposes a competitive scenario and the intention is to get the most competitive offer. It is therefore essential that quotations or orders are sought in such a way that evaluation of alternative quotes is facilitated.

- (v) Response time:** Orders, tenders, etc. relate to the purchase of material, execution of a job, completion of a process, and so on, which are undertaken as per the time schedule. It is necessary to specify a date and even time within which the response is to be made. When the quotations and tenders called for relate to high-value

jobs, business organizations, especially government and public sector units follow an open and transparent system for opening the tenders. Any such procedure, wherever applicable, has to be stated while inviting tenders. In such cases, in order to ensure confidentiality and fair play, the quotations or tenders ought to be made in sealed covers.

- (vi) **Other aspects:** Apart from the just mentioned points, there are often several other relevant aspects concerning orders, tenders and quotations. These would vary depending upon the nature of the work—whether it is supply of material, execution of a work, a comprehensive project or turnkey order, etc. The terms and conditions of the supplier or the service provider should be clearly ascertained. If the rates quoted are valid only for a specific period, the same is to be ascertained. Correspondingly, the presence of any escalation clause is also to be clarified. So also, if accessories are a part of the quoted price and which are chargeable. In order to avoid any likely ambiguity on account of negotiability of prices and terms, while calling for quotations and tenders, quite often the words, ‘your lowest offer,’ ‘your most competitive rate,’ ‘your best terms and conditions,’ and such phrases are used. The idea is to ensure that the work specifications are clear to all and that they are in a position to give relevant and timely quotes to facilitate proper assessments of relative merits.

We have, in the foregoing paragraphs, listed some key features relevant in the context of seeking quotations and tenders. It is important to be clear about the technical and other details of the job so that the communication can be clearly worded. Any student keen on developing appropriate skills in this area should study a variety of such orders, tenders and other such related communication appearing in newspapers, trade journals and other sources, and build up a set of models for use. Since the appropriate model itself would vary depending upon the size, nature and complexity of the work, it is essential that the principles stated above are kept in mind.

### ***Tenders***

A tender is an offer or a proposition made for acceptance, such as an offer of a bid for a contract. A tender is something that is offered in return for a specific payment, subject to well-laid down terms and conditions. Tenders are invited by large organizations, especially governments and undertakings, for supply of items, construction of buildings, roads, maintenance activities, and other such relatively high value works. Tenders are invited to ensure competitive offers and transparent decision-making. Since substantial monetary payments are associated with the process of inviting tenders and awarding contracts, every care has to be taken to ensure clarity, openness and fair play. Inadvertent omission of key/relevant details could lead to avoidable confusion, complaints and legal action.

Important points that need to be covered in a tender are as follows:

- Name of the organization and address
- Tender number and date
- Captions such as:
  - o Tender notice
  - o Tender notification

## **NOTES**

## NOTES

- o Notice inviting tenders
- o Sealed tenders invited
- Who can apply?—Sealed tenders are invited from:
  - o Class I civil contractors
  - o Established contractors having customs house agency licence
  - o Manufacturers or their authorized Indian agents, etc.
- Experience/Requirement:
  - o With experience in completing similar work
  - o Satisfying the eligibility criteria mentioned below
  - o Who have supplied the tendered items successfully to other government organizations
- Brief description of work or items/material to be supplied
- Contract period and/or delivery schedule
- Earnest money deposit
- Contact address or authority
  - o For further details, please contact/write to
  - o Tender documents can be obtained from
- Date of issue of blank tender forms
- Cost of tender document—mode of payment
- Last date for receipt of sealed tenders—time
- Time and date of tender opening
- Other relevant details such as:
  - o Amount of tender
  - o Average turnover (annual) for the last 3 years
  - o Technical bids and commercial bids
  - o Website
- Authority issuing the tender notice

We have seen that tenders can be invited for supply of items or construction works, or also for cleaning, upkeep, and maintenance. In order to elicit a high response, the tender notices are widely advertised. At the specified time and date, the tenders are opened, in the presence of representatives of the tender applicants, and therefore, a final decision is taken on the successful bids, and the same is communicated in writing. The following exhibit illustrates how the organizations communicate the acceptance of the tender for maintenance work.

Koyla Bhavan, 25, M.G Road, Indore, M.P

Notice Inviting Tenders

Tender No:- BCL\JAB\JACK\1112

Date: 11 December, 2002

Sealed offers are invited from manufacturers or their authorized Indian agents who have supplied the tendered items successfully to Central or State Government Undertakings for the supply of the following items:

Supply of 200 Te Hydraulic Jacks – 8 numbers. LAST DATE FOR RECEIPT OF TENDER: 28.12.2002 – 3:00 p.m. DATE AND TIME OF TENDER OPENING: 28.12.2002 – 4:00 p.m. DATE OF ISSUE OF TENDER FORMS: 22.12.2002 TO 25.12.2002. Cost of Tender Document – ₹ 200/-. Tender fee to be paid by Demand Draft favouring M/s Bharath Coal Fields Ltd, Drawn on Indore, M.P. Schedule of tenders with details of terms and conditions can be had from the office of the General Manager (Purchase), Bharath Coal Fields Ltd, Koyla Bhavan, 25, M.G Road, Indore, M.P.

Assistant General Manager

(Purchase)

**NOTES**

NOTES

M/s Beauty Cleaners  
16, Princess Road,  
Worli, Mumbai.

“Global Mansions”  
Mumbai – 400005

Ref: GAL\UCM\M\105

10 February 2003

Dear Sirs,

Sub: Upkeep and Maintenance of Global Airlines Ltd.  
Booking Offices in Mumbai.

This has reference to your tender dated 30 December 2002 for the subject work and the subsequent letter dated 15 January 2003. I am directed to convey the approval of your tender for an amount of ₹ 35,000/- (Rupees Thirty-five Thousand only) per month, inclusive of cleansing materials of approved quality and equipment for the maintenance of all the six areas mentioned in the tender.

The contract will be initially for a period of 6 months with effect from 1 March 2003 on a trial basis and the same can be confirmed as a regular contract at the above-mentioned amount for a further period of 30 months, if the services during the trial period are found to be satisfactory.

You should employ the requisite number of workers and supervisors as mentioned in your tender on all days, including Sundays and holidays.

You are required to remit an amount of ₹ 42,000/- (Rupees Forty-two Thousand only) towards security deposit (being 10% of the annual contract value) before the commencement of the work.

You are required to maintain a register of attendance and wages paid to your workers deployed at various locations and such records should be made available for our inspection as and when required.

For absence of workers and supervisors, ₹ 80/- per day per head will be deducted from the monthly bill.

A copy of Accepted Tender Schedules and Conditions is enclosed for your reference and compliance. Your tender dated 3 December 2002 and your letter dated 15 January 2003 will form part of this contract.

You are requested to return the duplicate copy of this work order in token of your acceptance and acknowledgement.

Thank You.

Yours faithfully  
For Global Airlines Ltd  
S N Dixit  
Assistant General Manager  
(Finance)

Encl: Accepted Tender Schedule.



## Orders

Orders are placed by business organizations for purchases to be made by them. They may be for purchase of a commodity, rendering of a service, installation and maintenance or any such activity. Orders are to be specific and clear. An order is a direct request. An order is not an 'order' or command. Hence, the statements need to be courteous and yet clear cut. Specific areas to be covered while placing an order are as follows:

- **Order request:** The following statements are generally used:  
    'Please send us the following items'  
    'We are pleased to place an order with you for the supply of'
- **Description:** The order should clearly state the type of items or material, capacity, number of items or quantity and related details unambiguously.
- **Rate:** The rate at which the order is being placed should be clear and should relate to units or quantities referred to on the quotations as far as possible. Mention specific details clearly such as rate per piece, rate per metric ton, rate per 1000 ml, rate per box of 10 pieces and so on, as is relevant. Mention whether any tax or packaging charges would need to be paid or whether the rate/amount is all-inclusive.
- **Packaging specifications:** Mention the specifications relating to packaging, especially considering the breakage, transport and other such relevant factors.
- **Delivery schedule:** Clearly mention when, where and in which lots, the items ordered are to be delivered. This is especially significant when there are penalties for delayed delivery. Further, the delivery may not be at one place and instead may be at different centres/offices. For example, an organization that is placing orders for calendars or diaries may place a centralized order but may instruct that the delivery be made to various offices/branches.
- **Mode of payment:** While placing the order, mention the mode of payment and terms, if any. Payments are normally done by demand drafts or cheques payable at specific centres/branches. If payments are in instalments, such details should be clearly stated.
- **Validity:** Any purchaser would like to have the items or goods within a specific time period, especially when the goods are perishable or seasonal. The period for which the order is valid has to be stated for ensuring clarity.
- **Other terms and conditions:** The orders should also specify the other terms and conditions as are relevant, such as special packaging, if any, discounts sought, insurance details and conformity to samples.

## Quotations

Quotations relate to offers sought by intending purchasers from intending sellers or suppliers of goods and services. When the proposed purchases are substantial and the purchaser is interested in getting competitive offers, quotations are called for. Based on their experience and enquiries, the probable suppliers are identified or shortlisted and thereafter, their quotations are sought. Thus quotations have two phases. The first part is when the buyer calls for quotations from the seller. The second part is when the

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supplier responds and sends the quotations or offer with all the relevant details. On many occasions, the supplier may not wait for the request and instead send the quotation, suo moto, for the consideration of the buyer. Quotations are sought and sent by business organizations as regular business correspondence. Quotations become effective when they result in specific orders.

Both while inviting and sending quotations, due attention should be given to all the relevant details and specifications. These include:

- Description covering quantity and quality
- Rates and discounts for bulk orders
- Mode and terms of payment
- Delivery time
- Taxes, duties and charges
- Transportation and delivery
- Samples and approval
- Insurance, breakage allowed
- Guarantee period and after sales service
- Annual Maintenance Contract (AMC) details

As clearly stated, in all these business letters, due attention should be given to all relevant details to ensure clear mutual understanding, and avoid different interpretations or expectations.

### **2. From the sales/marketing department**

- Sales letter
- Circular letters
- Preparation of sales letters with the conditions of sale on the reverse
- Preparation of market survey reports
- Reports from salesperson to sales executives
- Offer of discounts and business concessions
- Launch of a new product or scheme
- Mailing of company literature
- Letter of acknowledgement

In this category, there are two types of business letters. One set relates to the letters emanating from within the sales departments, or from salespersons and marketing personnel in the field to other departments, or to their own executives. The other set of letters relates to letters written by people in sales and marketing to people outside the organization—customers, prospects, agents and distributors, and other agencies. It is the latter category that needs particular attention. Letters to the customers, prospects and the like either substitute or supplement personal contacts, and as such can make or mar the business promotion efforts. They carry the image of the organization and the people behind the letters. Sales letters should also be elegant and appealing. The presentation should be such that it elicits the attention of the addressee.

**Sales Letters**

A good sales letter highlights what is of interest to the addressee and prompts them to seek more details and respond positively. A pleasing layout and appealing language, along with relevant facts and figures, are a must. Unlike the letters emanating from the purchase department, the letters sent out by the marketing department can be highly creative and innovative. They bring out the product differential. They focus on the unique selling proposition (USP). While avoiding an overdose of superlatives and tall claims, the sales letter should focus on the strength of the company and the merits of the offer.

The business letter-writer should have a good understanding of the essential features of product marketing or services marketing, as the case may be, and use them to their advantage while drafting sales letters. Any product has its tangible and measurable features. If the sales letter concerns a product, it is desirable that the product-related features such as price, strength, colour, weight, ease of operation, after sales service, and varied qualitative and quantitative dimensions are appropriately highlighted. Similarly, if the sales letter concerns a service which is essentially intangible, the service-related features such as courtesy, promptness, employee attitude, physical facilities, customer identification/recognition, speed, clarity, communicative and interpersonal skills are to be highlighted.

There is tremendous scope for being creative and imaginative while drafting sales letters. A good letter-writer makes it a point to develop appropriate word power and play with words and ideas. It is necessary to consciously avoid dull and outdated words and instead use vigorous and current words. Some examples of vigorous and current words are robust, cost-effective, user friendly, savvy, eco-friendly, quality standard, zero defect, premium brand, win-win proposition, tailor-made, designer, garden fresh and fast moving, to name a few. Similarly, compelling phrases can also be used to make a point. For example, the freshness of the product was imaginatively brought out by a restaurant in the following statement—‘The fish you are eating today was swimming yesterday’. The skill lies in making the product or service look special or exclusive or distinctly different.

**3. From the accounts department**

- Dues and collection letters to various agencies and customers
- Follow-up letters
- Correspondence with banks
  - o Opening/closing of accounts
  - o Regarding overdrafts, cash credit and current accounts
  - o Stop payment instructions
  - o Request for issue of letters of credit (LCs)
  - o Protest for wrongful dishonour of cheques
  - o Letters relating to interest payments and service charges
  - o Complaint letters covering wrong credits and debits and delays in realization of instruments
- Correspondence with insurance companies regarding payment of premium, renewal of policies, claims and settlements

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- Correspondence with agencies like the Telephone Department, Post and Telegraph Authorities, the Provident Fund Office, Income Tax Office, Commercial Tax Department, etc.

By their very nature, these types of business letters should be accurate, brief, simple and to the point. In particular, letters relating to collection of dues and recovery of money need to be drafted with a keen sense of understanding and sensitivity. Such letters should necessarily vary in terms of terseness or intensity and choice of words, depending upon the nature of dues, age of dues and other such relevant factors. Some of them have to be polite, some persuasive and some firm.

Collection and recovery letters are plain speaking and sometimes worded harshly. The letter writer should know which approach would be appropriate under each circumstance. Some organizations follow the practice of sending a reminder even before the due date. Obviously, such letters should be very polite and make for pleasant reading. Similarly, even after the due date, the first set of letters will have to be polite and worded warmly. It is common practice to send a simple pre-printed reminder using a well-worded format, duly filling up the name, address, due date, etc. It is possible that the addressee has forgotten or overlooked making the payment, or has been out of station or any such genuine reason. Under no circumstance should such a person be embarrassed or undermined. While collection of dues is important, as far as possible it should be done with sensitivity and without hurting the feelings of the person from whom the amount is due. The letter-writer should discriminate between a wilful or intentional and an unintentional defaulter. The letter-writer should also discriminate between a first-time defaulter and a habitual or hardened defaulter. The customer is important and the business will have to deal with him in future too, as long as the relationship is worthwhile. The letter should not hurt the feelings of the addressee and result in severing the business relationship, unless such an extreme situation is warranted.

Notwithstanding what is stated above, there will be occasions when a strongly worded letter will have to be drafted. Skills of letter writing come into full play under these circumstances. A series of letters may have to be addressed with increasing intensity. Politeness and consideration for feelings and relationship will give way to plain speaking and emphasis on business compulsions. In the Sanskrit language and ancient texts, there is a reference to *Chaturupaya*, i.e. four options, viz. *Sama*, *Dana*, *Bhedha* and *Danda*. Starting with a friendly approach, one moves on to threatening and punitive messages. The letter-writer should not only know the category to which the addressee belongs, but also the payment culture in that particular line of business, and when to blow the whistle. 'Please note that we will be compelled to take the extreme step of legal action against you' should be the last resort, as far as possible. Another important aspect to remember is not to make a final or terminal statement, limiting the scope for further correspondence. A keen sense of understanding, appropriate choice of words and persuasive skills assume significance.

Finance Manager  
M/s Global Airlines Ltd  
Global Mansions  
16, Princess Road  
Worli, Mumbai  
Mumbai-400005

Ref: GAL\UMC\M\105

11 December 2003

Dear Mr Singh,

Sub: Request for Payment for Upkeep and Maintenance of Global Airlines Ltd  
Booking Offices in Mumbai

This has reference to our contract with your esteemed organisation for upkeep  
and maintenance of Mumbai Booking Offices.

I would like to bring to your notice that payment of ₹ 70,000/- for months  
of September - October 2003 has not been made to us. Reminders for the  
same were sent both telephonically and in a letter dated 20 November 2003.  
We had successfully completed the trial period in the month of August and  
undertaken work on regular contract thereon. The record of worker and supervisor  
absence for the two months in question was submitted along with invoice dated  
6 November 2003.

May I request you to look into the matter and release outstanding payments at the  
earliest.

We look forward to a speedy response.

Thanking you,

Yours Sincerely  
For Beauty Cleaners,  
A. M. Khan  
Manager - Finance

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18, Global Mansions

Mumbai

M/s Greenway Travels

Bandra

Mumbai

Ref: GAL\ACC\PM\405

Dear Sir,

Sub: Default on Promissory Note

This is with reference to promissory note under date of 20 August, 2007, in the original amount of ₹ 2,00,000/-.

You have defaulted under the aforementioned note in that the installment due on 2 January 2008, in the amount of ₹ 20,000/-has not been paid.

Accordingly, demand is hereby made upon you for full payment of the entire balance on in the amount of ₹14,867/- including accrued interest to date. In the event the entire balance is not paid within the next seven days, I shall refer this matter to an attorney resulting in additional costs of collection.

Very truly,

S.M. Singh

Finance Manager

Global Airlines Ltd.

Source: <http://www.4hb.com/letters/index2.html>

18, Global Mansions

Mumbai

M/s Greenway Travels

Bandra

Mumbai

Ref: GAL\ACC\CHQ\978

Dear Sir,

Sub: Default on Cheque

Your check in the amount of 78,000/-, tendered to us on 8 March, 2006 has been dishonored by your bank.

The details of the cheque are as under:

Cheque Number: 1000000867

Bank Name and Location: HSBC, Bandra

Unless we receive good funds for said amount within 10 days of receipt of this notice, we shall have no alternative but to commence appropriate legal action for its recovery.

Very truly,

S. M. Singh

Finance Manager

Global Airlines Ltd.

Source: <http://www.4hb.com/letters/index2.html>**NOTES****4. From the personnel department**

- Calling candidates for written tests
- Interview call letters
- Offer of appointment
- Provisional and final appointment orders
- Confirmation in service
- Changes in emoluments

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- Disciplinary matters—Showcause notices, charge sheets, calling for explanation, discharge and other punishments, letters of dismissal, etc.
- Leave and travel sanctions
- Training programmes and deputation
- Letters of reference

When you refer to letters from the personnel department or employee-related letters, you are indeed discussing a very wide variety of letters. These letters may be general or specific, routine or special, pleasant or unpleasant. Letters from the HRD department are normally pleasant or otherwise motivating and training related, whereas letters from the Industrial Relations Department or from the Disciplinary Authority are normally of the none-too-pleasant category. These two are obviously widely different in nature and the letter-writer must use the appropriate language and approach. While HRD and training-related letters should carry a positive, encouraging and developmental stance, disciplinary letters will have to carry an authoritarian and even a legal or procedural approach. It is necessary to acquire adequate familiarity with the terms and ensure that there are no inadvertent inadequacies in the letter.

### SAMPLE LETTER - 6

Mr. Gurpreet Sandhu  
A 26, Sector 40  
NOIDA

18, Global Mansions  
Mumbai

Dear Mr Sandhu,  
Sub: Interview Call

15 April 2005

This is with reference to your application for the post of Assistant Manager-Sales and Marketing dated 22 March 2005.

You will be glad to hear that you have been shortlisted for the interview and group discussion on 6 May 2005 at our Mumbai Office at 10 a.m. You will be paid AC 3 tier fare to and from Mumbai.

Please confirm your availability for the same at the earliest.

Thanking you,  
Yours Sincerely  
S. Barocha  
Manager-HR



18, Global Mansions

Mumbai

Mr. Gurpreet Sandhu

A 26, Sector 40

NOIDA

15 May 2005

Dear Mr. Gurpreet Sandhu,

Sub: Letter of Appointment

Welcome to Global Airlines Ltd. I am pleased to offer you employment in the position of Assistant Manager-Sales and Marketing with Global Airlines Ltd.

I am eager to have you as part of our organization. I foresee your potential skills as a valuable contribution to our company and clients. Your appointment will commence on 1 May 2005.

As Assistant Manager, you will be entitled to a monthly starting remuneration of ₹ 40,000/- (Rupees Forty Thousand only) which indicates cost to company. You will be on probation for a period of six months. Regular performance review will be conducted to assess your performance and suitability. Your continued employment at Global Airlines Ltd is dependent on your successful completion of the probationary period. Your salary will be reviewed after a period of 6 months and thereafter every 12 months. You will be entitled to all allowances and benefits whatsoever decided by the management.

You shall receive your payment before the 5th of every month. Leave and other company policies will be made available upon joining. These policies are reviewed and posted at our website from time to time by the management of Global Airlines Ltd for your benefit.

Your signing this appointment letter confirms your acceptance of the terms and conditions and also of the fact that you would be joining us on the given date.

I am looking forward to your working with us.

Sincerely,

S. Barocha

Manager-HR

Global Airlines Ltd

Source: Adapted from a sample form available at <http://www.zyware.com/articles/2007/09/14/company-docs/appointment-letter>

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### 5. From the administration and secretarial departments

- Change in management
- Changes in business hours
- Opening and shifting of branches and offices
- Invitations and public notices
- Correspondence with directors and shareholders
- Agenda and minutes of company meetings
- Correspondence with shareholders and debenture holders pertaining to dividend and interest payments, transfer and transmission of shares
- Correspondence with agents and transport companies
- Representations to trade associations, chambers of commerce and public authorities
- Letter seeking appointments/personal interviews

Correspondence relating to directors and shareholders and matters concerning company meetings, especially in listed companies and larger organizations, are often handled by qualified Company Secretaries. The point to be noted here is that such correspondence is generally specialized in nature and will have to be attended to in a systematic and organized manner. The business letter-writer keen on acquiring such letter writing skills will have to necessarily understand secretarial functions.

### 6. Other types of business communication

- Job applications
- Preparation of bio-data and curriculum vitae
- Export and import-related correspondence
- Preparation of bill of exchange, promissory note, *hundi*, etc.
- Telegraphic and fax messages
- Mild and strong appeals
- Correspondence with foreign institutions and agencies
- Advertisements of various types—newspapers and print media, hoardings, banners, etc.
- Press releases
- Questionnaires and opinion polls
- Legal correspondence
- Publicity literature such as brochures, booklets, etc.
- Newsletters and house journals
- Preparation of charts, graphs, stickers, etc.
- Social letters in business
- Inviting a guest
- Congratulation letters on achievements

- Letters that say ‘Thank you’
- Letters of appreciation
- Accepting or declining invitations
- Condolence letters
- Letter of introduction
- Goodwill messages

### 3.4.4 Essentials of a Good Business Letter

Before discussing the essentials of a good business letter, it would be desirable to keep in view what such a letter can achieve for business. A good business letter can reach out and directly address the target, be it a customer or a prospect or a patron or regulator. A good business letter can address the prospect and set the sales pitch. A good business letter can act as an effective salesperson. A good business letter can strengthen the bond and provide further details to an existing customer. A good business letter can, thus, act as your relationship officer. A good business letter can dispel disinformation and create goodwill. It thereby acts as your ambassador. A good business letter can make announcements, share relevant information and keep you in touch with people who matter. In this way, a good business letter can be your Public Relations Officer (PRO). Well-written and imaginatively drafted letters can play the role of a salesman, a relationship officer, an ambassador and a PRO for business establishments. This is true especially for small businesses which cannot afford to employ people specifically for carrying out these functions.

Let us now briefly discuss the requisites or essentials of a good business letter.

#### 1. Clarity

A letter must have clarity. The underlying message should be expressed in clear terms. Care should be taken to avoid ambiguity. The purpose of communication should be made clear. Whether it is to inform, invite, reiterate, emphasize, remind, announce, seek participation or clarify and correct the earlier message, the purpose should clearly be stated.

If a letter-writer is writing a letter on behalf of somebody else, it should be done after obtaining clear instructions. There are occasions when one may receive a letter informing the date and the venue of a meeting without an accompanying invitation or request to attend. The reader or the receiver of the communication, in such an instance, will be in a dilemma. Is the invitation intended and implied but not specifically stated? Or is the letter just meant to be informative and no invitation is being extended. One way or the other, the message should be clear. Just imagine the embarrassment that is caused when people not meant to be invited turn up at the venue and have to be turned back, or when the people who have to attend the meeting feel there is only an intimation and not invitation, and hence fail to turn up. When this happens, due to lack of clarity in communication, the business suffers. This is just one example. There are umpteen ways in which the lack of clarity affects the intended purpose of the letter. A letter-writer should be conscious of this and exercise due care.

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### 2. Impact

The letter should create the necessary impact. Behind every letter, there is an objective and the letter should have a clear purpose. The purpose of writing a letter is not just to reach out to the customer. Every letter has an intended impact which must be felt. To create the desired impact, it is often necessary to lay emphasis. Emphasis can be laid in many ways. It can be done by proper positioning—placing them in an important position. It can be done by repetition. It can be done by underlining or using a larger type or font. Similarly, to create the right impact, the letter-writer should address the letter to the right person. The right person is the specific person who is the target of the communication, and whose action or response, the business considers to be of value. Creating an impact also calls for establishing an appropriate wavelength. The letter-writer should write keeping in view the skill, knowledge, status, and comprehension ability of the reader or the addressee.

Yet another requisite of an impact-creating letter is coherence. It is necessary to use words, phrases and clauses clearly, so as to form balanced sentences. Coherence seeks to establish a proper relationship and link sentences to make the intended message clear. Coherence brings consistency and orderliness to the encoded message.

A letter succeeds in creating the desired impact when it ensures purpose orientation, lays the right emphasis, establishes an appropriate wavelength and is coherent. Some of the common questions asked or statements made in relation to these attributes are:

- What is one trying to convey? (Purpose Orientation)
- Which of these is really urgent? (Emphasis)
- Is it too elementary or is it an overhead transmission? (Wavelength)
- What is the sequence? (Coherence)

It is necessary to give due attention to these areas and build up skills so that the letters become impactful.

### 3. Relevance

The letter should provide the relevant details forming part of the message. Facts, figures, illustrations and other such information, which are both accurate and reliable, as well as relevant to the context of the communication, should be incorporated in the letter. The principle of communication that we are referring to here is also known as adequacy or completeness. A communication can be said to be complete only when it contains all the facts and details which the receiver needs to know in order to respond or act on the basis of that communication. Not giving all the required details leads to protracted correspondence, loss of customers or lack of response. Worse still, although non-submission of full details may be due to an oversight or inadequate attention to details, the receiver may infer that there is a deliberate attempt to withhold or conceal facts and figures. Imagine a letter received from a departmental store announcing the opening of a new branch and seeking your patronage, that does not give details of the new address or timings. Another requirement of a business letter is concreteness. A communication is said to be concrete when it is specific, definite and to the point, and not vague and generalized. Often the letters are so rambling in nature that one can imagine the reader

screaming, 'Please come to the point and be specific'. A concrete letter does not ramble and is sharp and focussed.

#### 4. Brevity

Any good communication—oral or written—should necessarily incorporate this essential feature. Brevity is a very important attribute for any business letter. For everyone connected with business, time is of essence. The time that one can allot for reading business letters is certainly limited. The receiver does not have unlimited time to spare towards reading and re-reading the letter and drawing out the message in its entirety. On the contrary, any business letter is competing with a huge mass of business related and other communication targeted at the receiver, waiting to catch attention and time. Recognizing this, any business will have to value the receiver's time. Brevity in letter writing, therefore, is a must. Long letters, whatever be their merits, are often kept aside for 'later reading'. Brevity in communication is also referred to as conciseness. Conciseness refers to the skill of conveying what one wants to convey in the fewest possible words, without sacrificing completeness or courtesy. Conciseness eliminates unnecessary words and phrases, repetitive sentences, and keeps the letter focussed. A good letter makes economical use of words. Brevity is a skill that a business communicator must develop. As people move up in an organizational hierarchy, their ability to condense messages into brief and focussed letters counts for a lot. In typical bureaucratic and hierarchical work situations, one can see the 'drafts' of letters prepared by the junior staff moving upwards, tier by tier, 'for final approval' and much time and effort are wasted if brevity is not ensured.

#### 5. Simplicity

Simplicity is the hallmark of any good communication. Simplicity refers to the ease of understanding. Simple writing is the opposite of complex and involved writing. The art of simple writing is mastered through conscious effort and practice. A letter written in a simple, easy, informal style using easily understood words catches the attention, and makes an impact. Simplicity in writing does not, however, necessarily imply simple or plain thoughts. The thoughts may be complex, and the subject quite complicated, but the manner of expression or presentation is kept simple. It takes tremendous insight and skill to express complex matters and complicated issues in a simple form. The normal tendency on the part of the communicator is to resort to complex sentences, clichés, technical jargon and high-sounding words to communicate not-so-simple thoughts and developments, resulting in confusion and bewilderment. One must make constant endeavours to write simple, yet meaningful and impact-creating business letters. It involves not only the use of simple words, but also, more importantly, a clear insight into the structure of sentences and paragraphs. Brevity and simplicity are so essential for good communication that many writers refer to it with the acronym KISS—Keep It (the letter) Short and Simple.

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### Keep it short and simple

The style of writing varies from person to person. There are people who can communicate very effectively even with the minimum of words. Here is a classic example.

The briefest correspondence in history is reported to be a letter from the great French writer Victor Hugo and the reply to it from his publisher.

Hugo's letter was just '?'

He wanted to know how his newly published novel, *Les Misérables*, was faring in the market.

The publisher's reply was just '!'

Understandably, it would be virtually impossible for anyone to communicate so effectively and yet be so brief. To be brief and yet convey effectively is indeed a very fine art of effective communication.

### 6. Timeliness

Business letters, to be effective, should have proper timing. Letters should be written and dispatched on time. Some messages have a sense of urgency. They call for action, which is 'immediate' or 'urgent', or within a given time frame. Letters which carry such messages should reflect the associated urgency. They should be so addressed and delivered that there is enough time to permit action within the given time frame. It is not uncommon to see letters seeking some action by a specified date reaching the receiver after that date. Some not-so-uncommon examples of this are:

- A communication from a controlling office to a branch stating, 'Please send us the statement without fail by 30 September 2001', reaching on 2 October 2001
- A letter from a committee secretariat asking the member to attend the meeting scheduled on the 10th of the month, reaching him that evening
- A letter from a departmental store announcing 'Clearance sale for 3 days', reaching after the sale
- A letter from a personnel department asking an officer to appear for her promotional interview on 6 October 2001 at the regional office, reaching on 5 October 2001

Apart from negating the purpose of communication, such letters reflect poorly on both the organization and the sender of the message. If the action called for is so urgent, the minimum that anyone would expect from the sender is a clear demonstration of the urgency by ensuring speedy communication. This necessitates not only timely writing but also timely dispatch. For example, there may be occasions when a letter dated 15 September 2001 or 20 September 2001 reaches the addressee on 2 October 2001 or 5 October 2001. Goal-oriented and effective communication presupposes that the person concerned acts and intervenes at every stage in the transmission of communication. Timeliness in business writing also involves the choice of the right channel—mail, telegram or courier, as the case may be. Sending letters too much in advance is also to be avoided because unless there is a timely reminder, the message is likely to be forgotten.

## 7. Suitability of language

Language is an extremely important facet of business communication. First and foremost, it is necessary to ensure that the language used is appropriate, i.e. the language with which the reader is at ease. Apart from English and Hindi, various regional languages are in common use in businesses in different parts of the country. Public sector organizations such as banks follow the three-language formula. Many printed letters are bilingual—both in Hindi and English. Business letters should use the language which the prospect, customer, or addressee can read and understand. Choosing the appropriate language for a large multinational or multi-regional organization is important, not only for furthering business interests, but also for ensuring that the sensibilities of certain sections of people are not offended. When organizations and businesses go global, the choice of appropriate language becomes highly relevant. Having chosen the right language, the next step is to ensure that the phrases, expressions, words, grammar and spellings are correct.

Grammatical errors and spelling mistakes have no place in a good business letter. They create a poor impression on the reader. Every business writer may or may not achieve grammatical perfection. The use of commas at all relevant places in the sentence and avoidance of split infinitives, for example, may not always take place. In fact, certain grammatical imperfections such as the use of split infinitives are tolerated as long as the message is clear. The important point emphasized here is that while the letter-writer may or may not achieve grammatical perfection, glaring and obvious grammatical errors have no place in good writing. A good letter-writer should know his grammar well and seek appropriate reference when in doubt. A business letter with noticeably bad grammar, notwithstanding whatever other merits, creates a poor impression on the reader.

## 8. Effective vocabulary or word power

For the language to be effective, an important prerequisite is abundant vocabulary or word power. Words are the very essence of written communication. Words translate thoughts and carry the message to the reader. They lay emphasis as and when required. Since words have the potential to make or mar the language of the business communicator, this aspect has been dealt with in some detail in the following paragraphs.

### Playing with words

Words have a meaning, both in the absolute sense and the relative sense. It is often possible to convey a powerful message by grouping together thoughts and words.

For example, LIES. DAMN LIES. STATISTICS.

By this line you are hinting that statistics are the superlative degree of lies.

The world of words, as we have noted earlier, is wonderful and fascinating. The English language has an enormous stock of words. With new words being added constantly, the stock of useable English words keeps growing. *The Oxford Advanced Learner's Dictionary* (2000 edition) gives as many as 80,000 words and references covering both British English and American English. This vast and growing reservoir of words offers at once, both an opportunity and a challenge, to the communicator. It is an opportunity

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because there is a tremendous choice of words available to the person. It is a challenge no doubt, for the building up of word power calls for a systematic and ongoing effort, using familiar words and learning new words. One can easily spend one's lifetime learning new words, understanding their shades of meaning and effectively using all the words available.

Words make the letter. A good letter-writer should choose words with care. To do so, one must necessarily build an enormous word power. Every person keen on becoming an effective communicator should **delve deeply into words and their meanings**. Most words have many shades of meaning. The appropriate word or set of words depends on the context, tone and gravity of the message, and also the relationship with the person to whom it is addressed.

Much as one would like, it is not always possible to readily recall the exact word. As a result, one may often find oneself groping for the right word. Any person keen on building word power and using the most appropriate word in every piece of a write-up must **take recourse to a standard English dictionary and Roget's Thesaurus**. Until a writer gets a fine command over English words, and even thereafter when a reconfirmation is required on the shades of meanings a word conveys, constant reference to these two sources would be immensely helpful. It is worth emphasizing that the author of this book has made umpteen references to these sources while writing this book. To make it clearer, let us take a look at a few words and try to understand all that they convey.

