

DIRECTORATE OF DISTANCE EDUCATION

UNIVERSITY OF JAMMU

JAMMU



SELF-LEARNING MATERIAL B.A./B.COM SEMESTER IV

SUBJECT : GENERAL ENGLISH

UNIT : I - V

COURSE : AA 401

LESSON NO. : 1 - 15

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**ESSAYS, POEMS, ONE ACT PLAY, GRAMMAR,
READING, WRITING & SPEAKING SKILLS**

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WELCOME MESSAGE

Dear Learners,

Wish you a very happy and academically enriching 2020-2021.

Welcome to UG Semester IV. Through a collection of poetry, prose, one act plays and grammar our endeavour in this semester is to expose you to all four communications skills : listening, speaking, reading, and writing.

The study material has been prepared by experts keeping in view your learning requirements.

Do read the contents carefully after going through the prescribed text “Collage”.

Do visit the library and consult relevant books in the concerned subject.

In case of any difficulty you are most welcome to meet Co-ordinator PG English and/or Teacher Incharge PG English.

Wish you grand success in Semester IV !

Dr. Anupama Vohra
PG English Coordinator

GENERAL ENGLISH

SEMESTER-IV

Course No. AA 401 (Theory)
Duration of Exam: 3 hrs.

Title - General English
Total Marks: 100
Semester End Examination: 80
Internal Assessment: 20

OBJECTIVE: The objective of this paper is to develop the comprehension, reading, writing skills of the students through a study of literature and language. This would also stimulate and sharpen their aesthetic sensibility by a study of the selected English prose, poems and one act plays.

UNIT-I: ESSAYS

- | | |
|---|-------------------|
| i) Our muddled Generation | Dinesh Kumar |
| ii) On Exercise of Fans | Joseph Addison |
| iii) Position of Women in Ancient India | Padmini Sen Gupta |
| iv) Why I Write | Mulk Raj Anand |

UNIT-II: POEMS

- | | |
|--------------------------------|----------------|
| i) The Crutches | Bertolt Brecht |
| ii) The Diameter of the Bomb | Yehuda Amichai |
| iii) An Abandoned Dusk | Yash Sharma |
| iv) Daffodils, The New Version | David Cram |

UNIT-III: ONE ACT PLAY

- | | |
|-----------------------|-----------|
| Augustus Does His Bit | G.B. Shaw |
|-----------------------|-----------|

UNIT-IV: GRAMMAR

- i) Direct/ Indirect Speech
- ii) The infinitive and the -ing form

UNIT-V: READING, WRITING AND SPEAKING SKILLS

- i) Speech Patterns
- ii) Letter Writing, Job Application, CV

MODE OF EXAMINATION

SECTION-A

This section will cover units I to III and will have three long answer type questions for 10 marks each with internal choice. The prescribed word limit will be 250-300 words.

SECTION-B

This section will cover units I to III and will have five short answer questions. The candidates will be required to attempt any three. Each question will be of 6 marks and the prescribed word limit will be 60-80 words.

SECTION-C

This section will have two questions of 16 marks each.

The first question will have two parts based on direct/indirect and the infinitive and -ing form respectively and each part will carry eight marks. In each part twelve questions will be set out of which the candidate would be required to attempt eight.

The second question will have two parts of eight marks each with internal choice and will test the candidate on (i) speech patterns and (ii) Letter Writing, Job Application, CV.

The questions will be set from the prescribed text book.

SUGGESTED READING :

- 1) *The Spectator : With Notes, and a General Index* by Joseph Addison, Sir Richard Steele. Google Books.
- 2) *Women in India* by Padmini Sen Gupta. Google Books.
- 3) *Indian Writing in English* by K.R. Srinivasa Iyengar. Sterling Publisher.
- 4) *The Selected poetry of Yehuda Amichai* by Yehuda Amichai, C.K. Williams. University of California Press.
- 5) *The Collected Plays of G.B. Shaw (Illustrated)* by G.B. Shaw E-artnow Publishers.
- 6) *Oxford Guide to English Grammar*. John Eastwood. OUP.
- 7) *English Grammar in Steps*. David Bolton and Noel Goodey. Richmond Publishing.
- 8) *The Literacy Cookbook: A Practical Guide to Effective Reading, Writing, Speaking, and Listening Instruction* by Sarah Tantillo. Jossey Bass Publishers.
- 9) *Collage - A Textbook of Language and Literature*. Board of Editors. University of Jammu.

B.A./B.COM SEMESTER-IV : GENERAL ENGLISH AA401 (Theory)

SEMESTER -IV

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B.A./B.COM SEMESTER-IV : GENERAL ENGLISH

COURSE CODE : AA-401 (THEORY)

LESSON NO- 1

SEMESTER - IV

ESSAYS

UNIT - I

OUR MUDDLED GENERATION

STRUCTURE

- 1.1 Introduction
- 1.2 Objectives
- 1.3 The Essay
 - 1.3.1 Paragraph I
 - 1.3.2 Paragraph II
 - 1.3.3 Paragraph III
- 1.4 Summary
- 1.5 Glossary
- 1.6 Self-Assessment Questions
- 1.7 Multiple Choice Questions
- 1.8 Examination Oriented Questions
- 1.9 Suggested Reading

1.1 INTRODUCTION

"Our Muddled Generation" by Dinesh Kumar was first published in a newspaper *The Hindu* on March 26, 2012. This essay presents author views about the present generation which according to him is a confused one. The youngsters want to earn a lot of

money but refrain from hard work; they want to show off their knowledge but don't want to learn; they are in tune with new fashions but cut off from their roots. In other words it is a highly materialistic generation which has forgotten that there is no gain without pain and looks for substitutes for toil and scholarship.

Dinesh Kumar is a researcher, trainer and writer. He develops learning programmes which offer solutions to the problems of complex lives of today's younger generation. His philosophies are based on his understanding of ancient Hindu scriptures like *Bhagwad Gita*, *Vedas* and *Upanishads*. Kumar is a visiting faculty in various multinational companies of India. He organizes workshops for motivating professionals, academicians and entrepreneurs. He lectures upon various facets of self-development. He emphasizes that one should have meaningful objective in one's life in order to realize one's true potential. In his book *Destiny Re scripted* he says that "You can become even a co-creator of this universe... an assurance coming from the Ancient Wisdom; provided you bear an appropriate WILL...". According to him enthusiasm and will power are two things with which one can even write one's destiny. But unfortunately the present generation lacks these two important aspects of human behaviour.

Dinesh Kumar has authored several books dealing with various aspects of self-development. *Destiny Re scripted (Desire2 Will)*, *The Connected Consumer*, *Corporate Capers* and *An Insider's View of Emotional Traumas*, *Fractals: Applications in Biological Signalling and Image Processing* are some of his most popularly read books.

1.2 OBJECTIVES

This essay has been included in the syllabus to sensitize the students, who are representatives of today's youth, to the importance of fostering good moral values such as non-materialism, hard work, responsibility and purposefulness. The essay focuses on the problem of lacking moral values and materialistic aims of the young generation of the present times.

Unfortunately our education system has failed to inculcate these values in the students. After graduating from colleges students come out with degrees but no ability and proficiency. Introducing this essay in the syllabus will provide a platform to the teacher to

discuss the relevance of moral values in present times. It will also provide an opportunity to the teacher to make the students goal oriented and to provide a direction to the otherwise motiveless lives of the students.

1.3 THE ESSAY

The article presents author, Dinesh Kumar's views on the present generation. Kumar opines that the young generation is a confused generation which mistakes bad manners for confidence. The article is divided into three parts wherein the author describes today's youth as "evasive", "irresponsible" and as "rolling stones." The author begins the article by quoting an example of a candidate whom he and his colleague have interviewed for a job in their company. The second section of the article describes the youth as superficial, focusing only on outward presentation and lacking any kind of in-depth knowledge. Finally, in the last paragraph, the author describes today's youngsters as rolling stones, without a vision, without commitment or morals leading a purposeless life.

1.3.1 PARAGRAPH I

The first section begins with the example of a young person appearing in an interview for a management position. He was interviewed by the author and his colleague. They asked him several questions related to their subjects but the author was disappointed by the performance of the candidate as his answers were bordering on ignorance. When the author asked him if he reads newspapers, he gave a very evasive response- "sometimes". When he was asked what he wants to do in his life, he replied that he wants to make a lot of money. In-between the interview, the candidate's phone started vibrating and that made him uncomfortable and his hands automatically went to his pocket. The author wondered that how can he give the job to such an irresponsible person who did not bother to switch off his mobile phone at the time of interview. The author concludes the paragraph by saying that most people whom he interview are clones, speaking the same things without any conviction in their voice. They claim "I want to do something for the country or for the poor," without having any idea as to what they would like to do for either the poor or for themselves.

1.3.2 PARAGRAPH II

In the second paragraph the author quotes figures from some reports according

to which 80 percent of the people passing out from India's colleges are unemployable. But the author differs from the figures of the report and based on his own assessments after interacting with the youth, he claims that a good 90 percent of the youngsters are unemployable simply because they are evasive and irresponsible. The young generation has started mistaking bad manners for confidence. Most of them speak good English and are confident of themselves, they are aware of the latest ring tones, movies and jokes. But they lack deeper knowledge and understanding of any subject. They don't want to invest their time and money on extra reading. Therefore, they give a confused look when anyone asks them questions on ethics and behaviour. They always want ready-made answers, something that will help them get through. By practicing a little these young people overnight become avid readers, guitar players, star batsmen and even gardeners. But they cannot fool their interviewers who have attained their position in life with hard work and determination. With their experience and knowledge, the youths cannot fool them to buy their half-baked stories.

1.3.3 PARAGRAPH III

In the third part of the essay is the author opines that we have produced an unthinking generation whose sole objective is to live a good life without doing anything. He calls them rolling stones, without a vision, without commitment or morals. Just like rolling stones which cannot stay firm at one place, the youth today also lack idealism and will power to stand up for a cause. Given a choice between saving their skin and doing something worthwhile, most young people respond that they would rather save themselves. They claim that they want to do something for the country; they want to work for others without actually implying it. The only mantra for this young generation is quick and fast money.

1.4 SUMMARY

The author, while taking the interview of young boys and girls for a management position in his company, comes across a bright young job aspirant. His clothes and looks are perfect and could well be a model. By not giving the name of the youth and by not specifying whether the youth is a boy or a girl, the author wants to indicate that the youth implied he/she is not an individual but is instead a representative figure. He/she is a specimen of the entire generation, which according to the author is a muddled generation. Though

externally attractive and a good communicator, the youth does not have any deeper knowledge or intellectual substance. When the author's colleague ask him questions, he/she is vague about subjects of study, does not seem to have much knowledge of current affairs, has no opinion on any issue and the only purpose of this job seeking youth is to make "a lot of money". Even when the youth is giving an interview he is more concerned about his mobile. This shows the non-serious and irresponsible attitude of the youth. The author feels sorry for today's youth who lack all conviction. Though they claim that they want to work for the poor and the country, but these are hollow words. In truth, they do not even know what to do with their own lives.

Further, Kumar says that 90 percent of the Indian youths coming out of colleges are unemployable. It is not that the youth are totally useless. They talk good English and do possess some superficial knowledge; they have knowledge about latest fashions and trends, they know how to dress up, which mobile to buy, latest ringtones, they talk about current topics but they have no opinion of their own. In the process of imitating and following others they have become clones, copies of others. They lack an individual character. They go by public opinion and refrain from having one of their own. In colleges they are trained rather than taught which makes them more like a machine. They are not encouraged to think differently. Today's youth need be motivated to develop an individual personality.

The writer is surprised to note that these young men and women do not even know how to answer simple questions such as what they like doing or how they spend their time. They have no sense of proper code of conduct (ethics) or behaviour. Posing is the order of the day, so the young boys and girls pretend to be great readers, or have music as their hobby, have interest in sports or gardening, etc. This is despite the fact that they have perhaps never done any of these things. They talk about these things because they find it fashionable. The only thing that they want to do actually is to earn money and that too through the shortest route demanding least effort on their part.

Youths are the backbone of a country. If we want India to grow, the youth has to be taken along. But unless the muddled youth decide to change, there is no real hope. We have created too many rolling stones, without a vision, without commitment or morals. Given a choice between saving their skin and doing something worthwhile, most young people would rather save themselves. The author argues in the article that the young needs effective guides. They have to be taught to be more responsible for their actions, to be

compassionate and to have conviction.

1.5 GLOSSARY

- muddled: not clear or coherent; confused
- evasive: to avoid a direct answer to the question
- sheepishly: embarrassed or bashful, as by having done something wrong or foolish
- clones: a person or thing regarded as an exact copy of another
- conviction: a strong opinion or belief
- flounder: show great confusion
- hype: exaggerated publicity
- avid : showing great interest
- half baked: not fully thought through
- rolling stones: a person who is unwilling to settle for long in one place

1.6 SELF-ASSESSMENT QUESTIONS

1. What does Dinesh Kumar say about the behaviour of the most youngsters in their interviews ?

According to the author most youngsters come properly dressed for the interview; they have a good command of English and are good communicators. But they come with ready- made answers. The youngsters today lack an in-depth knowledge and understanding of subjects. They do not seem to have much knowledge of current affairs, have no opinion on any issue and the only purpose of seeking a job is to make "a lot of money". They even lack the basic etiquette of switching off their mobile phones at the time of interview.

2. Why is the present generation muddled ?

The present generation is muddled because of the confused and materialistic values that prevail among them. They talk good English and do possess some superficial

knowledge, but no depth and substance. Most of them do not have proper etiquettes and often mistake bad manners for confidence.

3. What do youngsters today want to do in life?

Youngsters today only want to earn "a lot of money". They want to become successful in their lives without putting any hard work. They constantly look for shortcuts and ready-made solutions. Their sole objective is to lead a good life without doing anything.

4. Discuss Dinesh Kumar's views on the present generation.

Dinesh Kumar opines that the present generation is a muddled generation which mistakes bad manners for confidence. The youth today don't have any deeper knowledge or intellectual substance. Nor do they have much knowledge of current affairs or opinion on any issue. The sole objective of their life is to make a lot of money. It is a lazy generation which seeks shortcuts for success and ready-made answers to questions. Most of them speak good English and are confident of themselves, they are aware of the latest ring tones, movies and jokes. They don't want to invest their time and money on extra reading. That is why they don't know anything about ethics and behaviour. By practicing a little these young people overnight become avid readers, guitar players, star batsmen and even gardeners.

The author feels sorry for today's youth who lack all conviction. Though they claim to want to work for the poor and the country, but these are hollow words. In truth, they do not even know what to do with their own lives. Given a choice between saving their skin and doing something worthwhile, most young people respond that they would rather save themselves. The author calls them rolling stones, without a vision, without commitment or morals.

5. "Given a choice between saving their skin and doing something worthwhile, most young people respond that they would rather save themselves." Elaborate the statement.

In the essay titled "Our Muddled Generation", the author Dinesh Kumar says that "Given a choice between saving their skin and doing something worthwhile, most young people respond that they would rather save themselves." Here the author implies that today's

youth lack will power and conviction. They lack the will to stand for a cause. Though they claim that they want to do a lot for the country and its people, but they are mere hollow words and they never intend to do anything of the sort. These are only well rehearsed answers of the generation which holds no importance for them.

Earlier the youth had some idealism, even if it didn't make much sense; they were willing to stand up for the cause. It was because of the conviction and passion of Indian youth to fight for the freedom of India, that India got its independence. But today's youth does not have any passion towards any cause. They have become self-centered and will think of saving themselves before thinking about nation and its people.

1.7 MULTIPLE CHOICE QUESTIONS

1. "Young people have started to mistake bad manners for _____."
(a) Good manners (c) fashion
(b) Confidence (d) none of the above

2. According to the author what do most youngsters want to do in their life?
(a) Gain knowledge (c) Make money
(b) Help others (d) Do something for the country

3. What percentage of people coming out of India's colleges is unemployable according to the reports?
(a) 100% (c) 50%
(b) 20% (d) 80%

4. Did the author find the young person he interviewed suitable for the job?
- (a) Yes (c) May be
(b) No (d) Certainly
5. New mantra for the young generation is:
- (a) money (c) hardwork
(b) social work (d) knowledge

ANSWER KEY

1(b) 2(c) 3(d) 4(b) 5(a)

1.8 EXAMINATION ORIENTED QUESTIONS

1. What do reports about college graduates suggest?
2. Why does Dinesh Kumar think that 90 per cent of the youngsters are unemployable?
3. Why does Dinesh Kumar think that most of the youngsters today are evasive or irresponsible?
4. List some important qualities for getting a job.
5. What does the writer mean by saying "we are creating too many rolling stones"?
6. What is the significance of the title "Our Muddled Generation"?
7. What does the author imply by saying that young people have started to mistake bad manners for confidence?
8. Do you agree with the author that the present generation is a muddled generation? Write your own views about the present generation.

1.9 SUGGESTED READING

Collage - A Textbook of Language and Literature. Board of Editors.
University of Jammu.

B.A./B.COM SEMESTER-IV : GENERAL ENGLISH

COURSE CODE : AA-401 (THEORY)

LESSON NO- 2

SEMESTER - IV

ESSAYS

UNIT - I

ON EXERCISE OF FANS

STRUCTURE

- 2.1 Objectives
- 2.2 Introduction To The Essayist
- 2.3 Introduction To The Essay
- 2.4 Main Points of The Essay
- 2.5 Comprehensive/ Detailed Summary of The Essay
- 2.6 Keywords
- 2.7 Short Answer Questions
- 2.8 Check Your Progress
- 2.9 Examination Oriented Questions
- 2.10 Answer Key
- 2.11 Suggested Reading

2.1 OBJECTIVES :

The objectives of this lesson are:

- 1) To explain the learner the sum and substance of the essay "On Exercise of Fans "
- 2) To explain the learner the format of the examination oriented question

2.2 INTRODUCTION TO THE ESSAYIST

The essay ON EXERCISE OF FANS has been written by Joseph Addison. He was born in 1672 to Reverend Lancelot Addison, a Dean of Lichfield. He was educated at Charterhouse and Oxford. To get qualified for diplomatic studies he travelled in Europe from 1699 to 1703 on a stipend. He was elected to the parliament in 1706 and remained a member till his death in 1719. He was buried in Westminster Abbey.

He is one of the most distinguished essayists of English literature. His chief claim to fame depends on his essays contributed to "The Tatler" (1709 -11) and " The Spectator " (1711-12 and 1715). He wrote simple, elegant and delightful prose.

2.3 INTRODUCTION TO THE ESSAY

In eighteenth century England, carrying a fan was both fashionable and functional .In fashionable circles it was said that a woman's mood was reflected in her use of her fan .To satirize this practice Joseph Addison wrote the following article in an English daily periodical. Women are armed with fans as men with swords and sometimes do more execution with them. Addison says that he has erected an academy for the young women in the exercise of the fans. The ladies who carry fans under him gather twice a day in the great hall .There they are instructed in the use of their fans and exercised the following words of commands,

Handle your fans,

Unfurl your fans,

Discharge your fans,

Ground your fans,

Recover your fans,

Flutter your fans.

By the right observation of these few plain words of command, a woman of a tolerable genius who will apply herself diligently.

To her exercise of the space of but one half year, shall be able to give her fan all the graces that can possibly enter into that little modish machine. The fluttering of the fan is the last and indeed the masterpiece of the whole exercise. There is an infinite variety of motions to be made use in the flutter of fan. There is angry flutter, the modest flutter, the timorous flutter, the confused flutter, the merry flutter, and the amorous flutter.

2.4 MAIN POINTS OF THE ESSAY

1. Women are armed with fans as men are armed with swords.
2. They perform more execution with them.
3. Ladies are the entire mistresses of the weapon they bear.
4. Addison erected an academy for the training up of young women in the exercises of fans.
5. The ladies draw up twice in a great hall.
6. They are instructed in the use of their arms.
7. They have to exercise certain command.
8. Commands are handle your fans, unfurl your fans, discharge your fans, ground your fans, recover your fans, and flutter your fans.
9. By the right observation and words of command a woman of genius will give her fan all the graces.
10. When female regiment is drawn up in array with every one, weapon in her hand shakes her hand with smile on the command of handle your fan.
11. The next motion is with little flirts and vibration on the command unfurl your fan.
12. This part of exercise pleases the spectators the most.
13. They give one general crack that is heard at a considerable distance with a command

discharge your fans.

14. It should sound like a pocket pistol.
15. The next command is ground your fans and on this the ladies quit their fans gracefully.
16. When they get disarmed with fans, they walk about the room for some time.
17. Ladies then hurriedly come back and then hasten with their fans catch them up in hurry and place them in their proper position to get another command recover your fans.
18. The last command the fluttering of fans is the masterpiece of the whole exercise.
19. Ladies learn all these exercises in about three months.
20. Addison lays aside the hot time of summer to teach these exercises.
21. There are variety of motion in flutter of fan like angry flutter, modest flutter, timorous flutter, confused flutter, merry flutter and amorous flutter.

2.5 DETAILED SUMMARY

"The Exercise of the Fans " is a delightful and equally interesting essay of Joseph Addison. The very idea of the fan as a weapon of offense requiring specialized training for its effective use is hilarious. It is amusing picture of a female regiment assayed in a hall, each one aimed with a fan and waiting to execute commands like Ground your fans or Discharge your fans. The essay contains neatness and lucidity. Its style is highly polished and cultivated. It has precision of expression.

The use of fan requires as much training as the use of the rifle. Addison receives a letter from some correspondent on the subject of an academy that he has opened to provide training to aspiring ladies in the proper use of the fan. The use of fan requires as much training as the use of the rifle. The fan in the hand of a lady has the same function as the sword in the hand of a gentleman.

She has to accomplish much more with the fan than men with the sword. Men are taught the art of sword playing in expensive academies but no such facility is provided to women. So he decided to impart teaching the art of using the fan in the most effective

manner, that is six in number. He has described the method of training. It is just like the training given to the soldiers in the use of weapon. In fact ladies accomplish much more with the fan than men with the sword. According to him there are six commands in the training of fans : 1. Handling of fans 2. Unfurling of fans 3. Discharging of fans 4. Grounding of fans 5. Recovering of fans . 6. Fluttering of fans. He explains the meaning and purpose of each action. The correspondent asserts that he has written on the art of fans. Handling of the fan is the first step in the training. The regiment of trainees assembles in a spacious hall. At the word of command they handle the fans. Each trainee shakes the fan at the instructor with a smile. She then gives a tap with the fan on the shoulder of the women on her right and presses her lips with the end of her fan and lets her arms fall gracefully to her sides and then stands in readiness for the next command. This part of the exercise can be mastered in a week.

Unfurling of the fan is the second step in the training. It includes several flirts and vibrations. It exhibits deliberate opening and closing of the fan. It is very delightful to watch this exercise. In this exercise each trainee holds a picture in hand.

Discharging of the fan is the third step in the training. It is the most difficult part of the exercise. It needs the fan to be opened with a smart sound. Art lies in producing as loud a sound as possible. In the beginning the ladies fails to produce a sound loud enough to be heard at the other end of the hall. But after proper training the ladies come trained and produce a sound as impressive as that of a pocket-pistol.

Grounding the fan is the fourth step in the training. When the trained ladies are at the discharging of the fan, the word of command is given. Now they are raising the fan in a graceful manner. It is to be done on to a long table. The table kept in the hall for that purpose. The lady throws the fan aside. Then either trainee is required to ground the fans, It is a typical exercise. It consists in takes up a pack of cards or she tries to adjust a curl of hair. Sometimes she places a falling pin or engages herself to any other matter of significance.

Recovering of the fan is the fifth step. The ladies gently walk about the room for some time. They return to their fans. They take them up in a hurry as soon as the word of command is given.

Fluttering of the fan is the sixth step. It is the climax of the exercise. It is to be

mastered in about three months.

2.6 KEYWORDS

1. Hilarious - very funny
2. Amusing - causing laughter
3. Assayed - determine the content or quality
4. Regiment - unit of an army
5. Lucidity - clarity of expression
6. Precision - fact of being exact or accurate
7. Accomplish - achieve
8. Aspiring - directing ones hope to become a specified type of person
9. Fluttering - flapping

2.7 SHORT ANSWER QUESTION

1. Where did Addison give all the training of exercises of fans to the ladies ?

Answer : Addison gave all the training of exercises of fans to the young ladies in an academy erected by him as he thought that women are armed with fans as men with swords and they do more execution with them .

2. What were the different commands given for the exercise of fans?

Answer: The different commands given for the exercise of fans were handle your fans , unfurl your fans ,discharge your fans, ground your fans, recover your fans, flutter your fans.

3. Which part of exercise pleased the spectators the most and why?

Answer: Unfurling of fans pleased the spectators the most as it gives the picture of infinite cupids, garlands, altars, birds, beasts, rainbows and the like agreeable figures.

4. Which was the most difficult part of the exercise?

Answer: The most difficult part of the exercise of fans is the exercise of discharge your fan as with one general crack. Its sound should be heard at a considerable distance.

2.8 CHECK YOUR PROGRESS

1. What exercises of fans did Addison instruct to women ?
2. What are the instructions and effects while unfurling of the fan ?
3. How many months it took to train the women in exercises of fans?
4. Describe the different types of fluttering of fans ?

2.9 EXAMINATION ORIENTED QUESTIONS

- 1. Describe the process of exercises of fans in the training given to young women in the hall.**

Answer : Addison receives a letter from some correspondent on the subject of an academy that he has opened to provide training to aspiring ladies in the proper use of the fan. The use of the fan requires as much training as the use of the rifle. The fan in the hand of a lady has the same function as the sword in the hand of a gentleman. She has to accomplish much more with the fan than men with the sword. In fact men are taught the art of sword-play in expensive academies but no such facility is provided to women. So he has decided to impart teaching the art of using the fan in the most effective as well as polished manner. He has described the method of training. It is just like the training given to soldiers in the use of rifles. The fan in the hand of a lady discharges the same function as the sword in the hand of a gentleman. In fact ladies accomplish much more with the fan than men with the sword. The correspondent explains the basic movements in the art. According to him they are six in number : (i) Handling of fans, (ii) Unfurling of fans, (iii) Discharging of fans, (iv) Grounding of fans, (v) Recovering of fans and (vi) Fluttering of fans. He explains the meaning and purpose of each action. He mentions that a veritable language can be based on the fluttering of the fan. He thinks that a fan can be a prude or a coquette according to the character of the ladies. The correspondent asserts that he has written a treatise on the art. It is called the passions of the Fan. He informs that a mass parade of trainees is to be held on next Thursday. Addison says that he has been invited to

attend it. The correspondent has written to him about the holding of a class to impart the art of *gallanting* the fan to young gentlemen. The fans used for this purpose are ordinary ones. They do not cost much.

Handling of the fan is the first step in the training. The regiment of trainees assembles in a spacious hall. At the word of command they handle the fans. Each trainee shakes the fan at the instructor with a smile. She then gives a tap with the fan on the shoulder of the woman on her right and presses her lips with the end of her fan and lets her arms fall gracefully to her sides and then stands in readiness for the next command. This part of the exercise can be mastered in a week.

Unfurling of the fan is the second step in the training. It includes several flirts and vibrations. It exhibits deliberate opening and closing of the fan. It is very delightful to watch this exercise. In this exercise each trainee holds a picture in hand.

Discharging of the fan is the third step in the training. It is the most difficult part of the exercise. It needs the fan to be opened with a smart sound. Art lies in producing as loud a sound as possible. In the beginning the ladies fails to produce a sound loud enough to be heard at the other end of the hall. But after proper training the ladies come trained and produce a sound as impressive as that of a pocket-pistol.

Grounding the fan is the fourth step in the training. When the trained ladies are at the discharging of the fan, the word of command is given. Now they are raising the fan in a graceful manner. It is to be done on to a long table. The table kept in the hall for that purpose. The lady throws the fan aside. Then either trainee is required to ground the fans, it is a typical exercise. It consists in taking up a pack of cards or she tries to adjust a curl of hair. Sometimes she places a falling pin or engages herself to any other matter of significance.

Recovering of the fan is the fifth step. The ladies gently walk about the room for some time. They return to their fans. They take them up in a hurry as soon as the word of command is given.

Fluttering of the fan is the sixth step. It is the climax of the exercise. It is to be mastered in about three months.

2 Narrate in your own words theme and style of the essay On Exercises of

Fans.

Answer: "The Exercise of the Fan" is a delightful and equally interesting essay of Joseph Addison. It aims at providing innocent diversion. The method of the essay is derived from the fables of Phaedrus. The essay is in epistolary form which reveals the classical influence of Seneca's Moral Epistles. It or the like started a form of writing which was to influence both the subsequent essay and the Novel. It hints "The mind ought sometimes to be diverted, that it may return the better to thinking." The very idea of the fan as a weapon of 'offense' requiring specialized training for its effective use is hilariously amusing. So is the picture of a female regiment assayed in a hall, each one aimed with a fan, and waiting to execute commands like Ground your fans or Discharge your fans.

The essay contains neatness and lucidity. It has precision of expression. Its style is highly polished and cultivated. There is spontaneity and ease in it. It is also written in a familiar and elegant manner. The essay contains neatness and lucidity. It has precision of expression. Its style is highly polished and cultivated. There is spontaneity and ease in it. It is written in a familiar and elegant manner. We observe in it delightful plasticity of language. Its prose is smooth and highly refined. It is a tint example of Addison's style. It is very delightful and pleasant. The sentences line embellished and polished. Their movement is smooth and brisk. The language is not very ornamental and ornate. The ideas are expressed clearly and vividly. The essay reveals clarity of ideas. It has compact and dignified expression. Its language is forceful fluent and impressive. It has charm and freshness of its own. It has simplicity of manner. It shows ease of expression.

The use of the fan requires as much training as the use of the rifle. Addison receives a letter from some correspondent on the subject of an academy that he has opened to provide training to aspiring ladies in the proper use of the fan. The use of the fan requires as much training as the use of the rifle. The fan in the hand of a lady has the same function as the sword in the hand of a gentleman. She has to accomplish much more with the fan than men with the sword. In fact men are taught the art of sword-play in expensive academies but no such facility is provided to women. So he has decided to impart teaching the art of using the fan in the most effective as well as polished manner. It is just like the training given to soldiers in the use of rifles. The fan in the hand of a lady discharges the same function as the sword in the hand of a gentleman. In fact ladies accomplish much

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Addison's Prose Style: (i) Compact expression. (ii) Humorous touch. (iii) Clarity of ideas. (iv) Neatness, lucidity and precision. (v) A satire on the vain trivialities of women. (vi) Felicity and ease.

2.10 ANSWER KEY

CHECK YOUR PROGRESS

1. Addison gave the instructions about the use of their arms (fans). He gave six exercises by the following commands, handle your fans, unfurl your fans, discharge your fans , ground your fans , recover your fans and flutter your fans.
2. In unfurling the fan several little flirts and vibrations were comprehended with gradual and deliberate openings and many voluntary fallings in the fans itself. This part of exercise pleases the spectators the most as it gives the picture of an infinite number of cupids, garlands, altars ,birds , beasts, rainbows and the like agreeable figures.
3. For a women of tolerable genius and applying herself diligently to her exercise of fan, it almost takes one and half year to give training and to give her fan all the graces.
4. There is an infinite variety of motions to be made use of in the flutter of a fan like an angry flutter, the modest flutter, the timorous flutter , the confused flutter, the merry flutter and the amorous flutter.

2.11 SUGGESTED READING

The New International "Webster's Pocket Reference Dictionary".

English Prose Selection New Delhi : Oxford University Press, 1990.

Collage - A Textbook of Language and Literature. Board of Editors.
University of Jammu.

B.A./B.COM SEMESTER-IV : GENERAL ENGLISH

COURSE CODE : AA-401 (THEORY)

LESSON NO- 3

SEMESTER - IV

ESSAYS

UNIT - I

THE POSITION OF WOMEN IN ANCIENT INDIA

STRUCTURE

- 3.1 Objectives
- 3.2 Introduction
- 3.3 Padmini Lilian Sengupta's life
 - 3.3.1 Her works
- 3.4 Summary
- 3.5 Themes
- 3.6 References
- 3.7 Glossary
- 3.8 Short Answer Questions
- 3.9 Examination Oriented Questions
- 3.10 Let Us Sum Up
- 3.11 Suggested Reading

3.1 OBJECTIVES

This lesson makes the reader well acquainted and aware about the works and life of Padmini Lilian Sen Gupta. The aim of this study is to introduce the reader with her ideas as a writer and along with this, the chapter also discusses the essay "The Position of Women in Ancient India", its themes, characters, symbols, references to mythology, and status and privileges given to women in ancient India.

3.2 INTRODUCTION

The essay "The Position of Women in Ancient India" is taken from Padmini Sengupta's *Everyday Life in Ancient India*. It presents a vivid and lucid picture of women in ancient India as a respectable, honoured and emancipated entity far from the fetters and shackles as in modern India. In ancient India, wife used to be an equal counterpart to her husband in most of the matters and a good companion. Women were educated and could choose their husbands freely and were given full authority to marry according to their will. Women had an opportunity to choose their man through a type of marriage called Swayamvara, the eligible grooms assembled at the bride's place and the bride selected her man. There are many such incidences in epics, *Ramayana* and *Mahabharata*. This continued even in the later period in royal families where women were given more freedom as compared to now. In the Vedic age women could remarry if widowed. Women's position in their household was supreme, had full control over the financial matters of the family. Women were allowed full freedom even after the Vedic age, but after Manu wrote *Manusmiriti*, the position of women started deteriorating.

Manusmiriti also known as *Manav Dharam Shastra*, is the earliest metrical work on Brahminical Dharma in Hinduism. Taking account of the Hindu Mythology *Manusmiriti* is believed to be the word of Brahma. The scripture consists of 2690 verses and is divided into 12 chapters. It is presumed that the actual human author of this compilation used the eponym "Manu," which has led the text to be associated by Hindus with the first human being and the first king in the Indian tradition. Hindu apologists consider *Manusmiriti* as the divine code of conduct and, accordingly, the status of women as depicted in the text has been interpreted as Hindu divine law. Manu has used many derogatory comments for women in general in *Manusmiriti* that led Padmini Sen Gupta to conclude, that, after writing of *Manusmiriti* women were considered as a property belonging to their husbands.

Throughout the essay an attempt has been made to show the respectability, honoured life and esteem enjoyed by the women in ancient India. Padmini Sen Gupta believes and makes the reader believe that the ancient India was the golden era for women.

3.3 PADMINI LILIAN SENGUPTA'S LIFE

Padmini Lilian Sen Gupta was born on March 26, 1906 in Chennai, India. She was the daughter of Samuel Saththianandhan and Kamala Saththianadhan. She also had a stepmother, Krupati Haripunt Khisty. Samuel Saththianandhan was first married to Krupati, but, after her death owing to her ill health he remarried Kamala and became father of two daughters Katie, Padmini and a son, Bill. Padmini Sengupta belonged to a very well read family. Her father studied at Oxford from where he did his L.L.D. Upon his return to India, he was appointed Professor of Logic and Moral Philosophy in the Government Presidency College. Krupati Khisty was at that time living with Rev. W.T. Saththianandhan (Padmini's grandfather) and Samuel Saththianandhan, upon his return from Oxford immediately fell in love with her and was married to Krupati Khisty in 1881. She was one of the first Indian women to write in English, and certainly the first woman novelist in English from India. Her novels were translated into Tamil. She also wrote articles for the National Indian Journal. Her tuberculosis was diagnosed in Bombay and was certified beyond cure ultimately leading to her death. After her death Samuel Saththianandhan married Kamala who was one of his students at Government Presidency College. Kamala was a Telugu, who was committed to education. In 1898, she published her first book, a collection of short stories. Soon after, she became the first Indian woman to do her M.A. She started her first women's magazine, The Indian Ladies' Magazine. Like Krupati Khisty, she too was well-versed in Sanskrit language and literature. She was widowed young and went to work as teacher in an Andhra Zamindari. Padmini Sengupta was brought up by her grandparents in Ceylon where she met the son of "the famous trade unionist Sen Gupta". Very few people know that the Sen Gupta she married specialized in labour matters and worked in the Bengal Chamber of Commerce. His name was Ranendra Mohan Sengupta and she got married to him in 1938 at the age of 31 years. She gave birth to her son Satyan Sengupta in 1940 at the age of 33 and daughter Kamalini in 1942 at the age of 36. She died at the age of 81 on March 5, 1988 in Kolkata, West Bengal.

3.3.1 HER WORKS

Padmini Sen Gupta is a prolific author who specialized in the genres of History Biography Criticism, Interpretation, Fiction, Juvenile works, etc. Her contribution has been immense, she has published 35 books and her works have been translated in more than 5 languages. Most widely held works by her includes- *Everyday Life in Ancient India* which has 36 editions and were published between 1950 and 1957 in English; *Sarojini Naidu: A Biography* which has 23 editions published between 1966 and 1997 in 4 languages; *Women Workers of India* which has 17 editions published in 1960 in English; *Pandit Rambai Saraswati: Her life and Works* which has 9 editions published between 1970 and 1971 in English; *The Story of Women of India* which has 4 editions published in 1974 in English; *The Indian Jute Belt* which has 4 editions published in 1959 in English; *Red Hibiscus* which has 6 editions published in 1962 in English; *Toru Dutt* which has 11 editions published between 1968 and 1985 in 5 languages; *Deshapriya Jatindra Mohan Sengupta* which has 4 editions published in 1968 in English; and *The Portrait of an Indian Woman* which has 4 editions published between 1951 and 1956 in English.

3.4 SUMMARY

Through various references to mythology and mythical figures, Padmini Sen Gupta has vindicated and justified the position of women in ancient India as highly respectable and emancipated. A wife used to be a better half to her husband in real sense and shared an equal status. But gradually their position in the society started declining with the coming of Manu's writings. Women were regarded as cattle, whose place happened to be nowhere and can be summed up in his words as : "A women's father protects her in childhood, her husband in youth and her sons protect her in old age, she is never fit for independence" (108). Manu belonged to a conservative Brahman class. Hindu apologists consider the *Manusmriti* as the divine code of conduct and, accordingly, the status of women as depicted in the text has been interpreted as Hindu divine law. While defending *Manusmriti* as divine code of conduct for all including women, apologists often quote the verse: "yat naryasto pojyantay, ramantay tatr devta" (*Manusmriti* 3) translated as where women are provided place of honour, gods are pleased and reside in that household, but they deliberately forget all the verses that are full of prejudice, hatred and discrimination against women. Sen Gupta could not make it clear that why Manu depreciated the position of the women

but she strongly criticises it.

Around 1700 BC, the tribes from Iran (Aryans) came through Caspian sea and invaded Indus and destroyed Harappa and Mohenjo-Daro. The Aryans then started conquering India and pushed Dravidians to south of India and many were made slaves (shudra). Aryans were totally against the woman dominance in the society. Women who lived within home and family were considered respectable and pride of the family. But men had right to keep non-wives and woman slaves (low caste) for sexual pleasure. A reference has deliberately been made to Gosha and Lopamudra, who were skilled in composing hymns and philosophical discussions, in order to prove that how intelligent and intellectual the women had been in the Vedic times or ancient India. It also shows the position, high esteem and free will of women in ancient India.

When years of study in learning the Vedas were required to become a priest, women were excluded due of their household chores, which did not allow them to devote much time to Vedantic studies as was required. In Vedic period women were supreme in their homes and free to do what they liked. In the household of rich families they were provided separate apartments, where they met their friends and chatted for long hours. They could sing and play on the Veena (a musical instrument) and dance, especially on the festive occasions. There were numerous women who could read or write. There used to be no early marriages and girls were able to choose their husbands freely. The fathers often prayed for the wellbeing of their daughters, "May Savitar lead and bring you the husband whom thy heart desires" (109). The girls used to wait at their homes for a suitor and if the suitor did not come, it was customary to propitiate and consult the Oracles. If for any reason the daughter remained unmarried, she stayed on with her parents and obtained a share of her father's property. The epical reference to Swayamvaras has been made in this essay, where the bride was asked to select a husband out of a number of worthy young men, who would come to be chosen by her. In the royal Swayamvara, the girl's father would boast the beauty and character of his daughter, in order, that the princes and heroes of all parts of India would come to win her hand. Sengupta supported this through the story of Nala and Damayanti. In her essay, she narrates that Damayanti was so much in demand that even gods themselves came to demand her hand. Gods knew that Damayanti was in love with Nala, but to confuse her, they, each assumed the outward form of the

chosen man. At the royal swayamvara all the great people of the kingdom gathered and Damayanti had to step out and garland the man whom she wished to get married. But to her great surprise she found a number of Nalas standing before her. She prayed to gods for guidance and then gods feeling pity for her, gave her the sign she wanted. She looked around all the Nalas present, and only one did cast a shadow, and therefore he must be her lover. She duly garlanded him and the other Nalas resumed their godly shapes.

During Vedic age it was usual for a wife to take dowry to her husband. The bride's father gave rich ornaments and garments for her wedding. The standard of the morality was high and a marriage was indissoluble. The marriage ceremony used to be quite sacred and a pleasing one and all prayed for the happiness of bride, of which a few examples are as, "May Pushan lead thee by hand from this place. May the two Aswins lead thee in a Chariot. Go to your husbands' house, and be the mistress of all, and exercise thine authority over all in that house. Mayest though have influence over thy father-in-law, and over thy mother-in-law, and be as a queen over thy sister-in-law, and over thy brother-in-law" (110). To these prayers, respect was fully provided by the in-laws of the bride as they all treated her very well. The husbands used to take their wives to their home with much zeal and zest, "By the right hand for happiness, I take thee that thou mayest reach old age with me, thy husband. Aryaman gave thee to me to rule our house together" (110).

Later on, came the concept of Polygamy. Polygamy is the practice of marrying multiple spouses. When Polygamy started, men used to have more than one sexual partner and their wives in anger would mutter an incantation : "Blow thou rival wife away and make my husband only mine" (110). All the women in ancient India possessed a calm philosophy and a tranquil and peaceful outlook of life. Women were capable of enduring all the hardships and at the same time able to execute the greatest responsibilities. Nothing could make them arrogant and haughty. Every woman would walk on the path of duty. Throughout the literature one finds the extraordinary and exceptional goodness of the heroines in the epics and the simple women of ancient India. The picture of Sita makes the reader thrilled with wonder and reverence in *Ramayana*. In the early Vedic literature, Sita was referred to as the Furrow, "May Indira accept this Furrow! May Pushan lead her onwards! May she be filled with water, and yield us corn year after year!" (111).

The name Sita is mentioned in Yajurveda and was later given human form and

made the heroine of *Ramayana*. Valmiki, the author of *Ramayana* adorns and praises Sita to such an extent that he places her on the zenith of perfection. While she was exiled in Ravana's Ashoka grove, she is described by Valmiki as a moon obscured and clouded. And later while she was made to walk in fire, the fire itself assured the world of her innocence. Sita is the ideal which every Indian woman desires to be like. In ancient India, women would not take delight in revenge, but instead would forgive the person who did evil to them. A very striking example of forgiveness is provided by the myth of Draupadi and Ashvathama. Ashvathama killed Draupadi's five sons and while her husband asked her whether Ashvathama should be killed and sent to hell, she replied, "No let not Gautami, his mother and the devoted wife of her husband weep for the loss of her son as I am weeping for my sons at present" (111).

In ancient times, the widow remarriage was not common but there was an alternative for the childless widow to marry her husband's brother. Sati (Suttee) was not an early Indian custom. The priest would advise the widow at her husband's funeral to rise up and be wife of one who wills to marry her, "Rise up, woman; thou art lying by one whose life is gone. Become the wife of him who holds thy hand and is willing to marry thee" (112). There are ample evidences of the remarriage of widows in the Vedic times as the Sanskrit words prove it by their meaning.

It was after the compilation of Manu's *Manusamriti*, that the condition of women started deteriorating as he states clearly that a son, wife, and a slave are the property of a man, whom they belong to. In the Vedic times one-fourth of the property of the father would go to the unmarried woman. But if there was no son the property would go to the daughter's son. Gradually the women were restricted to their houses only, devoted to looking after the house. A custom developed that a wife should not eat meal until her lord or master had eaten. All now women had to do was to look after the household chores only. The one thing remarkable according to Manu was that the women were to manage the financial matters of the household and used to be the paymasters in the households, taking complete control of her husbands' earnings. Like in *Mahabharata*, Draupadi was given the charge of Yudhishthira's treasury, and in Sutras a man had to take the advice of his wife to budget an account. It is always believed that women in India knew all the ways and means to run their household economically, for example they would use old clothes as wicks for the lamps. They could weave, sew, plait mats and could also convert the wool

of sheep into clothes. The evidence of which is in *Rig Veda* where there is reference of two needles called suchi, which refers to sewing. Women were good not only in the household chores but also in the outdoor tasks, like farming. The manhood would plough the land and would prepare the seed beds and sowed the seeds and women transplanted and weeded. Everywhere in ancient India and religious scriptures, women were given much importance and held a significant place.

Talking about the literacy of women in ancient India, some women were so learned that their hymns are included in *Rig Veda*. Gosha is said to be the first woman in Indian history to have achieved the ambition of her father by becoming a scholar. There were women poets such as Visvavara and Sukanya. Maitrayani and Gargi were philosophers. The educational system of Vedic India included women, and they like men could submit to the discipline of Brahmacharya. In the essay Sengupta writes :

After their course they were termed as *brahmavadinis*. Harita says there were two classes of women: (1) *brahmavadinis or women* eligible for the sacred thread of *upanayana*, the study of the Vedas and practice of begging (this last habit taught the pupil humility); and (2) *sadya-badhush* or women who were merely initiated to the *upanayana* before marriage. Women were even eligible for the high order of learning, *the savitrimantra*.(114)

According to Vatsyayana's *Kamasutra* high born women knew *Shastras*. There were sixty-four branches of study, which included solving riddles, completing verses, recitation and other tasks. The wife had to be educated enough to take charge of her domestic finances. Singing and dancing were also necessary accomplishments. The wives adorned houses with flowers and polished the floors. The heroines of the Sanskrit dramas were always chaste and their strict code of morals and gentle character often earned them high respect. Similarly in *Matsyapurana*, *Katyayana* and *Veda Vyasa* laid stress, that in order to be good wife one must worship her husband as a god. Sengupta has supported this view by taking the example of emperor Harsha who gave his widowed sister a seat next to him, when he would listen to the Master of the law's. She would actively take part in the discussions. Women were also given a respectable position in the religion as a sect of learned women was formed in the early days of Buddhism, consisting of nuns, who had renounced earthly life in order to practise religion. These women were called Sisters or

Theri-Bhikkhunis of the Buddhist order and they formed the second order of the Buddhist elders-Brethren and Sisters. There is a Sister Mutta who escaped from her hunchbacked husband and wrote:

O free, indeed! O gloriously free
Am I in freedom from three crooked things:
From quern, from mortar, from my crook-back'd lord!
Ay, but I'm free from rebirth and from death,
And all that dragged me back is hurled away. (116)

Buddha was the first religious teacher who gave women equal and unfettered opportunities in the field of spiritual development. Although he had pointed out on several occasions, the natural tendencies and weakness of women, he had also given due credit to their abilities and capabilities. He truly paved the way for women to lead a full religious life. They were able to develop and purify their minds and realize the bliss of Nibbana just as men were. The testimonies of the Theris (Nuns) in the days of the Buddha speak amply to this fact. The Buddha opened the gates for the full participation of women in the field of religion by making them eligible for admission to what was known as the Bhikkhuni Sangha - the Order of Nuns - that truly opened to women new avenues of culture and social service and ample opportunities for public life. This brought to women, recognition of their importance to society and greatly enhanced their social status. During the age of Buddha, women turned to religion in order to get emancipated from the restrictions of household and society.

Another story narrated by Sengupta is of Patachara, who, after the death of her husband, children, parents and brother lost her mind. She finally came to the Buddha when he was teaching, and the people objected to a lunatic being with them, but Buddha said, "Sister, recover thou presence of mind. O Patachara, to one passing to another world no child nor other kin is able to be a shelter or a hiding-place or a refuge. Therefore, let who so is wise, purify his own conduct, and accomplish the Path leading even to Nibbana" (116-117). After this Patachara not only she became a nun, but comforted many other grief stricken women.

3.5 THEMES

Equality and status of women in ancient India:

The degree of freedom given to women to take part in public activities indicates the nature of the status enjoyed by women during the Vedic period and even after that. Women never observed Purdah. There used to be no early marriages and girls were able to choose their husbands freely. They could educate themselves. Widows were permitted to remarry. Divorce was, however, not permissible to them. Even men did not have right to divorce their wives. Women were given complete freedom in family matters and were treated as Ardhanginis.

Role in the religion and culture:

In the religious field, wife enjoyed full rights and regularly participated in religious ceremonies with her husband. Religious ceremonies and sacrifices were performed jointly by the husband and wife. Women even participated actively in religious discourses. There was no bar for women to read or study any of the sacred literature.

Rights and privileges given to women in ancient India:

In Vedic era, women did not enjoy an inferior status rather they occupied an honourable place. They had ample rights in the social and the religious fields and limited rights in the economic and the political field. They were not treated as inferior or subordinate but equal to men.

Financial responsibilities of women in ancient India:

Women in ancient India enjoyed an extensive status in financial matters. The wives used to take control of all the financial responsibilities of the household and whatever the husband earned was handed over to the wife. The wife used to be called the paymaster. Wives were given complete authority in deciding the financial budgets of the family.

Freedom for marriage and Swayamvaras:

In ancient India, the scenario of marriage was not the same as it is in the modern era. Women were always free to choose the husbands of their own likings. In doing so, the father of the girl used to arrange the Swayamvaras, where the women had the freedom of garlanding the one whom she consider the suitable suitor.

Education- a birth right for the women:

In ancient India, ample opportunities were provided as far as the education of women folk is concerned. Women were never discriminated on the basis of education. They had an equal access to the religious scriptures. Daughters were never ill-treated although male children were preferred to female children. They also received education like boys and went through the Brahmacharya discipline including the *Upanayana ritual*. Women studied the Vedic literature like men and some of them like Lopamudra, Ghosa and Sikata-Nivavari figure among the authors of the Vedic hymns. Many girls in well-to-do families used to be given a fair amount of education. They could read, write and compile the hymns of the religious scriptures, but after Manu compiled *Manusmriti*, education became a far fetched dream for the women.

The status enjoyed by women during the Buddhist Period:

The status of women improved a little during the Buddhist period though there was no tremendous change. Some of the rigidities and restrictions imposed by the caste system were relaxed. Buddha preached equality and he tried to improve the cultural, educational and religious status of women. During the benevolent rule of the famous Buddhist kings such as Chandragupta Maurya, Ashoka, Sri Harsha and others, women regained a part of their lost freedom and status due to the relatively broadminded Buddhist philosophy. Women were not confined to domestic work but also they could resort to an educational career if they so desired. In the religious field women came to occupy a distinctly superior place. Women were permitted to become "Sanyasis". Many women took a leading role in Buddhist monastic-life, women had their sangha called the Bhikshuni Sangha, which was guided by the same rules and regulations as those of the monks. The Sangha opened to them avenues of cultural activities and social service and ample opportunities for public life.