Take, for example, the word '*communication*'. *Roget's Thesaurus* refers to the following shades of meaning:

Joining, Transfer, Intercourse, Information, Messages, Oral communication, Conversation, Epistle, Passageway, Giving, Social intercourse.

Each one of them is in turn elaborated under different sections with nouns, verbs, adjectives, and exclamations associated with the word. One of the meanings of communication listed above is *information*. In turn, the word *information* covers the following:

Enlightenment, Light, Acquaintance, Familiarization, Instruction, Intelligence, Knowledge, The know, The dope, The goods, The swoop (all slang), Communication report, Word, Statement, Mention, Notice, Notification, Intimation, Sidelight, Inside information, The low-down, Tip-off, Point, Pointer, Hint, Indication, Suggestion, Suspicion, Inkling, Glimmer, Cue, Clue, Scent, Tell-tale, Implication, Allusion, Insinuation, Innuendo, Gentle hint, Broad hint and many more.

Let us take another word, '*satisfaction*'. The Thesaurus again refers to the following shades of meaning:

Adequacy, Satiety, Reparation, Fulfillment, Duel, Payment, Pleasure, Content, Reprisal, Atonement.

Out of these, let us take a look at the word '*content*'.

Again, this word could mean the following:

Content, Contentment, Contentedness, Satisfied, Satisfaction, Ease, Peace of mind, Happiness, Complacency, Bovinity, Self-satisfaction, Self-contentedness, Satisfactoriness,



Sufficiency, Adequacy, Acceptability, Admissibility, Tolerability, Agreeability, Objectionability, Unexceptionability and many more.

Since vocabulary building is of immense value to a communicator, we are giving below some more examples of words and their meanings.

Take for example the word 'piece'. It essentially means a small amount. There is a range of words to talk about this aspect. The communicator or writer should be in a position to choose the right word to go with the substance being talked about. The range of words relevant here are:

Piece, Bit, Chunk, Lump, Fragment, Speck, Drop, Pinch, Portion.

Similarly, when you want to say someone is 'fat', you have to choose the word most appropriate from the following range:

Fat, Overweight, Large, Heavy, Big, Plump, Chubby, Stocky, Stout, Obese.

Apart from knowing the word, it would also be desirable to know the various words belonging to that word family. Some examples of this are:

Rely, Reliable, Reliability, Reliance.

Perceive, Perception, Perceptive, Perceptible.

There are also words whose meanings are close to each other. One should be clear about the fine difference that exists to be in a position to choose the right word. Some examples of such words are:

Condition, State

Classic, Classical

Altogether, All together

All the above examples and many more such helpful suggestions are highlighted in the *Oxford Advanced Learner's Dictionary*. The point to be noted here is that words in the English language have multifarious connotations and uses. There are words which convey the same meaning but each one perhaps has a context where it fits in perfectly. Similarly, there are many words belonging to the same word family. A good writer must build up his word power in such a way that words of all kinds are on top in memory, or as an alternative, the writer has ready access to sources like the Thesaurus. In the absence of a proper supply of appropriate words, the smooth flow of writing gets obstructed. Groping for the most appropriate word or even just a sufficient word causes frustration.

In letter-writing or any other written communication, it is essential that words are not frequently repeated. Repetition tends to irritate the reader. If you come across a particular word repeated again and again in a sentence and the sentences that follow in the same paragraph, the reader is likely to get a poor impression of the writing.

To be able to **avoid repetition**, the writer should have a good stock of equivalent words or synonyms. Synonyms are words identical and co-extensive in sense and usage with another of the same language.

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### *Participation and Involvement—Choosing the Right Word*

A farmer couple in a British countryside farm house were discussing the food to be served to their guests expected to arrive the next morning. The husband told the wife, 'Prepare omelette for breakfast and bacon for dinner'. As soon as he said this, the pig which was in the corner started jumping around shrieking. The hen, on noticing this, asked the pig, 'What is wrong?' The pig lamented, 'Didn't you hear, they are planing to have bacon for tomorrow's dinner'. The hen said, 'So what? They are having omelette for breakfast, which means I have to sacrifice my eggs and yet I am not that perturbed'. In response, the pig made a telling remark. It said agonisingly, 'My sacrifice is a lot more than yours. Yours is participation, but mine is involvement.'

*As related by a banker friend*

Ivor Brown, in his introduction to the third edition of *Roget's Thesaurus*, has beautifully summed up the significance of word power and its effective use for any good writer. He says, 'Words as well as ideas are the raw material that he requires in good supply. But words can be the decoration as well as the tools of good writing. This does not mean that they should be splashed around recklessly: a good artist with the riches of his paint box at hand, does not use them in a lavish or slapdash way. The artist considers, selects, and blends tints, to get both strength and delicacy in the finished picture. So it is with words. To have a copious supply and to use it with judgement is an excellent foundation for good writing and for the possession of what is called "style".'

### **9. Appeal**

A good letter should appeal to the reader's sensibilities. It should go beyond the message it conveys and make an overall good impression. It should have elegance, which means taste, beauty, and decency. A good letter also ensures certain aesthetic appeal. No letter can be called elegant or aesthetically appealing if it does not give due attention to appearance. Mistakes and corrections, striking, overwriting, improper ink flow, unintended gaps and other such deficiencies rob an otherwise good letter of all its elegance.

A letter is appealing when it shows consideration. Consideration means thoughtfulness. It means keeping in mind the reader and putting oneself in the reader's shoes while writing the letter. Consideration means visualizing the reactions of the reader and accommodating them in the approach to the communication. A good letter-writer invariably makes it a point to think from the other person's point of view. Another essential for a good writer is empathy. A letter shows empathy when it reflects understanding and comprehension of the impact on the reader. It tells the reader what is of interest to the reader. A good letter uses the 'you' more frequently than 'I'. A good letter makes the reader feel important.

### **10. Good style**

Style refers to the manner of writing. It constitutes the collective characteristics of the writing or impression or way of presenting things. Every person has an individual style. The writing style, to create an impact, again needs conscious effort, on an ongoing basis. While encompassing various requisites of letter writing, the letter brings to bear the

individual's stamp on the letter. If you are regularly reading the letters emanating from a particular source, you get to identify the style. People tend to judge the style and categorize them—good style, bad style, free style, etc.

Style can be associated with the person writing the letter and carries certain distinctiveness. Style is also understood as 'Proper words in proper places'. One can also describe style in other ways—personal or impersonal, formal or informal, narrative or descriptive, rambling or focussed, considerate or harsh, simple or verbose. A simple, informal, considerate and focused style of writing scores high in building a rapport with the reader.

#### They Make Things Happen

'Writing is a two-way transaction, like love. The writer is the suitor who seeks to win the audience; and the audience wants to be won if the conditions and the message are right.'

*Philip Lesly*

Those who gain excellent command over the language and build a fine repertoire of words and phrases to choose from, use language and show it at its best.

A good writing style also implies the proper use of idioms and expressions. An idiom is described as the way ideas are used in a language. It is a form of expression peculiar to a language. Like any other language, English too has its idioms. Another aspect worth noting in the context of developing a good writing style is to **avoid clichés**. Clichés are hackneyed literary phrases. They are often repeated **ad nauseum**. Some commonly used clichés are; 'Last but not least'; 'Better late than never'; 'However, there is no room for complacency', and so on.

A good writing style carries sincerity. **Sincere writing is straightforward** and there is no attempt at manipulation. The writer comes through as honest, genuine and frank. Some writing also gets described as candid and transparent. Being sincere, therefore, means writing naturally. The words reflect feelings, concerns and expectations in a forthright manner.

A good writing style should also **encompass politeness or courtesy**. It should respect the reader as an individual. It should reflect the basic minimum courtesies that any transaction or relationship demands. It should be appreciative and complimentary to the extent appropriate in the given context. Business letters, by and large, seek to strengthen the relationships that are good for business when the occasion demands. The writer should not hesitate to apologize for omissions or errors.

A good writing style also refers to writing naturally, without undue efforts. Otherwise the writing becomes laboured and loses spontaneity. After a while, the tediousness starts showing. The ability to **write spontaneously and effortlessly** for all occasions has to be consciously developed.

### 11. Positive approach

A good business letter, in the ultimate analysis is that which has a positive approach. It creates a friendly atmosphere. It avoids negative feelings. One must be in a proper

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frame of mind to write a really good letter. Thoughts and words must be synchronized. The basic objective should not be lost sight of. The letter should bestir and motivate the reader to act or respond as visualized. Good letters cannot be written under extreme emotional conditions such as sorrow, depression, anger, frustration or shock. Such letters may not carry the overall balance in approach which is so essential for effective writing. Similarly, a good letter cannot be written in a great hurry. One must take adequate time to put thoughts into words, choosing the most appropriate ones for the context. The writer should write the letter taking adequate time, with due attention to all relevant considerations.

Apart from the various characteristics already listed, a good letter should have integrity, accuracy and promptness. There should be respect for values, and ethical and moral standards. The writer should demonstrate a sense of legitimacy in his writing. Messages should be accurate and **there should not be any misrepresentation** and out of context passages. Positive approach also means being prompt in responding. A writer is often also a recipient of communication. The writer should make it a point to **respond without any undue delay.**

A positive approach does not mean that one has to say 'yes', for everything. Any business has its commercial considerations. It has its rules, norms and compliances. One cannot say 'yes' if it is commercially imprudent and if the set norms are not met. Good letter-writing, therefore, is the art of learning to say 'no' by packaging 'no' in a pleasing manner. It is the **art of packaging 'no'** in an acceptable format. It is the art of winning over the customer even while losing that particular offer or transaction. The business offer may or may not come up to the expectation, but, nevertheless, the communication should leave behind a favourable impression.

In any organization and business, there will be umpteen occasions to say No, to disagree, to convey displeasure, to punish, to pull up, to do plain speaking and to call a spade a spade. Quite often this will have to be done by way of a letter. In all such instances, it is necessary that the damage, the feeling of hurt or ill will, if any, is kept to the minimum. While the nature of the message would have certain unpleasantness associated with it, the tone and style can make a difference and soften the blow. It is under such circumstances that the skill of good writing comes into full play. A skilful writer learns to **mitigate the hardship or adverse impact of the message through choice of words and manner of presentation.** Although what is being said is not pleasant, how it is being said makes it less unpleasant.

A positive approach in letter-writing does in many ways create goodwill for the writer and the organization. It creates regard for the writer and a friendly disposition towards the business. It generates heartiness and kind feeling essential for the success of any business organization in today's marketplace. Another essential characteristic of good business writing is imagination.

The writer has to bring a unique perspective and experience and, to the extent appropriate, relate them to the letter on hand. It is this imagination that brings excitement into the communication. Communication becomes active and creative. Imaginative writing takes the level of writing to a reader-friendly mode. Organizations and businesses that succeed in the present intensively competitive environment are those that **sparkle with**

**innovation and creativity.** Written communication emanating from business organizations should, therefore, duly reflect enthusiasm. A good letter radiates enthusiasm. Any good communication should have variety. It is said that variety is the spice of life. Variety adds spice to writing. It makes communication lively and interesting. A good letter makes its impact the very first time. When the letter is repeated, however good and relevant it may be, the impact gets diluted. The reader's interest wanes. When the subject of the message is repetitive in nature, in terms of thoughts and ideas, there may not be much change. Nevertheless, in terms of choice of words, structure of sentences and intensity of the tone, the letter can and should be different.

Viewed against the backdrop of so many essentials for good letter-writing, models or drafts or stereotyped formats of letters are of limited value. Barring areas such as documentation, legal drafting, routine procedural forms, etc. it is **not desirable to follow stereotyped writing models.** Any draft or model letter would also carry the writer's style or approach. Moreover, copying or adopting such formats blindly restricts the writer's ability to develop a distinctive style of writing. In any case, each situation and every context is quite different and no standard format can be followed without appropriate refinements. At best, such formats can only be taken as broadly suggestive or indicative. Instead of taking a model and attempting to make requisite modifications to suit one's specific needs, it would be worthwhile to understand the principles and develop one's writing skills.

In the foregoing paragraphs, we have looked at numerous essentials or requisites of good writing. The attempt has been to make it fairly exhaustive rather than to cover only the minimum requisites. One can refer to the minimum requisites as the 'ABC' of good letter writing, where A stands for accuracy, B for brevity and C for clarity. The minimum requisites are necessary, but by no means adequate.

## 12. Excellence

A good letter-writer should try to achieve a significantly high standard of letter-writing and endeavour to achieve excellence. All the dozen or so essentials outlined above are relevant in building up the skills of effective letter-writing. When we talk of business letters, we refer to a great variety of letters. They range from the routine, repetitive letters to the more complex, goal-oriented ones. They seek not only to inform, educate and appeal, but also to carry out complex and composite functions such as evaluation, justification, motivation, persuasion, penetration, dispelling of wrong impressions and even award of punishment. They may be as short as half a page or as long as eight to ten pages. The bigger and more complex the letter, greater the scope for skilful writing.

The essentials outlined above are not to be taken as a checklist against which every letter has to be evaluated. Some letters need to be just simple and straightforward and there may not be much scope for imagination or creativity. The nature of the subject, the context of the communication and the relationship of the recipient determine how many qualities or essentials one can build into any letter. Being aware of as many essentials as are relevant in writing a wide range of business letters helps in developing effective letter writing skills.

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### 3.4.5 Précis Writing

#### A. What is a *Précis*?

A précis is a shortened version of a long passage. While writing a précis, one has to take care that the meaning of the original passage has been effectively conveyed. According to the Oxford dictionary, précis is defined as ‘a summary or abstract of a text or speech’.

#### B. How to Write a Précis

To write a good précis, go through the following steps:

- Read the passage carefully and try to understand what the writer is trying to say. Read the passage more than once if you have not been able to understand the writer’s meaning the first time.
- Form a clear idea of the author’s meaning.
- Frame a title for the précis. Even if the original passage does not have a title, you must give a short title to the précis.
- Go through the passage once again and make a note of the main points.
- From the points you have noted, write a short passage which covers all the points. Remember to use your own words and not copy the language of the original.
- While writing the précis, omit any examples or illustrations that the original contains.
- Compare the précis with the original passage to make sure that all the important points have been included.
- Count the words in the original and in the précis you have written. The précis should be roughly one-third the length of the original.
- Write the final précis neatly on another sheet of paper.
- At the end of the précis, mention in brackets the number of words it contains.

#### C. Points to Remember

While writing a précis, some important points should be kept in mind. These are:

- Whatever the person or form of speech of the original, write the précis in third person in indirect speech.
- Write the précis in one tense only.
- Make sure that the précis is contained in one paragraph, even if the original passage has more than one paragraph.
- The opinion of the original author should be conveyed in the précis, not that of the writer of the précis. Do not express your own opinion or make any comment of your own in the précis.

#### NOTES

##### Check Your Progress

6. Name the essential parts of a business letter.
7. What is a tender?
8. When are quotations called for?
9. How does a positive approach in letter-writing help a writer or an organization?
10. What points should one keep in mind while writing a précis?

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## 3.5 SUMMARY

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In this unit, you have learnt that:

- Comprehension, in the context of language learning, means a thorough understanding of a passage or text. The purpose of comprehension passages is to measure the understanding of students.
- Words are an important part of everyone's life. It is through words that you think, speak, write, listen and read. To communicate an idea, you need words. To understand another individual's ideas, you need words.
- Vocabulary comprises the knowledge of words and their meanings. Developing a good vocabulary is very important. You can deal with social and business situations more effectively with a larger vocabulary; hence, it is advisable to spend more time enriching your vocabulary.
- The definition of a paragraph to a layman can be given as a series of coherent and organized sentences that are all connected to a single specific theme/topic.
- Paragraphs help the reader identify the various parts of a piece of prose or an essay; they help identify where the essay begins and where it ends.
- Narrative type of paragraph records an event or happening in a chronological manner. The event or incident could be real or a figment of the imagination. The main idea is highlighted in the beginning, and the elements are then unified using sentences.
- To write an effective, clear and good paragraph the following points should be kept in mind:
  - o The writer should ensure that he is very clear about what he wants to write. There should be clarity in thought and also in the way these thoughts are expressed.
  - o The language used should be simple. The thoughts should be lucidly expressed using crisp sentences.
- A letter is a permanent and tangible record of a formal relationship. It is generally written for enquiry, to give information, give instruction, or to persuade the recipient towards the desired action.
- Business letters are written on letterheads that show the name and address of the organization, its telephone and fax numbers; the Internet and e-mail addresses along with the logo of the company.
- A business letter consists of the following essential parts: (i) Heading, (ii) Name and address of the recipient, (iii) Opening Salutation, (iv) Subject line, (v) Main body of the letter, (vi) Complimentary closure, (vii) Signature space and (viii) Enclosures.
- Businesses are also organized into various functional areas such as personnel, marketing, sales, purchase, accounts, administration, secretarial and so on. Business letters are of a wide variety and emanate from all these sources.

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- A tender is an offer or a proposition made for acceptance, such as an offer of a bid for a contract. A tender is something that is offered in return for a specific payment, subject to well-laid down terms and conditions.
- Orders are placed by business organizations for purchases to be made by them. They may be for purchase of a commodity, rendering of a service, installation and maintenance or any such activity.
- Quotations relate to offers sought by intending purchasers from intending sellers or suppliers of goods and services.
- A good sales letter highlights what is of interest to the addressee and prompts them to seek more details and respond positively. A pleasing layout and appealing language, along with relevant facts and figures, are a must.
- A letter must have clarity. The underlying message should be expressed in clear terms. Care should be taken to avoid ambiguity. The purpose of communication should be made clear.
- Conciseness refers to the skill of conveying what one wants to convey in the fewest possible words, without sacrificing completeness or courtesy.
- A good letter should appeal to the reader's sensibilities. It should go beyond the message it conveys and make an overall good impression. It should have elegance, which means taste, beauty, and decency. A good letter also ensures certain aesthetic appeal.
- A positive approach in letter-writing does in many ways create goodwill for the writer and the organization. It creates regard for the writer and a friendly disposition towards the business.
- A précis is a shortened version of a long passage. While writing a précis, one has to take care that the meaning of the original passage has been effectively conveyed.

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### 3.6 KEY TERMS

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- **Comprehension:** In the context of language learning, it means a thorough understanding of a passage or text.
- **Paragraph:** It is a specific portion of written or printed text that deals with a specific idea.
- **Tender:** It is an offer or a proposition made for acceptance, such as an offer of a bid for a contract.
- **Quotations:** They relate to offers sought by intending purchasers from intending sellers or suppliers of goods and services.
- **Conciseness:** It refers to the skill of conveying what one wants to convey in the fewest possible words, without sacrificing completeness or courtesy.
- **Précis:** It is a shortened version of a long passage.



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### 3.7 ANSWERS TO ‘CHECK YOUR PROGRESS’

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1. Comprehension in the context of language learning means a thorough understanding of a passage or text.
2. Comprehension passages in examinations are designed to test the following:
  - Grasp of the main theme of the passage
  - Understanding of the important points in the passage in relation to the main theme
  - Ability to answer questions within the required word limit
  - Ability to rewrite the main ideas in the passage in your own words
3. Paragraphs help the reader identify the various parts of a piece of prose or an essay; they help identify where the essay begins and where it ends.
4. Narrative type of paragraph records an event or happening in a chronological manner. The event or incident could be real or a figment of the imagination. The main idea is highlighted in the beginning, and the elements are then unified using sentences.
5. To write an effective, clear and good paragraph the following points should be kept in mind:
  - The writer should ensure that he is very clear about what he wants to write. There should be clarity in thought and also in the way these thoughts are expressed.
  - The language used should be simple. The thoughts should be lucidly expressed using crisp sentences.
6. A business letter consists of the following essential parts: (i) Heading, (ii) Name and address of the recipient, (iii) Opening salutation, (iv) Subject line, (v) Main body of the letter, (vi) Complimentary closure, (vii) Signature space and (viii) Enclosures.
7. A tender is an offer or a proposition made for acceptance, such as an offer of a bid for a contract. A tender is something that is offered in return for a specific payment, subject to well-laid down terms and conditions.
8. When the proposed purchases are substantial and the purchaser is interested in getting competitive offers, quotations are called for.
9. A positive approach in letter-writing does in many ways create goodwill for the writer and the organization. It creates regard for the writer and a friendly disposition towards the business.
10. A précis is a shortened version of a long passage. While writing a précis, one has to take care that the meaning of the original passage has been effectively conveyed.

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## 3.8 QUESTIONS AND EXERCISES

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#### Short-Answer Questions

1. What is the purpose of comprehension passages?
2. List the points that should be kept in mind while attempting comprehension passages.
3. What is the main purpose of a paragraph?
4. Enumerate the types of paragraphs.
5. Evaluate the characteristics of good paragraph-writing.
6. What are the various styles of a business letter?
7. What are quotations?
8. 'A letter must have clarity.' Explain.
9. Why is timeliness of letters important to an organization?
10. What are the points that should be analysed while writing a précis?

#### Long-Answer Questions

1. Explain the points to be kept in mind while writing a comprehension passage.
2. Discuss the paragraph writing process in detail.
3. A business letter can be creative and imaginative. Discuss this in the light of a sales letter.
4. Analyse the requisites or essentials of a good business letter.
5. Evaluate the process of writing a précis.

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## 3.9 FURTHER READING

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# UNIT 4 WILLIAM SHAKESPEARE:

## *AS YOU LIKE IT*

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### NOTES

#### Structure

- 4.0 Introduction
- 4.1 Unit Objectives
- 4.2 *As You Like It* As A Comedy
  - 4.2.1 *As You Like It* as a Pastoral Comedy
- 4.3 Cross-Dressing in *As You Like It*
- 4.4 Themes in *As You Like It*
  - 4.4.1 Theme of Love
  - 4.4.2 Theme of Female Bonding
  - 4.4.3 Themes of Primogeniture and Usurpation
- 4.5 Summary
- 4.6 Key Terms
- 4.7 Answers to 'Check Your Progress'
- 4.8 Questions and Exercises
- 4.9 Further Reading

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## 4.0 INTRODUCTION

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William Shakespeare, the greatest playwright that England has ever produced, is thought to be a poet and dramatist of all ages. Ben Jonson is of the view that Shakespeare 'was not of an age, but for all time'. Born on 23 April 1564 in Stratford-upon-Avon, Warwickshire, England, to John Shakespeare and Mary Arden, William Shakespeare appeared in the dramatic and literary world of London in 1592 and became an important member of the company of players known as the Lord Chamberlain's Men (called the King's Men after the accession of James I in 1603). For twenty years Shakespeare dedicated himself industriously to his art, writing thirty seven plays, one hundred and fifty four sonnets and two longer narrative poems.

*As You Like It* is one of his middle comedies, where the plot of the play is borrowed and adapted from Thomas Lodge's prose romance *Rosalynde*, written in 1590. To say that it is not an original story, but borrowed from a prose-romance, would be doing injustice to the dramatist, as today the prose-romance is not remembered and read anymore; but the play *As You Like It* is still read and prescribed all over the world in different courses of literature. It only goes on to show the poetic, aesthetic, cultural and historical significance of the play which still makes us ponder over it. In this unit we will introduce you to the play in short by going through its diverse themes, the comic elements of the play and the issues like cross-dressing as well as pastoralism.

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## 4.1 UNIT OBJECTIVES

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After going through this unit, you will be able to:

- Discuss *As You Like It* as a romantic comedy
- Explain the meaning of a pastoral comedy

- Describe cross-dressing as a device used to reestablish patriarchy
- Evaluate the themes of *As You Like It*

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### 4.2 AS YOU LIKE IT AS A COMEDY

A comedy, usually, is a play where the characters and their follies, foibles and discomfitures are presented in such a fashion so as to mock them which would not only entertain the audience or the readers, but at the same time would make them learn through the mistakes of the characters that they should never repeat such mistakes or fall into traps because of such follies. In other words, a comedy's main function is two-fold—to entertain as well as to educate. But this very classical notion of comedy is being challenged by William Shakespeare when he wrote his romantic comedies where the primary emphasis is on entertaining the audience through the romance between the hero and the heroine. Moreover, in Shakespearean Comedies we see that the heroines take the centre stage and they are the ones who often move the plot of the play forward.

#### The Elizabethan Era

The Elizabethan era is the period associated with Queen Elizabeth I's reign (1558–1603) and is often considered to be the golden age in the history of English Literature. It was the zenith of the English Renaissance. The Renaissance begun in the fourteenth century Italy and from there it spread throughout Europe. Renaissance meant rebirth, in European context; Renaissance was the rebirth of the classical learning. Therefore, the age of Renaissance saw the birth of new interest in ancient Greek and Roman classics which created a fresh vigour and vitality in the mindset of the people. The significant change that occurred during the Renaissance is that Man started questioning the given things and tried to figure out for themselves the reason behind it. The temper of scientific enquiry dominated the age. The Elizabethan era is the greatest age of English literature as plays and poems reached a new height in this age like never before. The prominent writers of the age are William Shakespeare, Ben Jonson, Christopher Marlowe, Sir Philip Sidney, Edmund Spenser, Francis Bacon and Walter Raleigh, among others. They not only wrote plays, poems, essays but experimented with different genres and often tried intermingling genres. Shakespeare in *As You Like It* is mingling the genres of pastoral, romance and comedy to create a new genre. It was a time of the flourishing of theatre, as theatre severed its link from the churches and established itself as a secular institution. Moreover, the Elizabethan era is also seen as an age of exploration and expansion. In England, the Protestant Reformation was going on which helped in creating a national mindset. This period witnessed a rapid growth in English commerce and naval power.

Before getting into the discussion of *As You Like It* as a comedy, let us delve further into the notion of comedy as the Greek practitioners of the art followed. In a comedy, it is generally a rule that no great misfortune happens to any of the characters and the play ends on a happy note, as the main characters achieve what they aspire to. The play is written and performed in such a manner that the audience or readers pleasurable engage themselves while watching or reading it. Though comedy's chief aim is to amuse the readers, but there is another function that is usually associated with a comedy—to correct the vices and follies of people, by mocking and criticizing those very vices and

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follies. Comedy is supposed to work as a medicine on the audience as they get to know their follies and vices and can correct them before any misfortune mars their life. Thus, the two-fold purpose of a comedy enhances its appeal, as it works as a medicine on us without making us realize that we are getting purged by it. Classical dramatists like Titus Maccius Plautus and Publius Terence (Roman) and Aristophanes (Greek) wrote comedies which became a standard framework for writing comedies. Their comedies include certain features which can be enumerated as:

- Comedy is realistic, it is usually based on people who are low in rank in the society. Aristotle, the Greek Classical scholar in his book *Poetics* says that tragedy is inclined to imitate people above the level of our world and comedy below it.
- The primary objective of a comedy is to satirize and to correct people's vices and follies through satire. The vices are ridiculed and exposed so that the audience can laugh and learn while watching the play.
- Usually the tragic and the comic elements are not intermingled in classical comedies, as that would mar the comic effect of the play. Before any misfortune is about to fall on any character or characters, the disaster is averted as a comedy should end happily with wish-fulfillment.
- Classical comedies strictly observed the unities of time, place and action. The time frame of the play should not be more than twenty four hours. The setting of the play should be one throughout the play and there should be one plot presented in the play.

William Shakespeare and his contemporaries went beyond the prescribed classical norms of comedy to reinvent a new genre which is usually termed as romantic comedy, where the romantic and the comic elements intermingle to delight the audience. The main motive is not to educate or point out the vice and corruptions in society, but to entertain the theatre-going mass. Romantic comedy developed, as mentioned earlier, by the Elizabethan dramatists based on prose romances such as Thomas Lodge's *Rosalynde*—the source of Shakespeare's *As You Like It*. Romantic comedies usually have a love affair where the beautiful and wise heroine, often disguised as a man (cross-dressed), overcomes all difficulties to get her lover and the play ends in a happy note (usually in marriage). Thus, in a romantic comedy the main theme is love, where love ends in fruition overcoming all difficulties.

*As You Like It* is a typical romantic comedy as the main theme of the play is love and its different manifestations, though there are other elements included within the objective of the play. With its multiple themes, its complex plot and use of divergent literary devices, *As You Like It* creates a unique space for itself and evolves as a new kind of play. The main features of *As You Like It* as a romantic comedy are:

- **The main theme of *As You Like It* is love:** Romantic love is portrayed in the play through the pairs of Orlando-Rosalind, Oliver-Celia and Phebe-Silvius. Orlando-Rosalind and Celia-Oliver fall in love with each other in their very first meeting. Whereas Silvius has fallen in love with Phebe, though Phebe does not care much for Silvius' love. All these three pairs are stylized in the fashion of romantic love. Moreover, the character of Orlando is fashioned in terms of Petrarchan love tradition, where the lover is a person from the lower strata of society than his beloved and hence never ventures to proclaim his love to the

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beloved, instead he writes poems where he celebrates his love and the beauty of the beloved.

- **All the three pairs are united at the end of the play:** But Shakespeare through different means mocks Romantic and Petrarchan love. Touchstone-Audrey love affair is presented to mock romantic love and Jacques makes a satiric attack on the romantic love and at the end of the play when all the characters are pairing together in wedlock, Jacques remains melancholic.
- The character of Jacques is thought to be the original creation of Shakespeare, as the character does not exist in Thomas Lodge's *Rosalynde*. Shakespeare deliberately introduced the character in the play to make a critique of romantic love, the main theme of the play. The contemplative and melancholic nature of Jacques cannot be called tragic, but the character is of importance; Jacques and his temperamental wit questions the comic spirit of the play. Jacques also questions the nature of the pastoral as he calls Duke Senior and his lords 'usurpers' as they have usurped the natural dwelling place of the animals. *As You Like It*, through its pastoral setting, not only creates an atmosphere of calmness and simplicity where all problems are resolved, but also questions the literary tradition of the pastoral. Shakespeare shows the pastoral as the ideal space as it is usually referred to in the Elizabethan poetry, but at the same time through the character of Jacques unmasks the pastoral.
- The character of Rosalind is of much importance in this play as she is the main turner of events. In Act I, she is a subdued character in the Court of Duke Frederick; but from Act II onwards, when she reaches the Forest of Arden along with Celia and Touchstone, she takes charge of the situation and at the end in a magical way solves all the tribulations. In Shakespearean comedies, the heroine is always the main protagonist, whereas tragedies centre around male characters. Though, one needs to see the gender equations in much deeper light as Rosalind needs to cross-dress as a male (her disguise as Ganymede) to take control of the situation. Moreover, Shakespeare, by giving the Epilogue of the play to Rosalind deviates from the tradition as the Epilogue is usually spoken by a male character, points out the importance of the character of Rosalind.
- The characters of fools and clowns are as important to Shakespearean comedies as any other aspect. Whereas, Touchstone is the official fool, Jacques is a Melancholy man seeking the motley wear of the fools and Corin is a rustic fool who is termed a 'natural philosopher'. All these characters with their wit or the lack of it and with their temperamental nature provide a comic element to the play. The role of fools in Elizabethan Court is not only to provide jest and laughter in the otherwise tense atmosphere of the court, but their presence itself serves as a critique of the court. As they are the official fools, therefore, they acquire the right to laugh at the courtly proceedings and courtiers, and in the process make a subversive statement against the court in a joking manner. Thus, the fools provide laughter to the audience/readers in the play. The difference between fools and clowns is that we laugh with the fools, but we laugh at the clowns.

But, *As You Like It* cannot be called a classical comedy because of the following reasons:

- It does not have a corrective purpose and a satiric tone as classical comedies have. The purpose of Shakespeare behind writing *As You Like It* is to produce innocent laughter and not to laugh at follies and foibles. Though there are certain satiric elements in the play, as the notion of romantic love and the use of the pastoral by the courtiers is being critiqued and satirized. But the critique of these twin themes is not the dominant element in the play.
- The play is not merely about the ordinary people as classical norms prescribe. The characters are from different shades of life—some from court and some from the country side. The intermingling of characters from all ranks of life makes the play much more realistic. Moreover, the interaction of people from the lower and higher ranks makes the play deal with an aspect where the difference between the courtly and country atmosphere, culture and rituals are being brought to the forefront.
- The play does not follow the unities of time, place and action—the play is not set in a span of twenty four hours. The setting of the play changes from Oliver’s house to Frederick’s Court to different parts of Forest of Arden, and the play does not deal with a single theme or action, as multiple stories and themes are intermingled to produce a complex plot. Though in doing so, the play does not lose its essence, Shakespeare with his craftsmanship provides an organic unity to the play even when all the three unities are flouted.

It is true that *As You Like It* is not a comedy in the classical sense of the term; but it is a kind of a romantic comedy which questions the classical parameters to pave the path for a new kind of comedy known as romantic comedy.

#### 4.2.1 *As You Like It* as a Pastoral Comedy

‘The Forest of Arden like the wood outside Athens is a region defined by an attitude of liberty from ordinary limitations, a festive place where the folly of romance can have its day.’  
— C. L. Barber

In William Shakespeare’s *As You Like It*, an adaptation of Lodge’s *Rosalynde*, the Forest of Arden acts as a foil to the Elizabethan courtly life. The deviants from the court find a space of exile in the ‘pastoral’ Arden where they set up a parallel court under the hegemony of Duke Senior. Though a certain kind of festivity and revelry captures the mood of the Forest of Arden, *As You Like It* ‘brings home the awareness that pastoralism is the ideology of the court’. Thus in *As You Like It*, Shakespeare makes a radical departure from the mainstream Renaissance use of the pastoral.

The pastoral made its origins in Greece, where Theocritus used rural settings and bucolic shepherds to explore the sorrows of love and the tough injustice of daily life. The Roman poet Virgil expanded this tradition and Shakespeare’s contemporaries, Spenser (*The Shepheardes Calendar*, 1597), Philip Sidney (*Arcadia*, 1590) and others used the pastoral to talk about the artificiality and scheming nature of the court as against the unravished natural, joyous and innocent countryside. But Shakespeare could see much ahead of his contemporaries and found out that the Forest of Arden, pastoral in some ways, poses similar power relations as that of the court. For the deviant characters of the court, Duke Senior, Orlando and others, pastoral is a temporary refuge. The aristocrats

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of the court consciously fashion themselves as shepherds to enjoy the rustic rural setting so that they can present their dissatisfaction with the court. It is not only Rosalind who cross-dresses as Ganymede, but all the outsiders of the Forest of Arden disguise themselves as Shepherds as they are misfits to this other (pastoral) world. The politically impotent can only take refuge in shallow pastoralism and pretend to be shepherds to cover up their own limitations. Thus, in *As You Like It*, one of the main agendas of Shakespeare is to unmask the pastoral (and to present to his audience/readers the reality behind the pretense of the pastoral.)