3.6 REFERENCES

Gosha is revered as one of the woman seers of Vedic India, a Rishika who was highly knowledgeable and proficient in the Vedas and even composed a few hymns. She was a Brahmavadini or speaker or revealer of Brahman and lived a highly spiritual life and has been recorded in the annals of ancient Vedic history as one of the famous woman

seers along with Gargi, Lopamudra, Maitreyi, etc. *The Rig Veda* consists of long discussions between the sage Agasthya and his wife Lopamudra that vouches for the immense knowledge and integrity of the latter. As the legend goes, Lopamudra was made by sage Agasthya and was given as a girl child to the King of Vidarbha. The royal couple provided her the best education and brought her up in the midst of vast luxury. When she achieved an eligible age for marriage, Agasthya, the wise who was under pledges of abstinence and poverty, wanted to own her. Lopa consented to wed him, and left her royal residence for Agasthya's place. Subsequent to serving her spouse reliably for a long period, Lopa became worn out on his severe practices. She composed a hymn of two stanzas making a plea for his attention and affection. Soon afterwards, the sage understood his obligations towards his wife and performed both his residential and ascetic life with equivalent energy, reaching a wholeness of spiritual and physical powers. They were blessed with child and he was named Dridhasyu, who later turned into an extraordinary poet.

"Swayamvara" in ancient India, was a practice of choosing a husband, from among a list of suitors by a girl of marriageable age. "Swayam" in Sanskrit means self and "vara" means groom in this context. In this practice, the girl's father decides to conduct the *Swayamvara* of the daughter at an auspicious time and venue, and broadcasts the news of this to the outside world. On the appointed day and venue, the girl chooses from an assembly of suitors by completing a task. When the girl identifies the husband of her choice, she garlands him and a marriage ceremony is held immediately.

According to legend, Nala was the young, handsome, and skillful king of Nishadha in central India. Damayanti, said to be the most beautiful girl in the world, was the daughter of King Bhima of Vidarbha, a neighbouring country. One day, Nala captured a swan. In return for freedom, the swan flew to Vidarbha and praised the virtues of Nala to Damayanti. After hearing about him, Damayanti hoped that he would fall in love with her. Soon after, Damayanti's father decided to find a suitable husband for his daughter and invited many princes to his palace. Several of the gods also sought her hand in marriage. On the way to the palace, the gods met Nala and told him to serve as messenger and announce their intentions to Damayanti. When he arrived at the palace, Damayanti marveled at Nala's good looks. Nala relayed the message from the gods, but Damayanti told him that she wanted only him and vowed to wed him or die.

Pushan is the guardian deity of roads, who removes dangers out of the way. He is also called the 'guardian of travelers' and the 'son of deliverance'. He follows and protects cattle, and brings them home safely. His name means 'prosperer'. His favorite food is gruel. He wears braided hair and a beard. He carries a golden spear, an awl and a goat. He is a great charioteer, and his car is drawn by goats. With his golden aerial ships, Pushan is the messenger of Surya. He is the guardian of all creatures. He is also often appealed to for granting bounty. He is mentioned in connection with the marriage ceremony in the wedding hymn. It is unclear if he is merely the deity that bestows the hand of the bride (the sun-maiden Surya, different from Surya), or if he is the husband. In other hymns, he is called the brother of Indra. He is also praised in the *Yajur Veda*, with various offerings being apportioned to him in different rituals. In particular, in the Ashwamedha Yagna (horse-sacrifice), the rectum of the horse is offered to him.

The Asvins are inseparable twin gods of medicine and healing who occupy an important place in Hindu pantheon, whose origin is shrouded in myth, mystery and symbolism. They are mentioned in the Vedic hymns and the *Upanishads*. They are extolled as possessors of horses, harbingers of the goddess of dawn Ushah, and knowers of the secrets of plant life. A number of hymns are addressed to them because of their healing and curative powers. They are said to descend to earth thrice a day to help the mankind with their restorative and curative powers.

Sita or Seeta, is the consort of Lord Rama and an avatar of Sri Lakshmi, the Hindu goddess that denotes good sign, good fortune, prosperity, success, happiness. She is esteemed as the paragon of spousal and feminine virtues for all Hindu women. Sita is the central female character and one of the central figures in the Hindu epic, *Ramayana*. She is described as the daughter of the earth goddess, Bhummi and the adopted daughter of King Janaka of Videha and his wife, Queen Sunaina. She was the elder sister of Urmila and cousins, Mandavi and Shrutakirti. Sita is known for her dedication, self-sacrifice, courage and purity. Sita, in her youth, marries Lord Rama, the prince of Ayodhya. After marriage, she goes to exile with her husband and brother-in-law Lakshmana. While in exile, the trio settle in the Dandaka forest from where she is abducted by Ravana, the Rakshasa king of Lanka. She is imprisoned in Ashok Vatika in Lanka until she is rescued by Rama, who slays her captor. After the war, Rama asks Sita to undergo Agni Pariksha

(an ordeal of fire) by which she proves her purity before she is accepted by Rama, which for the first time made his brother Lakshmana get angry at him. In some versions of the epic, the fire-god, Agni, creates Maya Sita, who takes Sita's place and is abducted by Ravana and suffers his captivity, while the real Sita hides in the fire. At Agni Pariksha, Maya Sita and the real Sita exchange places again. While some texts mention that Maya Sita is destroyed in the flames of Agni Pariksha, others narrate how she is blessed and reborn as the epic heroine Draupadi or the goddess Padmavati. Some scriptures also mention her previous birth being Vedavati, a woman Ravana tries to molest. After proving her purity, Rama and Sita return to Ayodhya, where they are crowned as king and queen. After few months, Sita becomes pregnant which brought doubt to the Kingdom. Rama then sends Sita away on exile. Lakshmana is the one who leaves Sita in the forests near sage Valmiki's ashrama after Rama banishes her from the kingdom. Years later, Sita returns to her mother, the Earth's womb, for release from a cruel world as a testimony of her purity after she reunites her two sons Kusha and Lava with their father, Rama.

3.7 GLOSSARY

| | | |
|------------------|------|--|
| Oracles | ---- | spokespersons of gods; givers of infallible advice |
| Savitar | ---- | inhabitants of shining heavens |
| Ashwins | ---- | physicians of the gods in the heaven |
| Pushan | ---- | god of shepherds |
| Aryaman | ---- | a Vedic god |
| Vashishta | ---- | a sage or rishi |
| Kamasutra | ---- | treatise on sex and the good life |
| Oblations | ---- | offerings to the gods |
| Pali | ---- | a dialect of Sanskrit |
| Smoke-enshrouded | ---- | made invisible by smoke |
| Tempest-pelted | ---- | hit by strong rain or wind |
| Lucid | ---- | expressed clearly; easy to understand. |
| Emancipate | ---- | set free, especially from legal, social, or political restrictions |

| | | |
|------------|-------|---|
| Chattels | ---- | a personal possession |
| Thee | ---- | you |
| Thy | ---- | your |
| Thou | ---- | you |
| Hymn | ---- | a religious song or poem of praise to gods or a god |
| Propitiate | ---- | win or regain the favour of (a god, spirit, or person) by doing something that pleases them |
| Garland | ---- | a wreath of flowers and leaves, worn on the head or hung as a decoration |
| Zeal | ---- | great energy or enthusiasm in pursuit of a cause or an objective |
| Mayest | ---- | archaic second person singular present of may |
| Polygamy | ---- | the practice or custom of having more than one wife or husband at the same time. |
| Rival | ---- | a person or thing competing with another for the same objective or for superiority in the same field of activity. |
| Grove | ---- | a small wood or other group of trees. |
| Myth | ---- | a traditional story, especially one concerning the early history of the people or explaining a natural or social phenomenon, and typically involving supernatural beings or events |
| Funeral | ---- | a ceremony or service held shortly after a person's death, usually including the person's burial or cremation. |
| Partake | ---- | eat or drink (something) |
| Chores | ----- | a routine task, especially a household one. |

| | | |
|--------------|------|--|
| Purdah | ---- | the practice in certain Muslim and Hindu societies of screening women from men or strangers, especially by means of a curtain. |
| Ardhanginis | ---- | It means that the wife is the 'other half' of the body of the man. It signifies that one cannot survive or live without the other. |
| Brahmacharya | ---- | It represents a virtuous lifestyle that also includes simple living, meditation and other behaviors. |
| Upanayana | ---- | It is one of the traditional sanskaras that marks the acceptance of a student by a guru (teacher) and an individual's entrance to a school in Hinduism. |
| Benevolent | ---- | intending or showing goodwill; kindly; friendly. |
| Sanyasi | ---- | a Hindu religious mendicant. |
| Vow | ---- | a solemn promise. |
| Didbishu | ---- | a man that has married a widow. |
| Riks | ---- | mantras |
| Paunarbhana | ---- | a son of a woman by her second husband. |
| Nibbana | ---- | (Sanskrit, also nirvana) is the earliest and most common term used to describe the goal of the Buddhist path. The literal meaning is "blowing out" or "quenching." |
| Veda Vyasa | ---- | editor of the Vedas |
| Graha | ---- | deities who are the personified forms of major celestial bodies in Hinduism and Hindu astrology. There are nine graha. |
| Yajnavalkya | ---- | a Hindu Vedic sage. and likely lived in the Videha kingdom of northern Bihar approximately between the 8th century BCE, and the 7th century BCE. |

| | | |
|-----------------|------|---|
| Matsya Purana | ---- | one of the eighteen major Puranas, and among the oldest and better preserved in the Puranic genre of Sanskrit literature in Hinduism. The text is a Vaishnavism text named after the half-human and half-fish avatar of Vishnu. |
| Katyayana | ---- | author of one of the eighteen smruthis. |
| Soma juice | ---- | nectar of the gods |
| Suttee | ---- | the custom of a Hindu widow burning herself to death on the funeral pyre of her husband |
| Gargi Vacaknavi | ---- | an ancient Indian philosopher. In Vedic Literature, she is honoured as a great natural philosopher, renowned expounder of the Vedas, and known as Brahmavadini, a person with knowledge of Brahma Vidya. |
| Harsha | ---- | King of north India in AD 606. |
| Ashwins | ---- | Physicians of the gods in the heavens |

3.8 SHORT ANSWER QUESTIONS

Answer each of the following questions in 40 - 50 words

- Discuss in brief the privileges enjoyed by women in ancient India.
- How did the writings of Manu affect the freedom of women in ancient India?
- Write a short note on the significance of prayers by the bride's father and other well wishers of the bride in ancient India.
- Elucidate the role of wives in her in-laws home as paymaster.
- Write a short note on the Swayamvaras.
- What is Polygamy?
- Who were called Theri-Bikkhunis?

3.9 EXAMINATION ORIENTED QUESTIONS

Answer each of the following questions in 200 - 250 words.

- (a) Padmini Sengupta believes that "Ancient India was indeed a golden age for Women." Discuss.
- (b) Give a detailed account with the help of mythical references in the essay, "The Position of Women in Ancient India," of the status of women in ancient India.
- (c) Compare and contrast the position of women in ancient India and Modern India.
- (d) With the help of the story of Draupadi and Ashvathama, justify the forgiving nature of women in ancient India.
- (e) Discuss in detail the thematic concerns of the essay "The Position of Women in Ancient India" by Padmini Sengupta.

3.10 LET US SUM UP

To conclude we can say that the position of women in ancient India was ever exalted and indispensable in comparison to the women of other eras or ages. Almost every woman in ancient India enjoyed great freedom, esteem, respect, status, privileges and responsibilities. Even the religious practices were not accomplished without their active participation. Buddhism also provided for their equality and dignity. Many of them were given important places in the Buddhism temples and many of them sought refuge in the path of religion by becoming nuns. The women enjoyed more freedom than they had ever enjoyed before Aryans came to India. The evils regarding women like Sati, child marriage, Purdah were unknown and indeed the era of the ancient India was a golden era for women. But the status of the women underwent deterioration when *Manusmriti* came to the fore.

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B.A./B.COM SEMESTER-IV : GENERAL ENGLISH

COURSE CODE : AA-401 (THEORY)

LESSON NO- 4

SEMESTER - IV

ESSAYS

UNIT - I

"WHY I WRITE"

STRUCTURE

- 4.1 Introduction
- 4.2 Objectives
- 4.3 Writer's Life and Works
- 4.4 Text: "Why I Write"
- 4.5 Glossary
- 4.6 Check Your Progress- I
- 4.7 "Why I Write": Summary
- 4.8 Check Your Progress- II
- 4.9 Let Us Sum Up
- 4.10 Answer Key
- 4.11 Examination Oriented Questions
- 4.12 Suggested Reading

4.1 INTRODUCTION

Dear learners "Why I Write" is a short essay written by the famous Indian novelist Mulk Raj Anand. In the essay, he recounts his growth as a writer. He depicts how he matured as a writer and how he came to adopt a precise and austere writing style. He further states he has based his writings on the real life experiences and truth telling has been his most favoured technique.

4.2 OBJECTIVES

The objective of this lesson is to acquaint the distance learners with the life and works of the great Indian novelist Mulk Raj Anand. The focus of the present lesson is on his non-fictional work "Why I Write" in which he charts his growth as a writer.

4.3 WRITER'S LIFE AND WORKS

Mulk Raj Anand, one of the first Indian writers in the English language to make a mark on the international scenario, is the writer of innumerable novels, short stories and essays. Considered a pioneer of the Anglo-Indian fiction, he is best remembered for his depiction of the poorer classes of people and their plight in India. His writings are rich with the realistic and touching portrayal of the problems of the common man, often written with heart wrenching clarity. Mulk Raj Anand was familiar with the problems of the poorer sections himself. The son of a coppersmith, he had witnessed cruelties of unimaginable horrors unfold before his own eyes—all that stemmed from the caste system that loomed over India like a malignant curse. He was an avid learner and went to Cambridge for higher education where he became actively involved in politics. He later returned to India to campaign for the cause of India's independence. A bold and outspoken writer, he exposed several of India's evil practices through his writings. He was a prolific writer and authored a great number of works, most of them a commentary on the social structure of his time.

Mulk Raj Anand was born on 12 December 1905 in the Nowshera Cantonment, fifteen miles away from Peshawar, now in Pakistan. He was the third son of Lal Chand Anand and Ishwar Kaur. Mulk Raj Anand's father was a traditional coppersmith/silversmith who turned to the army for a living, while his mother came of sturdy peasant stock. The craftsman's industry and meticulous attention to detail and the army man's dare-devilry and feeling for adventure are among the major constituents of Mulk Raj Anand's heritage

from his father. From his peasant mother he derived his common-sense, his sense of the ache at the heart of Indian humanity, and his understanding compassion for the waifs, the disinherited, the lowly, the lost- in a word Daridra-Narayana (the Lord as incarnate Poverty), the one visible godhead omnipresent in the Indian subcontinent. The strong influence of both father and mother moulded his character, thinking and attitude to life and the problems of living. For Anand, writing and life are inseparable and he has drawn extensively from personal experiences and from the experiences of the men and women close to him.

Mulk Raj Anand went to Khalsa College, Amritsar, and then to the University of Punjab from where he graduated in 1924. While at the college, he became involved in the Non- Cooperation Movement in 1921 and was imprisoned for a short while.

After graduating from Khalsa College in 1924 Anand moved to England, completed his undergraduate studies at University College London, and went on to earn a PhD in Philosophy from Cambridge University in 1929. In England, he actively became involved in left wing politics.

While in university he became friends with members of the Bloomsbury Group (also known as the Bloomsbury Set), a loose collective of influential English writers, intellectuals, and philosophers. Among their members was the English realist novelist E. M. Forster, who became a close friend of Anand.

Mulk Raj Anand began to write from a young age; some of his early works were inspired by the love he had for a Muslim girl who was already married. But his career as a writer was sparked by a family tragedy. One of his aunts committed suicide after being excommunicated by her family for sharing a meal with a Muslim woman. This violent, explicit, and personal consequence of Indian's uncompromising caste system led Anand to write his first prose essay. His first main novel, *Untouchable*, followed shortly after and is considered a seminal work for its inclusion of Punjabi and Hindustani idioms translated into English. A character study of a member of India's untouchable caste, *Untouchable* earned Anand the moniker "India's Charles Dickens."

His first novel, *Untouchable* was published by the British firm, Wishart in 1935. The story was about a day in the life of Bakha, a boy who has to become a toilet cleaner just because he belongs to the untouchable caste. The novel was seen as a poignant

reminder of the atrocities of the caste system in India. His heart wrenching novel *Two Leaves and a Bud* (1937) again dealt with the way the lower caste people are exploited in India. It is the story of a poor peasant who is brutally killed by a British officer who tries to rape his daughter. In 1939 he wrote *The Village*, which was the first part of the trilogy that would include the novels *Across the Black Waters* (1940) and *The Sword and The Sickle* (1942). The trilogy is about a rebellious adolescent and his experiences in the World War I.

During the 1930s and 1940s he was very active in politics and spoke regularly at the meetings of India League which was founded by Krishna Menon. At the same time, he also bounced between India and England penning propaganda on the behalf of India's independence movement. Simultaneously he supported movements for freedom around the world, most notably the Spanish Civil War. He travelled to Spain to volunteer for the conflict as a journalist. Over this period he became acquainted with intellectuals, including Bertrand Russell and Michael Foot, and authors like Henry Miller and George Orwell. He was deeply influenced by M.K. Gandhi. In 1935, he played an important role in the founding of the Progressive Writers' Association in London along with the writers Sajjad Zaheer and Ahmed Ali, a national organization that was highly influential during India's struggle for independence. He joined the International Brigade in the Spanish civil war in 1937. He met actress Kathleen van Gelder in London and the couple married in 1938. Their union produced a daughter. The marriage however did not work and the couple divorced in 1948.

As a socialist, he wrote numerous articles and essays on Marxism, Fascism, Indian independence and other political issues. In 1939 he began lecturing in Literature and Philosophy at the 'London County Council Adult Educational Schools and the Workers' Educational Association where he taught till 1942. Throughout the 1930s and 1940s, he divided his time between London and India. At both places he was involved in politics-he was associated with the British Labour Party as well as the Indian National Congress. During World War II he worked as a scriptwriter for the BBC in London, and published in 1942 *The Sword and The Sickle*, a novel about the rise of Communism. At this point Anand was renowned as a pioneer of Indo-Anglian, or Indian writing in English literature.

After the end of the Second World War Anand returned to India. From a village in

Western India he continued to craft a range of literature on a plethora of topics, including poetry, autobiographies, essays, and novels. "The Private Life of an Indian Prince", one of his most celebrated works, was penned during this time. During this period he also founded a literary magazine, *Margin* 1946, with the intention of creating a 'loose encyclopaedia' of Indian arts. Today it is a quarterly magazine and a publisher of books on the arts. He spent the next several years from 1948 to 1966 teaching at various universities. In 1950, he married Shirin Vajibdar, a classical dancer.

During the 1960s he served as Tagore Professor of Literature and Fine Art at the University of Punjab. He served as the fine art chairman at Lalit Kala Akademi from 1965 to 1970. He also became the president of Lokayata Trust in 1970.

For his rich collection of works and the substantial role he played in India's literary and socio-political spheres Anand received the International Peace Prize from the World Peace Council; the Sahitya Akademi Award for his novel *The Morning Face* (1968), and the Leverhulme Fellowship, among other awards and accolades. He was also honoured with the Padma Bhushan, India's third highest civilian award in 1967 for his vast contribution to the field of Literature & Education. He died of pneumonia in Pune on 28 September 2004 at the age of 98.

Today Mulk Raj Anand is remembered for his seventy five years long literary career that mirrors the trajectory of India's search for a just, equitable, and progressive society.

As a writer of fiction, Anand's notable marks are vitality and a keen sense of actuality. He is a veritable Dickens for describing the inequalities and idiosyncrasies in the current human situation with frankness as well as accuracy. It is also worthy of mention that Anand is a 'committed' writer. As is quoted in *Indian Writing in English* by K.R. Srinivasa Iyengar, Anand said,

"I am...doing some village social welfare work in order to integrate my love for the poor with actual work for them...I never realized, as intensely as I do now, the reasons why both Tolstoy and Gandhi chose the peasantry for their devotion. After writing for many years about pains of these people, I now feel that, for their sake, it may not all have been in vain. *The Old Woman and the Cow* and *The Road* will confirm the poetic truth

that alleviation of pain and its expiation are the only values given to our intelligentsia in the present time."

Of all Mulk Raj Anand's novels, his first novel *Untouchable* (1935) is the most compact and artistically satisfying. It is also the shortest of his novels, and the most revealing and rewarding of the lot. *Untouchable* covers the events of a single day in the life of the 'low-caste' boy, Bakha, in the town of Bulashah. The 18 year old boy is one of the sons of Lakha, the Jemadar of the sweepers of the town and cantonment. Bakha is a child of the twentieth century, and the new influences causes stirrings within him, but as the day dawns, his work of manual scavenging also begins, and his dreams of becoming something other than which his caste permits him are shattered. Kali Nath, the priest tries to assault Sohini, Bakha's sister. In the afternoon, Bakha attends the marriage of his friend Ram Charan's sister- the girl of a higher caste whom he couldn't marry. An incident involving Bakha again happens and he is accused of 'polluting' a boy. When he returns home at last, his father roundly rates him for idling away all the afternoon, and drives him out of the house. Bakha's cup of frustration and misery is full.

Coolie (1936) is the most extensive in space and time, evoking variegated action and multiplicity in character. It is about twice as long as *Untouchable* and the action is spread over some years and moves from village to town, from town to city, and from city to Bombay, the Gateway of India, and from Bombay to Shimla, India's summer capital. We move with the protagonist, the hill-boy Munoo, and follow his fortunes or rather misfortunes first with his uncle and aunt in his village, Bilaspur; then with the Bank Sub-Accountant's family at Sham Nagar, where Munoo works as a servant; then with Munoo's benefactor, Prabha, and his wife in the incredible Cat Killer's Lane in the old feudal city, Daulatpur; we are presently lost with Munoo in Bombay's slums and chawls and noise and madness and general filth and oases of splendour; and lastly, with Mrs. Mainwaring at Shimla, as her page and rickshaw-puller, where he dies of consumption.

Two Leaves and a Bud (1937) is the most effective as a piece of implied indictment. It may be said to be essentially a 'dramatic' novel, and certainly it culminates in a tragic clash of interests and destinies, and what is fine is put out, and what is dark is triumphant. Again we start from a village in North Western India. Gangu, the protagonist crosses India horizontally from a village near Hoshiarpur in the Punjab to the Macpherson Tea Estate in

distant Assam. Whereas Bakha and Munoo are mere boys, Gangu is past middle age, and he takes with him his wife, Sajani, and his children, Leila and Buddha. The tea plantation is a world within a world and Gangu soon realises that he has unwittingly walked into a trap. Malaria breaks out and Sajani dies; for Gangu, as for the other coolies, plantation life is but a progression from today's 'bad' to 'worse' of tomorrow. The story also involves a subplot concerning the British plantation owners. Gangu is killed by the white Reggie and the jury consisting of seven Europeans and two Indians, finds Reggie 'not guilty' of the charges of murder and culpable homicide and discharges him.

In his next batch of three novels, Anand traces the career of Lalu Singh over a period of some years, from shortly before the first World War to the disturbed post-war era in India- the Gandhian Age. The boyhood, youth and early manhood are the themes of the trilogy, *Village*, *Across the Black Waters*, and *The Sword and The Sickie*.

The Big Heart (1945) reproduces the terrific intensity and concentration of *Untouchable*. The issue here is not between the 'untouchables' and the 'higher' castes, but between the thathiars (the hereditary coppersmiths) and the capitalists (Lalla Murli Dhar and Seth Gokal Chand).

4.4 TEXT: "WHY I WRITE"

Someone asked me recently: 'Why do you write?' And one of the youngest critics has insinuated that I am a cryptomaniac, as I write without 'taking breath'.

The answer to this question, which immediately comes to my lips is simply: because I want to write, get a discreet pleasure from creating something whether it is putting words on paper, or painting pictures, or building houses.

This will seem silly to many intellectuals. Quite a few laugh when I say that I like cooking and, like a few western writers, I have written a cookery book. But my answer contains, in spite of its assertiveness, a deep truth. Some people feel an inexplicable urge to communicate what they feel intensely- to say it to other.

When I come think of the first urges which made me write, I remember it was the sheer compulsion to dramatise myself and draw attention. I came back from school one day and, in order to get a bigger share of sweets than my brothers, I told my mother that my elder brother had hit my younger brother with a stone and nearly killed him. Unfortunately

for me, the story I had concocted was proved to be untrue, because my brother turned up safe and sound. Of course, I pretended to be very thirsty, and got the tumbler of milk and the extra sweets from my crazed mother. But I got a beating as well from my father for telling lies.

This taught me the first lesson in truth-telling, and, gradually, I have tended to be a truth-addict, to the point of being a prig.

My first essay was, therefore, a letter to God Almighty, asking Him why He had caused the death of my little cousin Kaushalya at the age of nine by inflicting the dread disease of lungs on her, when she had not done anything bad. I put the letter in the hands of the priest of the temple. But God did not answer my protest. So I have tended to regard Him, since then, as the enemy of mankind; in fact, from that time my belief in the man with the big beard sitting on top of the sky, determining the fate of everyone, has been shaken more or less completely. And unless I am in the dark, and frightened of ghosts, or in some other danger, or using proverbial speech like 'for God's sake', I have never invoked the giant in heaven.

I wanted during my boyhood years, when I read, in secret, the long love-novels of George W.M. Reynold's *Mysteries in the Court of London*, or Charles Garvice's romances and Rider Haggard's *She*, to write a novel of my own. But I did not know of any woman about whose eyelashes I could write twenty pages of exuberant prose. I had never kissed a woman and so I could not write about that experience. The modest 'square house' in which we lived, in the cantonment barracks, seemed not to resemble anything in London, as I imagined that city to be. And the English language seemed a completely unsuitable medium to interpret my mother's village Punjabi wit, wisdom and folly.

Then I fell in love with a girl, the young sister-in-law of a college friend of mine, and she wrote a letter to me in the form of a poem. So I answered back with a poem of my own, in Hindustani. And, after writing quite a few of these calf-love poems, I imagined I had become a poet. In fact, what has happened was that I, who had been lonely, because my family was away and I lived on my own in the city of Amritsar, contemptible in the eyes of my college fellows because I was small in size and of the silversmith caste, had suddenly ended my isolation by falling in love. And, in order to get over the doubts, fears and negativity of youth I wished to communicate my innermost feelings to my beloved.

Long afterwards, I was to discover that one writes perhaps because one loves, and wants to make contacts with other human beings. I suppose one needs a kind of solidarity with other people. Maybe one seeks confirmation of the fact that other people feel one's self. Does not the writer like to hear the reader say: 'Oh, you know, I felt just like your character. Maya or Yasmin or Shakuntala!' And I remember the shock of happiness I got when I was full of ardour for another girl, Irene, and found E.M.Forster's inscription of Shelley's phrase, 'Only connect', on the fly leaf of *Howards End*. And about that time I also realised that beyond the existentialist position of despair about Maya, I had begun to rely on the other more positive assertion implicit in Vedic thought that the universe is real with its own degrees of reality, and that one is part of the cosmos and yet separate from it. Against the philosophical hypothesis of Descartes's *Cogito ergo sum*, 'I think, therefore, I am', I favoured Blaise Pascal's 'I am, therefore I think'. Thus I wished to cover the distance between something and something rather than bridge the non-existent gap between nothing and nothing.

As most young poets know, during one's adolescence, one is often kept awake by ambition in the nights. Especially the first book of poems one has written seems to be the most brilliant avant-garde departure; beyond every other older, poet. And one longs to see one's book, peering at one, from the shop window of the fashionable bookshops.

I must confess that I was often disturbed by these ambitions. And then, one day, this ambition was fulfilled in a vicarious manner.

After the intense suffering of the twenties, when I was wrestling with many systems of philosophy, and was full of misgivings about my capacity to transcend the dailiness of the machine city, London, and was writing a confession à la Rousseau to accept my follies, foibles and weaknesses, to probe into my imperceptible feelings, and understand my alienation from the outside world, I suddenly realised that I did not know Greek or Latin or Sanskrit or higher physics or Mathematics or Biology and would, therefore, never be able to say anything significant in academic philosophy.

Therefore, through the tensions of my self-criticism, I felt lost. And, remembering, an aphorism of Guru Nanak, that 'we are all children lost in the world-fair', I wrote an allegory entitled 'The Lost Child'. This was based on an incident which had happened to me when I was a child of five during the Baisakhi fair on the banks of the river Beas, at

Kalashwar, in Kangra Valley. I wrote the story in the early hours of the morning, in my rooms in Trinity College, Cambridge, facing the backs. I read it to a friend next morning, with naïve Punjabi enthusiasm, but the south Indian cynic condemned it out of hand as a 'Tagorean sing-song rubbish'.

As I had used many onomatopoeic words in this prose narrative, I felt that his verdict might be correct. I sent the story to various magazines and it came back with the usual rejection slip.

Only one of my mentors, the artist Eric Gill, saw it and offered to print it in his handpress, and even to do an engraving for it. He also taught me printing, so that I might be able to earn a living as a compositor, to emulate the example of Spinoza who earned his living by grinding lenses.

About six months later, as I was walking through Charing Cross Road, I looked into a book shop, saw a fat volume entitled, Great Short Stories of the World, published by Odhams Press. I went into the shop to see the book, to find out what made a great story. I discovered that the first story in this book was 'The Lost Child'.

In my inverted vanity, I took my girl friend to the shop the same day to show her that 'local boy' had made good. She was duly impressed, encouraged me to hope that my long confessional above my failures, written for her in 2000 pages, would also get published one day or the other. And as she had been typing this book and had done the grind on 'The Lost Child', I gave her a 'real hot curry' dinner.

The inspiration or shall I call it, the push and the shove, that was given by the early recognition of 'The Lost Child', made me persist in the belief that I had apprehended the shape of lostness and must search for myself and others, and find out the meaning of life.

The words of Guru Nanak, spoken from his quest after the recognition of the 'cleft' in him, the personal experience the 'two nations' of Disraeli in 1926, the appearance of another girl, Eltie Helman, a Communist, in my life, and occasional tours to Europe and North Africa, integrated me to some extent.

I had given up philosophical system-making, both Western and Eastern. And I also gave up a small job in the psychological laboratory, after my doctor's degree. I had to come to live in Bloomsbury on a pound a week. Irene, my artist girl friend, who

had joined the I.R.A. underground army, suggested on one of her visits, that I should write short novels about some of the characters who had figured in the confessional. I turned to Bakha, the untouchable, and in one long weekend of 'breathless' writing, day and night, I finished the book in my longhand scrawl. When I read it out to some friends as we often read out stuff to each other in those days, they felt, that I had borrowed the technique of word coinage from James Joyce's *Ulysses* and made the narrative rather literary, and that the novel was a prose form, not an epic poem like Milton's *Paradise Lost*. Only one thing they liked about my fictional narrative was that it faced the poverty, the dirt and squalor of the 'lower depths' even more than Gorky had done. And I was confirmed in my hunch that, unlike Virginia Woolf, the novelist must confront the total reality, including its sordidness, if one was to survive in the world of tragic contrasts between the 'exalted and noble' vision of the blind bard Milton to encompass the eyes dimmed with tears of the many mute Miltons.

One day, I read an article in *Young India*, by Gandhiji, describing how he met Uka, a sweeper boy, and finding him with torn clothes and hungry, took him into his ashram. This narrative was simple, austere and seemed to me more truthful than my artificially concocted novel *Untouchable*. I told Irene this. And, in a sudden fit of revulsion against my existence, in elitist Bloomsbury, I decided to go and see the old man.

I wrote to the Mahatma asking for an appointment. He efficiently wrote back and said he would give me an interview if I came to India. I raised the fare and went to Ahmedabad in the Spring of 1929.

The Mahatma allowed me to read portions of my novel to him, though he was anti all novels, imagining they were all about the boy and girl affair. He felt that I had made Bakha a Bloomsbury intellectual. And he advised me to cut down a hundred or more pages and rewrite the whole. My own hunches against my snobbery as a clever young man were confirmed. I revised the book during the next three months in the Sabarmati Ashram. I read the new novel to the old man, who more or less approved, though he gave me Tolstoy's *Childhood*, *Boyhood* and *Youth* as a model of sincere writing. He said one must not write anything which was not based on one's experience.

I worked hard to achieve sincerity. I cut and cut, trying to combine the Tolstoyan emphasis on truth of life in the raw and the Flaubertian objectivity. I had already been

made to discard my corduroy suit and necktie and had got into kurta-pyjama.

I brought the novel back to London, glowing with pride about the austerities I had practised.

My novel was turned down by nineteen publishers in London. After I had despaired and contemplated suicide, the twentieth took it, because E.M.Forster, to whom a poet friend of mine took the book, offered to write a preface for it.

Since then I have been confirmed in one fundamental realisation, that truth alone should matter to a writer, that this truth should become imaginative truth, without losing sincerity. The novel should interpret the truth of life from felt experience, and not from books. And one should adventure through life and always try to see in the intricate web of circumstances of human existence, the inner core of reality, or at least attempt to probe the depths of human consciousness relentlessly, even against one's pet prejudices and the dictums of literary critics, with a stubborn doggedness. And one must give up the outworn traditions, conventions and gestures, if they have no relevance under the changed circumstances. One must wake up every day to a fresh sun. And one must accept every new person as worthy of attention if he or she has some spark one must seek the first and the last freedom.

My conversion to truth in Sabarmati Ashram was not a conversion to Gandhiji's proposition, God is truth. I had been converted to the truth which I saw in human relations. When he said 'God is Truth', I said 'God is Love'. I wanted to reveal, beyond the spent up, redundant systems and categories of the philosophers, and beyond organised religions, the intricate, contradictory emotions, feelings, moods and events, so that the experience of my characters may represent some part of the totality of life. I felt that, only in fiction, which is the transformation, through the imagination, of the concrete life, in words, sounds, and vibrations one may probe into the many layers of human consciousness and its various phases. I feel that by putting the desired image before himself, the writer can evolve an organic pattern, showing the efforts of human beings to grow, or contrariwise, their inability to develop. The tragi-comedy may thus help one to achieve Karuna or compassion for one's fellow beings, or the understanding of life. And one may pile up insights, sidelights, and hunches, which may make one more truly human through the process of creation itself through which one achieves insights. In fact, man can be man only through piling up these

insights (and outsights) as a treasure inside himself.

This search for insights and outsights is not likely always to lift a novel to poetry. The novel form is inevitably somewhat amorphous, because it touches life into many layers of human life. I was aware that in going into the labyrinths of our broken tormented lives in a tragic age, the expression would inevitably remain imperfect. If Goethe called Faust a 'barbarous composition', then I felt more humble inside me.

But the compulsion to pursue the truth of human relations has, I confess, become the mission of my life. I could not have written all the twenty or so novels, and hundreds of short stories, if I had not been possessed from the sources of love which Gandhi touched off in me, and if I had not had the deep inner desire to reveal the beauty, terror and tenderness in the lives of my characters, I wanted, against the injunctions of the critics, to write in the now, seeing everyone with a naked vision, in all the starkness of the human situation, relieved by people's smiles, by the smiles of women for their children and by love, I wanted to see people as they were, growing in this world.

To me there is only one vast universe, with man, woman and other living beings, face to face with the elements, and others, alone, but seeking human solidarity. There are not two worlds, heaven above and the earth below. There is no 'spiritual' world separate from the 'material' world. The soul is body and the body is soul. The possible emergence of human beings as individuals, through the struggle for illumination, exercised through the will, and through continuous experience, and through the search for every creative possibility, may lead to the making of the individual, to 'Destination Man'.

My searches have led me to roam round the world. And I have written in the rough ballad rhythms of an Indian English in which there are inevitable echoes of the mother tongue, about the agony of aloneness of people, in the depths of degradation, in wretchedness beyond wretchedness, forced upon human beings by other human beings through causalities often unknown to them both. I had to soak myself in the lives of men and women from within their tormented senses. I immersed myself in the subworld of the poor, the insulted and the injured, through continuous pilgrimages to the villages, the small towns and big town bastis of our country. I had to journey away from the Bloomsbury literary consciousness to the neo-literary worlds, whose denizens have always been considered 'vulgar' and unfit for respectable worlds. I had to go through their sufferings

and little joys as my own. I had to become weak with their weaknesses. I had to become strong with their strength of their resilience. I had to build up parallel worlds, to reflect, in my somewhat crooked mirror, since imitation of nature is not possible, the extreme situations, in the deliberate effort to dramatize my body-soul experiences, so that I may, to some extent, embrace the human condition in its various degrees of reality, intensely between the areas of birth and growth and decay and death.

I have the conviction that if man's fate could be revealed in this way, beyond the mere subjectivism of literary coteries, in the newly freed countries of the world, the freedom, beyond political freedom, may be ushered. We may thus achieve insights into the darkest corners of our hearts and know our cowardices, our weaknesses, our failures, our despairs and our hopes, so that we can face death itself, overcome the pain in life and achieve, through it, the strength to change life, even if ever so little, in the struggle, along with other people, to be integral human beings.

Such an alliance between human beings in the novel could also enable us to the deeps, ultimately, of all human beings and seek to end their isolations, separation and discriminations, in spite of the perversion of violence, contempt, spite, greed, jealousy and hate. I feel men and women look for understanding, want to connect, and even pour forth the love that is in them, but which they seldom recognize, because they rarely have the courage or the resources to face themselves.

As a writer I have tried to drink from the sources of love in our people, especially poor people, and to give them my own exuberant passion, by joining in the 'burning and melting' that goes on in the life at its intensest.

My own personal gain has been that much happiness has come to me through the very act of creative writing, which has sustained me in the face of the tragic events of our time, because in absorbing life one understands its disequilibriums and through that consciousness, reaches relative equilibriums.

That is why I have always considered literature and art as the instruments of humanism.

4.5 GLOSSARY

Concoct: invent a story, an excuse, etc.

Prig: very moral person who disapproves of others' behaviour

Exuberant: full of energy and excitement; lively

Solidarity: support by one person or group for another because they share feelings, opinions, aims, etc.

Imperceptible: so slight, gradual, or subtle as not to be perceived

Aphorism: a concise observation which contains a general truth

Onomatopoeic: words formed in imitation of a natural sound

Squalor: dirty and unpleasant conditions

Hunch: feeling that something is true, though without evidence to prove it

Sordidness: very dirty and unpleasantness

Snobbery: an unattractive trait caused by a person's belief that he or she is inherently better than others

Austere: without decoration; simple and plain

Dictum: a formal pronouncement from an authoritative source

Doggedness: not giving up easily; determined

Compassion: feeling of pity for the suffering of others

Amorphous: without a clearly defined shape or form

Coteries: small group of people with shared interests or tastes, especially one that is exclusive of other people

Humanism: a rationalist outlook or system of thought attaching prime importance to human rather than divine or supernatural matters

4.6 CHECK YOUR PROGRESS-I

Fill in the blanks:

1. Mulk Raj Anand's first urges to write were the compulsion to _____ himself.
2. In the realistic portrayal of life, Mulk Raj Anand began to lay much importance on _____.
3. According to Mulk Raj Anand, one writes because one _____.
4. Rejecting Descartes' philosophy Cogito ergo sum, Mulk Raj Anand believed in Blaise Pascal's dictum _____.
5. Mulk Raj Anand's short story 'The Lost Child' was condemned as it was heavily influenced by _____.
6. Mulk Raj Anand's first short story was published in the book titled _____.
7. Mulk Raj Anand's first published novel was _____.
8. Mulk Raj Anand adopted Gandhiji's _____ writing style.
9. Mulk Raj Anand became heavily influenced by Gandhiji after reading his article published in _____.
10. According to Mulk Raj Anand, the compulsion to pursue _____ of human relations has become his mission in life.

4.7 "WHY I WRITE" : SUMMARY

The essay "Why I Write" by Mulk Raj Anand charts his growth as a writer of fiction. In this short essay, Mulk Raj Anand tells the reader how he came to adopt a simple and austere writing style. He also tells the reader about the various personalities who helped him shape his writing style. He further dwells upon those facts that are most important to him as a writer.

The essays begins as a response to the question: 'Why do you write'. Mulk Raj Anand responds to the question by saying that he writes because he gets a discreet pleasure from writing as it gives him the joy of creating something, that is, it gives an outlet to his creativity. For Anand, the joy of writing is similar to that of painting a picture, or building houses.

Mulk Raj Anand then goes back in time and dwells upon the first impulses which made him write. He says it was his wish to draw attention to himself and to be recognized

which propelled him to write in the earlier days. He also tells the reader with the help of a short anecdote how he got his first lessons in truth-telling, which later became an important feature of his writing. He also tells us that he read and was influenced by the writers such as George W.M. Reynold, Charles Garvice, and Rider Haggard.

Mulk Raj Anand then says that his first writings in the form of (love) poems were written in response to a girl's letter. Through this, Mulk Raj Anand comes to the understanding that writing is a way of communication. He says that people write because they want to make connections with other human beings. He further says that writing helps one to form harmony with other people. He further tells us that he was also influenced by the Vedic philosophy which propounds a sort of unity among the human beings and the external universe by making the human beings but a part of the universe, yet maintaining a degree of individuality of the human beings at the same time.

According to Mulk Raj Anand, another impulse which boosts a person to write is that one wants to become popular and longs to see his book peering out of the window of a good book store. However, such type of feelings occur only during the early days of a writer's career.

Mulk Raj Anand recounts how he began to grow as a writer. He dwelt upon his own self and began to see the many shortcomings within him. He began to probe into his untraceable feelings and by a rigorous self-criticism, came to the realisation of his alienation from the outside world. At this time, as if to give outlet to this disturbing feeling of alienation, he wrote an allegory titled 'The Lost Child' in which he narrated an incident from his childhood. However, because of the naivety of his writing style, it became difficult for Mulk Raj Anand to get the work published. This work was published after a long time, nearly after six months, in a volume entitled, *Great Short Stories of the World*. The recognition which he got as a result of the publication of this story encouraged him to carry on the conviction that he can understand the meaning of his alienation and lostness through writing. He further came to believe that it is through his writing that he can search, not only for himself, but others also, and find out the meaning of life.

Mulk Raj Anand matured as a writer in the upcoming years and thought of writing short novels about some of the characters who figured in his long 2000 page confessional work. At that time he was living in England. Here Mulk Raj Anand tells us that at precisely

this time he started writing *Untouchable*, the novel for which he is internationally acclaimed. In that novel, as he says, he dwelt upon the poverty, the dirt and the filth of the lower classes and the poor people. It was around this time, during the writing of the novel, that he came to realize that the novelist must depict the reality of life in its totality, together with all the unpleasantness.

Mulk Raj Anand has also described the influence of Gandhiji, not only on his life, but also on his writing style. He has recounted in the essay, how he came across an article written by Gandhiji which described his meeting with a sweeper boy named Uka, whom he took with him to his ashram. Mulk Raj Anand says that he found Gandhiji's writing style very simple and solemn. At this point, it occurred to him that Gandhiji's simple and straightforward narrative was more truthful than his artificially invented novel *Untouchable*. Mulk Raj Anand became so inspired by Gandhiji that he decided to meet him. Mulk Raj Anand wrote to Gandhiji in this connection and Gandhiji responded in affirmative and Mulk Raj Anand left for Ahmadabad in the spring of 1929.

Mulk Raj Anand reached India and met Gandhiji and read the portions of his novel to him. Mulk Raj Anand tells us how Gandhiji helped him to improve his writing style. Gandhiji told Mulk Raj Anand to cut a hundred pages and rewrite the whole novel. Following his advice, Mulk Raj Anand revised the whole novel. During that time, that is, for the next three months, Mulk Raj Anand stayed with Gandhiji at the Sabarmati Ashram. He again read the revised novel to Gandhiji who received it positively this time. Besides suggesting him to read writers like Leo Tolstoy, Gandhiji also gave Mulk Raj Anand another important piece of advice about writing, that is, one must base his writing on one's own life experiences and refrain from writing anything which is not based on one's own experiences. Acting upon Gandhiji's advice, Mulk Raj Anand worked hard to achieve naturalness and sincerity in writing. Emphasis on the truth of life and objectivity in description became the two most important considerations for him.

Mulk Raj Anand also recounts, how in spite of all this, he had to face great difficulty in getting his novel *Untouchable* published in England. After being rejected by nineteen publishers, the twentieth decided to publish the novel, as the preface to the novel was written by the famous English writer E.M. Forster.

Mulk Raj Anand is very clear in his assertion that it is the concern with truth that

should matter to a writer. No doubt, the writer of fiction fictionalizes the truth, but even this imaginative or fictionalised truth must have a certain level of sincerity and genuineness. According to him, the novel should interpret the truth of life from felt experiences, and not from books. One should first experience life himself before writing about those experiences. The novelist in particular is instructed to see through the complicacies of human existence, and to see the inner core of reality of life and human experiences. The least a novelist should do is to make an attempt to probe the depths of human consciousness. In doing this, the novelist should adopt an objective approach and should refrain from acting in a prejudiced manner. He should also be willing to give up the obsolete practices, conventions, and traditions, which have become irrelevant under the changed circumstances. A writer must be flexible in his approach to life and ideas, and not rigid. He must incorporate new ideas and discard the old ones. One must meet every new person in a welcoming way and must be open to new ideas.

Mulk Raj Anand admits although he was greatly influenced by Gandhiji, he did not believe in his proposition, God is truth. Instead he opened himself up to a new kind of reality, that is, the truth which he saw in human relations. To him, 'God is Love' is a more appropriate dictum than Gandhiji's 'God is Truth'. To him, the feeling of love among human beings and among human relationships is the thing which is next only to God. He discloses that through his writing, he wanted to reveal, by going beyond the set philosophical systems and organised religion, the diversity, the intricacy, and the contradictoriness of human emotions. In doing so, he wanted to represent the totality of life through the experiences of his characters. According to Mulk Raj Anand, it is only through fiction, since it is the transformation of the real life through imagination, that one may inquire into the many layers of human consciousness and its various levels. According to him, by depicting the reality of life, the writer can help human beings to grow, or contrariwise, can help them to point out their inability to develop. Further, according to Mulk Raj Anand the tragedy and comedy, that is, the various facets of life depicted in the novels that portray the reality of life helps a person to achieve Karuna or compassion for one's fellow beings and even a better understanding of life. Not only this, it can also help one become a better human being by using the visions, premonitions, and ideas, presented by the writer. The process of creation itself provides a person with insights and ideas and man can be man only through imbibing these insights (and insights) as a treasure inside himself.

According to Mulk Raj Anand, the novel form, unlike poetry, is somewhat vague and unstructured. The reason for its being vague is that a novel touches the many layers of human life and experience. Anand is aware of the fact that in representing the tangles of the anguished lives of people in the present times, that is, in an imperfect time, the expression would inevitably remain imperfect and unstructured.

For Mulk Raj Anand, to pursue the truth of human relations, has become the most important factor in his life. It has become no less than a mission of his life. Here, he duly acknowledges the impact of Gandhiji, who infused in him a spirit of love. He also says that the desire to reveal the beauty, terror, and tenderness in the lives of his characters pushed him to keep going so that he could write nearly twenty novels and hundreds of short stories. Anand further says that one key element of his writing is that he wanted to place his stories in the contemporary world. He wanted to write about the here and now. As a novelist, he wanted to view everything with a naked and unpolluted vision. He wanted to depict the human situation with frankness and honesty.

Mulk Raj Anand places highest emphasis on human solidarity and he does not believe in the existence of the two worlds, heaven above and earth below. For him, there is no spiritual world which is distinguished from the material world. He even denies the distinction between the body and the soul and for him the soul is body and the body is soul. According to Anand, a person can become the 'Destination Man', that is, the ideal man through the exercise of his will, and through continuous experience, and through the search for every creative possibility.

Mulk Raj Anand tells the reader how he has written about the pain and suffering of isolation and loneliness of people who live in the depths of despair and degradation, in dejection beyond wretchedness which is inflicted upon them by fellow human beings through causalities often unknown to them both. He further says that he immersed himself in the life of the men and women and in the world of the poor. He describes how in order to accurately depict their condition, he had to experience their sufferings as his own. He had to construct a parallel world so that he could feel the human condition in all its various degrees of reality.

According to Mulk Raj Anand, the capacity of the novel to depict the reality of the oppressed and the underprivileged could, beyond the mere subjectivism of literary coteries,

give a voice and freedom to the people of the newly freed countries of the world, the freedom which is beyond political freedom. According to him, in this way, writing gives us an opportunity to introspect and achieve insights into the darkest corners of our hearts and know our weaknesses, our failures, our despairs and our hopes, so that we can face every hardship in life, face death itself, overcome the pain in life and achieve, through it, the strength to change life, even if ever so little to be integral human beings.

According to Mulk Raj Anand, such depictions of human life in the novel can open up ways for us to end the isolations, separations, and discriminations from the human life amid the violence, contempt, greed, jealousy, and hate prevalent everywhere. In this way, human beings can transcend these negative feelings and strive to end the alienation and deprivation of human life. As a writer, he has tried to gather love from the various sources in its varied manifestations from the human beings, especially from those who are poor. He has tried to provide them with a lively and cheerful passion which he himself possesses. He has also felt their experiences, by becoming one with them and by joining in the 'burning and melting' which goes on in their lives.

For Mulk Raj Anand, creative writing has given him much inner strength. It is this strength which has helped him persevere in the tragic happenings of his time, because, according to him, in absorbing life, understanding life, one understands its imbalances and inequalities, and through this understanding of the imbalances, reaches a different level of understanding, that is, a higher level of understanding of life. That is why, Mulk Raj Anand considers literature and art as the instruments of humanism. He considers them agents through which compassion for others can be generated.