For reasons of acceptability, Shakespeare deliberately presents the unmasking of the pastoral in a sugar-coated bitter pill of comedy. The character of Jacques is an addition by Shakespeare to Lodge's *Rosalynde*, as it is through Jacques that Shakespeare presents the subversion of the sanctified notion of the pastoral as represented by the characters from the court who are taking refuge in the Forest of Arden. Jacques, by linking the court and the country in their sacred heritage of cruelty and tyranny undercuts the idyll of the greenwood. In Act II Scene (ii), at the sight of a deer hurt by a hunter's arrow, Jacques decries the injustice of Duke Senior's party as he says:

...we

Are mere usurpers, tyrants...

To fright the animals and to kill them up

In their assigned and natural dwelling place (II, ii, 61-63)

Thus, the bonhomie of Duke Senior and the 'rustic revelry' of the 'marriage wedlock' are destabilized by Jacques' satirical perceptions as it 'mocks the sentimental pastoralism of the courtiers who moralize their discomforts of exile into blessings'. Jacques is like the melancholic figure Malvolio in *Twelfth Night* who presents the catharsis of the play, though the 'happy ending' (as it is the norm in comedy) in matrimonial vows and convenient reconciliation of the power game between Duke Senior and Duke Frederick, Orlando and Oliver channelizes the audience to 'comic laughter' without realizing the tragic interrogation of the pastoral.

William Shakespeare employs the tradition of the pastoral genre to mock the audience's notion of laughing at the idyll that comedy constructs. When Duke Senior accuses Jacques of being a libertine, Jacques confesses to Rosalind that his melancholy is 'a melancholy of my own, compounded by many objects' (IV, i, 16) but at the same time, Shakespeare also presents how the Forest of Arden or the pastoral has the power to soothe the ailing people of the court. He may unmask the pastoral and show the politics as it is carried out by Duke senior in the Forest of Arden but at the same time he also celebrates the simplicity of the countryside as Corin is represented as a natural philosopher as he says:

The property of rain is to wet and fire to burn; that good pasture fats sheep; and that a great cause of the night is lack of the sun.

The simplicity of Corin is posed against the scheming nature of the court. Therefore, it cannot be said that *As You Like It* is merely an unravelling of the pastoral sentimentalism, since it is also a comparative study of the court and the country, of simplicity and complexity, of politics and love. Helen Gardner rightly says, 'Arden is not a place where the laws of nature are abrogated and roses are without their thorns ... if man does not slay and kill man, he kills the poor beasts. Life preys on life.' So whether it is the Court or Arden, life



is all about preying on others for one's pleasures, as Amien's lovely melancholic song proclaims:

Blow, blow thou winter wind,  
Thou art not so unkind  
As man's ingratitude. (IV, I, 174 – 176)

Thus, 'all the world's a stage' to perform as fools, mostly we fool ourselves by fashioning us in erroneous dressing while the proclaimed fools present themselves as fools as they know:

When we are born, we cry that we are come to this great stage of fools ...  
(*King Lear*, IV, iv, 183 -184)

In the Forest of Arden, the joyous picture of human achievements culminates into futility as 'most friendship is feigning and most loving mere folly'. The trial and error method through which we come to the knowledge of ourselves is symbolized by the disguises in the Forest of Arden. This discovery of the truth by feigning is the centre of *As You Like It*, as the play is all about meetings and encounters; and about conversations and sets of it: Orlando vs Jacques, Rosalind vs Phoebe, and above all, Rosalind vs Orlando. Thus, in *Shakespeare Survey*, Prof. Harold Jenkins rightly points out 'how the points of view put forward by one character find contradiction or correction by another, so that the whole play is a balance of sweet and sour, of cynical against the idealistic, and life is shown as a mingling of hard fortune and good lap.' We can say that *As You Like It* is also about the contradiction between the court and the pastoral, though the contradiction itself is questionable and needs to be pragmatically examined to understand the nature and importance of the pastoral in the Elizabethan age.

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### 4.3 CROSS-DRESSING IN *AS YOU LIKE IT*

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I could find in my heart to disgrace my man's apparel and to cry like a woman; but I must comfort the weaker vessel, as doublet and hose ought to show itself courageous to petticoat. (II, iv, 4-7)

Rosalind's speech in *As You Like It* rigidly demarcates the social role that dresses play in the society. Dress is symbolic of the 'fashioning of the self' as it presumes certain codified behaviour from the person wearing that particular dress. Consequently, cross-dressing destabilizes the cultural polarities that the patriarchal society creates for its own benefit. It is not true that cross-dressing or female transvestism is only confined to the Renaissance. It originates from Ovid's story of Iphis and Ianthe in *Metamorphoses*, Book IX. In five of Shakespeare's comedies we find the heroines—Rosalind, Viola, Portia, Julia and Imogen—cross-dressing 'to escape the constraints and the vulnerability of the feminine' (Catherine Belsey, 'Disrupting Sexual Difference: Meaning and Gender in the Comedies').

Cross-dressing not only questions the codified behaviour that is related to the dress but also questions the violence that is perpetrated on women which makes them cross-dress. Rosalind makes this very evident when Celia talks about going to the Forest of Arden:

Alas, what danger will it be to us,  
Maids as we are, to travel forth so far?  
Beauty provoketh thieves sooner than gold (I, ii, 112-115)

## NOTES

### Check Your Progress

1. When did Shakespeare appear in the dramatic and literary world of London?
2. Name the source of Shakespeare's *As You Like It*.
3. What is a comedy?
4. Why did Shakespeare deliberately introduce the character of Jacques?

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Women should stay within the four walls of the house—this was the notion that was a consequence of the patriarchal society. This is represented by the Puritan pamphleteers, like Stephen Gosson, an English satirist, who argues:

Thought is free; you can forbid no man that vieweth you (Women) ... for entering to places of suspicion.

The puritans believed that when a lady ventures out of the household, it is not only a threat to her bodily purity, but much more than that—her reputation. She might be the object of ‘promiscuous gazing’, but more than that she will be transcending the image of the ‘goddess of the household’ to a ‘whore in the marketplace’. Thus, cross-dressing for Rosalind becomes essential not only to save herself from promiscuous gazing and rape but also to keep her image intact as a chaste lady according to the patriarchal norms. In that sense, if cross-dressing is a disruption of the patriarchal codification of dress; it at the same time, reinscribes patriarchy. Michel Foucault in *The History of Sexuality* speaks of resistance not as an outside power but inscribed within it as its irreducible opposite. Therefore, Stephen Greenblatt in *Shakespearean Negotiations* writes:

Though Shakespeare characteristically represents his women characters—Rosalind, Portia, Viola—as realizing their identities through cross-dressing, this whole conception of individuation seems to be bound up with Renaissance conceptions of the emergence of the male identity.

Identity depends on binary oppositions, therefore, the fixing of meaning is the fixing of difference as opposition. In these oppositions one term is always privileged, and one is always the other, always what is not the thing itself. Catherine Belsey, a British literary critic, rightly said, ‘Women, then as now, were defined in relation to men and in terms of their relations with men.’ As gender identity is fixed by the way one dresses up, therefore, a certain power relation also becomes evident. Portia in *The Merchant of Venice* had to cross-dress to enter the court. Similarly, when Rosalind enters the Forest of Arden as Ganymede and meets Orlando, Orlando is comfortable enough with Ganymede to talk about his love for Rosalind as male bonding in the patriarchal society is stronger than that of male-female bonding. On the one hand, Orlando was in love with Rosalind in a bookish way and followed the Petrarchan tradition by not articulating his love to Rosalind, on the other hand he could talk about it very easily with Ganymede. When Rosalind is dressed as Ganymede, her discourse makes much sense to others as it is coming from a man who has a particular social role to perform. Thus, through cross-dressing, fixed and stable gender identity and gender behaviour is put under contestation. Elaine Hobby says, ‘through Rosalind, we are presented with two interwoven challenges to the stability of gender.’ This is achieved through a juxtaposition of Rosalind’s characteristics as a young woman with her behaviour when playing the part of a young man; and through a series of jokes about the actual gender identity of the actor playing the role of Rosalind/Ganymede’s part.

Rosalind uses her double gender identity for accepting greater freedom otherwise denied to her. She undermines the patriarchal constructions of male and female behaviour and when dressed as Ganymede she pretends to be Rosalind and asks Orlando to woo her:

Come, woo me, woo me; for now I am in a  
Holiday humour and like enough to consent. (IV, I, 61-62)

She also arranges a mock marriage with him in Celia's presence. The boldness that we see in Ganymede is only possible because she has taken up the role of a man. Therefore, as the play progresses Rosalind becomes the author of her own drama. As a transvestite, she has devised her own rules to play the game with Orlando as she is pretending to be a man. Jean E. Howard in the essay 'Cross-dressing, the theater and gender struggle in Early Modern England' says, cross-dressing 'reveals the constructed nature of patriarchy's representation of the feminine and a woman manipulating those representations in her own interest, theatricalizing for her own purpose what is assumed to be her innate, teaching her future mate how to get beyond certain ideologies of gender to enabling ones.'

Cross-dressing may, in some ways, be a reinscription of patriarchy; but much more than that it becomes a medium for questioning and critiquing the prescribed gender roles and to open up new possibilities to view gender identities and behaviours and also to present alternative images of womanhood. It also opens up the possibility for women to show their potential in the space beyond the household and also to voice their desire as Rosalind does to Orlando. Rosalind is lucky that she was in an advantageous position in the Forest of Arden as she could dominate others and could live life according to her own terms. She did not have to fall into Viola's position and lament, 'I am not what I am'. Rosalind could reveal herself in her own chosen time and space to her own people without facing any social stigma, as the play had to have a happy ending since it is a comedy. Otherwise, like Moll Cutpurse in the play *The Roaring Girl* by Thomas Middleton and Thomas Dekker, she would have to say:

I pursue no pity  
Follow the law.

The patriarchal law would have punished Rosalind for transgressing the gender prescribed roles. But Shakespeare is deliberately presenting female transvestism in his comedies as he wants to question the gender roles through his heroines.

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## 4.4 THEMES IN *AS YOU LIKE IT*

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Themes are the fundamental and often universal ideas explored in a literary work. Shakespeare's plays have various themes and so does *As You Like It*. Following are the themes of *As You Like It*.

### 4.4.1 Theme of Love

The main theme of a romantic comedy is love, where a beautiful and charismatic heroine is the main turner of events and the love affair though does not run smooth, still ends in marriage, overcoming all difficulties. In Shakespeare's *As You Like It*, there are four pairs of lovers—Orlando and Rosalind, Oliver and Celia, Silvius and Phebe, Touchstone and Audrey. Two of them—Rosalind and Orlando, Celia and Oliver—fall in love with each other at first sight. Silvius loves Phebe, but she does not care for his love. Instead she falls in love with Ganymede (disguised Rosalind), but when she finds out the truth, she marries Silvius. Touchstone and Audrey also get married at the end of the play, but they are not in love with each other. Their marriage is like a contract where each gains something from the other.

## NOTES

### Check Your Progress

5. What does a dress symbolize in a society?
6. What does cross-dressing question?
7. Why is Shakespeare deliberately presenting female transvestism in his comedies?

## NOTES

Orlando's love for Rosalind is stylized on Petrarchan tradition where there is a class difference between the lover and the beloved and the lover never aspires to reach the beloved though he continues to love her from afar. He manifests his love in the form of poems and celebrates the beloved in his verses. Orlando, similarly, writes and hangs his love poems in the Forest of Arden, but never dares to go to Rosalind to confess his love for her. Incidentally, Rosalind finds the verses and after a series of mock courtships, their relationship culminates in marriage. Interestingly, he does not hesitate to talk about his love to Ganymede (disguised Rosalind). Orlando immediately after falling in love, says:

What passion hangs these weights upon my tongue?  
I cannot speak to her, yet she urg'd conference.  
O poor Orlando, thou art overthrown!

Throughout the play, Orlando's passion for Rosalind weighs so heavily on his tongue that he never manages to declare his love to Rosalind and sighs for her. However, he does not waver in declaring his love to the whole world through his love poems.

In the Petrarchan tradition, the lover never manages to get his beloved. But in *As you Like It*, Orlando gets Rosalind, as Rosalind makes all efforts to get Orlando. The fruition of their love is incidental as they both by chance land up in the Forest of Arden. Through this play, Shakespeare is mocking the notion of Petrarchan love.

Jacques, throughout the play, satirizes the love of Orlando. Touchstone, the official fool, too mocks Orlando and Rosalind's love. Even the pairing of Touchstone and Audrey mocks the romantic love, as their marriage is basically a contract. Audrey is attracted by courtly manners and as soon as she meets Touchstone, she finds her way to the court and decides to marry him and Touchstone marries her for female company. Thus, the romantic notion of love is thwarted by Touchstone-Audrey.

The other couple—Celia and Oliver—also fall in love at the first sight, which is very sudden and surprising, as Rosalind says:

Nay, 'tis true: there was never anything so sudden but the fight of two rams, and Caesar's thrasonical brag of 'I came, saw and overcame'. For your brother and my sister no sooner met, but they looked no sooner looked but they loved ...

Celia-Oliver's pair is similar to that of Rosalind-Orlando, as they fall in love at the first sight, but in this case, with Orlando's help, Oliver is able to get his beloved Celia. He did not have to wait like Orlando for the fruition of his love in marriage.

Silvius and Phebe's pair is interesting from this point of view. Silvius is in love with Phebe but she does not care for his love, though she enjoys all the attention. The pride of Phebe is punctured by cross-dressed Rosalind with whom Phebe falls in love. Though at the end of the play when Phebe finds out the truth, she accepts Silvius, as she understands that she probably would not get another chance to be loved in the same manner in which Silvius loves her.

Thus, the play ends with the coupling of the loving pairs as is the norm in a romantic comedy, but Jacques by not being a part of the marriage revelry at the end of *As you Like It* critiques the happy ending of the play. His presence makes it clear that though a romantic comedy may end happily, but it is not the case in real life. Shakespeare, thus, not only writes a romantic comedy with love as its theme, but at the same time critiques romantic love.

## 4.4.2 Theme of Female Bonding

Love is not simply about the attachment between people of two different genders, where lovers express their feelings to each other and end up cementing their relation through marriage. Apparently, in the play *As You Like It* the relationship between Rosalind and Celia celebrates the special bonding between two sisters. They love each other passionately and unconditionally. Charles says, 'never two ladies loved as they do'. Le Beau emphasizes similarly, 'whose loves are dearer than the natural bond of sisters'. There are four pairs of lovers in the play. But their love is something that is seen as a natural manifestation, according to the societal make-up. The love between Rosalind and Celia is unusual, as they portray that the women need to come together not only because they go through similar experiences, but also to fight for each other's rights. Rosalind stays back in the Court because of her love for Celia even while Duke Senior, her father, is banished. Similarly, when Rosalind is banished, Celia argues with her father, Duke Frederick, to undo the order. When Frederick refuses, Celia decides to accompany Rosalind in her exile. Therefore, while going to the Forest of Arden, Celia says:

Now go in we content  
To liberty, and not to banishment

She considers her flight from the court to be liberating, as she thinks her father's court to be too oppressive. Elizabethan court is primarily a male domain, where females have no role to play. Celia's decision to go to the Forest of Arden is not only because of her love for Rosalind, but it can also be analyzed in terms of her revolt against the oppressive patriarchal society. Moreover, in Act I, we see Rosalind to be a subdued character, though she becomes the turner of events in the Forest of Arden. Her virtues find true manifestation when she is out of the patriarchal setup. Thus, the love between these two women characters can be seen as a critique of patriarchal oppression.

The bonding between Rosalind and Celia is also set against the jealous brothers—Oliver and Orlando, Duke Frederick and Duke Senior, who fight among themselves for property and prosperity. One brother's prosperity becomes the reason of envy for the other, as against the sisters, where one's melancholy makes the other sad. Thus, the contrasting parallel is being drawn by Shakespeare in the play to show and critique the gender norms.

## 4.4.3 Themes of Primogeniture and Usurpation

Property dispute and envy between brothers is one of the themes which Shakespeare unfolds as soon as the play begins, which provides a touch of realism to the mirth and comic spirit of the play. By the principle of primogeniture in inheritance, Oliver becomes the inheritor of Rowland de Boys' property and also the nurturer of Orlando. The principle of primogeniture was widely practiced in the sixteenth and seventeenth century England to keep the family wealth consolidated. So Orlando inherits, 'poor a thousand crown' and Oliver is given the duty to look after him. In this social system, the younger sons always suffer, as their lives depend on the whims and wishes of their elder brother (the firstborn). Orlando is brought up as a farm labourer, without any formal education as Oliver did not want his younger brother to ever have the caliber to question him. In other words, Oliver wanted Orlando to be a slave, but things turned out otherwise when Orlando inherits his father's qualities, which makes Oliver envious and he consequently

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decides to kill him. Though, as it happens in a comedy, Orlando saves Oliver when a lioness attacks him in the Forest of Arden, and Oliver's heart changes and he gives Orlando his due share in the property. *As You Like It* being a comedy resolves the issue of inheritance very easily without causing harm to anyone.

Duke Frederick usurps the Dukedom of Duke Senior and banishes him. Duke Senior goes to the Forest of Arden and stays there with his loyal lords till he gets back his Dukedom. He gets back his Dukedom when Duke Frederick meets a hermit at the outskirts of the Forest of Arden, which changes his whole personality. The theme of usurpation not only highlights the political problem of the court, but also is a structural necessity as that would serve the purpose of introducing the theme of pastoral in the play. Moreover, it also provides a touch of realism to an otherwise romantic play, where all wishes and dreams are fulfilled at the end of the play. The theme of usurpation is also resolved in the play without much political, social and economic justification, as a comedy should end on a happy note.

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## 4.5 SUMMARY

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In this unit, you have learnt that:

- William Shakespeare, the greatest playwright that England has ever produced, is thought to be a poet and dramatist of all ages. Ben Jonson is of the view that Shakespeare 'was not of an age, but for all time'.
- William Shakespeare appeared in the dramatic and literary world of London in 1592 and became an important member of the company of players known as the Lord Chamberlain's Men (called the King's Men after the accession of James I in 1603).
- A comedy, usually, is a play where the characters and their follies, foibles and discomfitures are presented in such a fashion so as to mock them which would not only entertain the audience or the readers, but at the same time would make them learn through the mistakes of the characters that they should never repeat such mistakes or fall into traps because of such follies.
- The Renaissance began in the fourteenth century Italy and from there it spread throughout Europe. Renaissance meant rebirth, in European context; Renaissance was the rebirth of the classical learning.
- Classical comedies strictly observed the unity of time, place and action. The time frame of the play should not be more than twenty four hours. The setting of the play should be one throughout the play and there should be one plot presented in the play.
- The character of Jacques is thought to be the original creation of Shakespeare, as the character does not exist in Thomas Lodge's *Rosalynde*. Shakespeare deliberately introduced the character in the play to make a critique of romantic love, the main theme of the play.
- It is true that *As You Like It* is not a comedy in the classical sense of the term; but it is a kind of a romantic comedy which questions the classical parameters to pave the path for a new kind of comedy known as Romantic Comedy.

### Check Your Progress

8. How is Orlando's love Petrarchan in nature?
9. Why does Celia consider her flight from the court to be liberating?
10. How does Duke Senior get back his Dukedom?

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- The pastoral made its origins in Greece, where Theocritus used rural settings and bucolic shepherds to explore the sorrows of love and the tough injustice of daily life.
- The character of Jacques is an addition by Shakespeare to Lodge's *Rosalynde*, as it is through Jacques that Shakespeare presents the subversion of the sanctified notion of the pastoral as represented by the characters from the court who are taking refuge in the Forest of Arden.
- The simplicity of Corin is posed against the scheming nature of the court. Therefore, it cannot be said that *As You Like It* is merely an unravelling of the pastoral sentimentalism, since it is also a comparative study of the court and the country, of simplicity and complexity, of politics and love.
- Rosalind's speech in *As You Like It* rigidly demarcates the social role that dresses play in the society. Dress is symbolic of the 'fashioning of the self' as it presumes certain codified behaviour from the person wearing that particular dress.
- Cross-dressing not only questions the codified behaviour that is related to the dress but also questions the violence that is perpetrated on women which makes them cross-dress.
- Cross-dressing for Rosalind becomes essential not only to save herself from promiscuous gazing and rape but also to keep her image intact as a chaste lady according to the patriarchal norms.
- Cross-dressing may, in some ways, be a reinscription of patriarchy; but much more than that it becomes a medium for questioning and critiquing the prescribed gender roles and to open up new possibilities to view gender identities and behaviours and also to present alternative images of womanhood.
- The main theme of a romantic comedy is love, where a beautiful and charismatic heroine is the main turner of events and the love affair though does not run smooth, still ends in marriage, overcoming all difficulties.
- Love is not simply about the attachment between people of two different genders, where lovers express their feelings to each other and end up in bonding their relation through marriage. Apparently, in the play *As You Like It* the relationship between Rosalind and Celia celebrates the special bonding between two sisters.
- Property dispute and envy between brothers is one of the themes which Shakespeare unfolds as soon as the play begins, which provides a touch of realism to the mirth and comic spirit of the play.
- The theme of usurpation not only highlights the political problem of the court, but also is a structural necessity as that would serve the purpose of introducing the theme of pastoral in the play.
- The theme of usurpation is also resolved in the play without much political, social and economic justification, as a comedy should end on a happy note.

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### 4.6 KEY TERMS

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- **Pastoral:** The term Pastoral signifies anything dealing with shepherd. The word pastoral is derived from the Greek word ‘pastor’ which meant ‘shepherd’.
- **Petrarchan love:** The term Petrarchan Love comes from the Roman poet Petrarch, who wrote love sonnets for Laura, a lady whom he may or may not have in his life.

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### 4.7 ANSWERS TO ‘CHECK YOUR PROGRESS’

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1. William Shakespeare appeared in the dramatic and literary world of London in 1592 and became an important member of the company of players known as the Lord Chamberlain’s Men (called the King’s Men after the accession of James I in 1603).
2. *As You Like It* is one of his middle comedies, where the plot of the play is borrowed and adapted from Thomas Lodge’s prose romance *Rosalynde*, written in 1590.
3. A comedy, usually, is a play where the characters and their follies, foibles and discomfitures are presented in such a fashion so as to mock them which would not only entertain the audience or the readers, but at the same time would make them learn through the mistakes of the characters that they should never repeat such mistakes or fall into traps because of such follies.
4. The character of Jacques is thought to be the original creation of Shakespeare, as the character does not exist in Thomas Lodge’s *Rosalynde*. Shakespeare deliberately introduced the character in the play to make a critique of romantic love, the main theme of the play.
5. Dress is symbolic of the ‘fashioning of the self’ as it presumes certain codified behaviour from the person wearing that particular dress.
6. Cross-dressing not only questions the codified behaviour that is related to the dress but also questions the violence that is perpetrated on women which makes them cross-dress.
7. Shakespeare is deliberately presenting female transvestism in his comedies as he wants to question the gender roles through his heroines.
8. Orlando’s love for Rosalind is stylized on Petrarchan tradition where there is a class difference between the lover and the beloved and the lover never aspires to reach the beloved though he continues to love her from afar.
9. Celia considers her flight from the court to be liberating, as she thinks her father’s court to be too oppressive. Elizabethan court is primarily a male domain, where females have no role to play. Celia’s decision to go to the Forest of Arden is not only because of her love for Rosalind, but it can also be analysed in terms of her revolt against the oppressive patriarchal society.
10. Duke Senior gets back his Dukedom when Duke Frederick meets a hermit at the outskirts of the Forest of Arden, which changes his whole personality.



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## 4.8 QUESTIONS AND EXERCISES

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### Short-Answer Questions

1. Write a short note on the Elizabethan age.
2. What classical notion of a comedy does Shakespeare seem to challenge in *As You Like It*?
3. State the chief aim of a comedy.
4. List the features of classical comedies.
5. Write a note on romantic comedy.
6. How does Shakespeare make a radical departure from the mainstream Renaissance use of the pastoral?
7. Is cross-dressing a reinscription of patriarchy? Give your views.
8. How does Shakespeare mock the notion of Petrarchan love?
9. 'The bonding between Rosalind and Celia is also set against the jealous brothers—Oliver and Orlando, Duke Frederick and Duke Senior.' Explain.
10. Write a short note on the theme of primogeniture and usurpation in *As You Like It*.

### Long-Answer Questions

1. Discuss *As You Like It* as a romantic comedy.
2. Do you agree that *As You Like It* is a pastoral comedy where William Shakespeare uses the pastoral as a device to question the dominant ideology of the society? What are your views? Give reasons.
3. Describe cross-dressing as a device used to reestablish patriarchy.
4. Shakespearean comedies are centered on female characters. Discuss with reference to *As You Like It*.
5. 'Themes are the fundamental and often universal ideas explored in a literary work.' Discuss the underlying themes of Shakespeare's *As You Like It*.

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## 4.9 FURTHER READING

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Dusinberre, Juliet (ed.). 2006. *As You Like It*. London: Thomas Learning.

Bloom, Harold (ed.). 2009. *Shakespeare's As You Like It*. Pennsylvania: Chelsea House Publications.

Braunmuller, A. R. and Michael Hattaway. 1990. *The Cambridge Companion to English Renaissance Drama*. Cambridge: Cambridge University Press.

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# UNIT 5 COMMUNICATION/ CONVERSATIONAL SKILLS

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### Structure

- 5.0 Introduction
- 5.1 Unit Objectives
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  - 5.3.1 Stylistics of Writing
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- 5.4 Importance of Vocabulary
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- 5.5 Summary
- 5.6 Key Terms
- 5.7 Answers To 'Check Your Progress'
- 5.8 Questions and Exercises
- 5.9 Further Reading

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## 5.0 INTRODUCTION

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Communication is a phenomenon that all of us are familiar with. Man is a social animal and it is inevitable for him to communicate. Though there is no way to define communication that has been agreed upon globally, the definition differs according to various academic fields and different hypotheses, schools of thought and approaches.

Some inherent objectives of communication are: (i) bringing about a feeling of awareness, (ii) conveying knowledge, (iii) conveying impressions, (iv) giving shape to attitudes, (v) provoking want or desire, and/or (vi) accomplishing a performative feat, such as making a sale or presenting a project. Communication can be segregated into four dimensions: internal dialogue, one-to-one, one-to-many and many-to-many.

Writing is that form of communication which reveals the sender's clarity of thought and expression in encoding a message. Barbara Tuchman, a well-known historian, has very aptly said that though effective communication needs both a sender and a receiver, this process can become more successful if the writer (who is the sender in this case) keeps the written form (the message) simple, concise and brief. Reading involves the ability to comprehend what is written either in the form of poetry or prose. The level of writing determines the extent of comprehensibility. In other words, complex writing would make it difficult for readers to comprehend the essence.

In this unit, you will study the concept of communication, its nature, objectives and media of communication. You will also get acquainted with the various skills to be used in reading and writing.

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## 5.1 UNIT OBJECTIVES

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After going through this unit, you will be able to:

- Describe the meaning and nature of communication
- Assess the objectives and media of communication
- Discuss the characteristics of poetry
- Evaluate the characteristics of the stylistics of writing
- Explain the concepts of deviation and parallelism
- Discuss the concept of dialogue-writing in detail
- Analyse the importance of vocabulary in an individual's life

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## 5.2 COMMUNICATION SKILL

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The American Society of Training Directors defines good communication as 'the interchange of thought or information to bring about mutual understanding and confidence or good human relations.' Newman and Summer define communication as 'an exchange of facts, ideas, opinions or emotions by two or more persons'. Communication thus involves a systematic and continuing process of telling, listening and understanding. Communication enables individuals to exchange ideas freely and effectively. Effective communication signifies a suitable grasp over the exchange in the sense in which it has been communicated.

### 5.2.1 Meaning and Nature of Communication

#### Meaning

Effective communication is central to the success of any business organization. Communication is a pervasive activity which encompasses almost all facets of our lives. Much of our lives is spent communicating with each other, be it at our work place or in our family life. The term communication is derived from the Latin word *communis* which means common. Thus, communication involves rendering common ideas, opinions or information, that is, the sharing of ideas opinions or information. In other words, exchange of thoughts is known as communication, facilitating mutual understanding between two or more people. Robert Anderson has defined communication as the interchange of thoughts, opinions or information by speech, writing or signs. Keith Davis has defined communication as the transfer of information and understanding from one person to another person. It is a way of reaching others with facts, ideas, thoughts and values. In the words of Peter Little, 'Communication is the process by which information is transmitted between individuals and/or organizations so that an understanding and response develops.' When communication is referred to in an organizational context it is known as organizational communication. According to William Scott, 'Administrative communication is a process which involves the transmission and accurate replication of ideas ensured by feedback for the purpose of eliciting actions which will accomplish organizational goals.'

## Nature of Communication

The characteristics of communication are as follows:

- Communication involves at least two persons—the sender and the receiver.
- It involves the transfer of ideas, facts, emotions, gestures, symbols and action from sender to receiver.
- Understanding is an essential component of communication, that is, the ideas, opinions and emotions conveyed should be accurately replicated in the receivers' mind.
- Communication may be intentional or unintentional.
- The purpose of communication is to elicit action, inform or to express a certain point of view.
- Communication is a two-way process, that is, a feedback from the receiver to the sender is an essential component of communication.
- Communication is a dynamic process—it grows and develops.
- Communication is systemic, that is, every component of the process is affected by every other component. For example, if there is a fault in the telephone (channel of communication) it will affect the message received by the receiver.

Communication that takes place within a person is called intrapersonal communication, whereas communication between two people is called interpersonal communication. Intrapersonal communication is a more complex process through which communication takes place within an individual. Organizational communication takes place within a business organization whereas mass communication is directed at a large audience or is aimed at special media. Communication across borders involving cross-cultures is termed as international communication.

### 5.2.2 Objectives of Communication

#### Objectives

The objectives and functions of communication are inter-related. Communication could have many objectives depending upon the group and context. Communication within the family, in a classroom, theatre, church, war field, seminar and in the boardroom has different objectives. The objectives are defined depending upon the group and the purpose to be achieved. Each of these groups has a different set of goals and objectives. Communication aims at sub serving those goals. In each of these groups, the dominant objective of communication would be to inform, connect, educate, entertain, motivate, provoke, integrate, reassure and persuade, as the case may be. Communication is thus the means to an end. Communication is largely goal oriented and the objective of any personal communication would depend upon the person or group addressing the purpose or object one has in mind. Let us now look at the objectives of communication in business organizations.

It is a process common to every business, whatever its primary function. Business organizations exist for the purpose of meeting specific needs of the community in which they operate. Every business organization sets its goals and objectives in relation to the

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specific needs it aims to fulfill. Every organization uses resources, including human resources; to function effectively, and also targets specific clients and markets. Businesses are often associations of people coming together for specific purposes. It has people within and addresses people outside the organization. The activities of any organization require both people within and people outside to act, interact, reach, share, exchange and get across to each other so that specific objectives are accomplished in an effective manner. The word 'business' connotes commercial motives distinct from any charitable organization. It is clearly driven by the profit motive. This implies that the organization would like to ensure that its objectives are achieved with the optimum utilization of resources such as time, money and effort. The communication system that is put in place within the organization should, therefore, address and meet these objectives. Business organizations being multi-disciplinary in nature, communication encompasses wide areas and is inter-disciplinary in approach. Large organizations are described as networks of interdependent relationships. The objectives, activities and inter-relationships of a business organization necessitate communication to serve its many diverse objectives.

These objectives are discussed as follows:

- (i) **To inform:** The first and foremost objective of any kind of communication is to inform. In today's world, information is power. Communication brings power through information. The dissemination of information covers a wide range of areas, both internal and external. People within the organization have to be kept informed about organizational goals, objectives, procedures, processes, systems, plans, priorities and strategies. Equally important is the objective of ensuring effective external communication—with customers, prospects, competitors, suppliers and the public, about products, services, plans, happenings, events and achievements. The information needs within the organization take on different nomenclatures—market-related information, product-related information, client-related information, employee information, executive information, management information and so on.
- (ii) **To educate:** Another objective of communication in an organization is to educate, i.e. to disseminate knowledge and develop skills and attitudes among the people working in the organization. There is also a need to familiarize them with the systems, procedures and processes. This process of education may extend to customers as well. This may be done through product literature, publicity, presentations and demonstrations.
- (iii) **To train:** Communication is an integral component of any training programme. Business organizations need to train people to achieve proficiency in specific skills. They have to provide working knowledge and attitudinal inputs through training programmes to employees at various hierarchical levels. Training sessions involve teaching, instruction, demonstration, practice and discussion. The process of communication is integral to each of these.
- (iv) **To motivate:** People in any business organization have to be motivated to pursue goals and achieve higher levels of performance. High levels of morale and motivation are a must to ensure high levels of productivity and efficiency on a sustainable basis. Communication provides the means to keep the motivation levels high. Talks, lectures, films, meetings, workshops and non-verbal messages are among the means used to motivate people.