4.8 CHECK YOUR PROGRESS -II

A) State whether these statements are true or false:

1. 'Why I Write' is a work of fiction. True/False
2. Mulk Raj Anand's first novel is titled *Untouchable*. True/False
3. According to Mulk Raj Anand a writer should adopt an objective attitude. True/False
4. According to Mulk Raj Anand a writer should stick to traditions and conventions. True/False

5. Mulk Raj Anand has written a 2000 page long confessional work. True/False
6. Mulk Raj Anand does not lay emphasis on truth-telling. True/False
7. *Coolie* is the name of a novel written by Mulk Raj Anand. True/False
8. Mulk Raj Anand was greatly influenced by Gandhiji. True/False
9. According to Mulk Raj Anand, the novel form is perfect. True/False
10. Mulk Raj Anand agrees with Gandhiji's proposition 'God is truth'. True/False

B) Fill in the blanks

1. Mulk Raj Anand's wrote his first essay to _____.
2. Mulk Raj Anand's first short story was titled _____.
3. An article published in Young India greatly influenced Mulk Raj Anand. The article was written by _____.
4. The name of the protagonist of the novel *Untouchable* is _____.
5. Gandhiji gave Mulk Raj Anand _____'s works to read as a model of sincere writing.
6. Mulk Raj Anand revised the novel *Untouchable* in the _____ on the insistence of _____.
7. _____ wrote the preface to the novel *Untouchable*.
8. According to Mulk Raj Anand the tragi-comedy represented in a work may help one to achieve _____ for the fellow human beings.
9. Rejecting Gandhiji's dictum 'God is truth', Mulk Raj Anand believes in the dictum _____.
10. Mulk Raj Anand considers art and literature as the instruments of _____.

4.9 LET US SUM UP

Well learners, in this lesson, we have discussed Mulk Raj Anand, one of the best novelists India has ever produced. We have also dealt in detail with the process of his growth and development as a writer in the essay titled 'Why I Write'. He describes how it is necessary for a writer to stick to truth, and truth alone should matter to a writer even when one is depicting life in an imaginative or fictionalised manner. He also says that a novelist should depict life in totality and must depict the total reality of life. In doing so, a novelist should not abstain from depicting the unpleasantness of life. Mulk Raj Anand also recounts how he came under the influence of Mahatma Gandhi and how Gandhiji shaped not only his personality but also his writing career. He learnt from Gandhiji the art of writing in a concise manner. From Gandhiji he learnt the art of writing about only those experiences which are based on the writer's own experiences. Mulk Raj Anand emphasised that a writer must be objective in his approach and should be free from biases and prejudices. For Anand, writing is a way of communication through which a person can probe his inner self. This can help achieve a certain degree of compassion and Karuna for one's fellow human beings. Mulk Raj Anand tells us that in order to depict life in a truthful manner, he has also experienced the emotions which his characters experienced. According to him, to pursue the truth of human relations through writing has become the mission of his life and that's why Mulk Raj Anand considers art and literature as the true instruments of humanism.

4.10 ANSWER KEY

A) State whether these statements are true or false

1. False
2. True
3. True
4. False
5. True
6. False
7. True
8. True
9. False

10. False

B) Fill in the blanks

1. God Almighty

2. The Lost Child

3. Gandhiji

4. Bakha

5. Tolstoy

6. Sabarmati Ashram, Gandhiji

7. E.M. Forster

8. Karuna or Compassion

9. God is love

10. Humanism

4.11 EXAMINATION ORIENTED QUESTIONS

1) Long Answer Type Questions

1. Sum up the main ideas propounded by Mulk Raj Anand in his essay 'Why I Write'.
2. According to Mulk Raj Anand, what are the main points a writer should keep in mind while writing fiction?
3. How does Mulk Raj Anand propound the view that concern with truth should be a writer's main concern?
4. Discuss in detail how did Mahatma Gandhi influence Mulk Raj Anand.
5. How does Mulk Raj Anand propound the idea that writing is a means to communicate with other human beings?
6. How, according to Mulk Raj Anand does writing help one to achieve karuna or compassion?
7. What became Mulk Raj Anand's mission?
8. Does Mulk Raj Anand endorse the view that fictional representation should be true to

life? Elaborate.

2) Short Answer Type Questions

1. Discuss in brief Mulk Raj Anand's meeting with Gandhi and how this meeting influenced him?
2. Discuss in brief Mulk Raj Anand's insistence on truth telling.
3. Why, according to Mulk Raj Anand, the novel form is somewhat amorphous?
4. How does Mulk Raj Anand strike a note of unity between the individual and the universe?
5. Mulk Raj Anand does not believe in god. Which philosophical system does he believe in?

ANSWER

2) 5. Mulk Raj Anand does not believe in God and he lost his faith quite early in his life when one of his cousins died at a young age. Finding no justification for this act of God, he began to lose faith in God. This faith could not be restored even after he came in contact with Gandhiji. As against Gandhiji's proposition 'God is Truth', he began to follow the dictum that 'God is Love'. Mulk Raj Anand believed in the essential goodness of man and he tried to find love in human relations. He was a seeker of love and tried to explore the various facets of love in his writings also. He placed utmost faith on love among human beings and positioned its value as high in his life where one would usually place God. So, in place of God, the philosophical system he believed in was love among human beings.

4.12 SUGGESTED READING

Indian Writing in English by K.R. Srinivasa Iyengar

Collage - A Textbook of Language and Literature. Board of Editors.
University of Jammu.

B.A./B.COM SEMESTER-IV : GENERAL ENGLISH

COURSE CODE : AA-401 (THEORY)

LESSON NO- 5

SEMESTER - IV

POEMS

UNIT - II

THE CRUTCHES

STRUCTURE

- 5.1 Objectives
- 5.2 Introduction
- 5.3 Biography of Bertolt Brecht
- 5.4 Detailed Summary of “The Crutches”
- 5.5 Examination-oriented Questions
- 5.6 Let Us Sum Up
- 5.7 Self-Check Exercise
- 5.8 Answer Key
- 5.9 Key Words
- 5.10 Suggested Reading

5.1 OBJECTIVES : The main objectives of this lesson are as follows:

- (a) to acquaint the learner with Bertolt Brecht as a writer.
- (b) to help the learner in analyzing the poem "The Crutches"

5.2 INTRODUCTION : This lesson introduces the learner to Bertolt Brecht as a writer and discusses the poem "The Crutches" in detail.

5.3 BIOGRAPHY OF BERTOLT BRECHT

Eugen Berthold Friedrich Brecht was a German poet, playwright, and theatre director. An influential theatre practitioner of the 20th century, Brecht made equally significant contributions to dramaturgy and theatrical production, the latter particularly through the seismic impact of the tours undertaken by the Berliner Ensemble - the post-war theatre company operated by Brecht and his wife, long-time collaborator and actress Helene Weigel.

His Life

Bavaria (1898-1924)

Bertolt Brecht was born in Augsburg, Bavaria, (about 50 miles (80 km) north-west of Munich) to a conventionally-devout Protestant mother and a Catholic father (who had been persuaded to have a Protestant wedding). His father worked for a paper mill and became its managing director in 1914. Due to his mother's influence, Brecht knew the Bible, a familiarity that would impact on his writing throughout his life. From her, too, came the "dangerous image of the self-denying woman" that recurs in his drama. Brecht's home life was comfortably middle class, despite what his occasional attempt to claim peasant origins implied. At school in Augsburg, he met Caspar Neher, with whom he formed a lifelong creative partnership, Neher designing many of the sets for Brecht's dramas and helping to forge the distinctive visual iconography of their epic theatre.

When he was 16, the First World War broke out. Initially enthusiastic, Brecht soon changed his mind on seeing his classmates "swallowed by the army". On his father's recommendation, Brecht sought a loophole by registering for an additional medical course at Munich University, where he enrolled in 1917. There he studied drama with Arthur Kutscher, who inspired in the young Brecht an admiration for the iconoclastic dramatist and cabaret-star Wedekind. From July 1916, Brecht's newspaper articles began appearing under the new name "Bert Brecht" (his first theatre criticism for the Augsburgischer Volkswille appeared in October 1919). Brecht was drafted into military service in the autumn of 1918, only to be posted back to Augsburg as a medical orderly in a military VD clinic; the war ended a month later.

In July 1919, Brecht and Paula Banholzer (who had begun a relationship in 1917) had a son, Frank. In 1920, Brecht's mother died. Some time in either 1920 or 1921, Brecht took a small part in the political cabaret of the Munich comedian Karl Valentin. Brecht's diaries for the next few years record numerous visits to see Valentin perform. Brecht compared Valentin to Chaplin, for his "virtually complete rejection of mimicry and cheap psychology". Writing in his *Messingkauf Dialogues* years later, Brecht identified Valentin, along with Wedekind and Büchner, as his "chief influences" at that time:

“But the man he [Brecht writes of himself in the third person] learnt most from was the clown Valentin, who performed in a beer-hall. He did short sketches in which he played refractory employees, orchestral musicians or photographers, who hated their employers and made them look ridiculous. The employer was played by his partner, a popular woman comedian who used to pad herself out and speak in a deep bass voice.”

Brecht's first full-length play, *Baal* (written 1918), arose in response to an argument in one of Kutscher's drama seminars, initiating a trend that persisted throughout his career of creative activity that was generated by a desire to counter another work. "Anyone can be creative," he quipped, "it's rewriting other people that's a challenge." Brecht completed his second major play, *Drums in the Night*, in February 1919. In 1922, while still living in Munich, Brecht came to the attention of an influential Berlin critic, Herbert Ihering: "At 24 the writer Bert Brecht has changed Germany's literary complexion overnight"-he enthused in his review of Brecht's first play to be produced, *Drums in the Night*-"[he] has given our time a new tone, a new melody, a new vision. [...] It is a language you can feel on your tongue, in your gums, your ear, your spinal column." In November, it was announced that Brecht had been awarded the prestigious Kleist Prize (intended for unestablished writers and probably Germany's most significant literary award, until it was abolished in 1932) for his first three plays (*Baal*, *Drums in the Night*, and *In the Jungle*, although at that point only *Drums* had been produced). The citation for the award insisted that:

"[Brecht's] language is vivid without being deliberately poetic, symbolical without being over literary. Brecht is a dramatist because his language is felt physically and in the round."

That year, he married the Viennese opera-singer Marianne Zoff. Their daughter-Hanne Hiob (1923-2009)-was a successful German actress. In 1923, Brecht wrote a scenario for what was to become a short slapstick film, *Mysteries of a Barbershop*, directed

by Erich Engel and starring Karl Valentin. Despite a lack of success at the time, its experimental inventiveness and the subsequent success of many of its contributors have meant that it is now considered one of the most important films in German film history. In May of that year, Brecht's *In the Jungle* premiered in Munich, also directed by Engel. Opening night proved to be a "scandal"-a phenomenon that would characterize many of his later productions during the Weimar Republic-in which Nazis blew whistles and threw stink bombs at the actors on the stage.

In 1924, Brecht worked with the novelist and playwright Lion Feuchtwanger (whom he had met in 1919) on an adaptation of Christopher Marlowe's *Edward II* that proved to be a milestone in Brecht's early theatrical and dramaturgical development. Brecht's *Edward II* constituted his first attempt at collaborative writing and was the first of many classic texts he was to adapt. As his first solo directorial debut, he later credited it as the germ of his conception of "epic theatre". That September, a job as assistant dramaturg at Max Reinhardt's Deutsches Theater-at the time one of the leading three or four theatres in the world-brought him to Berlin.

Weimar Republic Berlin (1925-33)

In 1923, Brecht's marriage to Zoff began to break down (though they did not divorce until 1927). Brecht had become involved with both Elisabeth Hauptmann and Helene Weigel. Brecht and Weigel's son, Stefan, was born in October 1924. In his role as dramaturg, Brecht had much to stimulate him but little work of his own. Reinhardt staged Shaw's *Saint Joan*, Goldoni's *Servant of Two Masters* (with the improvisational approach of the commedia dell'arte in which the actors chatted with the prompter about their roles), and Pirandello's *Six Characters in Search of an Author* in his group of Berlin theatres. A new version of Brecht's third play, now entitled *Jungle: Decline of a Family*, opened at the Deutsches Theater in October 1924, but was not a success.

At this time Brecht revised his important "transitional poem", "Of Poor BB". In 1925, his publishers provided him with Elisabeth Hauptmann as an assistant for the completion of his collection of poems, *Devotions for the Home* (*Hauspostille*, eventually published in January 1927). She continued to work with him after the publisher's commission ran out. In 1925, in Mannheim the artistic exhibition *Neue Sachlichkeit* ("new objectivity") had given its name to the new post-Expressionist movement in the German arts. With little

to do at the Deutsches Theater, Brecht began to develop his *Man Equals Man* project, which was to become the first product of "the 'Brecht collective'-that shifting group of friends and collaborators on whom he henceforward depended." This collaborative approach to artistic production, together with aspects of Brecht's writing and style of theatrical production, mark Brecht's work from this period as part of the *Neue Sachlichkeit* movement. The collective's work "mirrored the artistic climate of the middle 1920s," Willett and Manheim argue:

“...with their attitude of 'Neue Sachlichkeit' (or New Matter-of-Factness), their stressing of the collectivity and downplaying of the individual, and their new cult of Anglo-Saxon imagery and sport. Together the "collective" would go to fights, not only absorbing their terminology and ethos (which permeates *Man Equals Man*) but also drawing those conclusions for the theatre as a whole which Brecht set down in his theoretical essay "Emphasis on Sport" and tried to realise by means of the harsh lighting, the boxing-ring stage and other anti-illusionistic devices that henceforward appeared in his own productions.”

In 1925, Brecht also saw two films that had a significant influence on him: Chaplin's *The Gold Rush* and Eisenstein's *Battleship Potemkin*. Brecht had compared Valentin to Chaplin, and the two of them provided models for Galy Gay in "Man Equals Man". Brecht later wrote that Chaplin "would in many ways come closer to the epic than to the dramatic theatre's requirements." They met several times during Brecht's time in the United States, and discussed Chaplin's *Monsieur Verdoux* project, which it is possible Brecht influenced. In 1926, a series of short stories was published under Brecht's name, though Hauptmann was closely associated with writing them. Following the production of "Man Equals Man" in Darmstadt that year, Brecht began studying Marxism and socialism in earnest, under the supervision of Hauptmann. "When I read Marx's *Capital*", a note by Brecht reveals, "I understood my plays." Marx was, it continues, "the only spectator for my plays I'd ever come across."

In 1927, Brecht became part of the "dramaturgical collective" of Erwin Piscator's first company, which was designed to tackle the problem of finding new plays for its "epic, political, confrontational, documentary theatre". Brecht collaborated with Piscator during the period of the latter's landmark productions. Brecht's most significant contribution was

to the adaptation of the unfinished episodic comic novel Schweik, which he later described as a "montage from the novel". The Piscator productions influenced Brecht's ideas about staging and design, and alerted him to the radical potentials offered to the "epic" playwright by the development of stage technology (particularly projections). What Brecht took from Piscator "is fairly plain, and he acknowledged it" Willett suggests: "The emphasis on Reason and didacticism, the sense that the new subject matter demanded a new dramatic form, the use of songs to interrupt and comment: all these are found in his notes and essays of the 1920s, and he bolstered them by citing such Piscatorial examples as the step-by-step narrative technique of Schweik and the oil interests handled in *Konjunktur* ('Petroleum resists the five-act form')."

Brecht was struggling at the time with the question of how to dramatize the complex economic relationships of modern capitalism in his unfinished project *Joe P. Fleischhacker* (which Piscator's theatre announced in its programme for the 1927-28 season). It wasn't until his *Saint Joan of the Stockyards* (written between 1929-1931) that Brecht solved it. In 1928, he discussed with Piscator plans to stage Shakespeare's *Julius Caesar* and Brecht's own *Drums in the Night*, but the productions did not materialize. 1927 also saw the first collaboration between Brecht and the young composer Kurt Weill. Together they began to develop Brecht's Mahagonny project, along thematic lines of the biblical Cities of the Plain but rendered in terms of the *Neue Sachlichkeit's* Amerikanismus, which had informed Brecht's previous work. They produced "The Little Mahagonny" for a music festival in July, as what Weill called a "stylistic exercise" in preparation for the large-scale piece. From that point on Caspar Neher became an integral part of the collaborative effort, with words, music and visuals conceived in relation to one another from the start. The model for their mutual articulation lay in Brecht's newly-formulated principle of the "separation of the elements", which he first outlined in "The Modern Theatre is the Epic Theatre" (1930). The principle, a variety of montage, proposed by-passing the "great struggle for supremacy between words, music and production" as Brecht put it, by showing each as self-contained, independent works of art that adopt attitudes towards one another.

In 1930, Brecht married Weigel; their daughter Barbara Brecht was born soon after the wedding. She also became an actress and currently holds the copyrights to all of Brecht's work. Brecht formed a writing collective which became prolific and very influential. Elisabeth Hauptmann, Margarete Steffin, Emil Burri, Ruth Berlau and others worked with

Brecht and produced the multiple teaching plays, which attempted to create a new dramaturgy for participants rather than passive audiences. These addressed themselves to the massive worker arts organisation that existed in Germany and Austria in the 1920s. So did Brecht's first great play, *Saint Joan of the Stockyards*, which attempted to portray the drama in financial transactions.

This collective adapted John Gay's *The Beggar's Opera*, with Brecht's lyrics set to music by Kurt Weill. Retitled *The Threepenny Opera* (Die Dreigroschenoper) it was the biggest hit in Berlin of the 1920s and a renewing influence on the musical worldwide. One of its most famous lines underscored the hypocrisy of conventional morality imposed by the Church, working in conjunction with the established order, in the face of working-class hunger and deprivation:

Erst kommt das Fressen

Dann kommt die Moral.

First the grub (lit. "eating like animals, gorging")

Then the morality.

The success of *The Threepenny Opera* was followed by the quickly thrown together *Happy End*. It was a personal and a commercial failure. At the time, the book was purported to be by the mysterious Dorothy Lane (now known to be Elisabeth Hauptmann, Brecht's secretary and close collaborator). Brecht only claimed authorship of the song texts. Brecht would later use elements of *Happy End* as the germ for his *Saint Joan of the Stockyards*, a play that would never see the stage in Brecht's lifetime. *Happy End's* score by Weill produced many Brecht/Weill hits like "Der Bilbao-Song" and "Surabaya-Jonny". The masterpiece of the Brecht/Weill collaborations, *Rise and Fall of the City of Mahagonny* (Aufstieg und Fall der Stadt Mahagonny), caused an uproar when it premiered in 1930 in Leipzig, with Nazis in the audience protesting. The Mahagonny opera would premier later in Berlin in 1931 as a triumphant sensation.

Brecht spent his last years in the Weimar-era Berlin (1930-1933) working with his "collective" on the Lehrstücke. These were a group of plays driven by morals, music and Brecht's budding epic theatre. The Lehrstücke often aimed at educating workers on Socialist issues. *The Measures Taken* (Die Massnahme) was scored by Hanns Eisler. In

addition, Brecht worked on a script for a semi-documentary feature film about the human impact of mass unemployment, *Kuhle Wampe* (1932), which was directed by Slatan Dudow. This striking film is notable for its subversive humour, outstanding cinematography by Günther Krampf, and Hanns Eisler's dynamic musical contribution. It still provides a vivid insight into Berlin during the last years of the Weimar Republic. The so-called "Westend Berlin Scene" in the 1930 was an important influencing factor on Brecht, playing in a milieu around Ulmenallee in Westend with artists like Richard Strauss, Marlene Dietrich and Herbert Ihering.

By February 1933, Brecht's work was eclipsed by the rise of Nazi rule in Germany. (Brecht would also have his work challenged again in later life by the U.S. House Un-American Activities Committee (HUAC), which believed he was under the influence of communism.)

Nazi Germany and World War II (1933-1945)

Fearing persecution, Brecht left Germany in February 1933, when Hitler took power. He went to Denmark, but when war seemed imminent in April 1939, he moved to Stockholm, Sweden, where he remained for a year. Then Hitler invaded Norway and Denmark, and Brecht was forced to leave Sweden for Helsinki in Finland where he waited for his visa for the United States until 3 May 1941. During the war years, Brecht became a prominent writer of the Exilliteratur. He expressed his opposition to the National Socialist and Fascist movements in his most famous plays: *Life of Galileo*, *Mother Courage and Her Children*, *The Good Person of Szechwan*, *The Resistible Rise of Arturo Ui*, *The Caucasian Chalk Circle*, *Fear and Misery of the Third Reich*, and many others.

Brecht also wrote the screenplay for the Fritz Lang-directed film *Hangmen Also Die!* which was loosely based on the 1942 assassination of Reinhard Heydrich, the Nazi Reich Protector of German-occupied Prague, number-two man in the SS, and a chief architect of the Holocaust, who was known as "The Hangman of Prague." It was Brecht's only script for a Hollywood film: the money he earned from the project enabled him to write *The Visions of Simone Machard*, *Schweik in the Second World War* and an adaptation of Webster's *The Duchess of Malfi*. Hanns Eisler was nominated for an Academy Award for his musical score. The collaboration of three prominent refugees from Nazi Germany -Lang, Brecht and Eisler - is an example of the influence this generation of

German exiles had in American culture.

Cold War and final years in East Germany (1945-1956)

In the years of the Cold War and "Red Scare", Brecht was blacklisted by movie studio bosses and interrogated by the House Un-American Activities Committee. Along with about 41 other Hollywood writers, directors, actors and producers, he was subpoenaed to appear before the HUAC in September 1947. Although he was one of 19 witnesses who declared that they would refuse to appear, Brecht eventually decided to testify. He later explained that he had followed the advice of attorneys and had not wanted to delay a planned trip to Europe. Dressed in overalls and smoking an acrid cigar that made some of the committee members feel slightly ill, on 30 October, 1947, Brecht testified that he had never been a member of the Communist Party. He made wry jokes throughout the proceedings, punctuating his inability to speak English well with continuous references to the translators present, who transformed his German statements into English ones unintelligible to himself. HUAC Vice Chairman Karl Mundt thanked Brecht for his cooperation. The remaining witnesses, the so called Hollywood Ten, refused to testify and were cited for contempt. Brecht's decision to appear before the committee led to criticism, including accusations of betrayal. The day after his testimony, on 31 October, Brecht returned to Europe.

At Chur in Switzerland, Brecht staged an adaptation of Sophocles' *Antigone*, based on a translation by Hölderlin. It was published under the title *Antigonemodell* 1948, accompanied by an essay on the importance of creating a "non-Aristotelian" form of theatre. An offer of his own theatre (completed in 1954) and theatre company (the Berliner Ensemble) encouraged Brecht to return to Berlin in 1949. He retained his Austrian nationality (granted in 1950) and overseas bank accounts from which he received valuable hard currency remittances. The copyrights on his writings were held by a Swiss company. At the time, he drove a pre-war DKW car—a rare luxury in the austere divided capital.

Though he was never a member of the Communist Party, Brecht had been deeply schooled in Marxism by the dissident communist Karl Korsch. Korsch's version of the Marxist dialectic influenced Brecht greatly, both his aesthetic theory and theatrical practice. Brecht received the Stalin Peace Prize in 1954. Brecht wrote very few plays in his final years in East Berlin, none of them as famous as his previous works. He dedicated himself

to directing plays and developing the talents of the next generation of young directors and dramaturgs, such as Manfred Wekwerth, Benno Besson and Carl Weber. Some of his most famous poems, including the "Buckow Elegies", were written at this time.

At first, Brecht supported the measures taken by the East German government against the Uprising of 1953 in East Germany, which included the use of Soviet military force. In a letter from the day of the uprising to SED First Secretary Walter Ulbricht, Brecht wrote that: "History will pay its respects to the revolutionary impatience of the Socialist Unity Party of Germany. The great discussion [exchange] with the masses about the speed of socialist construction will lead to a viewing and safeguarding of the socialist achievements. At this moment I must assure you of my allegiance to the Socialist Unity Party of Germany."

Brecht's subsequent commentary on those events, however, offered a different assessment-in one of the poems in the Elegies, "Die Lösung" (The Solution), Brecht writes:

After the uprising of the 17th of June
The Secretary of the Writers Union
Had leaflets distributed in the Stalinallee
Stating that the people
Had forfeited the confidence of the government
And could win it back only
By redoubled efforts. Would it not be easier
In that case for the government
To dissolve the people
And elect another?

Death

Brecht died on 14 August, 1956 of a heart attack at the age of 58. He is buried in the Dorotheenstädtischer cemetery on Chausseestraße in the Mitte neighbourhood of Berlin, overlooked by the residence he shared with Helene Weigel.

Theory and Practice of Theatre

From his late twenties, Brecht remained a lifelong committed Marxist who, in developing the combined theory and practice of his "epic theatre", synthesized and extended the experiments of Erwin Piscator and Vsevolod Meyerhold to explore the theatre as a forum for political ideas and the creation of a critical aesthetics of dialectical materialism.

Epic Theatre proposed that a play should not cause the spectator to identify emotionally with the characters or action before him or her, but should instead provoke rational self-reflection and a critical view of the action on the stage. Brecht thought that the experience of a climactic catharsis of emotion left an audience complacent. Instead, he wanted his audiences to adopt a critical perspective in order to recognise social injustice and exploitation and to be moved to go forth from the theatre and effect change in the world outside. For this purpose, Brecht employed the use of techniques that remind the spectator that the play is a representation of reality and not reality itself. By highlighting the constructed nature of the theatrical event, Brecht hoped to communicate that the audience's reality was equally constructed and, as such, was changeable.

Brecht's modernist concern with drama-as-a-medium led to his refinement of the "epic form" of the drama. This dramatic form is related to similar modernist innovations in other arts, including the strategy of divergent chapters in James Joyce's novel *Ulysses*, Sergei Eisenstein's evolution of a constructivist "montage" in the cinema, and Picasso's introduction of cubist "collage" in the visual arts. One of Brecht's most important principles was what he called the *Verfremdungseffekt* (translated as "defamiliarization effect", "distancing effect", or "estrangement effect", and often mistranslated as "alienation effect"). This involved, Brecht wrote, "stripping the event of its self-evident, familiar, obvious quality and creating a sense of astonishment and curiosity about them". To this end, Brecht employed techniques such as the actor's direct address to the audience, harsh and bright stage lighting, the use of songs to interrupt the action, explanatory placards, and, in rehearsals, the transposition of text to the third person or past tense, and speaking the stage directions out loud.

In contrast to many other avant-garde approaches, however, Brecht had no desire to destroy art as an institution; rather, he hoped to "re-function" the theatre to a new social use. In this regard, he was a vital participant in the aesthetic debates of his era—particularly over the "high art/popular culture" dichotomy—vying with the likes of Adorno,

Lukács, Ernst Bloch, and developing a close friendship with Benjamin. Brechtian theatre articulated popular themes and forms with avant-garde formal experimentation to create a modernist realism that stood in sharp contrast both to its psychological and socialist varieties. "Brecht's work is the most important and original in European drama since Ibsen and Strindberg," Raymond Williams argues, while Peter Bürger dubs him "the most important materialist writer of our time."

Brecht was also influenced by Chinese theatre, and used its aesthetic as an argument for *Verfremdungseffekt*. Brecht believed, "Traditional Chinese acting also knows the alienation effect, and applies it most subtly. ... The [Chinese] performer portrays incidents of utmost passion, but without his delivery becoming heated." Brecht attended a Chinese opera performance and was introduced to the famous Chinese opera performer Mei LanFang in 1935. However, Brecht was sure to distinguish between Epic and Chinese theatre. He recognized that the Chinese style was not a "transportable piece of technique," and that Epic theatre sought to historicize and address social and political issues.

Impact

Brecht left the Berliner Ensemble to his wife, the actress Helene Weigel, which she ran until her death in 1971. Perhaps the most famous German touring theatre of the postwar era, it was primarily devoted to performing Brecht's plays. His son, Stefan Brecht, became a poet and theatre critic interested in New York's avant-garde theatre. Brecht has been a controversial figure in Germany, and in his native city of Augsburg there were objections to creating a birthplace museum. By the 1970s, however, Brecht's plays had surpassed Shakespeare's in the number of annual performances in Germany. There are few areas of modern theatrical culture that have not felt the impact or influence of Brecht's ideas and practices; dramatists and directors in whom one may trace a clear Brechtian legacy include: Dario Fo, Augusto Boal, Joan Littlewood, Peter Brook, Peter Weiss, Heiner Müller, Pina Bausch, Tony Kushner, Robert Bolt and Caryl Churchill. In addition to the theatre, Brechtian theories and techniques have exerted considerable sway over certain strands of film theory and cinematic practice; Brecht's influence may be detected in the films of Jean-Luc Godard, Lindsay Anderson, Rainer Werner Fassbinder, Joseph Losey, Nagisa Oshima, Ritwik Ghatak, Lars von Trier, Jan Bucquoy and Hal Hartley.

Brecht in Fiction

In the 1930 novel *Success*, Brecht's mentor Lion Feuchtwanger immortalized Brecht as the character Kaspar Pröckl. In the 2006 film *The Lives of Others*, a Stasi agent is partially inspired to save a playwright he has been spying on by reading a book of Brecht poetry that he had stolen from the artist's apartment.

Brecht at Night by Mati Unt, transl. Eric Dickens (Dalkey Archive Press, 2009)

Collaborators and Associates

Collective and collaborative working methods were inherent to Brecht's approach, as Fredric Jameson (among others) stresses. Jameson describes the creator of the work not as Brecht the individual, but rather as 'Brecht': a collective subject that "certainly seemed to have a distinctive style (the one we now call 'Brechtian') but was no longer personal in the bourgeois or individualistic sense." During the course of his career, Brecht sustained many long-lasting creative relationships with other writers, composers, scenographers, directors, dramaturgs and actors; the list includes: Elisabeth Hauptmann, Margarete Steffin, Ruth Berlau, Slatan Dudow, Kurt Weill, Hanns Eisler, Paul Dessau, Caspar Neher, Teo Otto, Karl von Appen, Ernst Busch, Lotte Lenya, Peter Lorre, Therese Giehse, Angelika Hurwicz, Carola Neher and Helene Weigel herself. This is "theatre as collective experiment [...] as something radically different from theatre as expression or as experience."

Bertolt Brecht's Works:

Dramatic Works:

Entries show: English-language translation of title (German-language title) [year written] / [year first produced]

Baal 1918/1923

Drums in the Night (Trommeln in der Nacht) 1918-20/1922

The Beggar (Der Bettler oder Der tote Hund) 1919/?

A Respectable Wedding (Die Kleinbürgerhochzeit) 1919/1926

Driving Out a Devil (Er treibt einen Teufel aus) 1919/?

Lux in Tenebris 1919/?

The Catch (Der Fischzug) 1919?/?

Mysteries of a Barbershop (Mysterien eines Friseursalons) (screenplay) 1923

In the Jungle of Cities (Im Dickicht der Städte) 1921-24/1923

The Life of Edward II of England (Leben Eduards des Zweiten von England) 1924/
1924

Downfall of the Egotist Johann Fatzer (Der Untergang des Egoisten Johann Fatzer)
(fragments) 1926-30/1974

Man Equals Man (Mann ist Mann) 1924-26/1926

The Elephant Calf (Das Elefantenkalb) 1924-26/1926

Little Mahagonny (Mahagonny-Songspiel) 1927/1927

The Threepenny Opera (Die Dreigroschenoper) 1928/1928

The Flight across the Ocean (Der Ozeanflug); originally Lindbergh's Flight
(Lindberghflug) 1928-29/1929

The Baden-Baden Lesson on Consent (Badener Lehrstück vom Einverständnis)
1929/1929

Happy End (Happy End) 1929/1929

The Rise and Fall of the City of Mahagonny (Aufstieg und Fall der Stadt
Mahagonny) 1927-29/1930

He Said Yes / He Said No (Der Jasager; Der Neinsager) 1929-30/1930-?

The Decision (Die Maßnahme) 1930/1930

Saint Joan of the Stockyards (Die heilige Johanna der Schlachthöfe) 1929-31/1959

The Exception and the Rule (Die Ausnahme und die Regel) 1930/1938

The Mother (Die Mutter) 1930-31/1932

Kuhle Wampe (screenplay) 1931/1932

The Seven Deadly Sins (Die sieben Todsünden der Kleinbürger) 1933/1933

Round Heads and Pointed Heads (Die Rundköpfe und die Spitzköpfe)
1931-34/1936

The Horatians and the Curiatians (Die Horatier und die Kuriatier) 1933-34/1958

Fear and Misery of the Third Reich (Furcht und Elend des Dritten Reiches)

1935- 38/1938

Señora Carrar's Rifles (Die Gewehre der Frau Carrar) 1937/1937

Life of Galileo (Leben des Galilei) 1937-39/1943

How Much Is Your Iron? (Was kostet das Eisen?) 1939/1939

Dansen (Dansen) 1939/?

Mother Courage and Her Children (Mutter Courage und ihre Kinder) 1938-39/1941

The Trial of Lucullus (Das Verhör des Lukullus) 1938-39/1940

Mr Puntila and his Man Matti (Herr Puntila und sein Knecht Matti) 1940/1948

The Good Person of Szechwan (Der gute Mensch von Sezuan) 1939-42/1943

The Resistible Rise of Arturo Ui (Der aufhaltsame Aufstieg des Arturo Ui)

1941/1958

Hangmen Also Die! (screenplay) 1942/1943

The Visions of Simone Machard (Die Gesichte der Simone Machard)

1942-43/1957

The Duchess of Malfi 1943/1943

Schweik in the Second World War (Schweyk im Zweiten Weltkrieg)

1941-43/1957

The Caucasian Chalk Circle (Der kaukasische Kreidekreis) 1943-45/1948

Antigone (Die Antigone des Sophokles) 1947/1948

The Days of the Commune (Die Tage der Commune) 1948-49/1956

The Tutor (Der Hofmeister) 1950/1950

The Condemnation of Lucullus (Die Verurteilung des Lukullus) 1938-39/1951

Report from Herrnburg (Herrnburger Bericht) 1951/1951

Coriolanus (Coriolan) 1951-53/1962

The Trial of Joan of Arc of Proven, 1431 (Der Prozess der Jeanne D'Arc zu Rouen, (1431) 1952/1952

Turandot (Turandot oder Der Kongreß der Weißwäscher) 1953-54/1969

Don Juan (Don Juan) 1952/1954

Trumpets and Drums (Pauken und Trompeten) 1955/1955

Non-dramatic Works:

Stories of Mr. Keuner (Geschichten vom Herrn Keuner)

Theoretical Works:

"The Modern Theatre is the Epic Theatre" (1930)

"The Threepenny Lawsuit" ("Der Dreigroschenprozess") (written 1931; published 1932)

"The Book of Changes" (fragment also known as Me-Ti; written 1935-1939)

"The Street Scene" (written 1938; published 1950)

"The Popular and the Realistic" (written 1938; published 1958)

"Short Description of a New Technique of Acting which Produces an Alienation Effect" (written 1940; published 1951)

"A Short Organum for the Theatre" ("Kleines Organon für das Theater", written 1948; published 1949)

The Messingkauf Dialogues (Dialogue aus dem Messingkauf, published 1963)

Bertolt Brecht Poems:

1. From A German War Primer
2. Questions From A Worker Who Reads
3. Alabama Song
4. I Want To Go With the One I Love
5. On the Critical Attitude
6. My Young Son Asks Me
7. Parting
8. How Fortunate the Man With None
9. Contemplating Hell
10. Mack the Knife
11. To Those Born After
12. A Worker Reads History
13. Not What Was Meant

5.4 DETAILED SUMMARY OF “THE CRUTCHES”

For the past seven years, the narrator of the poem had been using crutches even though he does not need them anymore. But somehow he has got psychologically dependent on them. So, in order to get rid of his crutches, he goes to a renowned physician for help and advice. After examining him, the doctor wonders as to why the narrator is still using those crutches and asks him the same question. To which, the narrator replies that he uses crutches because he is lame and cannot walk without the crutches. The doctor observes that there is a mental block in the mind of the narrator because of which he is dependent on the crutches.

The doctor tells the narrator to break this mental block and try once to walk without the crutches. He persuades the narrator a lot but the narrator refuses to walk without the crutches. The doctor gets very angry at this and tells him to get rid of his crutches as they are holding him back from walking and there is nothing wrong with his legs. The doctor tells him to throw down the crutches and try to walk and if he is not able

to walk at once, he should at least try to crawl.

When the doctor finds the narrator too reluctant to give up his crutches, he forcibly takes his crutches, breaks them into pieces and throws them into the fireplace. The doctor laughs at the narrator which is quite humiliating for him and a kind of challenge thrown before him. When the crutches get destroyed, the mental block of the narrator also gets cleared. He tries to walk and can walk properly without any external support. He is cured of his lameness by the doctor in a very amusing manner.

But whenever the narrator sees walking sticks anywhere or the crutches, he would start limping again which clearly reflects that his problem was more of psychological nature than physical. The narrator never ever uses crutches again in his life. This means that he has overcome his weakness with strong will and determination.

5.5 EXAMINATION-ORIENTED QUESTIONS

SHORT ANSWER TYPE QUESTIONS

1.Q. Who do you think is a great physician ?

Ans. The great physician is the doctor who understands the real problem of the narrator and cures him psychologically by being strict with him.

2.Q. How does the physician know that it is the crutches that made the narrator lame ?

Ans. The physician knows that it is the crutches that has made the narrator lame because he has examined his legs and there is nothing wrong with them.

3.Q. The narrator calls the crutches 'lovely' and the physician a 'fiend'. What does it tell us about him ?

Ans. The narrator calls the crutches 'lovely' and the physician a 'fiend' because with the help of crutches he can walk easily so crutches are lovely for him. But the physician is a fiend that means he is so cruel that he breaks his crutches and throws them in the fireplace. Then he laughs at the narrator and tells him to crawl if he is not able to walk.

4.Q. What does the physician mean when he says "it is not surprising" ?

Ans. When the physician says "it is not surprising", he means to say that the narrator's

legs are alright and he can easily walk without the crutches. But because he lacks self-confidence, he does not want to try.

5.Q. Is faith in God a "crutch" ?

Ans. No, faith in God is not a crutch because faith in God gives us that energy and positivity to work in a better way. Faith in God is a motivating factor that helps us in overcoming all obstacles that come in our path. Faith in God is a driving force but we have to make an effort ourselves. If we keep on sitting idle waiting for things to happen on their own then we are foolish.

LONG ANSWER TYPE QUESTIONS (250 words each)

1.Q. Discuss Bertolt Brecht's poem "The Crutches"

Ans. The poem "Crutches" strikes a chord of co-dependency. To have depended on something for seven years that was unnecessary seems such a waste of life. The man in the poem by Bertolt Brecht employed crutches because he felt he needed them to walk. Sometimes, it is the very thing a person relies on is that which holds the person back. In the poem, the lame man goes to the "great Physician" as a last resort to see if there is any hope to be rid of the crutches. Symbolically, the asking for help speaks well of the man. No one can get better until he decides that he wants to do whatever is necessary to make the transformation from where a person is to where he wants to be. The man needs help, and he asks for it from someone who can see into his problem. Life is full of crutches. When someone is unhappy, hurt, or unable to cope, he will seek something to make him feel restored. Many times that something is only a temporary fix; but the fix may become easier and easier to use; then, it becomes the crutch that enables the person to make it through the day. Drugs, alcohol, pills, co-dependents-all of these things develop into a prop or crutch for the individual to use to struggle to fix his "lameness." In the poem, the man takes the first step toward the release from his enslavement by asking for help. The physician uses "tough love." He takes away his crutches, breaks them, and tells the man to get up and walk by himself. To the man, the doctor takes on a fiendish quality:

"And he took my lovely crutches
Laughing with a fiend's grimace
Broke them both across my back and

Threw them in the fireplace"

On the figurative level, the rehabilitation from his reliance on his "crutches" will be painful. His agony will be real. However, it is the first step toward walking on his own without needing the support of his addictions. When the man looks back after finding his way to health, he has learned that laughter in life is curative. Although when a person has come from a place of addiction, the compulsion can be revived. It is always there under the surface. He may see the crutches, and it may affect his walking:

"Well I'm cured now

Cured by nothing but laughter

Sometimes, though, when I see sticks

I walk worse for some hours after".

On another level, he may see someone take a drink, and the person can almost taste it himself. Yet, he knows the consequences and keeps on walking. Through his poem, Brecht provides a lesson in recovery from dependence regardless from what that reliance may be. There are steps that a person must follow to get to the other side of that compulsion. The first is to ask for help. The second is to listen and receive the support. Then, it becomes a matter of living and dodging the problem throughout the individual's life.

2.Q. Discuss the theme of the poem "The Crutches" by Bertolt Brecht.

Ans. The theme of the poem "Crutches" by Bertolt Brecht is one of personal weakness (disbelief in self) and overcoming them. In the poem, the man believes himself to be completely dependant on the crutches he uses to walk. While he can walk without them, his mental dependency has become one of physical dependency (in his mind).

Many times, it is simply one's mind which limits them from being able to do something. Here, this is precisely what Brecht is explaining. The breaking of the crutches by the physician shows the man that he can no longer be dependent upon his mental crutch. Therefore, the loss of the crutch enables the man to examine his disbelief in himself and, instead, forces him to believe in his own strength.

Some of the main themes throughout the poem "Crutches" by Bertolt Brecht

examine **self-reliance, confidence, and overcoming obstacles**. The poem is about a person who has become mentally and physically dependent upon his crutches. After visiting a "great" physician who takes and breaks the crutches against his back, the speaker is forced to walk by himself. The speaker says that he is now cured.

3.Q. "Disability is in the mind". Justify this statement.

Ans. This statement is very true because if we are determined enough then we can overcome any type of physical illness. As the mind is more powerful than the body. Just like the narrator in the poem "The Crutches" overcomes his lameness once he tries with all determination. He is dependent on his crutches and has been using them for the past seven years. But when the physician observes that his problem is more of psychological nature than physical, he forces the narrator to shed off his crutches. The physician breaks his crutches and throws them in the fireplace. He also laughs at the narrator. The narrator takes it as a challenge and is able to walk without the crutches. It is only with the help of his mental strength that the narrator is able to overcome his physical weakness.

5.6 LET US SUM UP

The poem is about a person who has become mentally and physically dependent upon his crutches. After visiting a "great" physician who takes and breaks the crutches against his back, the speaker is forced to walk by himself. The speaker says that he is now cured.

5.7 SELF-CHECK EXERCISE

- 1.Q. Who is the poet of the poem "The Crutches" ?
- 2.Q. Is the narrator really lame ?
- 3.Q. ----- helps the narrator in overcoming his fear.

5.8 ANSWER KEY

- 1.Ans. Bertolt Brecht
- 2.Ans. No
- 3.Ans. The physician

5.9 KEY WORDS

1. **Contraptions** - a piece of unusual or strange equipment often badly made or unsafe
2. **Fiend** - very evil or cruel person
3. **Grimace** - an expression of disapproval or pain
4. **Fireplace** - an open hearth for holding a fire at the base of a chimney
5. **Crutches** - a device to assist in motion as a cane especially one that provides support under the arm to reduce weight on a leg
6. **Lame** - unable to walk properly because of a problem with one's feet or legs
7. **Crawl** - to creep
8. **Physician** - a practitioner who treats with medication rather than with surgery
9. **Cured** - act of healing

5.10 SUGGESTED READING

Collage - A Textbook of Language and Literature. Board of Editors.
University of Jammu.

B.A./B.COM SEMESTER-IV : GENERAL ENGLISH

COURSE CODE : AA-401 (THEORY)

LESSON NO- 6

SEMESTER - IV

POEMS

UNIT - II

THE DIAMETER OF A BOMB

STRUCTURE

- 6.1 Objectives
- 6.2 Introduction to the Poet
- 6.3 About "The Diameter of the Bomb"
- 6.4 Text of the Poem "The Diameter of the Bomb"
- 6.5 Summary of the poem
- 6.6 Glossary
- 6.7 Explanation
- 6.8 Examination Oriented Questions
- 6.9 Suggested Reading

6.1 OBJECTIVES

The objective of this chapter is to make the student aware about the Israeli poet, Yehuda Amichai, his beliefs against the background of war and the journey which he has undertaken as a part of the battle zone. Further, its aim is to focus upon the poetic speaker who is violently exposed, uncomfortable, and unsatisfied with the wartime experiences. The detailed summary of the poem explores the impact of war and eventually the ever-

magnified effect that death has on humanity.

6.2 INTRODUCTION TO THE POET

Yehuda Amichai is an Israel poet born on 3rd May 1924 at Wurzburg, Germany to an orthodox Jewish family. He is regarded as the most prominent and greatest modern poet in Israel and has been revered by *The Times* as leading figures in the world poetry since the mid 1960s. He is also known by his German name, Ludwig Pfeuffer. Amichai has been accorded by many awards like Shlonsky Prize in 1957, Brenner Prize in 1969, Bialik Prize in 1976 and Israel Prize in 1982. Amichai is one of the first to have written in colloquial Hebrew. His poems, mostly composed in Hebrew language, have been translated into forty languages, and entire volumes of his work have been published in English, French, German, Swedish, Spanish, and Catalan. One of the prominent translator, Robert Alter has said: "Yehuda Amichai, it has been remarked with some justice, is the most widely translated Hebrew poet since King David." Amichai's poetry is based on day-to-day life issues and deal with the philosophical issues of the essence of life and death. They reflect ironical remarks and have often been interspersed with imagery. Some of his imagery was accused of being sacrilegious. For instance, in "And this is Your Glory", God is seen as sitting under the globe like a mechanic under a car, futilely trying to repair it. In the poem "Gods Change, Prayers Stay the Same", God is a projected as a tour guide or magician. Similar to most of the secular Israeli poets, his compositions project the struggle with religious faith and are loaded with references to God and the religious experience. Chana Kronfeld in "The Wisdom of Camouflage" has illustrated him as the "philosopher-poet in search of a post-theological humanism" (469). Apart from this, his poems are also set to music in most of the countries including Israel. The poem *Memorial Day for the War Dead* was set to music for solo voices, chorus and orchestra in Mohammed Fairouz's Third Symphony.

Amichai's translations into English have been particularly popular, and his imaginative and accessible style has opened up Hebrew poetry to American and English readers in a whole new way. The poet C. K. Williams described Amichai as "the shrewdest and most solid of poetic intelligences." Amichai's numerous books of poetry include his first in Hebrew, *Now and In Other Days* (1955), which announced his distinctively

colloquial voice, and two breakthrough volumes that introduced him to American readers: *Poems* (1969) and *Selected Poems of Yehuda Amichai* (1971), both co-translated by Ted Hughes, who became a good friend and advocate of Amichai's work. Later works translated into English include *Time: Travels of a Latter-Day Benjamin of Tudela* (1976), *Yehuda Amichai: A Life in Poetry 1948-1994* (1994), *The Selected Poetry of Yehuda Amichai* (1996), *Exile at Home* (1998), and *Open Closed Open* (2000). Apart from poetry, he has also two novels to his credit, *Not of This Time, Not of This Place* (1968).

At twelve years of age, Amichai left his country and moved to Palestine in 1935. Although Amichai's native language was German, he read Hebrew fluently by the time he immigrated to Palestine. In 1936, he shifted to Jerusalem. He was also a member of the Palmach, the strike force of the Haganah, the defence force of the Jewish community in pre-state Israel. As a young man and being a member of the British Army Jewish Brigade, he fought in World War II and also fought in the Negev on the southern front in the Israeli War of Independence.

During the 1948 Arab-Israeli war, he fought with the Israeli defense forces. The rigors and horrors of his service in this conflict, and in World War II are well traced in his poetry. In an interview with the *Paris Review*, Amichai noted that all poetry was political and that a poet who resides somewhere in a glass house drinking his tea, his poetry also reflects politics, as he remarks, "This is because real poems deal with a human response to reality, and politics is part of reality, history in the making." During the war, Amichai reflected his interest in poetry and read modern English and American poetry by authors such as Dylan Thomas, W.H. Auden, and T.S. Eliot. Critic Alter has also claimed about Amichai suggesting that his compositions bear resemblance to the poetry of great poets like Thomas and Auden.

After the war, Amichai attended Hebrew University wherein he taught in secondary schools, teachers' seminars, Hebrew University, and later at American institutions such as New York University, University of California-Berkeley, and Yale. In a *New York Times Magazine* profile of Amichai, Alter noted that by the mid-1960s Amichai was "already regarded in many circles in Israel as the country's leading poet." Amichai's reputation outside of Israel soon soared. Alter explained that Amichai was "accorded international recognition unprecedented for a modern Hebrew poet." In Israel, his books were frequently bestsellers,

and in 1982, Amichai received the prestigious Israel Prize for Poetry for effecting "a revolutionary change in poetry's language." Accorded with so much repudiation, it is well mentioning that Amichai was even nominated for the most prestigious international award in Literature awarded annually, the Nobel Prize.

As Amichai's works were translated seamlessly into many languages and were becoming more accessible, his style was much more complex in its native Hebrew language. Amichai frequently exploits Hebrew's levels of diction which are generally based on historical usage of words, rather than class. His writing style often expresses inventive puns which are at times dead serious and are untranslatable because of the extraordinary allusive twists that he uses densely. Despite of so many complexities, Amichai's way of conversing is that of an everyman, interacting with both of his people and the world. In the echo of this, American poet Ed Hirsch while reviewing "The Selected Poetry of Yehuda Amichai", has aptly stated that Amichai "is a representative man with unusual gifts who in telling his own story also relates the larger story of his people."

It can be said that Amichai belonged to the Palmach Generation who believed that the European Jewish problems would be resolved with the establishment of a Jewish state in Palestine and a society based on the Marxist principles of the kibbutz. Emotionally, however, he should be placed with the post-independence Statehood Generation, for he shares their disillusionment that the land of Israel has not proved a "final solution" to Jewish conflict, and a great weariness of the constant warfare which seems to be the price to be paid for the country's continuing existence. His compositions are about war experiences and the Young Israeli soldiers. They are related to everyday conflict. He is well known for amalgamating his feelings with the feelings of the majority. Further, his works are about the history, natural beauty, and the political concerns of Israel. Revered as the Israel's leading poet, Amichai has published several collection of verses, including love poems and the Poems of Jerusalem.

6.3 ABOUT "THE DIAMETER OF THE BOMB"

The poem, "The Diameter of the Bomb" examines the effect of war and subsequently the ever-magnified effect that death has on humanity. Amichai was only 15 when he first encountered with war. Being a Jewish citizen dwelling in the depths of Berlin, he and his family narrowly managed to flee the country, escaping the Nazi driven holocaust of his

people. Later on, near the end of the war, he joined the British army, serving in a Jewish brigade. He also served in the Israeli army many times during the Arab-Israeli struggles. As is apparent by his writing style, the sheer enormity of violence and bloodshed that he witnessed greatly influenced his work.

The speaker of "The Diameter of the Bomb" mentions a few statistics of the bomb, including its diameter, range, and casualties, to provide emphasis on the bomb's power of destruction. The poem talks about the effectiveness of bomb. It projects how the bomb which physically may have hurt those who were around, who were in its vicinity but at an emotional level, it effected many people. Amichai focuses upon the range of its effects that went far way beyond the circle as well as beyond the God as well. The poem is a transition from the literal examination of a bomb's diameter towards the diameter of its capabilities. Physically it has hurt a few but emotionally and mentally the entire humanity has suffered at large.