- (v) **To integrate:** Large business organizations have different business units, departments and territorial divisions. Each of them pursue different goals, sub-goals and target sections. Communication provides the means for an integrated approach in pursuing organizational goals. Effective communication should perform the crucial task of integrating individuals across different levels. In other words, it allows people to work cohesively in order to fulfill certain goals and objectives. In business set ups, communication is integral to the process of team building.
- (vi) **To relate:** Good business relationships are a must for the continued success of any business organization. Communication provides the means for building and nurturing mutually beneficial relationships which are both internal and external. They may be among and/or between employees, supervisory staff, top management, customers, suppliers, other players, press and other media. Communication allows organizations to relate themselves with the community at large. It allows the organization to position themselves as a sensitive unit careful to the needs and apprehensions of its employees. All this is achieved through well-organized communication strategies.
- (vii) **To promote:** Promotional efforts are a must for any organization to fully achieve its objectives. One of the Ps of marketing, Promotion, relates to various activities such as advertising, publicity, public relations and communication, which aim at customer information, customer education, customer communication and customer retention. In the marketing context, the customer is said to move from stage to stage till the transaction is completed. They move progressively from the state of awareness of the need for a product to the knowledge of the product, and thereafter to a state of product preference. The needs of customers develop into effective demand for products, resulting in the purchase of the product or service. Promotional aspects of the service are particularly relevant in a service industry like banking or insurance, where the product, i.e. the service, cannot be readily 'seen'. Financial service providers essentially sell benefits. For this, they have to organize effective promotional measures, which seek to inform, educate, persuade and actualize the clients/markets. Communication constitutes the basic plank on which promotional strategies are built.
- (viii) **To entertain:** Every business is not necessarily a serious business. Even serious businesses are not 'serious' all the time. Whatever may be the nature of business, there should be time for entertainment. Communication facilitates entertainment. It enables social bonding and allows lighter moments to develop between individuals that help in releasing tension apart from promoting camaraderie. Humour, when used effectively, can play a vital role in fostering positive behaviour in business organizations. In the entertainment industry, communication has a much bigger role to play. It can serve to achieve the objective of purposeful entertainment.
- (ix) **To facilitate decision-making:** Decision-making constitutes an important function for any business organization. Well thought out decisions, quickly taken, lead to better results. Such decision-making is spread across all functional areas— personnel, marketing, accounts, production and maintenance. Day in and day out, people in organizations take decisions at various hierarchical levels. People at higher levels in the organization command respect depending upon their decision-making abilities. Any such decision-making, however, depends on the availability

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of adequate and timely inputs. It calls for facts, figures, analysis, deliberation, clarification, confirmation and evaluation. Communication—both oral and written—facilitates decision-making in any business organization. The objectives of communication, it must be emphasized, are dynamic and ever-changing. Depending upon the nature and functions of the organization, the range of people it deals with, and the sensitivities involved, the process of communication assumes new dimensions. In order to caution, counsel, persuade, clarify, elicit support, reprimand, organize, apprise, evaluate and achieve numerous other objectives, people in organizations use communication. Business organizations nowadays function in an extremely dynamic manner. Nothing ever remains the same for long. There are mergers and acquisitions, joint ventures, high employee turnover, low customer loyalty, move towards corporate governance, outsourcing, paperless offices and flexible work hours. All these developments have had their impact on the conventional methods of organizational communication.

Communication systems, concepts, and approaches will have to cope with new demands in business, and there is a constant need to review the adequacy of existing methods and practices. Communication is essentially a support system for any business. With every change in business profiles, the communication process will change accordingly. Let us take an illustration. Till recently, a supervisor in an organization would consider having a long talk with an employee whose productivity had declined or who has started showing indifference at work. This typical scene has undergone a noteworthy change. Today, there may not be much of an opportunity to have long, focused person-to-person talks. With flexible working hours, outsourcing and limitations of time, new approaches will have to be found. Although few companies may have the option of ‘chatting’ online, the advantages of a one-to-one communication are poignantly missing. Every new situation translates into a need for a new approach to communication. To cope with new situations and emerging challenges in business, people associated with the process of communication will have to be necessarily creative and innovative.

The objectives of communication, both internal and external, thus cover multifarious facets of organizational functioning. Within the organization, it covers varied functions such as planning, directing, controlling, coordinating, reviewing, monitoring and staffing. It facilitates appropriate feedback vital for decision-making and relationship building. Marketing, selling, goal-setting, employee counselling, team-building, performance highlighting, image-building, morale building and community orientation are all valid objectives which communication seeks to achieve in an organizational context. Communication, in other words, supports every business function.

### 5.2.3 Media of Communication

Managers use several different types of communication in their work. The choice of the method of communication would depend upon factors such as the physical presence of the receiver of the message, the nature of the message as to whether it is urgent or confidential and the costs involved in the transmission of the message. Various means of communication fall into four categories: (1) oral, (2) written, (3) non-verbal, and (4) information technology. These means are not mutually exclusive and very often some of these methods are combined to increase the emphasis or clarity of information.



## 1. Oral communication

The most prevalent form of organizational communication is oral. It could be face-to-face communication which is in the form of direct talk and conversation between the speaker and the listener when they are both physically present at the same place. It could also be telephone conversation or an intercom system conversation. Where a one-way communication is required, then oral communication may include a public address system. This is quite common at airports when providing information to passengers about flight departures and arrivals. All political leaders are required to develop oratory skills as they often address their followers via a public address system. Every professional gets an opportunity to use oral communication when making presentations to groups and committees, a customer or a client or at a professional conference.

Oral communication is preferable when the message is ambiguous (can be discussed and clarified) and urgent (provides for rapid feedback). Furthermore, it conveys personal warmth and friendliness and it develops a sense of belonging because of these personalized contacts. It is not recommended when a formal record of communication is required, when the communication is lengthy and distant, and when the information is statistical in nature and requires careful and objective analysis.

## 2. Written communication

A written communication means putting the message in writing and is generally in the form of instructions, letters, memos, formal reports, information about rules and regulations, policy manuals, information bulletins and so on. These areas have to be covered in writing for efficient functioning of the organization. It is most effective when it is required to communicate information that requires action in the future and, also in situations where communication is that of general informational nature. It also ensures that everyone has the same information.

Written communication is recommended when evidence of events and proceedings are required to be kept for future references, when there are several people involved who need to be updated and correspondence noted, when transmitting lengthy statistical data as well as when more formal authority is to be exercised.

Written communication can have its disadvantages in that it is very time consuming, especially for lengthy reports, there is no immediate feedback opportunity to clarify any ambiguities, and confidential written material may leak out before time, causing disruption in its effectiveness.

## 3. Non-verbal Communication

Non-verbal communication is also an important part of communication and is conveyed through meaningful non-verbal ways. Often, non-verbal ways are responsible for adding to verbal messages. For instance, anything said in a light-hearted manner with a smile conveys a sense of amiability and ease. Few non-verbal expressions include facial expressions and physical movement. In addition, some aspects of the work environment such as the building and office space can convey a message regarding the authority of the person. For example, visitors tend to feel uncomfortable in offices where there is a desk between them and the person they are speaking to. This is the reason behind

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furnishing offices with sofas and chairs. The aim is to ease the tension and make the visitor feel comfortable. Similarly, artwork in offices and neatness conveys an aura of professionalism.

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Non-verbal communication affects the impressions we make on others. A handshake is probably the most common form of body language and tells a lot about a person's disposition. Other examples of body language are tilting of the head, folding of arms or the posture while sitting in a chair.

Our facial expressions can show anger, frustration, arrogance, shyness, fear and other characteristics that can never be adequately communicated through the written word or through oral communication in and by itself. Some of the other body language examples are shrugging of shoulders for indifference or unfamiliarity and tapping fingers on the table for impatience. Some of the basic types of non-verbal communication are:

- **Kinetic behaviour:** Body motion such as facial expressions, gestures, touching, eye movement
- **Physical characteristics:** Body shape, posture, height, weight, hair
- **Paralanguage:** Voice quality, volume, speech rate, choice of words, manner of speaking, extent of laughing
- **Proxemics:** Proximity of people during conversation, perceptions about space, seating arrangements
- **Environment:** Type of building where the office is, room design, furniture, interior decorating, light, noise and neatness
- **Time:** Being late or early for appointments, keeping others waiting

Typically, the longer you have to wait to see someone, the higher is the individual's organizational status.

- **Dress:** Appropriate dress reflects the social standing of a person

Many organizations have a dress code. You cannot wear T-shirts and jeans for an interview for a managerial position. Personalities are generally communicated through dresses.

Some of the non-verbal messages and their interpretations are described as follows:

### Facial Expressions

|                 |   |                      |
|-----------------|---|----------------------|
| Frown           | — | Displeasure          |
| Smile           | — | Friendliness         |
| Raised eyebrows | — | Disbelief, amazement |
| Biting lips     | — | Nervousness          |

### Gestures

|                 |   |                              |
|-----------------|---|------------------------------|
| Pointing finger | — | Authority, displeasure       |
| Arms at side    | — | Open to suggestions, relaxed |
| Hands on hips   | — | Anger, defensiveness         |

### Voice

|              |   |            |
|--------------|---|------------|
| Shaky        | — | Nervous    |
| Broken       | — | Unprepared |
| Strong/clear | — | Confident  |

### Body gestures

|                          |   |                           |
|--------------------------|---|---------------------------|
| Fidgeting                | — | Nervousness               |
| Shrugging shoulders      | — | Indifference              |
| Sitting on edge of chair | — | Listening, great interest |
| Shifting while sitting   | — | Nervousness               |

### Eye contact

|                 |   |                 |
|-----------------|---|-----------------|
| Sideways glance | — | Suspicion       |
| Steady          | — | Active listener |
| No eye contact  | — | Disinterest     |

## 4. Information technology

Information technology is a broad category of communication techniques and includes video-conferencing, telecommuting, electronic mail, and so on. Devices such as videotape recorders, telephone answering devices, fax machines, all provide new communication flexibility and are rapidly influencing how managers communicate. Several major companies have gone into networking which ties computers together so that information can be communicated and shared from vast data banks.

- **Video-conferencing:** Video-conferencing is a channel of communication which uses live video to communicate with various employees at various locations simultaneously. It enables organizations to hold interactive meetings with other people, separated geographically even in different countries, at the same time via camera and cable transmission of the picture and sound. This technology makes it easier to obtain information from all operations around the world rapidly for the purpose of decision-making and control.
- **Telecommuting:** Telecommuting is the result of high technology at work, where people can work from their homes using a computer linking them to the place of work. Telecommuting provides flexibility of working and comfort for the worker, even though it isolates the employees working together in a team. Also, it makes supervision more difficult. This communication technique is helpful for those who work out of a customer's office so that they can communicate with their own office via a laptop computer connection. The method is popular with computer programmers, financial analysts, consultants and among most secretarial support service.
- **Electronic mail (E-mail):** E-mail is a system which allows people to use personal computer terminals to send and receive messages among each other, thereby enabling a rapid transmission of information. Messages can be sent and received by anyone, anywhere in the world, who has access to a computer terminal and has a computer mail box number on the computer network. Hughes Aircraft, a Los Angeles based company, uses e-mail to connect more than 30,000 users in 32 different locations worldwide.

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### Check Your Progress

1. Give Newman and Summer's definition of communication.
2. Paraphrase Peter Little's analysis of communication.
3. Define communication as systemic.
4. Explain the role of communication in facilitating decision making.
5. Define paralanguage.
6. Highlight the significance of video-conferencing.

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## 5.3 LSRW, EXPERIMENTING WITH ENGLISH LANGUAGE IN CONVERSATION AND WRITING

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‘We are designed to walk... That we are taught to walk is impossible. And pretty much the same is true of language. Nobody is taught language. In fact you can’t prevent a child from learning it.’ (Chomsky, 1994)

Language acquisition is the process by which we acquire the competence to perceive, produce and use words to understand and communicate in a meaningful way. To achieve this competence, one needs to acquire diverse capacities including syntax (science of sentence construction), phonetics (study of sounds) and an extensive vocabulary (this comprises the study of words or morphology). Language acquisition is primarily in the spoken form and is cultivated in terms of using sounds in a meaningful way. However, gradually, human beings also learn the way of using signs or symbols to write down the sounds so that they can use it for future reference.

Language acquisition usually refers to first language acquisition which studies infants’ acquisition of their native language. In the acquisition of second language, we deal with acquisition (in both children and adults) of additional language(s). This capacity to acquire and use language in a meaningful way is a key aspect that distinguishes humans from other animals.

A major issue in acquiring the knowledge of language acquisition is to analyse how linguistic competence is picked by children. A range of theories of language acquisition have been created in order to explain this issue. This includes innatism, which refers to the theory in which a child is born prepared in some manner with the capability to learn language. In other theories, language is simply learnt from the social and linguistic circumstances in which the child grows up.

### History

The history of the study of language acquisition is long and can be traced to the origins of classical Greece. Ancient scholars from different parts of the world have tried to understand the nature and process of language acquisition by infants.

Plato believed that the word–meaning mapping in some form was innate in human beings. This means that a human child is born with the innate capability of making connection between words and their meanings. Sanskrit grammarians and scholars of the twelfth century have long debated with regard to whether meaning was God-given (in the sense of being innate) or was learned from older convention. For example, a child learns the word ‘cow’ by listening to trusted speakers talking about cows.

In the eighteenth century, empiricists like Hobbes and Locke were of the opinion that knowledge (and for Locke, language) emerge ultimately from abstracted sense impressions.

Behaviourism argued that language may be learned through a form of operant conditioning. In *Verbal Behaviour* (1957), B. F. Skinner suggested that the successful use of a sign such as a word or lexical unit, when given a certain stimulus, reinforces its ‘momentary’ or contextual probability.

Empiricist theories of language acquisition include statistical learning theories of language acquisition, relational frame theory, functionalist linguistics, social interactionist theory and usage-based language acquisition.

This behaviourist idea was strongly attacked by Noam Chomsky, an American linguist, in a review article 'A Review of B. F. Skinner's Verbal Behavior Language', in 1959. He called it 'largely mythology' and a 'serious delusion'. Instead, Chomsky argued for a more theoretical approach, based on a study of syntax.

The beauty of literary appreciation and criticism lies in the fact that the reader ultimately depends on himself rather than depending upon making his choice. In order to appreciate literature, the reader or critic must understand the fundamental theory that literature can best be thought of as a process of communication between the writer and his audience. This understanding enables the critic to analyse any piece of writing. In order to analyse or even realize the beauty of a poem, the reader should ask himself whether he receives the impression that the particular poem or piece of prose effectively communicates what it aims to do. He should also analyse whether the ideal picture, character or situation communicated by the poem is of any value to him. However, neither of these questions can be easily or automatically answered. Each of them requires the reader to read carefully, reflect and compare impressions received from one thing with those received from others. The essence of literary appreciation and criticism is successfully achieved only when the reader is able to strongly feel and respond to the words used by the writer to convey his thoughts and emotions. When this level of appreciation can be reached or achieved, the writer can claim his appreciation.

Furthermore, the relationship between the creative writer and the literary critic should be placed in proper perspective. In other words, there are several ways in which criticism and the making of a literary work can be regarded as one and the same thing. In the first type of cooperation, the creative talent and the creative faculty together exist in the same person and may be regarded as identical.

The final shape of the literary work enjoys a general influence of literary appreciation and criticism. This is because even in the published form, the literary product is greatly dependent on the work of criticism in order to establish its importance and its place in tradition. Often, it is the responsibility of literary appreciation to bring the author's work to the audience. It might either reduce the admiration it already enjoys with the reading public or it might help in the development of a practice by establishing a taste for similar literature. Moreover, literary appreciation can play a vital role in bringing out the importance of a work of the author by discovering new meanings, which might not have been noticed before by the public. This would, thereby, give the work a new form and a new importance, perhaps over and above originally intended or thought of by the author.

A good reader and a critic is one who can respond to the unfamiliar. In literature, one does not know in advance how we should be expected to respond and the demand for alternative components. A practical critic should put forward the following fundamental questions to a work of art:

- Can I respond to this poem in the way the poet wants me to respond?
- In a way, can I identify myself in the spirit in which it was written?

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However, with some points, these general questions should be translated into more practical questions such as:

- What is gained by this effect?
- Does this detail seem successful?
- Does it relate meaningfully to a general effect?
- What precisely is the intention here?

In other words, in order to discover where the reader's real interest lies, it requires searching and thorough appraisal of everything that makes up the total effect of a poem.

The significant parts about reading a poem are:

- To reflect on a poem
- To decide as to where we stand in relation to it
- To look for the right language to express ourselves about it

A reader becomes a novice in the work of art when he naturally responds to it by realizing exactly what he likes about it and has a vibrant description of the work as part of that realization. It is only when the reader has a sharper and a stronger feeling for the description, it is realized that he has actually been moved by the literature and the spirit of the criticism. Until he finds a description that satisfies him to the ultimate extent, the reader has not grasped the final meaning and the beauty in the work.

However, we often come across questions as a reader that why should we read a work of literature in a way of analysing it. Is analysing not hostile to the spirit of poetry? Wordsworth's popular lines are instructive in this respect.

*Sweet is the lore which Nature brings;*

*Our meddling intellect*

*Mis-shapes the beauteous forms of things*

*We murder to dissect...*

These questions suggest that in addition to misconceiving the nature of literary appreciation and criticism, they underestimate the poem they seem to defend. They also suggest that our pleasure in poetry is a subjective illusion which cannot sustain the closeness to the poem. However, this is not so. In fact, a poem or a work of art that is in any degree successful attracts the critic's careful attention. The critic is not immediately possessed by the beauty of a great poem, but gradually over an undefined period of time.

In the poem, there is generally a line, sequence of lines or an isolated phrase which actually possesses the critic to such an extent that it returns to the critic with a great sense of fitness and familiarity. He begins to be in awe as to where he heard such a thing as the poem comes anew to him with its fresh form and beauty. When the critic reads the poem for the second time or so, it is not that he recalls his analysis step by step. Rather, the critic is captured by the experience of the poem's totality and its uniqueness more powerfully than before. Literary appreciation includes a new sense of the poem's structure and the imagery, its tone and verbal delicacy, and its precise effect.

A poem is defined as a literary piece which is generally written in verse form and has rhyme and rhythm. Some characteristics of true poetry are:

- (a) **Rhythm:** Rhythm refers to the pattern of stressed and unstressed syllables in connected speech. A poet arranges his words in such a manner that there is a regular flow of accented and unaccented syllables. This regular interval of strong and light sounds gives a beat to the poem which essentially differentiates it from prose and is one of the primary requirements of poetry. For example:

*By the shore of Gitchie Gumee,  
By the shining Big-Sea-Water,  
At the doorway of his wigwam,  
In the pleasant Summer morning,  
Hiawatha stood and waited.* (Henry Wadsworth Longfellow)

- (b) **Rhyme:** Poetry generally consists of a rhyming scheme (though you can have a poem without rhyme, for example, in Modern Poetry where you have blank/free verse), i.e., the last word of each line has the same sound (vowel or consonantal). For example, flow, slow, low. The most important function of rhyme is that it gives music to the poem and makes it pleasing to the ears. More examples are:

*I met a traveller from an antique land,  
Who said—'Two vast and trunkless legs of stone  
Stand in the desert....Near them, on the sand,  
Half sunk a shattered visage lies, whose frown,  
And wrinkled lip, and sneer of cold command,  
Tell that its sculptor well those passions read  
Which yet survive, stamped on these lifeless things,  
The hand that mocked them, and the heart that fed;  
And on the pedestal, these words appear:  
My name is Ozymandias, King of Kings,  
Look on my Works, ye Mighty, and despair!  
Nothing beside remains. Round the decay  
Of that colossal Wreck, boundless and bare  
The lone and level sands stretch far away.* (Percy Bysshe Shelley)

- (c) **Stanzas:** A poem is written in units of four-six lines which are exactly alike in form. Such units or divisions in a poem are called stanzas. However, it is not an essential characteristic of poetry and poets in the Modern Age have experimented with the regular stanza pattern. For example:

*Do not go gentle into that good night,  
Old age should burn and rave at close of day;  
Rage, rage against the dying of the light* (Dylan Thomas)

- (d) **Music:** Apart from rhyme, a poet can add music to his poetry in the form of onomatopoeia, alliteration, repetition and refrains.

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Prose, as opposed to poetry, is the ordinary form of written or spoken language. It is the most typical form of written language, which applies ordinary grammatical structure and natural flow of speech rather than rhythmic structure (as in traditional poetry). While there are critical debates on the construction of prose, its simplicity and loosely defined structure has led to its adoption for the majority of spoken dialogue, factual discourse as well as topical and fictional writing. It is commonly used in literature, magazines, newspapers, broadcasting, film, encyclopaedias, law, history, philosophy and many other forms of communication.

Novels, essays, short stories, and works of criticism are examples of prose. Other examples include:

- Comedy
- Drama
- Fable
- Fiction
- Folk tale
- Hagiography
- Legend
- Literature
- Myth
- Narrative
- Saga
- Science fiction
- Story
- Theme
- Tragedy

The literary appreciation of an unseen prose passage is more or less done on the same parameters as those used for poetry. One must focus on the following points:

- Summary/meaning of the prose passage
- Theme/subject matter or vision of the writer
- Language of the writer which will include the use of figures of speech and imagery
- Structure of the passage, sentence patterns and type, diction (choice of words)
- Comparison with other prose pieces dealing with the same theme

Prose does not have the more formal metrical structure of verse that is almost always found in traditional poetry. Poems often involve a meter and/or rhyme scheme. Instead, prose comprises full, grammatical sentences, which then include paragraphs and overlook aesthetic appeal. Some works of prose do contain traces of metrical structure or versification and a conscious blend of the two literature formats is known as prose poetry.

Prose poetry is poetry written in prose instead of using verse, while preserving poetic qualities such as heightened imagery and emotional effects. It can be seen as



either primarily poetry or prose, or a separate genre altogether. The argument for prose poetry belonging to the genre of poetry emphasizes its heightened attention to language and prominent use of metaphor. On the other hand, prose poetry can be identified primarily as prose for its dependence on the association of prose with narrative and the expectation of an objective presentation of truth.

Let us now take an unseen prose passage and critically appreciate it.

Tradition is not solely or even primarily the maintenance of certain dogmatic beliefs; these beliefs have come to take their living form in the course of the formation of a tradition. What I mean by tradition is all those habitual actions, habits, customs from the most significant religious rites to our conventional way of greeting a stranger which represents the blood kinship of the 'same people living in the same place'.

In the above passage, the writer appears to be attempting to define the concept of tradition. He believes that tradition is not just following certain beliefs or customs blindly and religiously. Ironically, these beliefs have become a part of the tradition in due course of time. His definition of tradition is based on the notion of blood relationship of the people inhabiting the same place, people who share certain habits, customs, religion and acceptable ways of behaviour and pass them on to their future generations with the passage of time. The writer emphasizes that culture, when transmitted from one generation to another with time, takes the form of tradition.

The language of the passage is scholarly though extremely disciplined. The writer appears to be very much convinced about what he is saying (though he sounds too pontifical at times). Without using any kind of ornamentation, the writer has been successful in creating a very powerful effect on the readers, so much so, that they are convinced by his words. The diction, overall, is quite appropriate to his purpose, i.e., persuasion of the readers to what he is saying. Though he has used the personal pronoun 'I', his language is, by far, objective.

We can take another unseen passage which is very different from the one above for critical appreciation:

Time was when the stereotyped phrase, 'a fair young English girl,' meant the ideal of womanhood; to us, at least, of home birth and breeding. It meant a creature generous, capable, and modest; something franker than a Frenchwoman, more to be trusted than an Italian, as brave as an American but more refined, as domestic as a German and more graceful. It meant a girl who could be trusted alone if need be, because of the innate purity and dignity of her nature, but who was neither bold in bearing nor masculine in mind; a girl who, when she married, would be her husband's friend and companion, but never his rival; one who would consider their interests identical, and not hold him as just so much fair game for spoil; who would make his house his true home a place of rest, not a mere passage-place for vanity and ostentation to go through; a tender mother, an industrious housekeeper, a judicious mistress.

The above piece appears to have been written towards the end of the nineteenth century, when the traditional notion and roles of women were changing in Victorian England. It describes the advent of the *New Woman* who had broken free from the image of the *Angel in the House*. Before the Victorian Age, a woman performed the traditional role of carrying on the race and nurturing the family. She must be fairly educated so that she could supervise her children's education, was expected to have a

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little knowledge of French, must be accomplished in some fine art like painting, singing, playing the piano or sewing. Her basic role was that of an ideal homemaker who would take good care of her husband and children. We find descriptions of such women in the novels of Jane Austen and the Bronte sisters. But in the writings of George Eliot, we see glimpses of the *New Woman* emerging from the shadows. The given passage is one such piece of writing which throws light on the changing roles of women and gives a comparison between the past and present status and roles of women in England.

The language of the writer is vividly descriptive. It is devoid of any ornamentation. With the help of simple language and style, he/she has been able to describe the change effectively. The opening sentence sounds almost poetic when the writer says, 'Time was when the stereotyped phrase, "a fair young English girl," meant the ideal of womanhood;' A comparison is made between an English girl and European and American girls of the time. There is a note of sarcasm when the writer says that a married woman was expected to be her husband's friend and companion but never a rival. The writer has eloquently portrayed the changing image of the *Angel in the House*.

### **Effective writing skills**

Writing is that form of communication which reveals the sender's clarity of thought and expression in encoding a message. Barbara Tuchman, a well-known historian, has very aptly said that though effective communication needs both, a sender and a receiver, this process can become more successful if the writer (who is the sender in this case) keeps the written form (the message) simple, concise and brief.

Effective writing does not happen just on its own. It is a skill which needs to be cultivated. In other words, it involves the practice of what is commonly called ABC i.e. Accuracy, Brevity and Clarity. Accuracy here means the use of correct facts and figures, language and tone. By brevity is meant the ability to express oneself in a few words, leaving out unnecessary details. Clarity refers to the expression of thought in a clear and simple language.

Since the success of communication, to a large extent, depends on the receiver and how he responds to the message, recognizing the needs, expectations, fears and attitudes of the receiver/s is essential. In written communication, the feedback is delayed and the receiver cannot immediately clarify his doubts in case of an unclear message. Therefore, getting our written communication right becomes a matter of prime concern.

The next important task for effective writing is to identify and determine the purpose of communication. The purpose of written communication, as communication in general, is two-fold—to inform and to persuade. Informative writing presents information and is expository in nature. Its purpose is to disseminate knowledge, i.e., to educate and not to persuade. Therefore, maintaining maximum objectivity is essential. Persuasive or argumentative writing aims at convincing the readers about a matter. It expresses opinions rather than facts.

Effective writing skills, therefore, entail planning before writing, identifying the purpose of writing, considering the needs of the audience, choosing appropriate language and effective tone. The ability to communicate a message in simple, concise and accurate written form makes a person's writing skills effective.

## Characteristics of a good essay

A good essay must have the following qualities:

- **Unity:** Unity is the first principle of a good essay. This means that the essay must develop a single idea with a definite purpose. Though the idea must be dealt with in a variety of ways and from different points of view, all unnecessary details must be excluded.
- **Order:** The essay should be so ordered in a logical sequence that it comes to a definite conclusion. Thus, planning the structure is important so that thoughts flow in an order without being haphazard and unorganized.
- **Brevity:** Though the length of an essay depends on the nature of the subject, it must be brief, direct in style and expressed precisely.
- **Style:** An essay has a literary value. Hence, the style of an essay must be dignified and formal. Colloquial terms, slang words and informal expressions that are non-conventional must be avoided as far as possible. The language used should be simple, clear and direct without any attempts at unnecessary embellishments.
- **Personal touch:** An essay reflects the personal feelings and opinions of an individual. Therefore, it must give expression to his unique individuality. One must not be afraid to express himself freely in an essay. The personal touch can be given despite maintaining one's objectivity.

Apart from the above mentioned features, appropriate subject-matter, proper organization and powerful expression of thoughts make an essay effective. There are different types of essays, they are:

- **Descriptive essays:** A descriptive essay includes the description of some person, place or thing. For example, mother, father, friend (person), Delhi, Mumbai, the Taj Mahal (place), cars, aspects of nature like the sun, moon, etc. (thing). As the word suggests, a descriptive essay primarily focuses on specific details and facts pertaining to animate and inanimate things. You could describe a particular creature, or types of clouds. Describing places, buildings and objects, requires familiarity with the subject or close observation. The selection and arrangement of facts should highlight specific characteristics and if there is anything unique or special, you could mention it. A descriptive essay has many images and the tone is usually objective and impersonal. However, the writer's response to the subject he is describing is evident from his choice of words.
- **Narrative essays:** Narration is extensively used in fiction. It consists mainly of the narration of some event, or series of events. Narrative essays will include reflection and some imagination. It can be a historical story, biography of a great leader, incidents and accidents, a journey or voyage and a real or imaginary story. Narrative essays incorporate features of other styles of essay writing. While the primary emphasis is on narrating or talking about, 'recounting and relating' events in an orderly fashion, descriptive and reflective features are present. A narrative account of any historical event, individual or, episode has to be given in a logical and sequential manner. The narrative could be dramatically presented but you have to keep the overall coherence in mind. Most newspaper articles tend to be narrative and students find it easier to write narrative essays.

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- **Reflective essays:** Reflection means pondering over a subject or idea. It can include qualities like heroism, honesty, patriotism, socio-political issues such as education, corruption, democracy, philosophical and religious topics.
- **Imaginative essays:** In an imaginative essay, the writer is required to put himself in someone else's shoes and visualize a situation or experience. For example, an essay on 'If I were the Prime Minister of India' or 'The autobiography of a cow' would be imaginative in nature. Imaginative essays are among the most interesting because the writer gives rein to his imagination and the essay is often characterized by wit, humour, originality. The writer has complete freedom to develop the topic in whichever way he wants to and the style can be personal and subjective. In an imaginative essay, you are visualizing a particular situation, which you may not have experienced, except imaginatively, for example, 'The day my father cooked dinner'. Such a situation may never have taken place, yet you can vividly imagine what might transpire if your father had to cook dinner. Imaginative essays are lively in tone, have an original perspective and are personal in expression.

Fictionalizing an episode and writing creatively about it, is also considered as an imaginative essay, for example, 'my summer holidays'. You can write about events that may not have actually taken place, but what you have imagined.

Imaginative essays are fun to write and students should be encouraged to use their imagination and express themselves.

- **Expository essay:** An expository essay consists of explanation of a subject or topic. For example, institutions or occupations (parliament, farming), scientific subjects (global warming, evolution of man) and literary topics (nature of poetry, the plays of Shakespeare, the poetry of Keats). The word expository means 'to explain'. An essay that deals with the explanation of a particular process, for example, rain harvesting, an institution, (how legislative bodies function) or a natural phenomenon, (black holes in the universe) or the discussion of a particular text or style of writing, is classified as an expository essay. The writer attempts to explain why and how something happens. Here the writer is expected to demonstrate his familiarity with the subject, provide the necessary information, elaborate wherever possible. It is better to write in a linear, sequential manner and it is important to see that your material is well structured. If you are going to talk about rain harvesting, you need to first explain the term, tell the reader what is required and go through a systematic process, so that the reader understands the entire process and the importance of rain harvesting.
- **Discursive essay:** Quite often, an essay requires the writer to discuss a particular subject and come to a conclusion, after examining the merits and demerits of the topic, for example, 'Attendance should be compulsory in a university'. A statement like this challenges a response. You have to be clear about your own view and structure the essay such that the body of the essay examines the arguments that eventually lead to the conclusion.

As far as possible, it is advisable to objectively state both sides and then proceed to your personal conclusion. An essay like this tends to be more analytical as both arguments and counter arguments have to be rationally debated and concluded with a statement or point of view.

## Parts of an essay

An essay consists of paragraphs arranged in a sequence. A paragraph is a group of sentences linked together to form a unit. Each paragraph deals with a single idea. In an essay, each paragraph explains or demonstrates a key point or thought of the central idea, usually to inform or persuade. The sentence which expresses the main idea of the paragraph is called the *topic sentence*. It is also known as *key sentence* or *theme sentence*. The topic sentence can come anywhere in the paragraph, either at the beginning, middle or end. All the other sentences in the paragraph are explanations or illustrations of the topic sentence.

In a paragraph, the sentences are in cohesion, i.e., they stick together in unison. Coherence is also an essential requirement of a paragraph. By coherence is meant the clear and logical linking of ideas in a paragraph. Thus, each sentence should be well linked with the sentence that precedes and follows it. There should be unity in the sense that all the ideas contained within a given paragraph 'hang together' in a way that is easy for the reader to understand. When the writer changes the idea, he must begin a new paragraph. This helps the reader to go along with the writer's thoughts and flow of ideas. The reader knows that the writer is dealing with one main topic and the beginning of a new paragraph signals that the writer is moving on to a new topic. Consider the following example:

*Employees' attitude at National Electric Company should be improved.* The workers do not feel that they are a working team instead of just individuals. If people felt they were a part of a team, they would not misuse the tools, or deliberately undermine the work of others.

*Management's attitude towards its employees should also be improved.* Managers at National Electric act as though their employees are incapable of taking decisions or doing their own work. Managers treat workers like objects, not human beings.

In the above example, two ideas are discussed in separate paragraphs. In the first paragraph, the writer deals with the subject of employees' attitudes. The first sentence is the topic sentence and the other sentences are linked together in a logical sequence and are illustrations of the topic sentence. When the writer changes his idea from employees' attitudes to management's attitude, he begins a new paragraph. This new paragraph has a different topic sentence which is written in italics. The second paragraph, too, displays the features of cohesion, coherence and unity.

Now that we are familiar with the idea of a paragraph, let us discuss the different parts of an essay. An essay basically has three paragraphs, namely, introduction, description (or body) and conclusion. The body of the essay may have more than one or several paragraphs depending on the topic. Before the conclusion, there can be a transitional paragraph.

The introductory paragraph introduces the topic and familiarizes the readers with the main idea of the essay. It should be crisp and to the point. The purpose of an introduction is to supply sufficient background information and orient the readers with the subject matter. It may consist of a definition, or a quotation, proverb, a brief story or a general remark, leading up to the subject.

Description means the discussion of the topic in detail. It can include explanations and illustrations on the main idea. The length of the description will depend on the topic

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in question but the description should be proportionate with each part getting the due weight. It should be to the point and the use of unnecessary words should be avoided. Words and phrases should be carefully chosen so that they match the subject matter and best express the ideas in mind. The sentences should be so framed that they are quite clear and forcefully explain the topic. The paragraphs should be well constructed and should be related to one another according to the direction of the essay.

After the body comes the transitional paragraph which anticipates the conclusion and prepares the readers for the end. The concluding paragraph stems directly from the description and must sum up the whole discussion. An effective and satisfying end to an essay is as important as an arresting beginning. An abrupt or feeble ending may spoil the whole effect of the essay. A good conclusion can include a suitable quotation or a striking sentence that would leave the readers satisfied.

### Essay writing involves:

- **Preparation:** One of the chief difficulties that one faces while writing an essay is the lack of content. This difficulty can be overcome by extensive reading and powerful and alert observation. Francis Bacon has very aptly said, 'Reading maketh a full man', i.e., a well-read man has a wide range of knowledge and is complete in all respects. For writing good essays, general knowledge on a variety of topics is very helpful. Apart from reading, a keen observation also adds to one's knowledge of things around him. Observation and a critical mind sharpen intelligence and give one a grasp over any given subject matter. One also learns from other people's conversations and thoughts on a certain issue. Thus, interaction with people is also helpful in gathering information.
- **Understanding the topic:** For good essay writing, the writer must have a clear and accurate understanding of what he is expected to write. In an essay, it is very important to come straight to the point instead of discussing unnecessary and irrelevant details. For example, if the topic is 'The influence of the media on Indian culture', the writer must understand that the essay has to talk about the specific influence that the media in India has on the culture of the country.
- **Organizing the material:** The first thing to do is to read the topic a few times to get a clear idea of what is expected from the writer. Once you are clear about the subject, the next step is to reflect on it and think what can be written about it. Attempting to write down the first thing that comes to mind, without knowing what is to come next, is fatal to good essay writing.

As thoughts come to mind regarding the topic, one must jot them down, lest they are forgotten. Once you have collected enough material, read it over and select the points that are most suitable for your purpose. Selection of points must be done carefully, omitting repetitions, choosing relevant illustrations and so on. The process of selection will suggest to you the line of thought you may follow in the essay.

After selecting the points, one must arrange them in a logical order so that the essay is properly structured without being disproportionate or full of repetitions and irrelevant details. Hence, drafting the outline first and then filling in the details is a more effective method. What you are able to produce through this process is a well-articulated essay.

**'Truth and False Humour' by Joseph Addison**

Nothing so foolish as the laugh of fools.

Among all kinds of writing, there is none in which authors are more apt to miscarry than in works of humour, as there is none in which they are more ambitious to excel. It is not imagination that teems with monsters, a head that is filled with extravagant conceptions, which is capable of furnishing the world with diversions of this nature; and yet, if we look into the productions of several writers, who set up for men of humour, what wild, irregular fancies, what unnatural distortions of thought do we meet with? If they speak nonsense, they believe they are talking humour; and when they have drawn together a scheme of absurd, inconsistent ideas, they are not able to read it over to themselves without laughing. These poor gentlemen endeavour to gain themselves the reputation of wits and humourists, by such monstrous conceits as almost qualify them for Bedlam; not considering that humour should always lie under the check of reason, and that it requires the direction of the nicest judgment, by so much the more as it indulges itself in the most boundless freedoms. There is a kind of nature that is to be observed in this sort of compositions, as well as in all other; and a certain regularity of thought which must discover the writer to be a man of sense, at the same time that he appears altogether given up to caprice. For my part, when I read the delirious mirth of an unskilful author, I cannot be so barbarous as to divert myself with it, but am rather apt to pity the man, than to laugh at anything he writes.

The deceased Mr Shadwell, who had himself a great deal of the talent which I am treating of, represents an empty rake, in one of his plays, was very much surprised to hear one say that breaking of windows was not humour; and I question not but several English readers will be as much startled to hear me affirm, that many of those raving, incoherent pieces, which are often spread among us, under odd chimerical titles, are rather the offspring's of a distempered brain than works of humour.

It is, indeed, much easier to describe what is not humour than what is; and very difficult to define it otherwise than as Cowley has done wit, by negatives. Were I to give my own notions of it, I would deliver them after Plato's manner, in a kind of allegory, and, by supposing Humour to be a person, deduce to him all his qualifications, according to the following genealogy. Truth was the founder of the family, and the father of Good Sense. Good Sense was the father of Wit, who married a lady of a collateral line called Mirth, by whom he had issue Humour. Humour, therefore, being the youngest of this illustrious family, and descended from parents of such different dispositions, is very various and unequal in his temper; sometimes you see him putting on grave looks and a solemn habit, sometimes airy in his behaviour and fantastic in his dress; insomuch that at different times he appears as serious as a judge, and as jocular as a merry-andrew. But, as he has a great deal of the mother in his constitution, whatever mood he is in, he never fails to make his company laugh.

But since there is an impostor abroad, who takes upon him the name of this young gentleman, and would willingly pass for him in the world; to the end that well-meaning persons may not be imposed upon by cheats, I would desire my readers, when they meet with this pretender, to look into his parentage, and to examine him strictly, whether or no he be remotely allied to Truth, and lineally descended from Good Sense; if not, they may

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conclude him a counterfeit. They may likewise distinguish him by a loud and excessive laughter, in which he seldom gets his company to join with him. For, as True Humour generally looks serious, while everybody laughs about him, False Humour is always laughing whilst everybody about him looks serious. I shall only add, if he has not in him a mixture of both parents—that is, if he would pass for the offspring of Wit without Mirth, or Mirth without Wit, you may conclude him to be altogether spurious and a cheat.

The impostor of whom I am speaking descends originally from Falsehood, who was the mother of Nonsense, who was brought to bed of a son called Phrensy, who married one of the daughters of Folly, commonly known by the name of Laughter, on whom he begot that monstrous infant of whom I have been speaking here. I shall set down at length the genealogical table of False Humour, and, at the same time, place under it the genealogy of True Humour, that the reader may at one view behold their different pedigrees and relations:

Falsehood  
Nonsense  
Phrensy—Laughter  
False Humour  
Truth  
Good Sense  
Wit—Mirth  
Humour

I might extend the allegory, by mentioning several children of False Humour, who are more in number than the sands of the sea, and might in particular enumerate the many sons and daughters which he has begot in this island. But as this would be a very invidious task, I shall only observe in general that False Humour differs from the True Humour as a monkey does from a man.

First of all, he is exceedingly given to little apish tricks and buffooneries.

Secondly, he so much delights in mimicry, that it is all one to him whether he exposes it by vice and folly, luxury and avarice; or, on the contrary, virtue and wisdom, pain and poverty.

Thirdly, he is wonderfully unlucky, insomuch that he will bite the hand that feeds him, and endeavour to ridicule both friends and foes indifferently. For, having but small talents, he must be merry where he can, not where he should.

Fourthly, being entirely void of reason, he pursues no point either of morality or instruction, but is ludicrous only for the sake of being so.

Fifthly, being incapable of anything but mock representations, his ridicule is always personal, and aimed at the vicious man, or the writer; not at the vice, or at the writing.

I have here only pointed at the whole species of false humourists; but, as one of my principal designs in this paper is to beat down that malignant spirit which discovers itself in the writings of the present age. I shall not scruple, for the future, to single out any of the small wits that infest the world with such compositions as are ill-natured, immoral,



and absurd. This is the only exception which I shall make to the general rule I have prescribed myself, of attacking multitudes; since every honest man ought to look upon himself as in a natural state of war with the libeller and lampooner, and to annoy them wherever they fall in his way. This is but retaliating upon them, and treating them as they treat others.

### **‘A City Night Piece’ by Oliver Goldsmith**

The clock has just struck two, the expiring taper rises and sinks in the socket, the watchman forgets the hour in slumber, the laborious and the happy are at rest, and nothing wakes but meditation, guilt, revelry, and despair. The drunkard once more fills the destroying bowl, the robber walks his midnight round, and the suicide lifts his guilty arm against his own sacred person.

Let me no longer waste the night over the page of antiquity or the sallies of contemporary genius, but pursue the solitary walk, where Vanity, ever changing, but a few hours past walked before me, where she kept up the pageant, and now, like a froward child, seems hushed with her own importunities.

What a gloom hangs all around! The dying lamp feebly emits a yellow gleam; no sound is heard but of the chiming clock, or the distant watch-dog. All the bustle of human pride is forgotten; an hour like this may well display the emptiness of human vanity.

There will come a time when this temporary solitude may be made continual, and the city itself, like its inhabitants, fade away, and leave a desert in its room.

What cities, as great as this, have once triumphed in existence! Had their victories as great, joy as just and as Unbounded, and, with short-sighted presumption, promised themselves immortality! Posterity can hardly trace the situation of some; the sorrowful traveller wanders over the lawful ruins of others; and, as he beholds, he learns wisdom, and feels the transience of every sublunary possession.

‘Here,’ he cries, ‘stood their citadel, now grown over with, weeds; there, their senate house, but now the haunt of every noxious reptile; temples and theatres stood here, now only an undistinguished heap of ruin. They are fallen: for luxury and avarice first made them feeble. The rewards of the state were conferred on amusing and not on useful members of society. Their riches and opulence invited the invaders, who, though at first repulsed, returned again, conquered by perseverance, and at last swept the defendants into undistinguished destruction.’

How few appear in those streets which, but some few hours ago, were crowded! and those who appear now no longer wear their daily mask, nor attempt to hide their lewdness or their misery.

But who are those who make the streets their couch, and find a short repose from wretchedness at the doors of the opulent? These are strangers, wanderers, and orphans, whose circumstances are too humble to expect redress, and whose distresses are too great even for pity. Their wretchedness rather excites horror than pity. Some are without the covering even of rags, and others emaciated with disease: the world has disclaimed them; society turns its back upon their distress, and has given them up to nakedness and hunger. These poor shivering females have once seen happier days and been flattered into beauty. They have been prostituted to the gay, luxurious villain, and are now turned

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out to meet the severity of winter. Perhaps, now lying at the doors of their betrayers, they sue to wretches whose hearts are insensible, to debauchees who may curse but will not relieve them.

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Why, why was I born a man, and yet see the sufferings of wretches I cannot relieve! Poor houseless creatures! The world will give you reproaches, but will not give you relief. The slightest misfortunes of the great, the most imaginary uneasinesses of the rich, are aggravated with all the power of eloquence, and held up to engage our attention and sympathetic sorrow. The poor weep unheeded, persecuted by every subordinate species of tyranny; and every law, which gives others security, becomes an enemy to them.

Why was this heart of mine formed with so much sensibility! Or why was not my fortune adapted to its impulse! Tenderness, without a capacity of relieving, only makes the man who feels it more wretched than the object which sues for assistance. Adieu.

### **‘The Sagacity of Certain Insects’ by Oliver Goldsmith**

Animals in general are sagacious in proportion as they cultivate society. The elephant and the beaver show the greatest signs of this when united; but when man intrudes into their communities, they lose all their spirit of industry, and testify but a very small share of that sagacity, for which, when in a social state, they are so remarkable.

Among insects, the labours of the bee and the ant have employed the attention and admiration of the naturalist; but their whole sagacity is lost upon separation, and a single bee or ant seems destitute of every degree of industry, is the most stupid insect imaginable, languishes for a time in solitude, and soon dies.

Of all the solitary insects I have ever remarked, the spider is the most sagacious, and its actions to me, who have attentively considered them, seem almost to exceed belief. This insect is formed by nature for a state of war, not only upon other insects, but upon each other. For this state nature seems perfectly well to have formed it. Its head and breast are covered with a strong natural coat of mail, which is impenetrable to the attempts of every other insect, and its belly is enveloped in a soft pliant skin, which eludes the sting even of a wasp. Its legs are terminated by strong claws, not unlike those of a lobster, and their vast length, like spears, serve to keep every assailant at a distance.

Not worse furnished for observation than for an attack or a defence, it has several eyes, large, transparent, and covered with a horny substance, which, however, does not impede its vision. Besides this, it is furnished with forceps above the mouth, which serves to kill or secure the prey already caught in its claws or its net.

Such are the implements of war with which the body is immediately furnished; but its net to entangle the enemy seems what it chiefly trusts to, and what it takes most pains to render as complete as possible. Nature has furnished the body of this little creature with a glutinous liquid, which proceeding from the anus, it spins into a thread coarser or finer, as it chooses to contract or dilate its sphincter. In order to fix its thread when it begins to weave, it emits a small drop of liquid against the wall, which hardening by degrees, serves to hold the thread very firmly. Then receding from the first point, as it recedes the thread lengthens; and when the spider has come to the place where the other end of the thread should be fixed, gathering up with its claws the thread which

would otherwise be too slack, it is stretched tightly, and fixed in the same manner to the wall as before.

In this manner it spins and fixes several threads parallel to each other, which, so to speak, serve as the warp to the intended web. To form the woof, it spins in the same manner its thread, transversely fixing one end to the first thread that was spun, and which is always the strongest of the whole web, and the other to the wall. All these threads, being newly spun, are glutinous, and therefore stick to each other wherever they happen to touch, and in those parts of the web, most exposed to be torn, our natural artist strengthens them, by doubling the threads sometimes six-fold.

Thus far, naturalists have gone far in the description of this animal: what follows is the result of my own observation upon that species of the insect called a *House-Spider*. I perceived about four years ago, a large spider in one corner of my room making its web; and, though the maid frequently leveled her fatal broom against the labours of the little animal, I had the good fortune then to prevent its destruction, and I may say, it more than paid me by the entertainment it afforded.

In three days the web was, with incredible diligence, completed; nor could I avoid thinking that the insect seemed to exult in its new abode. It frequently traversed it round, examined the strength of every part of it, retired into its hole, and came out very frequently. The first enemy, however, it had to encounter, was another and a much larger spider, which, having no web of its own, and having probably exhausted all its stock in former labours of this kind, came to invade the property of its neighbour. Soon then a terrible encounter ensued, in which the invader seemed to have the victory, and the laborious spider was obliged to take refuge in its hole. Upon this I perceived the victor using every art to draw the enemy from his strong hold. He seemed to go off, but quickly returned, and when he found all arts vain, began to demolish the new web without mercy. This brought on another battle, and, contrary to my expectations, the laborious spider became a conqueror, and fairly killed his antagonist.

Now then, in peaceable possession of what was justly its own, it waited three days with the utmost patience, repairing the breaches of its web, and taking no sustenance that I could perceive. At last, however, a large blue fly fell into the snare, and struggled hard to get loose. The spider gave it leave to entangle itself as much as possible, but it seemed to be too strong for the cobweb. I must own I was greatly surprised when I saw the spider immediately sally out, and in less than a minute weave a new net round its captive, by which the motion of its wings was stopped, and when it was fairly hampered in this manner, it was seized, and dragged into the hole.

In this manner it lived, in a precarious state, and nature seemed to have fitted it for such a life, for upon a single fly it subsisted for more than a week. I once put a wasp into the net, but when the spider came out in order to seize it as usual, upon perceiving what kind of an enemy it had to deal with, it instantly broke all the bands that held it fast, and contributed all that lay in its power to disengage so formidable an antagonist. When the wasp was at liberty, I expected the spider would have set about repairing the breaches that were made in its net, but those, it seems, were irreparable, wherefore the cobweb was now entirely forsaken, and a new one began, which was completed in the usual time.

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I had now a mind to try how many cobwebs a single spider could furnish, wherefore I destroyed this, and the insect set about another. When I destroyed the other also, its whole stock seemed entirely exhausted, and it could spin no more. The arts it made use of to support itself, now deprived of its great means of subsistence, were indeed surprising. I have seen it roll up its legs like a ball, and lie motionless for hours together, but cautiously watching all the time; when a fly happened to approach sufficiently near, it would dart out all at once, and often seize its prey.

Of this life, however, it soon began to grow weary, and resolved to invade the possession of some other spider, since it could not make a web of its own. It formed an attack upon a neighbouring fortification with great vigour, and at first was as vigorously repulsed. Not daunted, however, with one defeat, in this manner it continued to lay siege to another's web for three days, and at length, having killed the defendant, actually took possession. When smaller flies happen to fall into the snare, the spider does not sally out at once, but very patiently waits till it is sure of them; for, upon his immediately approaching the terror of his appearance might give the captive sufficient strength to get loose: the manner then, is to wait patiently till, by ineffectual and impotent struggles, the captive has wasted all its strength, and then he becomes a certain and easy conquest.

The insect I am now describing lived three years; every year it changed its skin and got a new set of legs. I have sometimes plucked off a leg, which grew again in two or three days. At first it dreaded my approach to its web, but at last it became so familiar as to take a fly out of my hand, and upon my touching any part of the web, would immediately leave its hole, prepared either for a defense or an attack.

To complete this description, it may be observed, that the male spider is much less than the female, and that the latter are oviparous. When they come to lay, they spread a part of their web under the eggs, and then roll them up carefully, as we roll up things in a cloth, and thus hatch them in their hole. If disturbed in their holes, they never attempt to escape without carrying this young brood in their forceps away with them, and thus frequently are sacrificed to their paternal affection.

As soon as the young ones leave their artificial covering, they begin to spin, and almost sensibly seem to grow bigger. If they have the good fortune, when even but a day old, to catch a fly, they fall too with good appetites; but they live sometimes three or four days without any sort of sustenance, and yet still continue to grow larger, so as every day to double their former size. As they grow old, however, they do not still continue to increase, but their legs only continue to grow longer; and when a spider becomes entirely stiff with age, and unable to seize its prey, it dies at length of hunger.

### **'Sights and Monsters' by Oliver Goldsmith**

Though the frequent invitations I receive from men of distinction here might excite the vanity of some, I am quite mortified, however, when I consider the motives that inspire their civility. I am sent for, not to be treated as a friend, but to satisfy curiosity; not to be entertained so much as wondered at; the same earnestness which excites them to see a Chinese, would have made them equally proud of a visit from the rhinoceros.

From the highest to the lowest, these people seem fond of sights and monsters. I am told of a person here who gets a very comfortable livelihood by making wonders, and then selling or showing them to the people for money; no matter how insignificant they were in the beginning, by locking them up close, and showing for money, they soon

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became prodigies! His first essay in this way was to exhibit himself as a wax-work figure behind a glass door at a puppet show. Thus, keeping the spectators at a proper distance and having his head adorned with a copper crown, he looked extremely *natural, and very like the life itself*. He continued this exhibition with success, till an involuntary fit of sneezing brought him to life before all the spectators, and consequently rendered him for that time as entirely useless as the peaceable inhabitant of a catacomb.

Determined to act as a statue no more, he next levied contributions under the figure of an Indian king; and by painting his face, and counterfeiting the savage howl, he frightened several ladies and children with amazing success: in this manner, therefore, he might have lived very comfortably, had he not been arrested for a debt that was contracted when he was the figure in wax-work: thus his face underwent an involuntary ablation, and he found himself reduced to his primitive complexion and indigence.

After some time, being freed from jail, he had now grown wiser, and instead of making himself a wonder, was resolved only to make wonders. He learned the art of pasting up of mummies; was never at a loss for an artificial *lusus naturae*; nay, it has been reported, that he has sold seven petrified lobsters of his own manufacture to a noted collector of rarities; but this the learned Cracovius Putridus has undertaken to refute in a very elaborate dissertation.

His last wonder was nothing more than a halter, yet by this halter he gained more than by all his former exhibitions. The people, it seems, had got in their heads, that a certain noble criminal was to be hanged with a silken rope. Now there was nothing they so much wished to see as this very rope; and he was resolved to gratify their curiosity: he therefore got one made, not only of silk, but to render it more striking, several threads of gold were intermixed. The people paid their money only to see silk, but were, highly satisfied when they found it was mixed with gold into the bargain. It is scarcely necessary to mention, that the projector sold his silken rope for almost what it had cost him, as soon as the criminal was known to be hanged in hempen materials.

By their fondness of sights, one would be apt to imagine, that instead of desiring to see things as they should be, they are rather solicitous of seeing them as they ought not to be. A cat with four legs is disregarded, though never so useful; but, if it has but two, and is consequently incapable of catching mice, it is reckoned inestimable, and every man of taste is ready to raise the auction. A man, though in his person faultless as an aerial genius, might starve; but if stuck over with hideous warts like a porcupine, his fortune is made for ever, and he may show himself with impunity and applause.

A good woman in my neighbourhood, who was bred a habit-maker, though she handled her needle tolerably well, could scarcely get employment. But being obliged, by an accident, to have both her hands cut off from the elbows, what would have been her ruin in another country, made her fortune here: she was now thought more fit for her trade than before; business flowed in apace, and all people paid for seeing the mantua-maker who wrought without hands.

A gentleman showing me his collection of pictures, stopped at one with peculiar admiration: there, cries he, is an inestimable piece. I gazed at the picture for some time, but could see none of those graces with which he seemed enraptured: it appeared to me the most paltry piece of the whole collection: I therefore demanded where those beauties lay, of which I was yet insensible. Sir, cries he, the merit does not consist in the piece, but

in the manner in which it was done. The painter drew the whole with his foot, and held the pencil between his toes: I bought it at a very great price; for peculiar merit should ever be rewarded.

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But these people are not fond of wonders, than liberal in rewarding those who show them. From the wonderful dog of knowledge, at present under the patronage of the nobility, down to the man with the box, who professes to show the best imitation of nature that was ever seen, they all live in luxury. A singing-woman shall collect subscriptions in her own coach and six: a fellow shall make a fortune by tossing a straw from his toe to his nose; one in particular has found that eating fire was the most ready way to live; and another who jingles several bells fixed to his cap, is the only man that I know of, who has received emolument from the labours of his head.

A young author, a man of good-nature and learning, was complaining to me some nights ago of this misplaced generosity of the times. Here, says he, have I spent part of my youth in attempting to instruct and amuse my fellow-creatures, and all my reward has been solitude, poverty, and reproach; while a fellow, possessed of even the smallest share of fiddling merit, or who has perhaps learned to whistle double, is rewarded, applauded, and caressed! Prythee, young man, says I to him, are you ignorant, that in so large a city as this, it is better to be amusing than a useful member of society? Can you leap up, and touch your feet four times before you come to the ground? No, Sir. Can you stand upon two horses at full speed? No, Sir. Can you swallow a pen-knife? I can do none of these tricks. Why then, cried I, there is no other prudent means of subsistence left, but to apprise the town that you speedily intend to eat up your own nose, by subscription.

I have frequently regretted that none of our Eastern posture-masters, or showmen, have ventured to England. I should be pleased to see that money circulate in Asia, which is now sent to Italy and France, in order to bring their vagabonds hither. Several of our tricks would undoubtedly give the English high satisfaction, men of fashion would be greatly pleased with the postures as well as the condescension of our dancing girls; and the ladies would equally admire the conductors of our fireworks. What an agreeable surprise would it be to see a huge fellow with whiskers flash a charged blunderbuss full in a lady's face, without singeing her hair, or melting her pomatum. Perhaps, when the first surprise was over, she might then grow familiar with danger; and the ladies might vie with each other in standing fire with intrepidity.

But of all the wonders of the East, the most useful, and I should fancy the most pleasing, would be the looking-glass of Lao, which reflects the mind as well as the body. It is said, that the Emperor Chusi used to make his ladies dress their heads and their hearts in one of these glasses every morning; while the lady was at her toilet, he would frequently look over her shoulder; and it is recorded that not one was found whose mind was not even more beautiful than her person.

I make no doubt but a glass in this country would have the very same effect. The English ladies would undoubtedly cut very pretty figures in so faithful a monitor. There, should we happen to peep over a lady's shoulder while dressing, we might be able to see neither gaming nor ill-nature; neither pride, debauchery, nor a love of gadding. We should find her, if any sensible defect appeared in the mind, more careful in rectifying it, than plastering up the irreparable decays of the person; nay, I am even apt to fancy, that

ladies would find more real pleasure in this utensil in private, than in any other bauble imported from China, though ever so expensive or amusing.

### **‘Of Beauty’ by Francis Bacon**

A MAN that is young in years, may be old in hours, if he have lost no time. But that happeneth rarely. Generally, youth is like the first cogitations, not so wise as the second. For there is a youth in thoughts, as well as in ages. And yet the invention of young men, is more lively than that of old; and imaginations stream into their minds better, and, as it were, more divinely. Natures that have much heat, and great and violent desires and perturbations, are not ripe for action, till they have passed the meridian of their years; as it was with Julius Caesar and Septimius Severus. Of the latter, of whom it is said, ‘Juventutem egit erroribus, imo furoribus, plenam’. And yet he was the ablest emperor, almost, of all the list. But reposed natures may do well in youth. As it is seen in Augustus Caesar, Cosmus Duke of Florence, Gaston de Foix, and others. On the other side, heat and vivacity in age, is an excellent composition for business. Young men are fitter to invent, than to judge; fitter for execution, than for counsel; and fitter for new projects, than for settled business. For the experience of age, in things that fall within the compass of it, directeth them; but in new things, abuseth them.

The errors of young men, are the ruin of business; but the errors of aged men, amount but to this, that more might have been done, or sooner. Young men, in the conduct and manage of actions, embrace more than they can hold; stir more than they can quiet; fly to the end, without consideration of the means and degrees; pursue some few principles, which they have chanced upon absurdly; care not to innovate, which draws unknown inconveniences; use extreme remedies at first; and, that which doubleth all errors, will not acknowledge or retract them; like an unready horse, that will neither stop nor turn. Men of age object too much, consult too long, adventure too little, repent too soon, and seldom drive business home to the full period, but content themselves with a mediocrity of success. Certainly it is good to compound employments of both; for that will be good for the present, because the virtues of either age, may correct the defects of both; and good for succession, that young men may be learners, while men in age are actors; and, lastly, good for extern accidents, because authority followeth old men, and favor and popularity, youth. But for the moral part, perhaps youth will have the pre-eminence, as age hath for the politic. A certain rabbin, upon the text, ‘Your young men shall see visions, and your old men shall dream dreams’, inferreth that young men, are admitted nearer to God than old, because vision, is a clearer revelation, than a dream. And certainly, the more a man drinketh of the world, the more it intoxicateth; and age doth profit rather in the powers of understanding, than in the virtues of the will and affections. There be some, have an over-early ripeness in their years, which fadeth betimes. These are, first, such as have brittle wits, the edge whereof is soon turned; such as was Hermogenes the rhetorician, whose books are exceeding subtle; who afterwards waxed stupid. A second sort, is of those that have some natural dispositions which have better grace in youth, than in age; such as is a fluent and luxuriant speech; which becomes youth well, but not age: so Tully saith of Hortensius, ‘Idem manebat, neque idem decebat’. The third is of such, as take too high a strain at the first, and are magnanimous, more than tract of years can uphold. As was Scipio Africanus, of whom Livy saith in effect, ‘Ultima primis cedebant’.

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## 'Of Travel' by Francis Bacon

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TRAVEL, in the younger sort, is a part of education, in the elder, a part of experience. He that travelleth into a country, before he hath some entrance into the language, goeth to school, and not to travel. That young men travel under some tutor, or grave servant, I allow well; so that he be such a one that hath the language, and hath been in the country before; whereby he may be able to tell them what things are worthy to be seen, in the country where they go; what acquaintances they are to seek; what exercises, or discipline, the place yieldeth. For else, young men shall go hooded, and look abroad little. It is a strange thing, that in sea voyages, where there is nothing to be seen, but sky and sea, men should make diaries; but in land-travel, wherein so much is to be observed, for the most part they omit it; as if chance were fitter to be registered, than observation. Let diaries, therefore, be brought in use. The things to be seen and observed are: the courts of princes, especially when they give audience to ambassadors; the courts of justice, while they sit and hear causes; and so of consistories ecclesiastic; the churches and monasteries, with the monuments which are therein extant; the walls and fortifications of cities, and towns, and so the heavens and harbors; antiquities and ruins; libraries; colleges, disputations, and lectures, where any are; shipping and navies; houses and gardens of state and pleasure, near great cities; armories; arsenals; magazines; exchanges; burses; warehouses; exercises of horsemanship, fencing, training of soldiers, and the like; comedies, such whereunto the better sort of persons do resort; treasuries of jewels and robes; cabinets and rarities; and, to conclude, whatsoever is memorable, in the places where they go. After all which, the tutors, or servants, ought to make diligent inquiry. As for triumphs, masks, feasts, weddings, funerals, capital executions, and such shows, men need not to be put in mind of them; yet are they not to be neglected. If you will have a young man to put his travel into a little room, and in short time to gather much, this you must do. First, as was said, he must have some entrance into the language before he goeth. Then he must have such a servant, or tutor, as knoweth the country, as was likewise said. Let him carry with him also, some card or book, describing the country where he travelleth; which will be a good key to his inquiry. Let him keep also a diary. Let him not stay long, in one city or town; more or less as the place deserveth, but not long; nay, when he stayeth in one city or town, let him change his lodging from one end and part of the town, to another; which is a great adamant of acquaintance. Let him sequester himself, from the company of his countrymen, and diet in such places, where there is good company of the nation where he travelleth. Let him, upon his removes from one place to another, procure recommendation to some person of quality, residing in the place whither he removeth; that he may use his favour, in those things he desireth to see or know. Thus he may abridge his travel, with much profit. As for the acquaintance, which is to be sought in travel; that which is most of all profitable, is acquaintance with the secretaries and employed men of ambassadors: for so in travelling in one country, he shall suck the experience of many. Let him also see, and visit, eminent persons in all kinds, which are of great name abroad; that he may be able to tell, how the life agreeth with the fame. For quarrels, they are with care and discretion to be avoided. They are commonly for mistresses, healths, place, and words. And let a man beware, how he keepeth company with choleric and quarrelsome persons; for they will engage him into their own quarrels. When a traveller returneth home, let him not leave the countries, where he hath travelled, altogether behind him; but maintain a correspondence by letters, with those of his acquaintance, which are of most worth. And let his travel appear rather



in his discourse, than his apparel or gesture; and in his discourse, let him be rather advised in his answers, than forward to tell stories; and let it appear that he doth not change his country manners, for those of foreign parts; but only prick in some flowers, of that he hath learned abroad, into the customs of his own country.

### **‘On Friendship’ by A. Clutton-Brock**

Friendship is above reason, for, though you find virtues in a friend, he was your friend before you found them. It is a gift that we offer because we must; to give it as the reward of virtue would be to set a price upon it, and those who do that have no friendship to give. If you choose your friends on the ground that you are virtuous and want virtuous company, you are no nearer to true friendship than if you choose them for commercial reasons. Besides, who are you that you should be setting a price upon your friendship? It is enough for any man that he has the divine power of making friends, and he must leave it to that power to determine who his friends shall be. For, though you may choose the virtuous to be your friends, they may not choose you; indeed, friendship cannot grow where there is any calculated choice. It comes, like sleep, when you are not thinking about it; and you should be grateful, without any misgiving, when it comes. So no man who knows what friendship is, ever gave up a friend because he turns out to be disreputable. His only reason for giving up a friend is that he has ceased to care for him; and, when that happens, he should reproach himself for this mortal poverty of affection, not the friend for having proved unworthy. For it is inhuman presumption to say of any man that he is unworthy of your friendship, just as it is to say of any woman, when you have fallen out of love with her, that she was unworthy of your love. In friendship and in love we are always humble, because we see that a free gift has been given to us; and to lose that humility because we have lost friendship or love is to take a pride in what should shame us. There are men who cannot be friends except when they are under an illusion that their friends are perfect, and when the illusion passes there is an end of their friendship. But true friendship has no illusions, for it reaches to that part of a man’s nature that is beyond his imperfections, and in doing so it takes all of them for granted. It does not even assume that he is better than other men, for there is egotism in assuming that. A man is your friend, not because of his superiorities, but because there is something open from your nature to his, a way that is closed between you and most men. You and he understand each other, as the phrase is; your relation with him is a rare success among a multitude of failures, and if you are proud of the success you should be ashamed of the failure.

### **‘The Origin of Species’ by Charles Darwin**

Authors of the highest eminence seem to be fully satisfied with the view that each Species has been independently created. To my mind it accords better with what we know of the laws impressed on matter by the Creator, that the production and extinction of the past and present inhabitants of the world should have been due to secondary causes, like those determining the birth and death of the individual. When I view all beings not as special creations, but as the lineal descendants of some few beings which lived long before the first bed of the Silurian system was deposited, they seem to me to become ennobled. Judging from the past, we may safely infer that not one living species will transmit its unaltered likeness to a distant futurity. And of the species now living very few will transmit progeny of any kind to a far distant futurity; for the manner in which all organic beings are grouped, shows that the greater number of species in each genus,

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and all the species in many genera, have left no descendants, but have become utterly extinct. We can so far take a prophetic glance into futurity as to foretell that it will be the common and widely spread species, belonging to the larger and dominant groups, which will ultimately prevail and procreate new and dominant species. As all the living forms of life are the lineal descendants of those which lived long before the Silurian epoch, we may feel certain that the ordinary succession by generation has never once been broken, and that no cataclysm has desolated the whole world. Hence we may look with some confidence to a secure future of equally inappreciable length. And as natural selection works solely by and for the good of each being, all corporeal and mental endowments will tend to progress towards perfection. It is interesting to contemplate a tangled bank, clothed with many plants of many kinds, with birds singing on the bushes, with various insects flitting about, and with worms crawling through the damp earth, and to reflect that these elaborately constructed forms, so different from each other, and dependent on each other in so complex a manner, have all been produced by laws acting around us. These laws, taken in the largest sense, being growth with reproduction; Inheritance which is almost implied by reproduction; variability from the indirect and direct action of the conditions of life, and from use and disuse; a ratio of increase so high as to lead to a struggle for life, and as a consequence to natural selection, entailing divergence of character and the extinction of less-improved forms. Thus, from the war of nature, from famine and death, the most exalted object which we are capable of conceiving, namely, the production of the higher animals, directly follows. There is grandeur in this view of life, with its several powers, having been originally breathed by the Creator into a few forms or into one ; and that, whilst this planet has gone cycling on according to the fixed law of gravity, from so simple a beginning endless forms most beautiful and most wonderful have been, and are being, evolved.

### **‘Of Parents and Children’ by Francis Bacon**

The joys of parents are secret; and so are their griefs and fears. They cannot utter the one; nor they will not utter the other. Children sweeten labours; but they make misfortunes more bitter. They increase the cares of life; but they mitigate the remembrance of death. The perpetuity by generation is common to beasts; but memory, merit, and noble works, are proper to men. And surely a man shall see the noblest works and foundations have proceeded from childless men; which have sought to express the images of their minds, where those of their bodies have failed. So the care of posterity is most in them that have no posterity. They that are the first raisers of their houses, are most indulgent towards their children; beholding them as the continuance, not only of their kind, but of their work; and so both children and creatures.

The difference in affection, of parents towards their several children, is many times unequal; and sometimes unworthy; especially in the mothers; as Solomon saith, *A wise son rejoiceth the father, but an ungracious son shames the mother.* A man shall see, where there is a house full of children, one or two of the eldest respected, and the youngest made wantons; but in the midst, some that are as it were forgotten, who many times, nevertheless, prove the best. The illiberality of parents, in allowance towards their children, is a harmful error; makes them base; acquaints them with shifts; makes them sort with mean company; and makes them surfeit more when they come to plenty. And therefore the proof is best, when men keep their authority towards the children, but not their purse.