The poem is a narrative written in free verse and its tone is that of melancholy and fear. It narrates that terrorism is only played by man, that there is nothing it solves. It only causes pain, environmentally, physically, especially mentally and emotionally. Things that start from terrorism eventually turn into war. And this war does not affect the surroundings only, it doesn't stop there, it engulfs the whole world. A war has no ending and it has no God, it only has endless circle of suffering that includes us all. The way poet illustrates the negative impact of a bomb, evokes in readers a strong feeling of sympathy towards the one engulfed by this monstrous weapon. It further intensifies the horror. Throughout the lines, the poem serves almost as a foil to the raw emotional loss that the bomb wreaked, and emphasizes it all the more.

6.4 TEXT OF THE POEM "THE DIAMETER OF THE BOMB"

The diameter of the bomb was thirty centimeters
and the diameter of its effective range about seven meters,
with four dead and eleven wounded.
And around these, in a larger circle

of pain and time, two hospitals are scattered
and one graveyard. But the young woman
who was buried in the city she came from,
at a distance of more than a hundred kilometers,
enlarges the circle considerably,
and the solitary man mourning her death
at the distant shores of a country far across the sea
includes the entire world in the circle.
And I won't even mention the crying of orphans
that reaches up to the throne of God and
beyond, making a circle with no end and no God.

6.5 SUMMARY OF THE POEM

Amichai begins his poem by focusing upon the calculative effect of a bomb's explosion. His tone is very harsh and rude and lacks the speck of compassion, the vigor which is usually traced in the beginning of many poems. This is because of the negative connotations that bomb is associated with. He starts the poem by introducing the basic facts about the bomb, details about the size, its effective range, the number affected by it, and then slowly describes the people, the statistics turned human. He shows the real human cost of terrorism, and that the circle does not stop there, the poem even include God, and an infinite emptiness. It shows that aside from the physical damage the bomb makes, the circle of its effect is infinite. That the effect of terrorism affect the lives of other people across the sea, the emotional damage it causes. Amichai tells about how a bomb detonation can affect the whole world in its circle.

The poem begins with mechanical description of the bomb which is illustrated in a seemingly awful and dehumanized manner. It highlights the explosive nature of this dreadful weapon that has the capability to destruct and damage. Although the bomb is depicted as

being relatively ineffective but the casualties that it inflicts are fairly insignificant as compared to the total fatalities in a war. In the advent of the poem, the poet portrays in front of his readers, cold numerical facts which assist in comprehending the enormity of the attack. In the course of his explanation, the poet segues from the cold statistical facts to a humanistic and compassionate approach. The transition of the poet from harsh, technical facts to deep human emotions is facilitated by a personal sketch of one of the victims and her grieving lover. "The solitary man mourning her death / at the distant shores of a country far across the sea", are two lines which poignantly epitomize the effect of the explosion on mankind. An image of a circle is effectively employed by the author as a means of pictorial representation of the gradual spread of hurt and pain, in the wake of the bomb's explosion. The image of the ever-expanding circle, gradually growing, continuously, slowly enveloping the entire world, can be likened to the shock waves of an explosion.

All in all, the poem, in the above verses at least, depicts the growing effect of the explosion on humankind. The poet begins this section by speaking of, "... a larger circle". The larger circle is a reference to the extended range of the blast. While the first section dealt with the cold technical capabilities of the bomb, the second section deals with the other capabilities of the bomb, primarily its emotionally-harming capabilities. The poet contemplates on how, in the aftermath of the bomb blast, two hospitals are affected, owing to the victims being admitted there. The one graveyard widens the circle further still. One young woman, however, killed in the explosion, was buried in her home town, a couple hundred kilometers away. This extends the circle of people affected indirectly by the explosion a lot. This woman's lover, a man living on the other side of the world, is devastated by the news of his lover's death, encompassing the entire world in the circle of devastation, all a result of a single explosion, one that was thought to possess only limited destructive capabilities, as reflected in the tone of the first section. The image of the circle expanding, one person at a time, infinitely, evokes a sense of disbelief in the reader, disbelief in the fact that such a relatively small explosion can affect so many people all over the world. To sum it up, the image induced in the reader's mind by words like diameter, radius, and circle, is that of a lone bomb's detonation, one that technically should affect only a certain amount of people, ends up enveloping the entire world, indirectly, in its blast radius.

The next and final section of the poem, delves into the metaphysical and surrealistic

effects of the bomb. Throughout the poem, Amichai presents the facts in a conversational and somewhat detached tone. An example of this would be the first line of the third section, "And I won't even mention the crying of orphans". By use of such a tone, the poet greatly intensifies the horror of a sudden violent death and the raw emotional loss that accompanies it. During the course of this section, the author further pursues the image of the ever-expanding circle, the extent to which the bomb affects all humanity. The crying orphans, doomed to sadness and misery by no fault of their own, are orphans presumably because one, or both, parents were killed in the explosion. The horrid fate that has befallen these children, leads one to question the existence of a God who would allow such terrorism. The crying orphans are used as an extremely jarring vivid image, induced in the reader's mind. Previously in his description of the circle, the jumps, the paths through which the circle gradually grew larger and larger, dealt only with earth and its inhabitants. In the case of the crying orphans, however, the crying, "Reaches up to the throne of god and beyond". Perhaps the reason for this jump from the comprehensible to the metaphysical is the sheer injustice that has been meted out upon innocent children. There seems no justice, nothing in our power that could be done to help or right this wrong. Thus, God is introduced by the poet, an omnipotent symbol of eternal justice and righteousness, a personification, of sorts, of the very qualities lacking in the human race. The powerful final line, "...Creating a circle with no end and no God", is the poet's way of saying that the bomb indirectly affected everyone, all the way from those killed initially to God. The use of the phrase, "...no god", is to raise doubt in the minds of the reader. Doubt as to how God, a divine, omnipotent, omnipresent, and omniscient being, who exists as an embodiment of all that is good, could allow such a monstrosity to occur. Images, those of mourning loved ones and crying orphans, aptly crafted by the poet, evoke strong senses of sympathy in the reader.

The overall tone of the poem is an extremely somber one. Powerful themes such as those of violence, war, death, and loss pervade the poem. The poem is an effective juxtaposition of a dispassionate view of the physical capacity of the bomb with the much larger emotional and spiritual impact of such violence. The poem powerfully portrays the 'ripple' effect of violence that will, eventually, envelop all of humanity and beyond.

6.6 GLOSSARY

1. Diameter: the length of a straight line through the center of an object.
2. Range: the space or extent included, covered or used.
3. Wounded: Severely injured
4. Graveyard: Cemetery
5. Enlarges: to become more larger or more extensive
6. Solitary: being, living or going alone or without companions
7. Shores: the land along the edge of a sea, lake or other water bodies
8. Mourning: the expression of sorrow or grief, lamentation over someone's death
9. Howl: a long, doleful cry
10. Orphans: a child whose parents are no more
11. Throne: a ceremonial chair for a sovereign, a bishop or a similar figure

6.7 EXPLANATION

**The diameter of the bomb was thirty centimeters
and the diameter of its effective range about seven meters,
with four dead and eleven wounded.**

These lines give a clear picture of the mechanical facts about the bomb and the casualties. It puts murder in perspective. The bomb is depicted to have a limited capacity for murder. It projects how the bomb which physically may have hurt those who were around, who were in its vicinity but at an emotional level, it effected many people. The diameter here is a metaphor, used to illustrate the vicinity of the impact of bomb that however reaches only thirty centimeters but the mental or emotional impact that it has cannot be measured. By using powerful numbers and verifiable data about a bomb, one comprehends its ability to demolish and cause devastation to a community.

**And around these, in a larger circle
of pain and time, two hospitals are scattered
and one graveyard.**

The first circle is drawn and explains that the diameter of the bomb is larger than originality of thought. The circles are an extended metaphor to show how far the violence spreads. It reflects how the width of that weapon has physically harmed humans who are suffering from pain now. Two have been hospitalized whereas one is no more now. His death has been mourned.

**But the young woman
who was buried in the city she came from,
at a distance of more than a hundred kilometers,
enlarges the circle considerably,**

The human cost of terrorism is revealed and the supposedly small explosion from the bomb is carried to entirely different countries. The young woman who has passed away because of the bomb explosion has been buried in the city but the terror has now created its place in the minds of survivor, those who reside in countries at a distance.

**and the solitary man mourning her death
at the distant shores of a country far across the sea
includes the entire world in the circle.**

The physical diameter of the bomb is easily known but the metaphorical diameter is mysterious and unknown. It cannot be calculated but is enormous and connects everyone to one another and the universe. The lines show how humans are interconnected and every seemingly insignificant action can affect someone else. A bomb explosion in one nation affects others across the world. It undoubtedly injures one person physically but mentally it causes great pain.

And I won't even mention the crying of orphans

Amichai begins to use a detached tone and is horrified as he describes the pain endured by the children who have lost their parents due to war.

**that reaches up to the throne of God and
beyond, making a circle with no end and no God.**

The sorrow felt by the living stretches beyond the world as we know it into an infinite emptiness. Amichai doubts the existence of God, and if He's real, if we can trust Him. There's only an endless circle of suffering that encompasses everything. However, because the poem was originally written in Hebrew, Amichai included a play in words that are absent in its translation into English. The Hebrew translation of "no end" is "EynSof" and "no God" is "EynElohim". EynSof is the mathematical concept for infinity. It is often used as a Jewish name for God and is roughly understood as that which is 'without any end'. Amichai literally says "a circle with God and no God".

6.8 EXAMINATION ORIENTED QUESTIONS

A. Objective Type Questions:

1. Yehuda Amichai was born in the year:
a. 1922 b. 1923 c. 1924 d. 1925
2. Amichai received the prestigious Israel Prize for"
a. Fiction b. Poetry c. Prose d. None
3. The diameter, in the poem, is a _____, used to illustrate the vicinity of the impact of bomb:
a. Metaphor b. Personification c. Simile d. Hyperbole
4. The Diameter of the Bomb was written in the year _____
a. 1972 b. 1973 c. 1974 d. 1975
5. Who said for Amichai that he "is an essentially autobiographical poet with the rare ability to characterize the complex fate of the modern Israeli" :
a. Edward Albert b. Edward King c. Edward Mirch d. None

Answers: 1. 1924, 2. Poetry, 3. Metaphor, 4. 1972 5. Edward Mirch

B. One word Answer:

- a. Yehuda Amichai was born in _____.
- b. The Diameter of the Bomb is based on _____ conflict.
- c. The poet says that the diameter of the bomb was _____ centimeters but its effective range about _____ meters.
- d. According to Amichai, the explosion of Bomb creates a _____.
- e. The meaning of Cemetery is _____.

Answers: a. Germany b. Palestinian c. Thirty, seven d. Godless World e. graveyard

1. Briefly explain Yehuda Amichai as an Israeli poet.

Ans: Yehuda Amichai, the Israeli poet who distilled his experience and his nation's - into highly metaphorical verse written in Hebrew and translated into more than 25 languages, died in 2000. In his poetry Mr. Amichai often wrote about love and loss and, in recent years, about aging and mortality, all of it linked by his gift for poeticizing the particular: the localized object or image in everyday life. From his point of view, the role of a poet was "to name each thing, each feeling, each experience, plainly and accurately, without pretense." In Amichai's verse, said the critic Robert Alter, "There is a tension between personal experience and the violent pressures of history." Critic Alter highlights about Amichai, "Writing about himself, he is also writing about Everyman." Amichai's work derived from his own background as a young man fleeing from Nazi Germany to Palestine in the 1930's, as a soldier who fought in the British Army in 1948 and in the Israeli forces, and as a husband and father and lover articulating his feelings and dreams. He was firmly rooted in contemporary Israel and fully aware of the politics that surrounded him, but he often treated it by indirection and had been known to write love poetry in time of war. Reviewing "The Selected Poetry of Yehuda Amichai" in The New York Times Book Review in 1986, Edward Hirsch said, "Mr. Amichai is an essentially autobiographical poet with the rare ability to characterize the complex fate of the modern Israeli, the private individual inevitably affected by the public realm of war, politics and religion." He said that Mr.

Amichai was like one of Emerson's "representative men," updated and living in Jerusalem, a prophet who "speaks in the guise of an ordinary Jewish citizen concerned with his people and his place."

Amichai belonged to the Palmach Generation who believed that the European Jew's problems would be resolved with the establishment of a Jewish state in Palestine and a society based on the Marxist principles of the kibbutz. Emotionally, however, he should be placed with the post-independence Statehood Generation, for he shares their disillusionment that the land of Israel has not proved a "final solution" to Jewish conflict, and a great weariness of the constant warfare which seems to be the price to be paid for the country's continuing existence. His compositions are about war experiences and the Young Israeli soldiers. They are related to everyday conflict. He is well known for amalgamating his feelings with the feelings of the majority. Further, his works are about the history, natural beauty, and the political concerns of Israel. Revered as the Israel's leading poet, Amichai has published several collections of verses, including love poems and the Poems of Jerusalem.

2. Discuss the use of Imagery by Yehuda Amichai?

Ans: The poem "The Diameter of the Bomb" written by Yehuda Amichai is a commentary on the extensive sorrow that war causes. War is channelled down to one of its destructive elements in this poem - a "bomb." The big topic or grand theme of War is brought to light by examining closely what one of the implements or tools of war can do. Therefore, Yehuda Amichai ponders a mechanical object, a bomb, and how it touches individual lives and society as a whole. He begins by giving the reader the bomb's diameter and the "diameter of its effective range." This is a matter-of-fact almost reportorial description of the bomb. This description is akin to a student learning about the characteristics of a bomb in an engineering class or something like that. This description is void of emotion or preaching.

However, the power of this poem is not in the physical description of the actual bomb. The poem's power is in how the poet describes the lives affected by the horrific force of the bomb. He talks of hospitals, a graveyard, a dead woman, and one who is mourning the death of the woman. Many lives are touched by this bomb and the havoc and pain it has wreaked on the earth. In addition, the poem talks of orphans. Children are

left fatherless and motherless due to war. This travesty can make one ask where God is in times like this. The poet talks of God's throne and also what he perceives as no answers from God. Nonetheless, it is man who is responsible for his own terrible actions against man.

3. Give a detailed summary of the poem along with the literary devices that are used in it.

Ans: Amichai begins the poem with a somewhat cold, but just mechanical description of the bomb. It is the scientist explaining something as a machine, the effect of its radius and the statistics of the people killed. The poem begins as if a government or bomb maker is assessing the effectiveness of the device. So, this is a clinical beginning; devoid of human compassion. The suffering is secondary to the analysis of the bomb. Then the poem segues from statistical analysis to human compassion. A man grieves for a woman "in a far corner of a distant country." The effect on humanity reaches a much larger radius than the explosion of the bomb itself. The bomb's radius was seven meters. But it affected a man in another country. This violence "includes the whole world in the circle" and reaches the "throne of God." This is an effective juxtaposition of a dispassionate view of the physical capacity of the bomb with the much larger emotional and spiritual impact of such violence. The bomb may only have a diameter of seven meters but its mental impact reaches the entire world and God. The human/spiritual diameter spans a "circle without end."

"The Diameter of the Bomb" uses the repeated image of a circle to represent the widening arc that the bomb effects. The poem begins with a precise mathematical calculation of the bomb's diameter "seven centimeters" and then the poem's reach gets ever-wider. The range of the bomb is "seven meters," and it causes the deaths of four people and the injuries of 11. Moving further from the blast site, there are two hospitals that likely ministered to the injured or dead and a graveyard.

The second part of the poem concentrates on one young woman who was likely injured by the bomb and buried in the city. However, her arc of influence reaches further to a "solitary man" who grieves for her in "distant shores." Her death has widened the bomb's reach. Finally, the poet says he "won't even mention" (though he does) the orphans whose cries reach God, even though the poet says there is "no God" in the last line of the poem. These ever-widening literal and figurative circles and the repetition of the image of the

circle express the endless pain the bomb has caused.

"The Diameter of the Bomb" is one stanza, including three correlative conjunctions, two of which start with "and" and the other starting with "but". Combined, these sentences create a list. The list seems to continue as the voice words; his ideas seem to keep going and going. By having these three long sentences in one stanza, the narrator parallels his main theme violence and its everlasting affects. The structure of the poem helps to reiterate this, as both the circle and the clauses seemingly never end.

4. Why is the poem "The Diameter of a Bomb" important?

Ans: In the advent of the poem, we come to know that the size of the bomb is small, very minute but gradually it is realized that its effect is on a wider scale. Four people have died and eleven are wounded but the violence unleashed by it grows as if in concentric circles. The growth of violence assumed global proportions. It spreads like wild fire. It engulfs the whole world. The diameter of the bomb is small but its potential for a large scale violence is very great. It may be a small bomb but within it there is a very great conflagration. It is capable of letting loose violence on a very big scale. It is a frightening project.

5. Is the violence that poet talks about local in nature or universal?

6. Who are the people dead and who are mourners?

7. How is circle of the pain and time enlarged? Why does the poet visualize it as a circle?

6.9 SUGGESTED READING

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Collage - A Textbook of Language and Literature. Board of Editors.
University of Jammu.

B.A./B.COM SEMESTER-IV : GENERAL ENGLISH

COURSE CODE : AA-401 (THEORY)

LESSON NO- 7

SEMESTER - IV

POEMS

UNIT - II

"AN ABANDONED DUSK"

STRUCTURE

- 7.1 Objectives
- 7.2 Introduction to the Poet
- 7.3 Text of the Poem "An Abandoned Dusk"
- 7.4 Summary of the Poem "An Abandoned Dusk"
- 7.5 Glossary
- 7.6 Explanation
- 7.7 Let Us Sum Up
- 7.8 Examination Oriented Questions
- 7.9 Suggested Reading

7.1. OBJECTIVES

The objective of this lesson is to acquaint the learner with Yash Sharma's poem "An Abandoned Dusk". It helps the learner in analyzing Yash Sharma as a poet through his

poem "An Abandoned Dusk". Yash Sharma was a leading Dogri poet, playwright and lyricist. He was a multi-faceted personality—a broadcaster, an actor, playwright and singer. The learner is given a summary of the poem to explain the theme and substance of the poem. It also acquaints the learner with the format of examination oriented questions.

7.2 INTRODUCTION TO THE POET

Yash Sharma was a leading Dogri poet, playwright and lyricist. He was born on 10th February, 1929, in Srinagar. He was widely known for his lyrical poetry. He was sixty-one when he published his first book of a hundred poems, *Jo Tere Man Chitt Laggi Ja*. The book fetched him the Sahitya Akademi Award. His second book, *Bedi Pattan Sanjh Mallah*, was published in 2002.

Dogri, an Indo-Aryan language spoken by at least two million people, is one of the state languages of the Indian state of Jammu and Kashmir. It is also spoken in northern Punjab, Himachal Pradesh as well as parts of Kashmir and Pakistan. While it was recognized by the Sahitya Akademi as an "independent modern literary language" in 1969, it was only as recently as 2003 that it was listed a national language of India in the Indian Constitution.

Yash Sharma's poetry was recently published in English by Anil Sehgal, in a book titled *Tale of a Virgin River*. The book also contains a CD of poems, sung by classical vocalist, Seema Sehgal. Yash Sharma wrote the lyrics for the first Dogri film, *Gallan Hoiaan Bitiyaan*, as well as the first Dogri telefilm, *Tugi Meri Soan*. Translator Anil Sehgal points out that despite his popularity as a lyric poet, Yash Sharma "remained largely indifferent to the commerce that invaded the literary world". Consequently, he published late and many of his poems still remain scattered and undiscovered. A collection of his complete works has recently been commissioned by the Sahitya Akademi.

After his retirement he lived in Jammu. He passed away at the age of 82.

7.3 TEXT OF THE POEM "AN ABANDONED DUSK"

Some swindler has
Deceived the dusk
Dusk that is naïve

Simple, Childlike.
Leaving her abandoned, And All alone,
Birds have since Returned home!
Patient
Calm and humble,
Dusk is genial
Quiet and tranquil!
On forehead of skies
She smears
Hues orange,
Red, and scarlet!
It is dawn
You opted for
O friends!
It is dusk I pine for!

7.4 SUMMARY OF THE POEM "AN ABANDONED DUSK"

The poet imagines dusk as a young woman who has been deserted. Someone has deceived her. She is simple, innocent and childlike. She is all alone. There is no one to share her concerns, pains, worries and troubles. The poet has made use of the poetic license to say that she has been swindled by someone. As the dusk approaches the scene around us becomes abandoned and lonely. Dusk has been swindled by someone who is heartless and cruel. He has played upon her feelings and sensibilities. He seems to be some dishonest person who has deceived her and has left her all alone. The one who has swindled her has taken advantage of her lack of wisdom, experience and judgment.

The day is about to end. Birds have returned to their nests to spend the night. The

young woman is tolerant and patient. She remains calm and peaceful in the silence and loneliness of dusk. She endures her pain, difficulty and annoyance with calmness. She never expresses her sadness to anyone. She is good natured, friendly and cheerful. The poem evokes the silence and loneliness of the time of the day immediately following sunset. The poet says that dusk is patient, calm and there is nothing wild or savage about dusk. As evening falls and even though bright colours of orange, red and scarlet are evoked, we know that their brilliance is momentary. Very soon everything will be engulfed. Soon this partial darkness between day and night will be changed into total darkness. The birds have gone back to their nests since it is dusk and the night fall is near. The day is almost going to end. We are getting ready for the night. The hour of dusk is a preparation for ending the day. But on the other hand, if we have patience, we can see that it is a time for another beginning. Dusk is a promise for the coming of night.

The poem ends on a sad note. The poet says that most people opt for the dawn. They run after the rising sun but the poet rejects this rising sun and hangs around for the dusk because it is more peaceful, restful, more quiet and undisturbing. It is preparation for night which gives rest and sleep from the dull, monotonous and tiresome activities of the day work. Moreover, it is a promise of another beginning.

7.5 GLOSSARY

- i. **Abandoned**-deserted; forsaken
- ii. **Dawn**- the first appearance of light in the sky before sunrise
- iii. **Deceived**-cheated
- iv. **Dusk**- close of day, sunset
- v. **Genial**-friendly and cheerful; good natured
- vi. **Hues**-shades
- vii. **Humble**-Not proud
- viii. **Naïve**-innocent; lack of experience, wisdom and judgment
- ix. **Opt for**- long for; yearn

- x. **Patient**-uncomplaining; tolerant
- xi. **Pine for**- to have a desire for something
- xii. **Quiet**-without excitement; not noisy; silent
- xiii. **Scarlet**- brilliant red color
- xiv. **Smears**-marks; stain
- xv. **Swindler**-A person who swindles; a dishonest person who uses clever means to cheat others of something of value.
- xvi. **Tranquil**- calm and quiet

7.6 EXPLANATION

- i) *Some swindler has
Deceived the dusk
Dusk that is naïve
Simple, Childlike.
Leaving her abandoned, And All alone,
Birds have since Returned home!*

Explanation: The poet says that dusk is like a young woman who has been deceived by someone who is a dishonest person. Dusk is supposed to be simple, innocent and childlike. She has been abandoned and all alone. The birds have gone back to their nests since it is dusk and the night fall is near. The day is almost going to end. We are getting ready for the night. The hour of dusk is a preparation for ending the day and welcoming the darkness of the night. If we have patience, we can see that it is time for another beginning. Dusk is a promise for the coming of night.

ii) *Birds have since Returned home!*

Patient

Calm and humble,

Dusk is genial

Quiet and tranquil!

On forehead of skies

She smears

Hues orange,

Red, and scarlet!

It is dawn

You opted for

O friends!

It is dusk I pine for!

Explanation: The poet says that dusk is patient, calm and there is nothing wild or savage about dusk. Dusk is considered to be kindly. As evening falls and even though bright colours of orange, red and scarlet are evoked, we know that their brilliance is momentary. Very soon everything will be engulfed. The poem ends on a sad note as the poet realizes that most people welcome the dawn while he waits for the dusk. In rejecting the dawn, he is rejecting the worldly world. Most of the people in the world welcome the gay, bright and white dawn. The poet wants to say that he will not run after the rising sun for which the world yearns. Some people worship the rising sun. Here is the poet who prefers the setting sun because it is more peaceful, more quiet. In the evening or near dusk, birds start going back to their nests to have rest at night.

7.7 LET US SUM UP

Yash Sharma is the most loved and respected poet in Dogri literature. His favorite subject has been nature. His ideas sound quite young, amusing and enlightening. He remained

absorbed all his life in new thoughts toying with different ideas. Dusk has been his favorite muse all through his poetry. In his poem "An Abandoned Dusk" the word Dusk attains different manifestations and it has secured him the title of 'Sandhya Ka Kavi' (Poet of Dusk).

7.8 EXAMINATION ORIENTED QUESTIONS

a) Short Answer Questions

Q1. Why does the poet feel that 'Dusk' has been abandoned?

Ans. The poet feels that 'Dusk' has been abandoned because she is all alone. Birds have returned back to their nests to spend their night and everything will be engulfed in darkness after some time. The silence and loneliness of dusk is an ample proof of this fact that someone has deceived her and played upon her naturalness, simplicity and childlike innocence. She has been left by herself by someone who has a cruel disregard for her.

Q2. Who has swindled her?

Ans. The poet has made use of the poetic license to say that she has been swindled by someone. As the dusk approaches, the scene around us becomes abandoned and lonely. Dusk has been swindled by someone who is heartless and cruel. He has played upon her feelings and sensibilities. He seems to be some dishonest person who has deceived her and has left her all alone. The one who has swindled her has taken advantage of her lack of wisdom, experience and judgment.