Men have a foolish manner (both parents and schoolmasters and servants) in creating and breeding an emulation between brothers, during childhood, which many times sorteth to discord when they are men, and disturbeth families. The Italians make little difference between children, and nephews or near kinsfolks; but so they be of the lump, they care not though they pass not through their own body. And, to say truth, in nature it is much a like matter; insomuch that we see a nephew sometimes resembleth an uncle, or a kinsman, more than his own parent; as the blood happens. Let parents choose betimes, the vocations and courses they mean their children should take; for then they are most flexible; and let them not too much apply themselves to the disposition of their children, as thinking they will take best to that, which they have most mind to. It is true, that if the affection or aptness of the children be extraordinary, then it is good not to cross it; but generally the precept is good, *optimum elige, suave et facile illud faciet consuetudo*. Younger brothers are commonly fortunate, but seldom or never where the elder are disinherited.

### **‘How To Observe Nature’ by Elizabeth Brightwen**

There is all the difference between taking a walk simply for exercise, for some special errand, or to enjoy conversation with one’s friends, and the sort of quiet observant stroll I am going to ask my kind readers to take with me today. This beautiful world is full of wonders of every kind, full of evidences of the Great Creator’s wisdom and skill in adapting each created thing to its special purpose. The whole realm of nature is meant, I believe, to speak to us, to teach us lessons in parables—to lead our hearts upward to God who made us and fitted us also for our special place in creation.

In the nineteenth Psalm of the Bible, David speaks of the two great books God has given us for our instruction. In the first six verses he speaks of the teachings of the book of nature and the rest of the Psalm deals with the written Word of God. We acknowledge and read the Scriptures as the book which reveals the will of God and His wondrous works for the welfare of mankind, but how many fail to give any time or thought to reading the book of nature! Thousands may travel and admire beautiful scenery, and derive a certain amount of pleasure from nature, just glancing at each object, but really observing nothing, and thus failing to learn any of the lessons this world’s beauty is intended to teach, they might almost as well have stayed at home save for the benefit of fresh air and change of scene. The habit of minute and careful observation is seldom taught in childhood, and is not very likely to be gained in later life when the mind is filled with other things. Yet if natural objects are presented attractively to the young, how quickly they are interested! Question after question is asked, and unconsciously a vast amount of information may be conveyed to an intelligent child’s mind by a simple, happy little chat about some bird or insect. Our ramble might be indefinitely prolonged and still be full of interest and instruction, but in these simple remarks enough has been shown, I trust, to lead many to think and observe closely even minutest thing that catches their attention whilst out for a ramble in lanes and fields. Even a microscopic moss upon an old wall has been suggestive of many lovely thoughts, with which I will conclude our ramble and this chapter.

### **‘My First Play’ by Charles Lamb**

At the north end of Cross-court there yet stands a portal, of some architectural pretensions, though reduced to humble use, serving at present for an entrance to a printing-office.

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This old doorway, if you are young, reader, you may not know was the identical pit entrance to Old Drury—Garrick’s Drury—all of it that is left. I never pass it without shaking some forty years from off my shoulders, recurring to the evening when I passed through it to see my first play. The afternoon had been wet, and the condition of our going (the elder folks and myself) was, that the rain should cease. With what a beating heart did I watch from the window the puddles, from the stillness of which I was taught to prognosticate the desired cessation! I seem to remember the last spurt, and the glee with which I ran to announce it.

We went with orders, which my godfather F. had sent us. He kept the oil shop (now Davies’s) at the corner of Featherstone- building, in Holborn. F. was a tall grave person, lofty in speech, and had pretensions above his rank. He associated in those days with John Palmer, the comedian, whose gait and bearing he seemed to copy; if John (which is quite as likely) did not rather borrow somewhat of his manner from my godfather. He was also known to, and visited by, Sheridan. It was to his house in Holborn that young Brinsley brought his first wife on her elopement with him from a boarding-school at Bath—the beautiful Maria Linley. My parents were present (over a quadrille table) when he arrived in the evening with his harmonious charge—From either of these connexions it may be inferred that my godfather could command an order for the then Drury-lane theatre at pleasure—and, indeed, a pretty liberal issue of those cheap billets, in Brinsley’s easy autograph, I have heard him say was the sole remuneration which he had received for many years’ nightly illumination of the orchestra and various avenues of that theatre—and he was content it should be so. The honour of Sheridan’s familiarity—or supposed familiarity—was better to my godfather than money.

F. was the most gentlemanly of oilmen; grandiloquent, yet courteous. His delivery of the commonest matters of fact was Ciceronian. He had two Latin words almost constantly in his mouth (how odd sounds Latin from an oilman’s lips!), which my better knowledge since has enabled me to correct. In strict pronunciation they should have been sounded vice versa—but in those young years they impressed me with more awe than they would now do, read aright from Seneca or Varro—in his own peculiar pronunciation, monosyllabically elaborated, or Anglicized, into something like verse. By an imposing manner, and the help of these distorted syllables, he climbed (but that was little) to the highest parochial honours which St. Andrew’s has to bestow.

He is dead—and thus much I thought due to his memory, both for my first orders (little wondrous talismans!—slight keys, and insignificant to outward sight, but opening to me more than Arabian paradises!) and moreover, that by his testamentary beneficence I came into possession of the only landed property which I could ever call my own—situate near the road-way village of pleasant Puckeridge, in Hertfordshire. When I journeyed down to take possession, and planted foot on my own ground, the stately habits of the donor descended upon me, and I strode (shall I confess the vanity?) with larger paces over my allotment of three quarters of an acre, with its commodious mansion in the midst, with the feeling of an English freeholder that all betwixt sky and centre was my own. The estate has passed into more prudent hands, and nothing but an agrarian can restore it.

In those days were pit orders. Beshrew the uncomfortable manager who abolished them!—with one of these we went. I remember the waiting at the door—not that which

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is left—but between that and an inner door in shelter—O when shall I be such an expectant again!—with the cry of nonpareils, an indispensable play-house accompaniment in those days. As near as I can recollect, the fashionable pronunciation of the theatrical fruiteresses then was, “Chase some oranges, chase some numparels, chase a bill of the play;”—chase pro chuse. But when we got in, and I beheld the green curtain that veiled a heaven to my imagination, which was soon to be disclosed—the breathless anticipations I endured! I had seen something like it in the plate prefixed to Troilus and Cressida, in Rowe’s Shakspeare—the tent scene with Diomede—and a sight of that plate can always bring back in a measure the feeling of that evening.—The boxes at that time, full of well-dressed women of quality, protected over the pit; and the pilasters reaching down were adorned with a glistening substance (I know not what) under glass (as it seemed), resembling—a homely fancy—but I judged it to be sugar-candy—yet, to my raised imagination, divested of its homelier qualities, it appeared a glorified candy—The orchestra lights at length arose, those ‘fair Auroras!’ Once the bell sounded. It was to ring out yet once again—and, incapable of the anticipation, I reposed my shut eyes in a sort of resignation upon the maternal lap. It rang the second time. The curtain drew up—I was not past six years old—and the play was Artaxerxes!

I had dabbled a little in the Universal History—the ancient part of it—and here was the court of Persia. It was being admitted to a sight of the past I took no proper interest in the action going on, for I understood not its import—but I heard the word Darius, and I was in the midst of Daniel. All feeling was absorbed in vision. Gorgeous vests, gardens, palaces, princesses, passed before me. I knew not players. I was in Persepolis for the time; and the burning idol of their devotion almost converted me into a worshipper. I was awe-struck, and believed those significations to be something more than elemental fires. It was all enchantment and a dream. No such pleasure has since visited me but in dreams.—Harlequin’s Invasion followed; where, I remember, the transformation of the magistrates into reverend beldams seemed to me a piece of grave historic justice, and the tailor carrying his own head to be as sober a verity as the legend of St. Denys.

The next play to which I was taken was the Lady of the Manor, of which, with the exception of some scenery, very faint traces are left in my memory. It was followed by a pantomime, called Lun’s Ghost—a satiric touch, I apprehend, upon Rich, not long since dead—but to my apprehension (too sincere for satire), Lun was as remote a piece of antiquity as Lud—the father of a line of Harlequins—transmitting his dagger of lath (the wooden sceptre) through countless ages. I saw the primeval Motley come from his silent tomb in a ghastly vest of white patch-work, like the apparition of a dead rainbow. So Harlequins (thought I) look when they are dead.

My third play followed in quick succession. It was the Way of the World. I think I must have sat at it as grave as a judge; for, I remember, the hysteric affectations of good Lady Wishfort affected me like some solemn tragic passion. Robinson Crusoe followed; in which Crusoe, man Friday, and the parrot, were as good and authentic as in the story.—The clownery and pantaloony of these pantomimes have clean passed out of my head. I believe, I no more laughed at them, than at the same age I should have been disposed to laugh at the grotesque Gothic heads (seeming to me then replete with devout meaning) that gape, and grin, in stone around the inside of the old Round Church (my church) of the Templars.

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I saw these plays in the season 1781-2, when I was from six to seven years old. After the intervention of six or seven other years (for at school all play-going was inhibited) I again entered the doors of a theatre. That old Artaxerxes evening had never done ringing in my fancy. I expected the same feelings to come again with the same occasion. But we differ from ourselves less at sixty and sixteen, than the latter does from six. In that interval what had I not lost! At the first period I knew nothing, understood nothing, discriminated nothing. I felt all, loved all, wondered all—‘Was nourished, I could not tell how’.

I had left the temple a devotee, and was returned a rationalist. The same things were there materially; but the emblem, the reference, was gone—The green curtain was no longer a veil, drawn between two worlds, the unfolding of which was to bring back past ages, to present “a royal ghost,”—but a certain quantity of green baize, which was to separate the audience for a given time from certain of their fellow-men who were to come forward and pretend those parts. The lights—the orchestra lights—came up a clumsy machinery. The first ring, and the second ring, was now but a trick of the prompter’s bell—which had been, like the note of the cuckoo, a phantom of a voice, no hand seen or guessed at which ministered to its warning. The actors were men and women painted. I thought the fault was in them; but it was in myself, and the alteration which those many centuries—of six short twelve-months—had wrought in me.—Perhaps it was fortunate for me that the play of the evening was but an indifferent comedy, as it gave me time to crop some unreasonable expectations, which might have interfered with the genuine emotions with which I was soon after enabled to enter upon the first appearance to me of Mrs Siddons in *Isabella*. Comparison and retrospection soon yielded to the present attraction of the scene; and the theatre became to me, upon a new stock, the most delightful of recreations.

### Smoking

It is not news that every third adult of the world smokes and it is a bad habit. It is bad because it causes harm to the smoker’s health and puts his life at risk. The worker spends his hard earned money to buy only diseases like mouth cancer, lung cancer, asthma and heart diseases.

In other words, smoking causes cancers of oral cavity, larynx, oesophagus and bladder, lung cancer and lung disorders, TB, bronchitis that leads to asthma causing severe breathing trouble, which is a significant factor in the development of coronary heart diseases, damage to the foetuses in women and Buerger’s disease (a disease in the veins of legs that may lead to the gangrene of foot) to name a few. Seven people die of tobacco use every minute. A cigarette contains 49 carcinogenic compounds and 4000 other toxins. These toxins cause lung disorders like emphysema, chronic obstructive pulmonary disease, bronchitis, lower immunity and the respiratory system becomes more prone to infections. These also cause high blood pressure, cardio-vascular diseases, stroke and brain haemorrhages. These cause both infertility in men and women, miscarriage, complicated pregnancies and early menopause. Nicotine damages the bones, joints and muscles of the body by causing osteopenia and osteoporosis. Smoking also causes loss of taste, bad breath, dental caries, stained teeth, mouth sores and receding gums. Medical costs incurred on the diseases caused by smoking directly affects the national economy. Smoking causes lower work-efficiency which in turn affects the output in any field.

The capitalists engaged in the manufacture and supply of tobacco products are not only trying to justify the habit of smoking by hiding the above hard facts about its harmful effects but also glorifying smoking as a mark of modern lifestyle in order to promote their business. They are least bothered about the health of the common people. They mint money by brainwashing the common people and exploiting their weakness. The labels of cigar packets are thrown away along with the phrase 'Smoking is injurious to health', printed on it just to comply with the government's mandate. Right thinking people are worried about the glorification of this bad habit. Governments fail to implement their mandate in letter and spirit because of the influence the capitalists wield. One approach is to ban tobacco products altogether and another is to educate the people about the harmful effects of smoking. Successful government authorities lack will power, are morally weak and afraid of adopting the first approach. In order to hide their inability, the authorities put forward a shallow argument that the government gets huge income by way of tax from the cigar manufacturers and suppliers and the tobacco industry offers employment opportunities. Also, such companies spend some money on social rehabilitation and philanthropic activities and make tall claims of social cause. The authorities lack will power and are morally weak either to take firm policy decisions or to implement whatever decisions are taken in letter and spirit again because of rampant bribery and other lucrative favours. They conveniently hide the data on the social front as to how many people are inflicted with breathing related diseases and the cost on account of maintenance of public health. The medical expenditure on breathing related diseases caused by smoking is not less than the income the government derives from the cigar capitalists. Apart from public health, it also affects the public economy in a big way. By flashing fantastic advertisements on the mass-media they hide the truth about the harmful effects of smoking. Instead of opposing such anti-people advertisements, the mass-media rather shamelessly solicits such advertisements for money because it simply cannot sustain without such advertisements. Therefore, as a face saving formula, the authorities have no option but to take up the second approach—to educate people against smoking. In the name of educating people, the government spends crores of rupees by way of releasing advertisements in the mass-media indicating the harmful effects of smoking. These advertisements are useless, just like drizzling water in the desert. Many doctors, despite knowing the harmful effects of smoking, get addicted to the habit and willingly become chain smokers. This being the influence of the capitalists' advertisements, what change of mind can we expect from the general public? We are obviously in the grip of a capitalist cobweb. Every smoker is supporting capitalistic designs, which makes the rich richer and the poor poorer and reduces ten billion people to paupers to produce ten billionaires.

### **The 'Reality' Of Reality Shows**

Breaking News! A 'so called' celebrity slapped another in a reality show and in an extraordinary example of betrayal, a man was found cheating on his wife of ten years. Sounds pretty exciting? Bet it is! After all, its all this unusual cut-throat 'action' we crave for and the producers of the show know exactly what we want and therefore invest money into it. Today's reality shows are a total package of emotion and action. As the name itself suggests, reality shows are television programmes, wherein, the participant, one amongst the ordinary crowd, gets a chance to be in the limelight for a variable period of time—it could be a few minutes, hours or even days and during his brief stay, tries his luck at winning the sought after prize of the show. These programmes are like contests

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where many people battle it out till one of the contestants emerges as the winner in the end. Add some spice to a normal competition and you get the perfect recipe of a reality show.

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Television today is flooded with reality shows that are based on every random theme one can think of. It all started with quiz and musical talent hunt shows, which initially appeared to be legitimate. But then the great Indian market woke up to a new concept—‘reality and lifestyles of famous people’. Now this new product attracted people like bees to honey. After all, who would not want to peek into the lives of our favourite superstars and who, in turn, did not disappoint us to say the least. Countless viewers watch these shows eagerly with their eyes glued to the screen to see the drama unfold before their eyes, making them feel as if it is happening just in front of them and not on the screen. Thus, they are dependent on them for their daily dose of fun-filled entertainment, which even the popular melodramatic daily soaps sometimes fail to offer.

Several people have shot to fame overnight after winning the most coveted possessions these shows offer—name, fame, money—well, that is what the game is all about. But in reality, what is the reality behind these reality shows? Are they genuinely as real as they claim to be? While the general public goes on enjoying these shows, somewhere in the back of the mind, one is always suspecting the genuineness of the product being served. Actually, it varies from show to show. These shows are generally not scripted, but sometimes the organizers themselves break the rules and introduce controversial content in the show in order to achieve higher TRPs (Television Rating Points). It is in such situations that people begin questioning the transparency of such shows. Whatever the reality may be, the truth is that despite all these allegations, people never miss even a single episode of their favourite shows and continue to watch them every day without fail.

### R. K. Narayan’s Style of Writing

R. K. Narayan was a great 20th century Indian novelist and short story writer whose wide range of representation of human life and society brought him fame both in India and abroad. He was a very keen observer of society and lover of human nature. He used simple language for his works which reflected an unaffected prose accompanied with humour. Throughout his life, he endeavoured to focus on the society through all his works. He portrayed the life of common man. His readers always saw his works as if it were their own life and society. His focus remained on ordinary life and people in everything that he created. He portrays the daily life of the Indian people with a psychological insight into their character and activities very intricately. He often used the contemporary description of the Tamil lifestyle. In fact, his stories focus on the life and culture of Tamil Nadu. But all the same, simplicity has the greatest part in the delineation of his characters which are universal types. Graham Greene compared him to Anton Chekhov because of his simplicity and lustre of prose, its gentle beauty, ironical portrayal of tragic situations interspersed with humour and vivid characterization.

**Realism:** Narayan used realism for all his narratives. He described what he saw around him. His novels and short stories tell the tales of men and women from our society. Malgudi, the backdrop of his novels is a fictionalized setting like any south Indian village. Malgudi acquainted the Indian readers with the local Tamil society where they could feel at home and relate to the incidents, people and their lives. It described the daily life



of Indians in a small town. Anthony West of the New Yorker considered Narayan's style of writing full of realism and variety and likened it to Nikolai Gogol's art of story-telling.

**Transparency of Vision:** Narayan was a keen observer of people and society and he used the minute details of our lives with simplicity in his books. He was detailed and his language is easily understood by everyone. He had studied the life of ordinary man very closely. The conversation between Raju and the villagers in *The Guide* is an example where Jhumpa Lahiri, the Pulitzer Prize winner Indian author, says that Narayan's short stories have the same captivating feelings as his novels. They are short but they are very interesting and engrossing because of their complete expression and this is where the greatest reward of a story-teller lies. People take lot of time to enjoy its short length and simplicity. According to her, what Narayan encapsulates from the beginning till the end of a short story, others strive to achieve in more than hundreds of pages. In fact, his insight, presentation, full expression of the lives of characters in their entirety are all matchless. The depiction of life and characters with full and minute details are a gift of keen insight, sharp observation and the capacity to read the life closely. It is because of these characteristics that he has been compared with O Henry, Frank O'Connor, and Flannery O'Connor. Lahiri also compares him to Guy de Maupassant for his ability of precision without losing lustre and interest in the narrative. Like Maupassant, the great French writer, Narayan also sketches commonplace characters of the middle class life and watches them as a silent spectator.

**Descriptive Narrative:** R. K Narayan's style of prose is descriptive and not analytical. His style is objective where the author is expected to create his characters without involving his personal sentiments and emotions into their actions. He puts them in the story as they are in their real lives. But he takes full interest in describing his characters with a mild touch of humour. His works, on the whole, show that he was an avid reader of human life. His commonplace incidents are arranged so peculiarly in all their native simplicity that the readers attach their sentiments with them so naturally. The most important part of his style is his capacity of being imaginative. His *Malgudi* is its greatest example. It is a sketch of a local small town where people still take pride in a traditional outlook towards life. They hold superstition in great awe and flinch from accepting anything new or modern. He chose this set-up as a background to show also how modernity had been making inroads into Indian society. The world of Malgudi has a wide range of characters.

**Humour and Irony:** Narayan's writings are interspersed with a soft touch of humour and irony. In his '*The Guide*', he chooses an ordinary man Raju who is mean and petty; but the author views him with indulgence. Narayan describes incidents related to him with mild humour and sarcasm adding colour to the portrayal of his character and story. The undercurrent of humour and irony are in the texture of the novel. For example, there is a description in the beginning when Raju takes refuge in a temple by the river and poses as a sage. The writer has given the intricate details of the behaviour of Raju and the villagers with a touch of humour and irony. But there is pathos also in his stories which he handles with great care. It is a pity that a man who has been jailed as Raju comes out in the society to cheat people as a pretended sadhu.

Humour and irony walk side by side in his works, supporting each other. Humour is used to enliven an incident or a character-sketch whereas there are pathos, pity and irony to highlight the atmosphere of the situation. In this manner, Narayan's writing style

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can be compared to that of William Faulkner. Both of them were humanists. They picked up an individual to describe the whole society through them. The juxtaposition of the conflict between man and society is a part of the works of Narayan. Though there is similarity between their subjects, especially their vision for humanity, Faulkner used rhetorical prose and illustrated his points with extraordinary descriptions whereas Narayan used simple language and realistic situations.

**Humanism:** R. K. Narayan's works display a dedication to the cause of humanity. It is not patriotic or religious. But his descriptions touch the heart of his readers. His characters are chosen from ordinary life and the details about them are also commonplace but the beauty lies in their description. Man and his behaviour are his prime interests. For instance, he depicts the character of Raju, the protagonist of his famous novel *The Guide*, from his journey as man of very ordinary and sordid interests to a man who is salvaged by supreme spirituality. Narayan feels that common man is born with qualities which can lead him to the supreme goal of life. But a man has his shortcomings and to overcome those is not easy. He deals with the life of a human being with details but his point of view remains humanitarian. All his works display a basic love towards mankind. He deals with even smaller incidents of a human life or a human character with neatness and objectivity to add charm and completeness to the characters.

Unlike his other contemporaries, Narayan was fond of simple prose. His style remained simple and precise. His narrative style is a descriptive type of prose. He looked deep into human life with sympathy and dedication and yet kept himself aloof while rendering his descriptions. His satires are mild and appealing to the readers. They are neither coarse nor uninteresting. All his portrayals may also be seen as psychological penetrations into a human heart. His artistic depth in character delineation is partly due to the fact that he was a great reader of human psychology and behaviour. Probably inspired by Thomas Hardy, a man who dedicated novels to the lost territory called Wessex, Narayan created the fictitious world of Malgudi, a small town in Tamil Nadu. This imaginary setting is used in all his works. He was concerned with the upliftment of the society also because he was humane to the core and looked into the life and actions of his characters sympathetically. He was influenced by many great English novelists. With widely acknowledged simplicity, Narayan's style remains chiefly as that of a humanitarian but he presented life with a touch of humour, irony and depth. He loved the traditional way of storytelling with all its nuances.

### 5.3.1 Stylistics of Writing

Stylistics is concerned with establishing the principles that are capable of explaining the choices made by individuals and social groups while using language. Some important features of stylistics include the use of dialogue, and this includes regional accents and dialects, descriptive language, grammar and so on. Stylistics also determines the nexus between the form and effects within a particular variety of language.

Semantics is described as the linguistic study of the meaning of words, phrases and sentences. Linguistic semantics, therefore, deal with the conventional meaning conveyed by the use of words, phrases and sentences of a language. In semantic analysis, one focuses on the conventional meaning of words, rather than on what an individual speaker might want them to mean on a particular occasion.

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Words do not only have meanings of their own. They signify something, but it is significant that they are in relationship with one another. Sometimes, we make sense of words by comparing and contrasting with other words. Words have relationships amongst themselves and help us in understanding their meanings. For example, if we are explaining the meaning of 'love', we may also say that it is opposite to 'hate'. Structuralists try to interpret the world in terms of binary opposites. We make sense of a word in contrast to the opposite of it. Man is man because, he is not woman. Light is of significance only because there is darkness. Thus, words and their meanings are in relation to each other. The linguistic approach of making sense of words in relation to other words is called lexical relations.

### **Synonymy**

It is true that no two words are same in their meaning. If the meaning of two or more words would have been similar, there would not have been a need for two different words. There must be a slight variation in meaning between the two words. Two or more words with very closely related meanings are called synonyms. These synonymous words can often be substituted in a sentence to mean almost the same thing. However, this may not always be true. For example, 'what is your answer?' Or 'what is your reply?', 'what is your response?', almost mean the same thing. The meanings may differ from context to context. However, the words which are synonymous, like 'reply', 'answer' and 'response' cannot be used when a person is writing an exam. It seems not very proper to say that 'Sam has replied to all the questions in the examination'. Also, 'Sam has responses for all the questions in the examination' is also not correct. The proper mode should be 'Sam has answers to all the questions in the examination.' Thus, depending on the context, we can substitute one synonymous word with another. Therefore, one needs to keep in mind that the idea of 'sameness' of meaning used in discussing synonymy is not necessarily 'total sameness'.

### **Antonymy**

Words with opposite meanings are called antonyms. For example, big/small, fast/slow, happy/sad, hot/cold, long/short, male/female, old/new, rich/poor, true/false.

Antonyms can be divided into two main types:

- (i) Gradable antonyms, that is, opposites along a scale
- (ii) Non-gradable antonyms, that is, direct opposites

Gradable antonyms, such as the pair, big/small, can be used in comparative structures, such as 'A football is bigger than a cricket ball' or 'A cricket ball is smaller than a football'. Moreover, it should also be mentioned here that the negative of one member of a gradable pair does not necessarily imply the other. For example, 'my car is not old', does not mean that the car is new. Non-gradable antonyms are antonyms such as dead/alive. They are non-gradable as we cannot say that someone is more or less dead than the other. In this case, the negative of one member of a non-gradable pair does imply the other member.

### **Hyponymy**

When the meaning of one form of word is included in the meaning of the other, the relationship between the two words is described as hyponymy. For example, animal/dog,

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vegetable/carrot, flower/rose, tree/banyan. The concept of 'inclusion' is involved in this relationship. The concept of a rose necessarily implies that it is a flower. Therefore, rose is a hyponym of flower. In hyponymous connections, one is primarily looking at the meaning of words in some type of hierarchical relationship. The relation of hyponymy captures the concept of 'is a kind of'. For example, let us consider the sentence, 'carrot is a kind of vegetable'. Sometimes, the only thing we know about the meaning of a word is that it is a hyponym of another term.

### **Polysemy**

Two or more words with the same form and related meanings are known as polysemy. Polysemy can be described as one form (written or spoken) having multiple meanings that are all related by extension. Examples are the word 'head', used to refer to the object on top of your body, on top of a glass of beer, person at the top of a company or department, and many other things. Other examples of polysemy are 'foot' (of person, of bed, of mountain) or run (person does, water does, colours do).

When one is not sure whether different uses of a single word are examples of homonymy or polysemy, one should check in a dictionary. If the word has multiple meanings, it is polysemous and there will be a single entry. There will be a numbered list of the different meanings of that word. If two words are treated as homonyms, they will typically have two separate entries. In most dictionaries, bank, mail, mole, and sole are clearly treated as homonyms whereas face, foot, get, head and run are treated as examples of polysemy.

### **Metonymy**

Metonymy is a substitution of a word or phrase to stand for a word or phrase similar in meaning. Examples are as follows:

- In Shakespeare's time, the crown was anti-Catholic. (Crown stands for Queen Elizabeth I.)
- The White House was severely criticized for its opposition to the tax increase. ('White House' stands for the president or the president and his advisers.)
- The Wall Street welcomes the reduction in interest rates. ('Wall Street' represents investors.)
- Sweat, not wealth, earned her the respect of her peers. ('Sweat' stands for hard work.)

Some more examples are as follows: The close connection can be based on a container–contents relation (*bottle/water, can/juice*), a whole–part relation (*car/wheels, house/roof*) or a representative–symbol relationship (*king/crown, the President/the White House*).

Metonymy makes it possible for us to understand that 'He drank the whole bottle', although it sounds absurd literally (i.e., he drank the liquid, not the glass object). Similarly when we say 'The White House has announced . . . or Downing Street protested . . .', we do not get puzzled that buildings appear to be talking. This is because we know that the buildings are representative of something, someone or some office. We use metonymy when we talk about filling up the car, answering the door, boiling a kettle, giving someone

a hand, or needing some wheels. Making sense of such expressions often depends on context, background knowledge and inference.

### **Collocation**

One way in which we organize our vocabulary or knowledge of words is based on the words which frequently occur together. They are technically known as collocation. For example, when one says hammer, most people will say nail, as it is the word that frequently occur with it. If you say table, mostly people will say chair, and butter elicits bread, needle elicits thread and salt elicits pepper and so forth.

In recent years, the study of the words occurring together and their frequency of co-occurrence has received a lot more attention in corpus linguistics. A corpus is a large collection of texts, spoken or written, typically stored as a database of how often specific words or phrases occur and what types of collocations are most common.

### **Essentials of stylistics**

The word 'stylistics' comes from the word 'style'. Style is nothing but fashioning oneself in a particular way. Each of us has a distinctive style of speaking and writing. Within the field of literary writing, stylistics refers to those attributive features of the author which makes us distinguish him or her from others. In other words, stylistics can be called the 'linguistic thumb print' of the author which makes the attentive critical reader identify the author in many cases. It is applicable even when the author's name is unknown to us. But to achieve that perfection, a rigorous study of the authors and their works is necessary so that the personal style of the author becomes familiar in terms of author's range of vocabulary, sentence length and construction and frequency of certain linguistic features. Moreover, stylistics is also significant in making us understand a piece of linguistic art, in terms of getting to the meaning of it.

Ordinary language is the background to literary language. This is true whether the language used in a poem or a novel is grammatically correct or not. The language used in poetry is selected from the background of normal language and achieves a particular purpose. The language of poetry may vary from age to age, depending to a large extent on the type of language commonly used in that age. So, Romantics can make a deliberate break from the language of the Augustan age, and T. S. Eliot from the language of the Georgians and the Victorians.

Roman Jakobson (1960: 377) is of the view that the relationship between linguistics and literary studies is very significant. Literary studies are not possible without a linguistic study. In other words, the relationship between linguistics and poetics is very much evident in the field of literary studies. Jakobson writes:

If there are some critics who still doubt the competence of linguistics to embrace the field of poetics, I privately believe that ... linguists have been mistaken for an inadequacy of the linguistic science itself. All of us here, however, definitely realize that a linguist deaf to the poetic function of language and a literary scholar indifferent to linguistic problems and unacquainted with linguistic methods are equally flagrant anachronisms.

Stylistics is the meeting ground between linguistics and poetics. There are many scholars who have worked immensely in this area. They point out how the two disciplines are interconnected. Carter defines stylistics as a 'process of literary text analysis which

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starts from a basic assumption that the primary interpretative procedures used in the reading of a literary text are linguistic procedures.’ Stylistics analysis has its roots in the works of H. G. Widdowson (1975), Collie and Slater (1986), Carter (1983), Carter and Long (1987), Short (1983) and Lazar (1993). Carter (1996: 5) argues on the relevance of stylistics for literature teaching. He states that stylistic analysis helps to foster interpretative skills and to encourage reading between the lines. He further posits the advantages of stylistics stating that ‘stylistics provides students with a method of scrutinizing texts, “a way in” to a text, opening up starting points for fuller interpretation’. The method is detailed and explicit and shows how you reach or begin to reach an interpretation.

### **Conceptual versus associative meaning or literal versus figurative meaning**

Meaning of words can be seen at least in two different ways—conceptual or literal meaning and associative or figurative meaning. Conceptual or literal meaning is what is available at the surface of an utterance. Figurative meaning or associative meaning (sometimes also referred to as symbolic or implied meaning) is the meaning which is derived from the interpretation. It involves figurative meaning such as metaphor, symbol, and irony.

In ordinary language, the conceptual meaning or the literal meaning is of importance as it is the literal meaning of words which is usually associated, by the people when they utter or listen, to a word or chain of words. But when we come to the field of literature it is a different ball game. The author is not always using the same everyday language. It may seem from the vocabulary of the author, as being represented in his or her writing, that the language is not different from the ordinary everyday language. However, the same language is used without its literal meaning in a figurative way so that the text seems to be literary. The beauty of the language is that depending on its use the language gets its meaning.

The function of stylistics as a branch of study is to look at all the shades of meaning and moreover in a literary context the meaning of the work from its thematic content.

### **5.3.2 Various Stylistic Devices**

Let us now focus on various methods used by poets and writers as stylistic devices to make their work poetic. Some of the ways are deviation, foregrounding, parallelism and metaphor.

#### **Types of Deviation**

The concept of deviation is important to the study in literary texts. Deviation is used as an important stylistic device by the poets and writers to emphasize the theme and the significance of their writing. It is a stylistically distinctive feature. When we use the word deviation, we mean that the language of the deviant construction varies from the normal grammatical or linguistic rules. Hence, when readers read it, their attention is caught by the deviancy, and leads to certain emphasis on meaning. Let us take an example of first two lines of John Keats’ *Ode to Nightingale*:

My heart aches and drowsy numbness pains my senses as though hemlock I had drunk.

The last part of the second line, 'hemlock I had drunk' deviates from the normal word order of English. We know that the word order of English is SVO (subject-verb-object). From the normal linguistic point of view, the poet should have used the phrase, 'I had drunk hemlock'; instead of 'Hemlock I had drunk', where the word order is inverted to OSV (object – subject – verb). The poet has deliberately done this to emphasize the word 'hemlock' and to provide some poetic effect in the text. Thus, deviant construction is usually employed by poets to emphasize the theme or a particular sub-theme of the poem.

To Leech, this norm may be an absolute one, functioning 'for the language as a whole' or a relative one 'provided by some set of texts which for the purposes of the study are regarded as comparable'. Another distinction proposed in this connection is between determinate and statistical deviations. While statistical deviation is a quantitative measure of linguistic differences between the domain and the norm, determinate deviation is non-quantitative. In determinate deviation, the deviation is observed as a discrepancy between what is allowed by the rules and conventions of the language system and what occurs in the text. It is this type of deviation which is considered by Leech as significant in the study of literary style and especially in poetry.

It is also possible to consider deviations in literary texts at three levels, where the text deviates from norms of the language as a whole (primary deviation), where it deviates from norms of literary composition in particular (secondary deviation) and where the deviation is from norms internal to a text (tertiary deviation or internal deviation).

Primary deviation takes two main forms:

- Where the language allows a choice within the rules of its code and the conventions of its use, the writer goes outside the choices available.
- Where the language allows a choice, the writer denies himself the freedom to choose and uses the same item repeatedly.

These result in deviation from some expected frequency and the expression of some linguistic elements. This may be 'more rarely than usual' and 'more often than usual'.

One has to keep in mind here that a deviant linguistic feature does not exist in isolation. It enters into two kinds of relations: into intra-textual relations with other language elements. They are both regular and irregular in the context, and into extra-textual relations with the language code from which it derives.

### **Foregrounding and parallelism**

Foregrounding can be said to be any process in literary writing of making something stand out from the neighbouring words and images. In literary texts, foregrounding is used as a device by which some pieces of information are given more prominence in relation to other pieces of information. The prominent information is thus 'foregrounded', while the other information is put in background. Foregrounding can be achieved in two ways:

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- The creation of rhythmic patterns, or what are termed as ‘parallelisms’.
- The use of irregularity in language use, or deviation from the accepted norms of grammar, lexis and phonology.

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In foregrounding through parallelism, an extra regularity into language is introduced. The regularity is over and above the demands of correctness. The following are the instances of phonological over-regularity: rhyme, rhythm, metre, alliteration and assonance. Parallel constructions which occur in sequence and appear similar in structure usually indicate similarity of meaning. We can categorize the different foregroundings under three heads:

- (i) Grammatical parallelism
- (ii) Phonological parallelism
- (iii) Deviant constructions

1. Grammatical parallelism can be at the level of words, phrases, clauses or sentences. Coordination of two constructions which are parallel helps to reinforce the meaning and gives it emphasis in the context. For example:

‘As idle as a painted ship Upon the painted ocean’ (Coleridge, *The Ancient Mariner*).

The construction, ‘a painted ship’, and ‘a painted ocean’ are phrases parallel to each other. They are parallel in terms of the structure, to the extent of being almost identical. They differ only in the respect of one word in each of the phrases. The emphasis being placed on ‘painted’ and brings out the unreality of the situation. The words are also ironical in the context of the poem, because a real ship on a real ocean is being compared to something which is painted and hence unreal.

The phonological parallelisms are usually at the level of the sound, for example:

‘The fair breeze blew, the white foam flew’.

The consonantal /f/ and /b/ sounds predominate, as there is alliteration. This is a form of parallelism. There is also a grammatical parallelism. The vowel sound /u:/, as in blew and flew, is identical in each and gives rise to internal rhyme. Rhyme and meter are forms of parallelism. Similarity in the vowel sound even without alliteration can also give rise to parallelism. In all these cases, the parallel constructions build on the potential of the language. They also create greater regularity in the patterning of the language than would normally occur in the flow of ordinary speech.

Constructions can be said to be foregrounded if they deviate from the rules of normal language, that is, if they form the accepted norms of grammar, lexis or phonology. For example:

‘the what of a which of a wind’ (E. E. Cummings)

‘What’ and ‘which’ are used as nouns, rather than relative pronouns. Cummings used it in this construct to provide special emphasis on the signification. This makes the utterance intriguing and mysterious because the change of parts of speech gives a new meaning to the words. We feel we are being introduced to a world where everything has a different meaning. At the same time, the alliteration suggests that it is a world of lyricism and light-heartedness.

Mukarovsky refers to foregrounding as ‘the aesthetically intentional distortion of the linguistic components’. This definition signifies two important aspects of foregrounding: first, poetic foregrounding, being ‘intentional’, presupposes some



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motivation on the part of the poet. This demands careful attention from the reader. Secondly, distortion of any ‘linguistic component’ may bring about foregrounding. Thus, concentration of any linguistic features—phonological, syntactic or semantic—are rare or unnoticed in ordinary speech. They are brought into prominence deliberately in the literary text with the purpose of contributing to its total effect can result in foregrounding. This ‘calling of the reader’s attention to linguistic structures, quite different from the way in which a non-literary writer will emphasize the language elements,’ is an essential part of literary relation.

Leech and Short identify two kinds of foregrounding:

- Qualitative foregrounding
- Quantitative foregrounding

In the former, there is deviation from the rules of the language code or from the conventions of language use or both. In the latter, the deviance is from some expected frequency of linguistic occurrence and not from the language code.

### Patterns of sound

‘Take care of the sense and the sounds will look after themselves’

The Duchess to Alice in Lewis Carroll’s *Through the Looking Glass*

Some words have sounds that are related to their meaning. They are called the onomatopoeic words. However, with the advent of Saussurean linguistics, we came to know about the arbitrariness of the signifier and signified. But even after Saussure, we still follow the pattern where we give importance to sounds as it is by virtue of sound that we try to grasp the meaning of words. Moreover, in case of poetry, it is usually said that a good recitation of poetry can make half of the meaning of poetry clear. Therefore, it would be very foolish to overlook the aspect of sound pattern in poems. Sound effects are used extensively in poetry for aesthetic purposes. Sound can also interact with meaning in many ways. One such way is onomatopoeia which emphasizes certain words and provides structural support by binding together distant words. Poets use everyday language and make it poetic by using different devices related to sound. Hence, readers also have pleasure in uttering or reading the poems because of the musical quality.

#### Certain significant comments on sound patterns in poetry

- ‘As poetry becomes a kind of music, language suffers a subtle transmutation, in which semantic meaning is doubled, and at times even displaced, by the musical one’ (*The Metaphysics of Sound in Wallace Stevens*, Anca Rosu, University of Alabama Press, 1995)
- ‘Music (or sound) must be regarded as another dimension of language not less important than syntax and semantics, although it is usually underestimated because we are accustomed to viewing sound as a conventional, material carrier of meaning’ (*The Metaphysics of Sound in Wallace Stevens*, Anca Rosu, University of Alabama Press, 1995).
- *The idea that music can have meaning*—‘Repetition, combined with variation, forms a pattern that creates expectations that, in turn, either may be fulfilled and give satisfaction or may be frustrated and create suspense’ (*The Metaphysics of Sound in Wallace Stevens*, Anca Rosu, University of Alabama Press, 1995).

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- It can now be said with some certainty that the conspicuous presence or absence of certain consonant sounds in a poem can help to determine whether the reader will be inclined to perceive that poem as ‘musical’ or ‘non-musical’ in tone (*Sound and Sense in the Poetry of Theodor Storm*, Alan B. Galt, Herbert Lang, 1973).
- ‘There may be a relatively high correlation between the ‘meaning’ of poems and their vowel patterns’ (*Sound and Sense in the Poetry of Theodor Storm*, Alan B. Galt, Herbert Lang, 1973).
- ‘As my analysis of the mechanism underlying the statistical correlations between back vowels and such qualities as “mystic obscurities” and “hatred and struggle” may suggest, far from being confined to non-aesthetic processes, cognitive poetics provides powerful tools for understanding the relationship between aesthetic qualities and their non-aesthetic perceptual conditions as well as the significant relationships between two or more aesthetic qualities’ (*What Makes Sound Patterns Expressive?* Reuven Tsur, Duke University Press, 1992).
- ‘It would appear, then, that the impressionistic-subjective distinction concerning the “beauty” of some speech sounds and the “ugliness” of some others can be translated into two pairs of objective or inter-subjective opposites. First, the latest acquisitions (the sounds learnt latest by babies) may assume greater emotional or aesthetic intensity than earlier ones, for better or worse. Second, within the late acquisitions, continuous and periodic sounds are beautiful, whereas the interrupted, periodic sounds are ugly’ (*What Makes Sound Patterns Expressive?* Reuven Tsur, Duke University Press, 1992).

There are ways of identifying the sound effects in poetry. They are as follows:

1. Identify any regular rhyming scheme, such as the first stanza of Gray’s *Elegy Written in a Country Churchyard*, where the rhyme scheme is abab.

The curfew tolls the knell of parting day  
The lowing herd wine slowly o’er the lea,  
The plowman homeward plods his weary way,  
And leaves the world to darkness and to me.

2. Identify similar sounds occurring together. There are three basic types of this device:
  - (i) Similar initial sounds (first letters) is alliteration. ‘Wade won’t waltz willingly’ is an alliterative sentence.
  - (ii) Similar vowel sounds is called assonance. ‘Murder urges, scourges and purges a cur’ uses assonance.
  - (iii) Similar sounds used throughout sentences is called consonance. ‘Pimpled, purple-faced Peggy jumped up repeatedly’ has ‘p’ sounds at the beginning, middle and end of words. This device used with ‘s’ or ‘sh’ sounds is sometimes called sibilance. ‘Hissing snakes slither silently,’ for example.
  - (iv) Count syllables
  - (v) Determine stresses

## Major patterns of poetry

Although there are many ways to classify poetry or verse, three major patterns have been identified. They are:

- **Pure accentual:** The pattern is based on the number of stresses (emphasis) in a foot, line or poem. Stresses are usually easier to detect when the poem is read aloud. This type of structure is good for oral poetry. Example in this regard is nursery rhymes.
- **Pure syllabic:** The pattern is determined by the number of syllables in a word, line or poem. Syllabic pattern is usually more easily discerned by the eye than ear. Example in this regard is Haiku.
- **Accentual-syllabic:** This pattern counts both the stresses and the syllables. Groups of syllables containing a set number of stressed and unstressed words are called feet. This is the most common type of verse used in traditional English poetry. An example in this regard is the sonnet.

## Aspects of metaphor

Jacques Derrida says, 'Metaphor has always been defined as the trope of resemblance; not simply between signifier and signified but between what are already two signs; the one designating the other.'

The word 'resemblance' signifies the essential quality of a metaphor. In a metaphoric association, similarity principle is applied. This means that one sign is substituted by another because of similar association. As Richard Bradford writes, 'A metaphoric association is suggested when two images with no prior causal or circumstantial relationship are juxtaposed: associative meaning is generated rather than recalled.' For example, 'he goes along the road', can be restated as 'he goes along the street'. The similarity principle between the words, 'road and street' would make one substitute word for another.

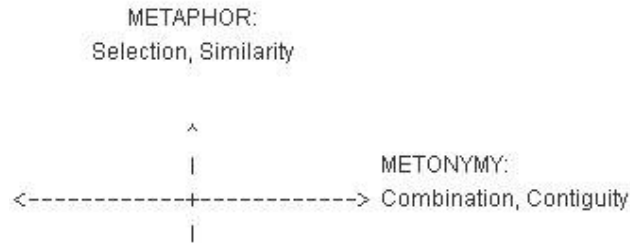
Metaphor etymologically means 'transporting' one word for another to give figurative quality to language. Aristotle defines metaphor as a trope which 'consists in giving the thing a name that belongs to something else, the transference being either from genres to species or from species to genres or from species to species or on grounds of analogy.' Thus, metaphorical process is the process of selection of sign for a figurative language which will make language poetical. As Roman Jakobson says, 'for poetry, metaphor and for prose, metonymy is the line of least resistance and consequently the study of poetical tropes is directed chiefly towards metaphor.'

Roman Jakobson's seminal study on metaphor and metonymy comes in the end of his highly technical discussion of aphasia or language disorder. His studies show that there are two poles—metaphoric and metonymic—which makes all discourse possible. Here metaphor corresponds to the selection axis of language depending upon things that are not normally contiguous. Metonymy corresponds to the combination axis of language. We can make a simple chart regarding these aspects.

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| <b>Metaphor</b> | <b>Metonymy</b> |
|-----------------|-----------------|
| Selection       | Combination     |
| Paradigmatic    | Syntagmatic     |
| Substitution    | Contexture      |
| Similarity      | Contiguity      |



In our day-to-day conversation, both metaphorical and metonymical or paradigmatic and syntagmatic relationship work accordingly. This happens when the encoder or the addresser wants to communicate something to the addressee, he works with the code in a metaphorical or paradigmatic axis in the first building block. This is followed by combining and integrating the chosen units along the syntagmatic chain. When the addressee or the decoder receives the message, his initial encounter is made with the combinative sequence. This is followed by its selected consequences. Richard Bradford writes: ‘Our most basic communicative interactions involve us in the following linear combinatory movement from word to word; addresser to addressee cohabit within the syntagm, a kind of contiguity between the participants of any speech event. But the selection pole, that which feeds more readily upon the code is more closely associated with the individual addresser.’ Therefore, it is the relationship of the addresser and the code that the metaphorical axis plays a major role because it is the addresser who first works in the selection process to form the message to be conveyed. However, in any interaction, both the devices—metaphoric and metonymic—have the same importance as Jakobson writes: ‘A competition between both devices, metonymic and metaphoric, is manifest in any symbolic process, be it interpersonal or social. Thus in an inquiry into the structure of dreams the decisive question is whether the symbols and the temporal sequences used are based on contiguity or similarity.’

Freud’s distinction between ‘condensation’ and ‘displacement’ (contiguity) and symbolism and identification (similarity) is inconsistent with Jakobson’s model of linguistic communication. In the *Interpretation of Dreams*, Freud classified dream as the disguised fulfillment of a suppressed or repressed wish. The two primary processes of transference from latent dreams to manifest are condensation and displacement. The problem with Jakobson’s model is that Freud’s model involves a finally indecisive mixture of pre-linguistic and linguistic analogies. Condensation and displacement are metonymic and make use of the syntagmatic pole of contiguity. However, each item in the latent dream is immanently symbolic and thus invokes the paradigmatic selective pole.

Thus, Freud’s notion is at odds with Jakobson’s model but it was not that Jakobson did not believe in Freud’s model of conscious and unconscious activities, Freud’s consistent argument that creative writing or literature is analogous to and sometimes an example of dream manifestation undermines Jakobson’s conception of poetry. Jakobson is using the two terms—metaphorical and metonymical poles—he engages himself to establish a binary distinction within all linguistic usages. In this, a metaphor is a function of the

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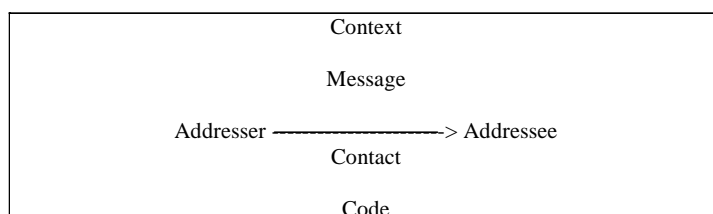
paradigmatic selective axis and metonymy a function of its syntagmatic combinatory counterpart. Jacques Lacan intrudes between Jakobson and Freud, and states that metaphor is the superimposition of signifier. He says that it is linked with the substitution of surface meaning for repressed meaning. In short, metonymy-displacement involves disclosure and metaphor-condensation involves disguise. ‘The creative spark of the metaphor does not spring from the conjunction of two images that is of the two signifiers equally actualized. It springs from two signifiers one of which has taken the place of the other in the signifying chain, the hidden signifier then remaining present through its (metonymic) relation to the rest of the chain.’

Jakobson emphasizes that in metaphoric writing the poetic part is stronger whereas in the metonymic writing it is the prosaic or realistic aspect. ‘It is generally realized that romanticism is closely linked with metaphor, whereas the equally intimate ties of realism with metonymy usually remain unnoticed.’ Thus, the association of poetry with metaphor is very evident from Jakobson’s writing, as Richard Bradford says:

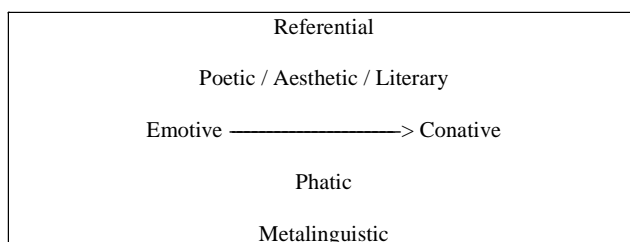
For poetry to register at all we need to be aware that language can relate specifically to a pre-linguistic continuum (the syntagmatic metonymic axis) and by its own means distort and reorder this continuum (the paradigmatic metaphoric axis).

The poetic encoder or the poet is more concerned with the code than the message or the context. The essential quality of poetic language is its ability to defamiliarize or to make a strange pattern of linguistic representation. Therefore, the poet’s language ought to be metaphorical. The metaphorical quality of the poem makes it more of a poem as M. H. Abrams says, ‘A poem is the very image of life expressed in its essential truth. A story of particular facts is a mirror which obscures and distorts that which should be beautiful: poetry is a mirror which makes beautiful that which is distorted.’

In the essay ‘Linguistics and Poetics’, Jakobson talks about six basic functions of communication as follows:



In the case of poetry, the model would be:



In the case of poetry, the poetic function takes supremacy over the referential function because the poem involves the organization of phonetic material. It is not simply a decoration signifying structures shared by poetic and non-poetic languages, but a signifying structure in itself. Hence, the traditional opposition of form to content is an inaccurate model of the poetic function. ‘The poetic function projects the principle of

“equivalence” from the axis of selection into the axis of combination.’ Thus, the concept of ‘equivalence’ that Jakobson introduces means the equivalent element of language are substitutable in the same place in a syntagm as Jakobson writes:

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The principle of similarity underlies poetry; the metrical parallelism of lines or the phonic equivalence of rhyming words prompts the question of semantic similarity and contrast; there exist, for instance, grammatical and anti-grammatical but never agrammatical rhymes. Prose, on the contrary is foregrounded by contiguity. Thus for poetry, metaphor and for prose, metonymy – is the line of least resistance and consequently the study of poetical tropes is directed chiefly towards metaphor.

However, Paul Ricoeur in his essay, ‘Metaphor and the Semantics of Discourse,’ makes the distinction between semiotics and semantics. He entails a new dimension of paradigmatic and syntagmatic relationships. As he argues that ‘the metaphor, treated in discourse—the metaphorical utterance—is a kind of syntagm, and we can no more put the metaphorical process on the syntagmatic side’. If we consider the meaning from the point of view of semantics where sentence is a semantic unit, then it becomes clear that ‘a metaphoric utterance must indeed be considered as a syntagm, if it is true that significance results from a certain action that words exert upon each other in the sentence’. Thus, following Émile Benveniste’s argument that ‘it is following their co-optation that the words acquire the values that they did not themselves possess and which can even be contradictory to the values possessed earlier,’ we can easily say that metaphor does not simply belong to the paradigmatic order. Thus, metaphor as a paradigmatic does not work if we deal with it in the field of semantics, while Jakobson himself must be aware, as he wrote:

In Poetry, where similarity is superimposed upon contiguity, any metonymy is slightly metaphoric and any metaphor has a metonymic tint.

### Examples of stylistic analysis

Widdowson is of the opinion that organization of the language into patterns is crucial to the character of literature. For example, what is distinctive about a poem is that its language is organized into a pattern of recurring sounds, structures and meanings. These are not required according to the rules of phonology, syntax or semantics of the language code which provides with its basic resources. The phonology of English, for example, requires no alliteration, assonance, rhyme or metrical measure in the message form. These sound patterns are exploited in a poem to create a code which makes the expression poetic. Whether the aspects of its language are deviant, non-deviant or both from the rules of the language code or from the conventions of its use are only of secondary importance. It is this unique organizational aspect in literary texts that Wellek and Warren also referred to in their *Theory of Literature* published in 1949. ‘Poetic language organizes, tightens the resources of everyday language, and sometimes does even violence to them, in an effort to force us into awareness and attention... every work of art imposes an order, an organization, a unity on its material.’

Thus, stylistic analysis of a poem has to be done with the stylistic devices that we have discussed earlier. As an example of stylistic analysis of a poem, the poem by E. E. Cummings, *listen* is given here.

*(listen)*  
*this a dog barks and*  
*how crazily houses*  
*eyes people smiles*  
*faces streets*  
*steeple are eagerly*  
*tumbl*  
*ing through wonder*  
*ful sunlight*  
*--look--*  
*selves, stir:writhe*  
*o-p-e-n-i-n-g*  
*are (leaves;flowers) dreams*  
*,come quickly come*  
*run run*  
*with me now*  
*jump shout (laugh*  
*dance cry*  
*sing) for it's Spring*  
*--irrevocably;*  
*and in*  
*earth sky trees*  
*:every*  
*where a miracle arrives*  
*(yes)*  
*you and i may not*  
*hurry it with*  
*a thousand poems*  
*my darling*  
*but nobody will stop it*  
*With All The Policemen In The World*  
*An analysis of '(listen)' by E.E. Cummings*  
*Written by Dan McIntyre (taken from <http://www.lancs.ac.uk/fass/projects/stylistics/sa1/example.htm>)*

## 1. Introduction

If you are new to stylistics, it is often difficult to know where to begin when attempting a stylistic analysis. Many people come to stylistics having studied English literature, which demands a very different set of skills. Analysing a text stylistically is unlike doing a 'literary' analysis as it needs to be much more objective and rooted in fact. With stylistics, we aim to explain how the words of a text create the feelings and responses that we get when we read them. We demonstrate how to go about doing stylistics by

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analysing a poem by the American poet, E. E. Cummings. We will study how such an analysis might be structured, how to relate linguistic elements to meaning, and how to provide an objective account of your initial interpretation of a text.

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### 2. (listen) by E. E. Cummings

How do you begin a stylistic analysis? Well, it is a good idea to start with your initial thoughts and feelings about the text you are going to analyse. When you do the actual analysis, you can see if you were right or wrong in your initial interpretation. Sometimes, the linguistic structure of the text will not support your interpretation, in which case you may have to reconsider this in the light of your analysis. This is why stylistics is useful as a method of interpreting texts. Let us begin by looking at our chosen poem.

'(listen)' is taken from E. E. Cummings' 1964 collection of seventy-three poems, of which it is the sixty-third one. None of the poems in the collection have titles but are instead referred to by number. However, for ease of reference, we have used the first line of the poem as a title. A transcript of the poem is given here.

The poem '(listen)' is typical of Cummings' style and contains some striking irregularities of form in comparison to 'traditional' poetry. You can notice, for example, the lack of capitalization where you might normally expect it, the strange use of punctuation and the seemingly odd structure of particular phrases. Cummings' poems use lots of deviation and '(listen)' is no exception. One of the reasons for this is Cummings' desire to break with more conventional poetic traditions. However, his use of deviation is not simply for shock value, and the linguistic choices he makes are by no means arbitrary. Despite this, such extreme deviation can make it difficult for us to interpret his poems. In the past, some critics have even disregarded his seemingly odd use of language, claiming that it is of no interpretative significance. In 1954, R. P. Blackmur, a critic, had the following to say about the strange linguistic choices in Cummings' poems:

...extensive consideration of these peculiarities today has very little importance, carries almost no reference to the meaning of the poems. (Blackmur 1954: 320)

|      |   |
|------|---|
|      | 63  |
| [1]  | (listen)<br>this a dog barks and how crazily houses eyes people smiles                        |
| [5]  | faces streets steeples are eagerly tumbling through wonder<br>ful sunlight                    |
| [10] | - look - selves, stir: write o-p-e-n-i-n-g are (leaves; flowers) dreams,<br>come quickly come |
| [15] | run run with me now jump shout (laugh dance cry sing) for it's Spring                         |
| [20] | - irrevocably; and in earth sky trees :every where a miracle arrives                          |
| [25] | (yes)<br>you and I may not hurry it with a thousand poems my darling                          |
| [30] | but nobody will stop it   |
|      | With All The Policemen In The World   |
|      | (E.E. Cummings, 73 Poems)   |



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The view that Blackmur gives is now extremely dated. What he refers to as ‘peculiarities’ are in fact highly significant linguistic deviations, and it is important for us to assume that every element of any piece of writing has a possible interpretative significance. You might ask if this is actually the case. Do we really infer meaning from every bit of a text? Well, the evidence we have would suggest that we do. Researchers such as Van Peer (1980; 1986) have found that readers do indeed pick up on the smallest details of a text and use them to construct a meaningful interpretation. A stylistic analysis of our poem will enable us to explain the foregrounding within it thoroughly, and will also show how stylistics can be a valuable tool for the literary critic.

Let us start with an initial interpretation of the poem. Like many of Cummings’ poems, ‘(listen)’ appears to be a celebration of the imminent arrival of spring and all the joy and newness it brings. There is a dynamic feel to the poem and, of course, along with the references to new life, we can note the related sexual connotations. The poem seems also to be an address to a lover to share the poet’s happiness, and to acknowledge the inevitability of the natural world and all that this encompasses. The themes of spring and sex, and nature and man are thus intertwined, creating the quirky humour typical of Cummings. In this case, there is a double-meaning plea to a lover to let nature take its course. The poem is not overtly descriptive in its treatment of spring. Instead, we seem to be presented with a set of random images (e.g. houses, smiles, people, streets) and actions. To sum up, the speaker appears to be saying that, like the arrival of spring, his love is inevitable and cannot be stopped.

‘(listen)’ is not a particularly difficult poem in terms of the complexity of the subject matter. What is more difficult is to relate the numerous ‘strange’ stylistic features that Cummings has chosen to use to our general interpretation. We can begin to do this by looking at the most foregrounded features of the poem. The bits of the poem that stand out because they seem unusual. So, now that we have an initial interpretation of the poem, we can move on and try a thorough linguistic analysis of it.

### 3. Analysis

The initial interpretation of ‘(listen)’ came about solely as a consequence of looking at the words in the poem. We do not think particularly about the deviant grammatical and graphological elements. An examination of the lexical features, then, is perhaps a good place to start with a more detailed linguistic analysis. We will consider how other poetic effects contribute to the overall meaning of the poem later on.

#### Lexical Features

Let us consider the open class words in the poem. Open class words are those which carry the majority of meaning in a language, as opposed to closed class (grammatical) words such as determiners (e.g. this, that, the) and prepositions (e.g. in, at, on). Closed class words act like sentence ‘glue’ and link together open class words in meaningful arrangements (sentences). Table 5.1 shows how the open class words are distributed throughout the poem, and whether they are nouns, verbs, adjectives or adverbs.

**Table 5.1** *Distribution of Open Class Words*

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| <b>NOUNS</b> | <b>MAIN VERBS</b> | <b>ADJECTIVES</b> | <b>ADVERBS</b> |
|--------------|-------------------|-------------------|----------------|
| dog          | listen            | wonderful         | crazily        |
| houses       | Barks             |                   | easily         |
| eyes         | tumbling          |                   | quickly        |
| people       | look              |                   | irrevocably    |
| smiles       | stir              |                   |                |
| faces        | writhe            |                   |                |
| streets      | opening           |                   |                |
| steeple      | come (x2)         |                   |                |
| sunlight     | run (x2)          |                   |                |
| leaves       | jump              |                   |                |
| flowers      | shout             |                   |                |
| dreams       | laugh             |                   |                |
| earth        | dance             |                   |                |
| sky          | cry               |                   |                |
| trees        | sing              |                   |                |
| miracle      | [i]'s             |                   |                |
| poems        | arrives           |                   |                |
| policemen    | hurry             |                   |                |
| world        | stop              |                   |                |
| <b>19</b>    | <b>21</b>         | <b>1</b>          | <b>4</b>       |

We can see from the above table that the poem consists mainly of nouns and verbs. The nouns are mostly concrete—that is, they refer to physical objects—and only two of the nouns are abstract (dreams and miracle). It is possible to divide the nouns into two rough areas of meaning, or semantic fields. Table 5.2 shows how we might do this:

**Table 5.2** *Distribution of Open Class Words*

| <b>NOUNS RELATED TO NATURE</b>                                    | <b>NOUNS RELATED TO HUMANS</b>   |
|---|--|
| dog, sunlight, leaves, flowers, earth, sky, trees, miracle, world | houses, eyes, people, smiles, faces, streets, steeples, dreams, poems, policemen |

The mixture of nouns in the poem belonging to these two different semantic classes could be said to account for what we perceive as an interconnection between nature and man. The initial impression of the poem is that there was some kind of conflict between these two elements. This is explained in part by the preceding table. The two abstract nouns, dreams and miracle, could belong to either category and might be seen to connect the two semantic classes.

If we now look at the verbs in the poem, we can see that they create a sense of immediacy as we read it. They also contribute to our understanding of it as an address to another person. All the verbs which are marked for tense (finite verbs) are in the present tense. So we have present simple verbs such as ‘barks’ (2), ‘is’ (19) and ‘arrives’ (24) and present progressive forms such as ‘are (eagerly) tumb/ling’ (6/7/8) and ‘o-p-e-n-i-n-g/are’ (12/13). In addition to helping to establish a sense of immediacy, the progressive present participles (‘tumbling’ and ‘opening’) indicate the ongoing (‘stretched’) nature of the actions. This contributes to the idea of the inevitability of nature. Spring is arriving even as the poet speaks. This is also reinforced by the four adverbs of manner, which

convey a sense of speed (quickly), excitement (crazily, eagerly) and inevitability (irrevocably).

The sense we get of the poem being an address to another person is achieved through the use of directive verbs. Twelve of the verbs in the poem take this form (listen, look, come (x2), run (x2), jump, shout, laugh, dance, cry, sing). Directives can be used for commanding (Do your homework!), inviting (Come in), warning (Mind your head) etc. In '(listen)' they appear to be used (1) to plead with, and to urge the addressee to join in with the speaker's celebration of Spring, and (2) to share in, and contribute to, his feelings of happiness (for example, in the lines 'run run/with me now' and 'sing for it's Spring'). Note, too, that in the final stanza there is a second person pronoun ('you') and that in line 29 this addressee is referred to as 'my darling', suggesting a romantic relationship between the speaker and whomever he/she is addressing.

There are no unusual words in the poem—no neologisms, for example, and no unconventional affixation, which Cummings often uses in his other poems. However, some of the words are arranged on the page in a seemingly strange way. Wonderful, for example, runs across two lines and as a consequence is highly foregrounded. Dividing the word across the morphemes (wonder and ful) allows us two interpretative effects. We first read the word as the noun wonder, and then as the adjective wonderful. The graphological deviation here foregrounds the word and creates a density of meaning. Since deviation is such an apparent feature in '(listen)', it is worth examining it in more detail. We can also consider parallelism and the foregrounding effects that this creates.

### Deviation and parallelism

Perhaps the most striking aspect of deviation in '(listen)' is the almost constant use of lower case letters where we would normally expect capitals. This is typical of Cummings's poetry and so we cannot attribute any great significance to it, other than his desire to break with normal convention. However, one of the effects of this graphological deviation is to foreground any instances where Cummings does use capitalization. Hence, we can infer that the word 'spring' in line 19 is an important concept in the poem. It is the first word we come across with initial capitalization. Likewise, the final line of the poem [31] is heavily foregrounded by each word beginning with a capital letter. This emphasizes the idea being expressed here; namely that nothing (least of all poetry) and nobody is able to stop the progression of Spring or the poet's love for his addressee—not even conventionally powerful people such as policemen. Cummings perhaps chooses 'policemen' because they are a stereotypical example of powerful people.

In addition to the graphological deviations, there are also a number of grammatical deviations in the poem. Many of these occur through Cummings' tendency to use punctuation where it would not normally be necessary. So, for instance, we get phrases being bracketed where there is no grammatical need, in order to express the notion of two events happening at the same time. An example would be in lines twelve and thirteen - 'o-p-e-n-i-n-g/are (leaves; flowers) dreams'. Here, the bracketed part of line thirteen seems to mean that leaves and flowers are physically opening at the same time as the poet's dreams are opening metaphorically. Again, this contributes to our understanding of the poem as being very active and dynamic. Note the additional semantic deviation here—dreams cannot actually open and so this part of the line is foregrounded. This

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suggests that with the arrival of spring, the speaker becomes more aware of his dreams and aspirations, more 'open' in the sense of receptive and unguarded.

Cummings tries to capture the idea of a multitude of thoughts occurring simultaneously by breaking grammatical conventions. In addition to his use of bracketed phrases, groups of nouns are often run together without punctuation (e.g. lines three to six and line twenty-two), and we also find both definite and indefinite reference within the same clause ('this a dog barks'; a possible explanation for this is that 'this' is used to show that the speaker is referring to a specific dog, but 'a' is also used because the speaker is not familiar with the animal. He is not aware of its name. By using both definite and indefinite reference, the poet is able to convey this idea.). Such features, are what Blackmur (1954) dismissed as 'peculiarities'. However, if we examine these closely we can see that there is actually a systematicity to the deviations, and that they do indeed contribute to the meaning. We can see an example of this in lines seven and eight. Here, Cummings divides the word tumbling so that the progressive morpheme *-ing* appears on a separate line. This foregrounds the verb and also creates a homological effect, or what Short (2000) refers to as a 'graphology-symbolic' effect. This is where a word or a piece of text actually looks like the concept that it represents. For example, if I were to write the word like this. In lines seven and eight, the verb appears to 'tumble' from one line to the next and so we understand the action to be an important concept within the poem. Similarly, in line twelve, Cummings uses deviant punctuation to split the progressive participle 'opening' into its component letters ('o-p-e-n-i-n-g'). Again, this foregrounds the verb and creates the homological effect of the word actually opening. Notice as well that the hyphens also suggest that the opening is a long, drawn-out process, reminiscent of the slowness with which flowers bloom, especially when contrasted with the following line which contains no spaces between words and punctuation marks.

If we look closely at the occurrences of graphological deviation in the poem, we can see that it often works to foreground the dynamic verbs. This refers to those verbs which imply action of some sort. Line ten ('-look-') is an example of this. The line consists of a single verb in the imperative mood, foregrounded by a hyphen either side of it. The initial verb of line fourteen is also foregrounded due to the deviant punctuation (a comma is used to begin the line). And in line eleven ('selves, stir: writhe'), the verbs are foregrounded through being connected by a colon and by the lack of spaces between words.

Other actions are foregrounded in different ways. In line fifteen, we see repetition of the verb, and in lines sixteen, seventeen and eighteen, the verbs occur in an unpunctuated list, with the list in brackets running on to a new line. Line twelve is foregrounded at a number of different levels; graphology (which we have already mentioned), grammar (through an inversion of the expected subject-verb-object word order, which has the effect of placing the emphasis of the clause on the action) and semantics. This is done by having an inanimate abstract noun ('dreams') functioning as the subject of a dynamic verb. All these deviations focus our attention on the actions in '(listen)' and contribute to the sense we have of the poem being very dynamic. You can see, then, that our stylistic analysis is so far upholding our initial interpretation of the poem.

In addition to the graphological deviation in the poem, there is also some degree of graphological parallelism in the arrangement of the poem into stanzas. There are several possible ways of describing the graphological organization of the poem. It may be seen

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as five 6-line stanzas (the first line of each stanza being separated from the remaining 5 by a line space), with a stand-alone line at the end of the poem. Alternatively, we might describe it as being made up of five 5-line stanzas, all interspersed with a single line. However you prefer to see it, what this seems to suggest is that there is some order to the poem. It is not the chaotic graphological jumble that it first appears. It is difficult, though, to know what to make of the parallel structure of the poem, and if we were to try and relate it to our initial impression of the poem, it would be a pretty tenuous interpretation. However, one researcher who has studied a number of Cummings poems suggests that graphological parallelism is a significant stylistic feature in his poetry. Dixit (1977) studied a corpus of E. E. Cummings poems in detail and concluded that, far from being arbitrary examples of deviation, the poems are, in fact, systematically deviant. She explains that:

When the poet chooses to talk about spring, his poem displays a regular cyclic structure like that of the seasons themselves.

(Dixit 1977: 87-88)

Obviously, it is no accident that Cummings structured the poem as he did, and the above is one possible explanation as to why.

Another instance of parallelism in the poem occurs at the phonological level, where we find the repetition of particular sounds. Although '(listen)' does not have a rhyme scheme of any regularity (in fact, all that saves it from being defined as free verse is the regularity of its graphological organization on the page), Cummings does make use of internal rhyme at particular points within the poem. There is no strict pattern to its occurrence, yet there is some degree of phonological parallelism in each stanza except the last two. Often we find a repetition of vowel sounds in words in close proximity to each other, as we can see in the examples below (vowel sounds are in bold):

|  |       |
|--|-------|
| <b>how</b> crazily <b>houses</b>               | [3]   |
| <b>eyes</b> people smiles <b>steeple</b> s are | [4]   |
| <b>eagerly</b>                                 | [6]   |
| ... <b>wonder/ful</b> <b>sunlight</b> ,        | [8,9] |
| <b>come</b> quickly <b>come</b>                | [14]  |
| <b>sing</b> ) for it's <b>Spring</b>           | [19]  |

What we can note from this is that the absence of phonological parallelism in the last stanza again foregrounds this part of the poem. The last stanza, then, is heavy with deviation, which suggests it is important in interpretative terms.

### Congruence of foregrounding in the final stanza

As we have seen so far, there is a strong element of foregrounding in the final stanza of '(listen)'. This is what Leech (1969) describes as 'congruence' of foregrounding, which is where we get lots of different types of foregrounding occurring at once. This is obviously very important for our interpretation of the poem but before coming to any overall conclusion about meaning; let us consider again exactly what elements are foregrounded here.

First, there is the internal deviation that we noticed with the initial capitalization of each word in the last line. Secondly, unlike in the other stanzas, there is a lack of any sort of phonological parallelism. There is disregard of the obvious lack of punctuation and the grammatical ordering of the stanza follows conventional rules of syntax. What is interesting about these foregrounded elements is that they all are the result of internal

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deviation. They are all foregrounded because they conform to our normal expectations of the written language. In addition to the numerous deviant features of the poem in the other stanzas, what we have in the last stanza is a kind of 'reverse' deviation. The most strongly foregrounded features of '(listen)' are those which we would usually define as 'normal'.

The effect of all this is to make it unusually easy for us to understand the last stanza. There is no difficult interpretative work to do in comparison to the rest of the poem. So the final message of the poem is made extremely clear; 'nothing and nobody can stop the progress of spring and the poet's love'. This implies that we should not struggle against these forces, but simply resign ourselves to accepting and becoming participants in them.

### 4. Conclusion

Now we have analysed the poem stylistically and we are in a position to write some sort of conclusion to our study. Here, you can reflect on whether or not your initial interpretation was borne out, and on those features of the text which you were perhaps not able to account for.

The analysis of '(listen)' shows how we can use stylistics to uphold an interpretation of a poem, and how it can also highlight elements of a poem that we might otherwise miss. It also enables us to speculate with more certainty on precisely why E. E. Cummings chooses to use such seemingly odd stylistic techniques in '(listen)'. For example, we saw that deviant punctuation is linked to the foregrounding of dynamic verbs, explaining why we perceive so much 'movement' in the poem.

Analysing the poem stylistically also highlights how the most internally deviant features of the poem are those which we would usually consider being 'normal'. They are also non-deviant language in both everyday communication and within poetry, and suggest a reason as to why this might be. Stylistics is helpful in explaining parts of a text which we might not otherwise understand.

There are particular features of the poem, though, which have not been presented here. For example, the comma between 'selves' and 'stir' in line eleven is not explained. The relevance of the colon just before 'every' in line twenty-three is not known. A stylistic analysis which could account for these factors would obviously supersede the one given here.

In general though, it is described as to how the linguistic features of a poem are directly related to meaning. We have upheld the initial interpretation of '(listen)'. Of course, this is not the only interpretation which could be given to the poem. However, by using a systematic analytical technique like stylistics, we can ensure that our interpretation is as explicit and grounded in fact as it can be. It is also highly likely that any other stylistic analysis of the poem would include at least some of these conclusions. We have shown you how to explain why a text makes you feel a particular way, and have convinced you that stylistics is a useful tool for anybody interpreting literary texts.

### 5.3.3 Dialogue Writing

Most often our means of communication as we communicate with others is dialogue. Dialogue can be simply defined as an oral communication when two or more people

take turns to put forward their points of view, along with non-verbal cues, to often reach a conclusion. Think about a classroom situation when the teacher enters the class and starts a topic with few general questions for the students. Students respond to the question and then the teacher sums up the discussion along with his or her point of view. It is an example of a dialogue. Or you are going for an interview and there you are asked questions on your subject, on general topics, on your strengths, your career plan, etc. It is a dialogue between you and the panelists in the interview board. Or as you finish your classes, your friend and you are discussing about going for a movie, it is also an example of a dialogue. Or suppose the President of a nation has visited India and is engaging with some bilateral treaties with the Indian counterpart, then it can only be possible through dialogue. Thus, dialogues can be of various kinds depending on the context. But what is significant in a dialogue is that each party that enters into the field of communication in a dialogue has the space and time to put forward his or her point of view. In that sense, dialogues are democratic in nature, where individuals get chance to have their say unlike a monologue where the single person takes over the talking because of his or her privileged position and others are mere receptors of the communication.

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### Did you Know?

Greek Philosopher Plato's books are all written in the form of dialogues where Platonic viewpoint is presented through the dialogues of Socrates and the Socratic voice through his conversations with other characters tries to present the Platonic worldview to the readers.

The most important facet of a dialogue is taking turns—that is, the speaker is not always a speaker; but speaks for a while and then allows the other person to come up with his or her ideas, queries and responses. Dialogue is a democratic means to come to a conclusion. These days we see that a lot of emphasis is also put forward by different institutions and companies to initiate dialogues with their customers/prospective customers as it is beneficial for a company or an institution to do so.

### Grice's Cooperative Principle

In this context, it is to be remembered that when a dialogue is taking place, it is usually on a topic or an idea and not disconnected remarks. If you visit a marketplace where each individual is speaking to another, the conversations of all the people are not a dialogue. Thus, when we talk about dialogue, it essentially signifies that there are certain codes which are followed, as suggested by Grice. Grice writes, 'Our talk exchanges do not normally consist of a succession of disconnected remarks, and would not be rational if they did. They are characteristically, to some degree at least, of cooperative efforts, and each participant recognizes in them, to some extent, a common purpose or set of purposes, or at least a mutually accepted direction.' According to Grice, when the speakers or participants are getting involved in a particular conversation, then there has to be a direction of the whole conversation. Therefore, whenever a conversation is happening, we have to always respect certain rules pertaining to it to make it a successful one. It is termed by Grice as Cooperative Principle, in which he proposed four Maxims or rules of conversation. Acting in accordance with these Maxims will, according to Grice, yield results consistent with the Cooperative Principle. The Maxims are:

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- Maxim of Quantity
- Maxim of Quality
- Maxim of Relevance
- Maxim Of Manner

By Maxim of Quantity what Grice meant was the information that we provide in the process of a conversation. According to Grice, we should neither provide nor contribute more information than what is needed for the current conversation, nor should we provide less information than what is needed for a successful conversation. By Maxim of Quality, he meant that ethical part of the conversation where we should neither talk about what we believe to be false nor should we talk about something if we lack adequate evidence. In other words, we should always base our statements on evidence and should not talk about something just because we think it can be like that. The Maxim of Relevance refers to the fact that when we are conversing, we should keep in mind that we should never talk about something that is not a part of the conversation. In other words, we should be relevant and to the point so that the conversation becomes a meaningful one. By Maxim of Manner, Grice meant that we should avoid obscurity of expression, avoid ambiguity and be brief and orderly, that is we should be short, systematic and simple in our expressions so that the other person in the conversation understands the topic being talked about directly and has no problem in comprehending whatever the speaker is saying.

Grice's four maxims are commonsensical things. Most of the times, when we are conversing, we keep all these four factors in mind. And when we do not do so, we usually are not able to converse or the conversation ends in a misunderstanding among the participants. Let us take an example to illustrate how the four maxim works in a conversation.

We are assuming that two friends, Sachin and Saurav, are meeting after a long time, and we are trying to form two set of dialogues which can happen between them; first, where they are following the four maxims, and second when they are not following it.

### **Sachin and Saurav following the four Maxims:**

*Sachin:* Hi, what's up? Where were you for so many days?

*Saurav:* Hello, I was in Mumbai. What about you. How are you doing?

*Sachin:* I am doing well and presently working in a call centre in Gurgaon, and what about you?

*Saurav:* I was working in an Ad Agency in Mumbai. I left the job there and am searching for a job here.

*Sachin:* Ok. Take my Number-9800000000. Be in contact. I am in a hurry now. Have to go. Do drop in to my place over the weekend.

*Saurav:* Surely, I will. See you then. Take care.

*Sachin:* Take care, bye.

*Saurav:* Bye.



### Sachin and Saurav Not following the four Maxims:

*Sachin:* Hi, what's up? Where were you so many days?

*Saurav:* Hi. I was not in Delhi.

*Sachin:* How are you doing?

*Saurav:* Do you know any Ad Agency here?

*Sachin:* No. why?

*Saurav:* Forget it.

*Sachin:* Let's go and have a coffee?

*Saurav:* Where are you staying?

*Sachin:* (Feeling disgusted) Nearby. I am in a hurry. See you. Bye.

*Saurav:* Bye.

In the first case, Sachin and Saurav, though they have met after a long time, kept the four maxims of conversation in mind while speaking. They provided the exact information while talking; neither more than what is necessary, nor less. They neither said anything false nor anything irrelevant. In the second case, their conversation was lacking the four maxims and therefore it ended in a cold way even when they met after a long time. In the second case, Sachin was trying his best to get the conversation going in a particular direction, but Saurav's manner of speaking bored him with the whole conversation, that he left it and went without ever having the intention to meet this person anymore. In the first case, we do see that the conversation was well struck with the four Maxims, hence they decide to meet again over the weekend.

Thus, even if we presume that Grice's four Maxims are simple and common ideas, it is very important for any conversation to strike a successful note.

### Tips for Dialogue Writing

Dialogue writing is a craft which can be learnt very easily. One needs to be a close observer of human relationships as well as have a good command over the language to write good dialogues. But basic level dialogue writing is all about following certain codes of writing and keeping in mind Grice's Cooperative Principle. While writing dialogues, the following things should be kept in mind:

- Dialogues are mostly very short. So keep in mind to write short sentences. It should be similar to the way you speak.
- Dialogues have to have three distinct parts—Welcoming, main conversation and good bye. Keep that in mind while writing dialogues.
- Dialogues should be conversational in tone. Therefore, one should follow the oral communication characteristics. While writing dialogues keep in mind that you are speaking the written words and not writing.
- Always remember the context in which the dialogue is happening. The context of the dialogue matters as two people conversing in a formal atmosphere would converse in a very different way than in a casual meeting. So the setting would decide what kind of a conversation it would be. It is better to write in brief the setting of the dialogue before writing the conversation.

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### Check Your Progress

7. \_\_\_\_\_ refers to the pattern of stressed and unstressed syllables in connected speech.
8. Define 'stanza'.
9. What is collocation?
10. In quantitative foregrounding, there is deviation from the rules of the language code or from the conventions of language use or both. (True/False)
11. \_\_\_\_\_ is concerned with establishing the principles that are capable of explaining the choices made by individuals and social groups while using language.
12. What is metonymy?

- Whenever we speak, the non-verbal cues, such as facial expressions, body movements, space between the people, eye contact, tone and pitch of our speech, should be kept in mind. The way to emphasize on non-verbal cues in dialogue writing is to put the non-verbal cues in brackets or parenthesis so that the reader knows with what intention the speaker had said it.

For example, let's again go through the earlier dialogue between Saurav and Sachin with all features of dialogue writing.

(Sachin and Saurav, who are old friends, but have not been in touch with each other for a long time, have accidentally met on a road while both of them are in a hurry).

*Sachin (surprised):* Hi, what's up? Where were you for so many days?

*Saurav (extending his right hand for handshake):* Hello, I was in Mumbai. What about you. How are you doing? (Both of them shake hands)

*Sachin (in a cordial tone):* I am doing well and presently working in a call centre in Gurgaon, and what about you?

*Saurav:* I was working in an Ad Agency in Mumbai. I left my job there and am searching for a job here.

*Sachin (in an inviting tone):* Ok. Take my Number-9800000000. Be in contact. I am in a hurry now. Have to go. Do drop in to my place over the weekend.

*Saurav (Happily):* Surely, I will. See you then. Take care.

*Sachin:* Take care, bye.

*Saurav:* Bye.

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## 5.4 IMPORTANCE OF VOCABULARY

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Vocabulary is a fundamental part of life. The words that you use on a daily basis reflect your interest areas. If you are interested in music, then you will learn words such as singer, guitar, sitar, flute, saxophone, drums, orchestra and sounds. The range of your concepts and ideas can be increased by the study of vocabulary. Vocabulary comprises three factors: writing, reading and speaking. The three elements make up a bigger structure that is called literacy. Literacy is vital in the present day and age all over the world, and vocabulary is the medium which establishes cultural literacy.

### Reading at an Early Age

Parents should inculcate the habit of reading in children at an early age. Helping them build a structured vocabulary is a valuable gift one can give to children. When they grow up, this will help them in every aspect of life. Even when they have to prepare their curriculum vitae for prospective jobs, their grasp over the language will impress potential employers, since they will have strong vocabulary skills. A strong vocabulary will allow them to convey their view articulately in a public speaking forum or while presenting a business plan. Both parents and teachers must inculcate a love for reading in children. It should not be treated as a compulsion; instead, it should be regarded as a 'fun' thing to do.

## Benefits of a Good Vocabulary

When you meet someone, the initial reaction is physical: you look at the person and begin an initial conversation. In spite of the individual's appearance and mannerisms being impressive, if he fumbles with words when he begins to talk, your opinion of him will change. Speaking well is very important because verbal communication is a part of everyday life. Therefore, the first step is to increase your vocabulary. We interact with others every day. Even the most introvert person feels the need to exchange a few words in a day. This is where an improved vocabulary will help you. A useful way of increasing your vocabulary is by using various methods that build vocabulary. Improving your vocabulary does not need to be boring or time consuming. The benefit of using software is that in as little as ten minutes a day, you can immediately start increasing your vocabulary.

## Importance of Good Vocabulary

It is important to have a good vocabulary for a number of reasons:

Every time you speak to somebody, they try to understand how competent, successful and smart you are. Research and surveys have proved that people are more likely to be judged as competent and smart when they have a good vocabulary.

Words are the tools our mind uses to think, plan and solve problems with. Try to think of a solution to a problem without thinking in words. Is it possible? The answer is a plain no.

Therefore knowing more words expands the ability of your mind to think and act.

### 5.4.1 Enriching Your Vocabulary

One can enrich his/her vocabulary by the following:

- Learn to feel affection for words. You have to really cultivate the urge to learn new words if you want to succeed.
- Look up the meaning of words you do not know. After looking up a word several times in the dictionary, you will eventually be able to remember its definition.
- Many websites and newspapers establish new words every day, terming the column as 'Word of the Day'.
- Extensive reading of all kinds of books is one of the oldest and most reliable methods. When you come across a new word read the sentences carefully and try to decipher the meaning from the context. After you have guessed its meaning, check in the dictionary.
- Sit down with the dictionary every day and learn a few words.
- Play word games with friends. Play Boggle, Scrabble, or catch phrase, crossword puzzles and quizzes. These games will teach you many new words. If your companion comes up with a word that you do not know, ask him what it means.
- Learn to be sharp-eyed, watch the words people use. Use the words you learn when you are talking to people or writing letters or an e-mail. Try to use at least four new words a day when communicating with anyone.

## NOTES

## NOTES

- Learn roots, prefixes and suffixes. Many words in the English language originate from Latin or Greek words. When you combine these Latin or Greek words, you get new words in English. For example: astro ('astron' meaning 'star') + logy (logos meaning 'speech') results in the English word, astrology (meaning, 'telling of the stars'). You may also purchase an etymological dictionary (meaning 'a dictionary of word origins').
- Learning French, Spanish, Italian, Latin or Ancient Greek will help you to improve your vocabulary, especially because so many intricate English words originate from these ancient languages.
- Practice with a friend who is good at English, and use new words with this friend. You can e-mail, chat and even talk over the phone with each other. A friend who understands that you are learning can help you practice and advise you as well. Since talking to a friend is always enjoyable, you will not feel that it is a task that needs conscious deliberation.
- Listen to the radio, watch television or read magazines that you like in English, and practice understanding the language when spoken too. Watching TV channels such as BBC and CNN will help you in learning new words.

### Advice

- Try to enjoy words. Practice the tips given above, but do not think that it is an English vocabulary learning session. Pick the points with which you are most comfortable.
- Learning new words is exhilarating and fascinating. It should not seem like an English lesson. If you feel stressed, you are being too hard on yourself and eventually you will not learn anything. Do not use it like a daily routine; rather use it as a pastime.

### Attention

- Note that some words might have different meanings, depending on the context. Learn more about how to use the new words that you learn.
- Avoid using a new word especially in business correspondence unless you are completely certain about its meaning and how to use it correctly else, this might confuse your audience.

The change in your vocabulary will not be revolutionary, however with time it will improve greatly. Remember there is no short cut to increase or sharpen your vocabulary. However, if you follow the activities mentioned above systematically and regularly, you will definitely improve your word power.

### 5.4.2 Learning New Words

Increasing your vocabulary is not an easy task and takes much effort on the part of the individual. Let us see what an enhanced vocabulary can do for you. It is a well-known fact that appearance creates the first impression. The way you look makes the first impression, however, the way you speak adds to that first impression or breaks it instantly. The following are some enjoyable means of learning new words:

## NOTES

1. **Word of the Day.** Pick a word. Put it in a sentence and ask your friends if anyone can understand the meaning from the context. If one is wrong, pass it on to the next; whoever gets the correct definition, congratulate him/her on deriving the meaning. If they are all puzzled, give them a new sentence. If after three sentences they are still confused, define the word for them and ask them to make sentences using the word. Write the word on the board and leave it there until the next day.
2. **Find the antonyms.** What is the opposite of friend? If the first one to reply wins, he/she should ask the next question. This game is fast moving and fun, especially if silly/funny/difficult words are added.
3. **Find an alternate word.** Play with synonyms, words that are similar in meaning.
4. **Storytelling.** Start a story; then pass it on from one person to another, so that it keeps building as it goes on.
5. **Make a list of words from the textbook or from the text you have been reading, then on the right side of the same paper, write a simple definition. Here is an example:**

|          |   |
|----------|---|
| Banana   | Long, yellow fruit                                    |
| Tomorrow | The day after today                                   |
| Radio    | We can listen to it, hear music and live news reports |
6. **Write at least ten words for one list. Then ask each other the meaning of any five words out of the ten. This way, no one will know which word is coming next. Keep a timer to see how long it takes to ask and answer five questions. Repeat the same exercise several times.**

### 5.4.3 Increase Your Vocabulary

|          | Words       | Synonyms         |
|----------|-------------|------------------|
| <b>A</b> | Abstract    | Summary          |
|          | Accomplish  | Achieve          |
|          | Admit       | Confess          |
|          | Almost      | Nearly           |
|          | Animated    | Lively           |
|          | Annoy       | Irritate, Bother |
|          | Answer      | Reply            |
|          | Ardour      | Passion          |
|          | Aromatic    | Fragrant         |
|          | Association | Organization     |
| <b>B</b> | Backbone    | Spine            |
|          | Beat        | Defeat           |
|          | Begin       | Start            |

**NOTES**

**C**

|                   |             |
|-------------------|-------------|
| Belly             | Stomach     |
| Beneficial        | Favourable  |
| Blameless         | Innocent    |
| Brave             | Courageous  |
| Business commerce | Trade       |
| Chiefly           | Mainly      |
| Chop              | Cut         |
| Class             | lesson      |
| Clever            | Intelligent |
| Close             | Shut        |
| Collect           | Gather      |
| Completely        | Totally     |
| Consult to        | Refer to    |
| Contrary          | Opposite    |
| Convey            | Communicate |
| Correct           | Right       |

**D**

|              |               |
|--------------|---------------|
| Dash         | Sprint        |
| Daybreak     | Dawn          |
| Deceptive    | Misleading    |
| Dedicated    | Committed     |
| Defective    | Faulty        |
| Deliberate   | Planned       |
| Deliberately | Intentionally |
| Deserted     | Abandoned     |
| Destiny      | Fate          |
| Detached     | Indifferent   |
| Disagreeable | Unpleasant    |
| Dubious      | Doubtful      |

**E**

|           |           |
|-----------|-----------|
| Eager     | Keen      |
| Earth     | Soil      |
| Emphasize | Stress    |
| Enormous  | Huge      |
| Establish | To set up |

Everlasting                      Eternal  
Exactly                            Precisely  
Extra                                Additional

**F**

Fabricate                        Manufacture  
Fool                                Idiot  
Foolish                            Silly  
Forehead                         Brow  
Foretell                         Predict  
Formerly                         Previously  
Fortunate                        Lucky  
Fragrance                        Perfume

**G**

Garbage                         Rubbish  
Glitter                            Sparkle  
Gut                                 Intestine  
Guts                                Courage  
Ghost                              Apparition  
Glaze                               Shine

**H**

Hall                                Corridor  
Handsome                        Good-looking  
Hard                                Tough  
Homicide                         Murder  
Hunger                             Starvation

**I**

Ignore                             Disregard  
Illuminate                        To light up  
Imitate                            To mimic  
Immobile                         Motionless  
Impartial                         Neutral  
Impolite                         Rude  
Inflexible                        Rigid  
Informal                         Casual  
Invoice                            Bill

**NOTES**

**NOTES**

**J**

Isolated

Lonely

Jealous

Envious

Joy

Delight

Joker

Clown

**K**

Knowingly

Deliberately

**L**

Lacking

Missing

Last

Final

Leading

Main

Lucid

Clear

**M**

Madness

Insanity

Magistrate

Justice

Material

Fabric

Maybe

Perhaps, Possibly

Meanwhile

In the meantime

Meeting,

Assembly

Merciless

Cruel

Mild

Gentle

Mimic

Imitate

Mindless

Senseless

Misery

Distress

Moreover

In addition

Movie

Film

Murderer

Assassin

**N**

Necessary

Essential

Nightfall

Dusk

Non-stop

Continuous

Noon

Midday

Noted

Famous

Numerous

Many



**O**

|            |              |
|------------|--------------|
| Obdurate   | Stubborn     |
| Object     | Thing        |
| Obligatory | Compulsory   |
| Oblique    | Indirect     |
| Omnipotent | All-powerful |
| Obsolete   | Out of date  |
| Ornament   | Decoration   |
| Outside    | External     |

**P**

|             |            |
|-------------|------------|
| Particular  | Specific   |
| Poisonous   | Toxic      |
| Praise      | Compliment |
| Précis      | Summary    |
| Pressing    | Urgent     |
| Previous    | Preceding  |
| Priority    | Precedence |
| Prompt      | Immediate  |
| Prosperous  | Affluent   |
| Polite well | Mannered   |

**Q**

|       |         |
|-------|---------|
| Quake | Tremble |
| Quite | Fairly  |

**R**

|            |            |
|------------|------------|
| Reasonable | Fair       |
| Receive    | Get        |
| Reliable   | Dependable |
| Remark     | Comment    |
| Remorse,   | Regret     |
| Remote     | Isolated   |
| Removable  | Detachable |
| Repute     | Reputation |
| Rubbish    | Nonsense   |
| Rude       | Impolite   |

**NOTES**

**S**

**NOTES**

|              |            |
|--------------|------------|
| Satisfied    | Convinced  |
| Scarcity     | Shortage   |
| Self-assured | Confident  |
| Signal       | Sign       |
| Significant  | Meaningful |
| Silly        | Foolish    |
| Sincere      | Honest     |
| Soiled       | Dirty      |
| Stable       | Steady     |
| Steady       | Regular    |
| Stupid       | Silly      |
| Suggest      | Propose    |
| Sundown      | Sunset     |
| Sunrise      | Dawn       |
| Sure         | Certain    |

**T**

|             |             |
|-------------|-------------|
| Temper      | Mood        |
| Touchy      | Sensitive   |
| Transparent | See-through |
| Trustworthy | Reliable    |

**U**

|             |            |
|-------------|------------|
| Ultimate    | Final      |
| Uncommon    | Unusual    |
| Uncooked    | Raw        |
| Unforeseen  | Unexpected |
| Unfortunate | Unlucky    |
| Unhurt      | Unharmful  |
| Unlawful    | Illegal    |
| Unmarried   | Single     |
| Unstated    | Unspoken   |

**V**

|       |            |
|-------|------------|
| Vague | Indistinct |
| Vain  | Useless    |

|           |               |
|-----------|---------------|
| Valueless | Worthless     |
| Vanquish  | Conquer       |
| Vary      | To differ     |
| Vast      | Huge, Massive |

## W

|            |                   |
|------------|-------------------|
| Warranty   | Guarantee         |
| Well-timed | Timely, Opportune |

## Z

|        |                |
|--------|----------------|
| Zenith | Peak, Pinnacle |
|--------|----------------|

## NOTES

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### 5.5 SUMMARY

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In this unit, you have learnt that:

- The American Society of Training Directors defines good communication as ‘the interchange of thought or information to bring about mutual understanding and confidence or good human relations.’
- Effective communication is central to the success of any business organization. Communication is a pervasive activity which encompasses almost all facets of our lives.
- Communication that takes place within a person is called intrapersonal communication, whereas communication between two people is called interpersonal communication.
- Communication is an integral component of any training programme. Business organizations need to train people to achieve proficiency in specific skills.
- The objectives of communication, both internal and external, thus cover multifarious facets of organizational functioning. Within the organization, it covers varied functions such as planning, directing, controlling, coordinating, reviewing, monitoring and staffing.
- Various means of communication fall into four categories: (1) oral, (2) written, (3) non-verbal, and (4) information technology. These means are not mutually exclusive and very often some of these methods are combined to increase the emphasis or clarity of information.
- Non-verbal communication is also an important part of communication and is conveyed through meaningful non-verbal ways. Often, non-verbal ways are responsible for adding to verbal messages.
- In order to appreciate literature, the reader or critic must understand the fundamental theory that literature can best be thought of as a process of communication between the writer and his audience. This understanding enables the critic to analyse any piece of writing.

#### Check Your Progress

13. Name the three factors that vocabulary consists of.
14. Give two points as to how an individual can enrich his/her vocabulary.

## NOTES

- A good reader and a critic is one who can respond to the unfamiliar. In literature, one does not know in advance just how we should be expected to respond and the demand for alternative component.
- Writing is that form of communication which reveals the sender's clarity of thought and expression in encoding a message. Barbara Tuchman, a well-known historian, has very aptly said that though effective communication needs both a sender and a receiver, this process can become more successful if the writer (who is the sender in this case) keeps the written form (the message) simple, concise and brief.
- Effective writing skills entail planning before writing, identifying the purpose of writing, considering the needs of the audience, choosing appropriate language and effective tone. The ability to communicate a message in a simple, concise and accurate written form makes a person's writing skills effective.
- Stylistics is concerned with establishing the principles that are capable of explaining the choices made by individuals and social groups while using language. Some important features of stylistics include the use of dialogue, and this includes regional accents and dialects, descriptive language, grammar and so on. Stylistics also determines the nexus between the form and effects within a particular variety of language.
- Semantics is described as the linguistic study of the meaning of words, phrases and sentences. Linguistic semantics, therefore, deals with the conventional meaning conveyed by the use of words, phrases and sentences of a language.
- Meanings of words can be seen at least in two different ways—conceptual or literal meaning and associative or figurative meaning. Conceptual or literal meaning is what is available at the surface of an utterance. Figurative meaning or associative meaning (sometimes also referred to as symbolic or implied meaning) is the meaning which is derived from the interpretation. It involves figurative meaning such as metaphor, symbol, irony.
- The concept of deviation is important to the study in literary texts. Deviation is used as an important stylistic device by the poets and writers to emphasize the theme and the significance of their writing. It is a stylistically distinctive feature. When we use the word deviation, we mean that the language of the deviant construction varies from the normal grammatical or linguistic rules.
- Foregrounding can be said to be any process in literary writing for making something into the most central and prominent figures in a discourse. In literary texts, foregrounding is used as a device by which some pieces of information are given more prominence in relation to other pieces of information. The prominent information is thus 'foregrounded', while the other information is put in the background.
- Dialogue can be simply defined as an oral communication when two or more people take turns to put forward their points of view, along with non-verbal cues, to often reach a conclusion.
- What is significant in a dialogue is that each party that enters into the field of communication in a dialogue has the space and time to put forward his or her

point of view. In that sense, dialogues are democratic in nature, where individuals get chance to have their say unlike a monologue where the single person takes over the talking because of his or her privileged position and others are mere receptor of the communication.

- Dialogues should be conversational in tone. Therefore, one should follow the oral communication characteristics. While writing dialogues keep in mind that you are speaking the written words and not writing.
- Vocabulary is a fundamental part of life. The words that you use on a daily basis reflect your interest areas.
- Vocabulary comprises three factors: writing, reading and speaking. The three elements make up a bigger structure that is called literacy.
- Avoid using a new word especially in business correspondence unless you are completely certain about its meaning and how to use it correctly else, this might confuse your audience.

## NOTES

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### 5.6 KEY TERMS

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- **Communication:** Communication involves rendering common ideas, opinions or information, that is, the sharing of ideas opinions or information.
- **Intrapersonal communication:** Communication that takes place within a person is called intrapersonal communication.
- **Interpersonal communication:** Communication between two people is called interpersonal communication.
- **International communication:** Communication across borders involving cross-cultures is termed as international communication.
- **Innatism:** It is a philosophical and epistemological doctrine that holds that the mind is born with ideas/knowledge, and that therefore the mind is not a “blank slate” at birth, as early empiricists such as John Locke claimed.
- **Collocation:** A collocation is any habitually linked group of words, a kind of lexical partnership.
- **Figurative language:** It is a type of language that varies from the norms of literal language, in which words mean exactly what they say.
- **Intonation:** Intonation refers to changes in the tone or frequency of sounds during speech.
- **Metaphor:** The process of comparing one thing to an unlike thing without using like, as or than is called a metaphor.
- **Metonymy:** It refers to the substitution of a word or phrase to stand for a word or phrase similar in meaning.
- **Phonetics:** The study of the sounds of speech, distinguished from phonology which is more concerned with the underlying theory of sounds is called phonetics.
- **Prefix:** A morpheme which is added before a root morpheme in the formation of a word is called a prefix.

## NOTES

- **Stress:** It is the process of giving prominence to syllables.
- **Style:** It is the result of the choices that a writer (or speaker) makes regarding aspects of language, language features and structure with regard to creating a text or discourse that will suit a particular genre, context, audience and purpose.
- **Suffix:** In linguistics, a suffix (also sometimes termed postfix or ending or, in older literature, affix) is an affix which is placed after the stem of a word.
- **Syntax:** It comprises the structure in which the words of a language can be validly arranged to form sentences.
- **Dialogue:** It can be defined as an oral communication when two or more people take turns to put forward their points of view, along with non-verbal cues to often reach a conclusion.

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### 5.7 ANSWERS TO ‘CHECK YOUR PROGRESS’

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1. Newman and Summer define communication as ‘an exchange of facts, ideas, opinions or emotions by two or more persons’.
2. As per Peter Little’s analysis, communication is the process by which information is conveyed between individuals and/or organizations so that an understanding and response develops.
3. Communication is systemic in the sense that, every component of the process is affected by every other component. For example, if there is a fault in the telephone (channel of communication) it will affect the message received by the receiver.
4. Communication—both oral and written—facilitates decision-making in any business organization. The objectives of communication, it must be emphasized, are dynamic and ever-changing.
5. Paralanguage is the voice quality, volume, speech rate, choice of words, manner of speaking extent of laughing etc.
6. Video-conferencing is a channel of communication which uses live video to communicate with various employees at various locations simultaneously.
7. Rhythm
8. A poem is written in units of four-six lines which are exactly alike in form. Such units or divisions in a poem are called stanzas.
9. A collocation is any habitually linked group of words, a kind of lexical partnership.
10. False
11. Stylistics
12. Metonymy to substitution of a word or phrase to stand for a word or phrase similar in meaning.
13. Vocabulary comprises three factors: writing, reading and speaking. The three elements make up a bigger structure that is called literacy.
14. One can enrich his/her vocabulary by:
  - Learning to feel affection for words. You have to really cultivate the want to learn new words if you are going to succeed.

- Look up the meaning of words you do not know. After looking up a word several times in the dictionary, you will eventually be able to remember its definition.

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## 5.8 QUESTIONS AND EXERCISES

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## NOTES

### Short-Answer Questions

1. Define communication.
2. Briefly outline the objectives of communication.
3. 'Non-verbal communication is also an important part of communication and is conveyed through meaningful non-verbal ways.' Explain.
4. What do you understand by rhythm?
5. What is the difference between rhyme and rhythm?
6. What is foregrounding?
7. What do you understand by parallelism?
8. Give five examples of forms of prose.
9. Distinguish between metaphor and metonymy.
10. What is dialogue? What are the principles that we should follow while striking a conversation with someone?
11. Differentiate between a monologue and a dialogue.
12. State Grice's Cooperative Principles. How far are they important in dialogue writing?
13. State the benefits of a good vocabulary.
14. What is the importance of good vocabulary?

### Long-Answer Questions

1. Describe the meaning and nature of communication.
2. Assess the objectives and media of communication.
3. Discuss the characteristics of poetry.
4. What do you understand by effective writing skills?
5. Evaluate the characteristics of the stylistics of writing.
6. Explain the concepts of deviation and parallelism.
7. Discuss the concept of dialogue-writing in detail.
8. Critically analyse the importance of vocabulary in an individual's life.

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## 5.9 FURTHER READING

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