Q3. Who are the friends that the poet addresses in the last stanza? Are they really his friends?

Ans. The people addressed by the poet in the last stanza of the poem are not some special people. They are the common masses whom the poets generally address in their poems. They are supposed to be reading or listening to the poetry. They are not his friends. But they are his fans, supporters who love him, his poetry, his style of recitation and his poetic talent. Through them his appeal is carried to the majority of poetry lovers.

b) Long Answer Questions

Q1. Draw a character sketch of 'Dusk'?

Ans. In the poem 'Dusk' has been personified as a young woman who has been deceived and deserted by some dishonest and cruel person. Her feelings have been injured by someone who has played upon her simplicity and naturalness by his cruel behavior. She lacks wisdom, experience and judgment. As a result, some trickster has taken advantage of her innocence and she has been left all alone. She has been deserted and forsaken by someone.

The person who has left her and has withdrawn his support seems to have cruel disregard for her. He is heartless, harsh, cruel and stony-hearted. His decision to leave her all alone tells us about his callousness and unsympathetic nature.

The poet has presented the scene of time before night when there is partial darkness, shade or gloom. Birds have returned to their nests. The silence of the time is comparable to the loneliness of the woman imagined by the poet. Just as the time between sunset and night fall is calm, quiet and pleasant, similarly the woman who has been deceived is patient, uncomplaining and tolerant. She is calm, quiet, meek, unassertive and submissive. She is friendly and good natured, cheerful and comfortably mild. She marks different colors on the skies- orange, red and scarlet but their brilliance is momentary just as everything is engulfed in darkness after dusk, the woman too is surrounded by the fall of gloom and dejection.

Q2. What is the dominant emotion in the poem? How do we know?

Ans. The dominant emotion in the poem is that of pity and sadness for others. The poet feels sorry for the Dusk who has deserted by someone. The poet imagines her as a young woman who has been deceived by some dishonest person. Dusk is simple, innocent and childlike. The deceiver has taken advantage of her simplicity, innocence and naturalness.

She has been deserted by an uncaring, selfish and cruel person. The poet universalizes her deep pain. The poet feels sorry to think that soon darkness will engulf her. Her loneliness creates a pain in the heart of the poet and he compares the dusk with the woman who is deceived by someone. In spite of this she remains patient, calm and tranquil. The poet feels sorry for this woman who suffers due to her loneliness.

The woman marks different shades of colors on the skies-orange, red and scarlet-knowing well that their shine is only for some time and soon everything will be engulfed in

darkness. She keeps her arms open to receive the birds who return to their nests after their wanderings throughout the day. They feel relaxed after their flights in the lap of the dusk.

From the poem we know that the dominant emotion is one of sadness. In the beginning we have dusk portrayed as a young woman deserted by some dishonest person. This is a very sad thing. Birds have gone to their nests. There is no activity and the situation is very calm. Therefore, we get a picture of loneliness and calmness. It is time for nightfall. It is a time for darkness and also a promise for new beginning.

Q3. What is the dominant imagery in the poem? How does it affect our response to it?

Ans. Imagery is a literary device and it makes use of particular words that create visual representation of ideas in our minds. It is related with the mental pictures, i.e. the images which are created in our mind are known as Imagery. Poets use imagery to draw readers into sensory experience. The poet uses different images which help the readers to visualize more realistically the author's writing.

In the poem, the poet has used imagery which helps readers to visualize his lines of poetry. The imagery in this poem is that of Dusk. Dusk in this poem is imagined as a young woman who has been deserted by her lover who is a dishonest person. She has been deceived by him and is left all alone.

Another imagery is that of the birds who have gone back to their nests. The loneliness of the young woman and the departure of birds remind us of the silence and loneliness of dusk.

Then there is imagery of the bright colors of red, orange and scarlet. The picture of different shades of color appearing in the sky at the time when night is about to fall comes before our mind. The poet makes use of the dawn. They are juxtaposed. Dawn is liked by worldly people but the poet waits for the dusk. We feel that the poet is an old man. Both dawn and dusk come to us in the daily course of nature.

Q4. If I were to suggest subconsciously the poet sees himself as 'Dusk', how will that change our reading of the poem?

Ans. I stand on a plain at some distance from my place. It is dawn time. I see that birds are flying back to their homes, i.e to their nests. I see the silence and loneliness of dusk. Evening is falling; I see bright colours of orange, red and scarlet. I am fully aware that these colours will disappear after a few moments. I see the silence and loneliness of the scene. I can understand that soon the scene will be engulfed in darkness.

I think for some time. I feel sad to note that most people opt for the dawn while I am enamored of the darkness prevailing in the atmosphere soon after dusk. I am the only person waiting for the dusk. I reject the dawn which is yet to come. I introspect and wonder if I am different from most of the men of this world. I feel as if I do not have any interest in worldliness or whether I have a spiritual bent of mind. I even question myself if I am an odd man out and unlike most of the people in the world; I would not run after the rising sun for which the materialistic people crave. I prefer the setting sun because it is more peaceful and tranquil. Birds have gone to their nests. The day reaches to its end. But I will wait for another new day, i.e. a new beginning. My choice for dusk may be frowned upon by many people but then I look upon life in my own way.

c) Objective Type Questions

Q1. Yash Sharma was a leading poet of

- a) English literature
- b) Dogri literature
- c) American literature
- d) African literature

Q2. Yash Sharma was born in the year

- a) 1925
- b) 1926
- c) 1927
- d) 1929

Q3. Yash Sharma worked for

- a) Police

- b) Radio Kashmir
- c) Media
- d) Television

Q4. Yash Sharma was awarded Sahitya Akademi Award in which year

- a) 1992
- b) 1993
- c) 1994
- d) 1995

Q5. Yash Sharma passed away at the age of

- a) 79
- b) 80
- c) 81
- d) 82

Q6. Which book fetched him the Sahitya Akademi Award?

- a) Jo Tere Man Chitt Laggi Ja
- b) Bedi Pattan Sanjh Mallah
- c) Dusk
- d) None of the above

Q7. Yash Sharma's second book, Bedi Pattan Sanjh Mallah, was published in which year?

- a) 2002
- b) 2003
- c) 2004
- d) 2005

Q8. Yash Sharma's poetry was recently published in English by:

- a) Seema Seghal
- b) Anil Sehgal
- c) Himself
- d) None of the above

Q9. The title of English version of Yash Sharma's poetry is:

- a) Tale of a Virgin River
- b) Jo Tere Man Chitt Laggi Ja
- c) Bedi Pattan Sanjh Mallah
- d) None of the above

Q10. In the poem "An Abandoned Dusk" Yash Sharma imagines Dusk as:

- a) Young woman
- b) An old woman
- c) A child
- d) None of the above

Q11. The poem end on a

- a) Sad note
- b) Happy note
- c) Angry note
- d) None of the above

Q12. What is the meaning of the word Swindler?

- a) Helping person
- b) Dishonest person
- c) Honest person

d) None of the above

Q13. What is the meaning of the word Dusk?

a) Sunrise

b) Sunset

c) Afternoon

d) None of the above

Q14. The poet portrays the young woman in the poem as

a) An innocent woman

b) A clever woman

c) A poor woman

d) None of the above

Q15. Who are the friends that the poet addresses in the last stanza?

a) Special persons

b) His readers

c) His classmates

d) None of the above

Q16. What is the dominant emotion in the poem?

a) Pity and sadness

b) Optimistic

c) Energetic

d) None of the above

Q17. The word 'Dusk' has secured Yash Sharma the title of

a) Poet of Dusk

b) Poet of Morning

c) Poet of pessimism

d) None of the above

Q18. Yash Sharma's favourite subject of writing was

a) Money

b) Nature

c) Man

d) None of the above

7.9 SUGGESTED READING

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University of Jammu.

B.A./B.COM SEMESTER-IV : GENERAL ENGLISH

COURSE CODE : AA-401 (THEORY)

LESSON NO- 8

SEMESTER - IV

POEMS

UNIT - II

THE DAFFODIL'S VERSION

STRUCTURE

- 8.1 Introduction
- 8.2 Objectives
- 8.3 The Daffodil's Version (text)
- 8.4 Summary of the poem
- 8.5 Check Your Progress
- 8.6 Central Idea of the poem
- 8.7 Critical Appreciation of the poem
- 8.8 Check Your Progress
- 8.9 Let Us Sum Up
- 8.10 Glossary
- 8.11 Self-Assessment Questions
 - 8.11.1 Fill in the blanks

8.11.2 Short Answer Questions

8.12 Examination Oriented Questions

8.13 Answer Key

8.14 Suggested Reading

8.1 INTRODUCTION

“The Daffodil's Version” by David Cram is a Tongue-in-cheek intertextual poem written in response to William Wordsworth's famous poem *I Wandered Lonely as a Cloud*, which is also famously anthologised as *Daffodils*. David Cram is an Emeritus Fellow at Oxford University and has retired as Senior Research Fellow and Lecturer in Linguistics at The Faculty of Linguistics, Philology and Phonetics, Christ Collage, Oxford. He is regarded as an authoritative figure to number of interlinked areas in linguistic theory, the theory of translation and the history of linguistics. His research interest includes Lexical Semantics, pragmatics and discourse analysis; Scottish Gaelic grammar; history of linguistics ideas with particular reference to the 17th century and in theory of translation. The bulk of his research is on the history of ideas about language, with special reference to the seventeenth century.

William Wordsworth(7 April 1770 - 23 April 1850) along with S.T. Coleridge (21 October 1772 - 25 July 1834), two popular English poets, ushered a new form of poetry in eighteenth century known as 'Romanticism' or Romantic school of poetry. Romanticism, in part, was a reaction to the ‘Neoclassical’ school of poetry before them and alleged by them of its gaudy, pedantic form of poetry with an artificial use of language in it. They envisioned to bring in a new form of poetic composition composed in simple language really understood by men. To establish this new school of 'Romanticism' both Wordsworth and Coleridge published their first collection of poems titled as *Lyrical Ballad* in 1798. Further to justify this new form of poetry among readers Words worth wrote a *Preface to the Lyrical Ballad* to the second edition in 1800, which became the accepted manifesto for this new movement and poetic form.

In the 'Preface' Wordsworth laid the emphasis on the reason to write such poetry and also explains a theoretical conception of poetic composition. Wordsworth writes that, "*Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility*". According to him poetic composition begins with an inspiration on seeing or experiencing something very beautiful, which highly influences a poet. The poet then let some time pass and keeps pondering upon that experience in between. When some time has lapsed, he sits all alone one fine day meditatively and starts to recollect the incidence, which had influenced him at first. And when he starts recollecting that moment in 'tranquility' or in 'pensive mood', the whole experience starts coming to him as a 'spontaneous overflow of powerful feelings' and at that very moment the poet starts penning it down. This mechanical process of poetic composition of Wordsworth was further superadded with the controversial selection of 'rustic language' as a medium to write or convey this experience as this language was the only language, to Wordsworth, 'really used and understood by men' among all sections of society.

However, this 'Preface' later proved to be a bone of contention between Wordsworth and Coleridge themselves as it had polarised their views on the idea of poetic composition. The whole treaty on composition was highly criticised by later poet-critic like T. S. Eliot, a towering figure in twentieth century literary criticism, who vehemently wrote his discontentment towards the idea of this theory and specially the selection of 'rustic language' as the only language spoken and understood by all men.

8.2 OBJECTIVES

The objective of this lesson is to familiarise the distance learners with poet-linguist David Cram and his prescribed poem "The Daffodil's Version". This lesson is divided into sections as described in the 'Unit Structure' and is followed by self-assessment questions at the end. The learners are advised to follow all the steps in sequential manner and try to answer the questions at the end of the lesson. Finding any difficulty, the learner should re-read the content and try again to answer the questions.

The Objectives of this lesson is to

- Familiarise the learner with the poet and the poem prescribed in the syllabus.

- To give a critical insight into the poem.
- Learn to appreciate the poet's view expressed in the poem and to prepare him/her to answer the questions in the Check Your Progress.

8.3 THE DAFFODIL'S VERSION (TEXT OF THE POEM)

I was but one amongst the crowd,
 The host, of golden daffodils
 That saw thee striding, tall and proud
 In silhouette, across the hills
 And down towards the lake-side trees,
 With coat-tails fluttering in the breeze.

Along the margin of the bay
 The waves were dancing. So were we.
 "A poem here!" I heard thee say,
 "I'll write it later, after tea."
 My word! It's worth a moment's thought
 What wealth the verses will have brought.

Now oft, as in my bed I squat Unlettered,
 yet in pensive mood,
 I idly pause to wonder what
 Was prompted by our pulchritude,
 And what in verse thou didst opine
 About our floral chorus-line.

8.4 SUMMARY OF THE POEM

In the poem “The Daffodil's Version”, the poet is trying to express the feelings and emotions of a personified daffodil flower who witnessed the poet getting inspired by their beauty to write a poem. The whole poem is a mimic of the original version of William Wordsworth's poem and narrates how the narrator: a daffodil, saw the poet on the other side, who on lonely excursion, standing near the lake-side trees saw these 'host of Golden daffodils' fluttering and dancing in the breeze'. The personified daffodil says that it was one among the host of the 'golden daffodils'; 'besides the lake'; 'beneath the trees', when the poet saw them and got mesmerised at the beauty of them- 'fluttering and dancing in the breeze'.

The daffodil says that from the other side it saw the poet walking 'across the hills', striding 'tall and proud' with his 'coat-tails fluttering in the breeze'. The daffodil flower further says that since the lake-water waves along the bay were dancing so were all the daffodils and it heard the poet say 'A poem here' 'I'll write it later, after tea'. The flower then wonders how this moment's thought, i.e. the beautiful scene of 'host of golden daffodils' 'fluttering and dancing in the breeze', which was the poet's reason to write a poem, had brought so much of fame and wealth to the poet.

The flower ends the poem with a note that often when it is all alone and thoughtful, helplessly trying to recollect the moment into words, it always makes it wonder how the poet was inspired by the beauty of the host of wild flowers and how the poet was able to select the choice of the words and verse to describe their floral qualities in such a melodious lines.

8.5 CHECK YOUR PROGRESS

1. “The Daffodil’s Version” is a Tongue-in-cheek _____ poem.
2. The Romantic school of poetry came up partly as a reaction against _____ of _____ poetry.
3. William Wordsworth and S.T. Coleridge jointly published _____ in _____ 1798.
4. *Preface to the Lyrical Ballad* the second edition is published in _____.
5. According to Wordsworth poetry is a

Answer Key

1. intertextual
2. Neoclassical
3. Lyrical Ballad
4. 1800
5. *".....spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility"*

8.6 CENTRAL IDEA OF THE POEM

The poem "The Daffodil's Version" is a satirical poem with an intention of the poet to mock at the original version written by the famous English romantic poet William Wordsworth. The poem is filled with sarcasm where a flower, a personified narrator, tells Wordsworth- the original poet; that how he had witnessed the poet striding 'tall and proud' saw the host of golden daffodils dancing in the breeze. The poet here is presented as a bohemian hero 'With coat-tails fluttering in the breeze' who is intoxicated with his success; too proud and might be even over-confident, that he instantly makes clear, exactly at the moment, "A poem here!" "I'll write it later after tea". The flower candidly further questions the original poet that how is he even capable of such an instant thoughts and says, 'My word! It's worth a moment's thought' and he had never imagined that 'What wealth the verses will have brought'.

The narrator flower does not limit itself with this remark and goes a step further to make fun of Wordsworth's theory of Poetic composition and says that although he was equally mesmerised by the image of the poet 'striding tall and proud' along the bay 'down towards the lake-side trees' 'With coat-tails fluttering in the breeze' but 'yet in pensive mood' when it is trying very hard for the words to express the moment into words, it

always find itself 'unlettered' and lacks expression to express itself. At this point the flower is always made to wonder that what might 'Was prompted by our pulchritude' or beauty and how the poet was capable of selecting the words and put them into form about their floral beauty which made them so famous and well known.

8.7 CRITICAL APPRECIATION OF THE POEM

One of the most well-known poems by David Cram; "The Daffodil's Version" is a fantastic tongue-in-cheek intertextual poem describing the other side of the story where a flower- a Daffodil, narrates its experience when it happens to witness the poet- Wordsworth inspired to write one of his most famous poem. The source poem *I Wandered Lonely as a Cloud* and sometimes anthologised as *Daffodils* by William Wordsworth is a beautiful poem in which the poet expresses that how on one evening while on his excursion to a valley and hillside saw a large place grown with daffodil flowers. The poet says that the beauty of them was a stunning experience to him, which made him to think 'What wealth the show to me had brought' and finally inspired him to write a poem.

Since Wordsworth along with S.T. Coleridge were the forerunner of the romanticism, this poem became an iconic example of the Romantic Movement and a perfect example of what Wordsworth tried to explain in his *Preface to the Lyrical Ballad* as the process of poetic composition. In his Preface Wordsworth made four claims: first, "to choose incidents and situations from common life"; second, "to relate or describe them throughout, as far as was possible in a selection of language really used by men" what Wordsworth meant here is the selection of a very simple language; third, "to throw over them a certain colouring of imagination, whereby ordinary things should be presented to the mind in an unusual aspect"; and, last, "above all, to make these incidents and situations interesting by tracing in them, truly though not ostentatiously, the primary laws of our nature."

About the nature and process of poetic composition Wordsworth says "poetry is spontaneous overflow of powerful feelings; to takes its origin from emotion recollected in tranquility; the emotion is contemplated till, by a species of reactions, the tranquility disappears, an emotion kindred to that which was before the subject of itself actually exit in the mind. In this mood, successful composition begins and in

a similar mood it is carried out to be continued". What Wordsworth is trying to emphasize is that the poetic composition begins: First, there is the emotion set up by an experience or inspiration. The 'experience' or 'inspiration' leaves an everlasting impression on the poet's mind, which the poet carries with himself or herself all the time. During this time the poet keeps on pondering upon the incident, which had inspired or affected him and meanwhile all the non-essential elements in the experience are purged off. In the second stage, memory plays the important role. It controls what is to be retained and shapes into beautiful forms what it has to retain by removing all the unwanted or unnecessary experience.

And therefore this idea of an interval between experience or observation and composition is an important part of Wordsworth's theory of poetry. The third stage is recollection, when the experience thus purged or distilled is recalled. The fourth stage is where the emotion is gradually set up in the mind again, which is followed by the last stage where the poet starts the composition and penning it down.

In this sense the poem *I Wandered Lonely as a Cloud* truly epitomize what William Wordsworth tried to explain. The poem begins with the poet describing his lonely excursion through valleys and hills (thus choosing 'an incidents and situations from common life') when he saw a host of 'Golden Daffodils', which made him '...gazed-and gazed-but little thought/ What wealth the show to me had brought'. This beautiful moment to the poet does not ends with the momentary experience, rather it makes him to think about it whenever he is alone as 'They flash upon that inward eye

Which is the bliss of solitude;/And then my heart with pleasure fills,/And dances with the daffodils'. No wonder one can easily assume that when Wordsworth wrote the poem he must have thought about the Preface and his theory of poetic composition.

David Cram while acknowledging the beauty of the source or original poem has deliberately opted to choose the same stanza pattern with a wonderful rendering of metrical lines perfectly rhyming with each other in a structure of ABABCC and creating a melodious tune. However, the number of paragraphs is reduced to three when compared to the source poem. The development of the thought is also very similar but of course with certain elements of sincere sarcasm in it. The deliberate choice of lines like, 'striding, tall and proud', 'coat-tails fluttering in the breeze', "'A poem here!" I heard thee say', "'I'll write it later, after tea.'" and 'What wealth the verses will have brought' are suggestive of Cram's

sarcastic view of Wordsworth's Poetic Theory. This view is further enforced in the last stanza when linguist-poet David Cram, playing with words, bluntly alleges 'Now oft, as in my bed I squat Unlettered,/yet in pensive mood,' suggesting that the flower finds it difficult to think of words to express his feelings and therefore really wonders how their beauty made it possible for William Wordsworth to write such an exceptional poem.

David Cram while copying the original structure and the thought process of Wordsworth's *I Wandered Lonely as a Cloud* has purposefully personified a Daffodil Flower because it suited his interest best, keeping in mind that it was the poet and flowers' encounter in the first place that inspired Wordsworth to write the poem. The flower while being the first witness to the whole incident therefore becomes the most trusted narrator on whom David Cram could rely on. The emphasis of the first person pronoun 'I' in lines like, 'I was but one', 'I heard thee say', 'Now oft, as in my bed I squat Unlettered' and 'I idly pause to wonder' further validates the flower as sine qua non to this beautiful creative piece of writing.

8.8 CHECK YOUR PROGRESS

1. The source poem *I wandered lonely as a Cloud* is sometimes anthologised as _____.
2. Who is the narrator in the poem "The Daffodil's Version"?
3. Who in the poem "The Daffodil's Version" is striding 'With coat-tails fluttering in the breeze'?
4. According to Wordsworth "*poetry is spontaneous overflow of powerful* _____".
5. What is the rhyming structure of the poem?

Answer Key

1. *Daffodils*
2. A daffodil flower

3. William Wordsworth
4. *Feelings*
5. ABABCC

8.9 LET US SUM UP

The poem “The Daffodil's Version” is a beautiful creative piece of writing by David Cram. The poem is a mock copy of the original poem *I Wandered Lonely as a Cloud* by William Wordsworth and tries to mimic the original poem while artfully taking on Wordsworth's intention of writing the original poem to justify his Poetic Theory. The theme of the source poem is based on the nature and the power of imagination, and how memory plays a significant role in bringing together both for a literary creation. However, on the other hand the new version by David Cram questions the original's theme. Here the personified flower questions the poet- Wordsworth and wonders as to what did he find so remarkable about the host of daffodils fluttering and dancing in the breeze. More importantly, it sarcastically remarks and wonders how the poet was able to have such a momentary thought and recall it later, which could bring him so much of wealth while the flower is struggling to find even words.

8.10 GLOSSARY

Tongue-in-cheek: figure of speech is used to imply that a statement or other production is humorously or otherwise not seriously intended

Intertextual: the shaping of a text's meaning by another text.

Anthologised: include (an author or work) in an anthology.

Emeritus: (of the former holder of an office, especially a university professor) having retired but allowed to retain their title as an honour.

Linguistics: The scientific study of language, and involves an analysis of language form, language meaning, and language in context.

Philology: the branch of knowledge that deals with the structure, historical

development, and relationships of a language or languages.

Phonetics: the study and classification of speech sounds.

Lexical Semantics: The analysis of word meanings and relations between them.

Pragmatics: the branch of linguistics dealing with language in use and the contexts in which it is used, including such matters as deixis, the taking of turns in conversation, text organization, presupposition, and implicature.

Discourse: a formal discussion of a topic in speech or writing.

Romanticism: a movement in the arts and literature which originated in the late 18th century, emphasizing inspiration, subjectivity, and the primacy of the individual.

Manifesto: a public declaration of policy and aims

Theoretical: concerned with or involving the theory of a subject or area of study rather than its practical application.

Conception: the forming or devising of a plan or idea.

Pondering: think about (something) carefully, especially before making a decision or reaching a conclusion.

Tranquillity: the quality or state of being tranquil; calm.

Spontaneous: performed or occurring as a result of a sudden impulse or inclination and without premeditation or external stimulus.

Rustic: relating to the countryside; rural.

Polarised: divide or cause to divide into two sharply contrasting groups or sets of opinions or beliefs.

Vehemently: in a forceful, passionate, or intense manner; with great feeling.

Discontentment: Unhappiness caused by the failure of one's hopes, desires, or expectations.

Striding: Walk with long, decisive steps in a specified direction.

Silhouette: the dark shape and outline of someone or something visible in restricted

light against a brighter background.

Fluttering: flap (its wings) quickly and lightly.

Squat: crouch or sit with one's knees bent and one's heels close to or touching one's buttocks or the back of one's thighs.

Unlettered: not able to find any word.

Pensive: engaged in, involving, or reflecting deep or serious thought.

Prompted: cause someone to take a course of action.

Pulchritude: beauty.

Mimic: imitate (someone or their actions or words), especially in order to entertain or ridicule.

Personified: attribute a personal nature or human characteristics to (something non-human).

Satirical: sarcastic, critical, and mocking another's weaknesses.

Sarcasm: the use of irony to mock or convey contempt.

Bohemian: a socially unconventional person, especially one who is involved in the arts.

Mesmerised: capture the complete attention of (someone); transfix.

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

Ostentatiously: in a pretentious or showy way designed to impress.

Contemplated: think deeply and at length.

Affected: influenced or touched by an external factor.

Epitomize: be a perfect example of.

Deliberately: consciously and intentionally; on purpose.

Bluntly: in an uncompromisingly forthright way.

Alleges: claim or assert that someone has done something illegal or wrong, typically

without proof.

Sine qua non: an essential condition; a thing that is absolutely necessary.

8.11 SELF-ASSESSMENT QUESTIONS

8.11.1 FILL IN THE BLANKS

1. The poem “The Daffodil's Version” is an intertextual poem of the original poem titled as _____.
2. David Cram is an Emeritus Fellow at _____.
3. The source poem *I Wandered Lonely as a Cloud* is sometimes anthologised as _____.
4. Who is the narrator in the poem “The Daffodil's Version” ?

8.11.2 SHORT ANSWER TYPE QUESTIONS

Q.1. Who is the speaker in the poem “The Daffodil's Version” ?

Answer: The speaker in the poem *The Daffodil's Version* is a personified daffodil flower who sarcastically questions William Wordsworth's intention of writing a poem based on his previously given poetic theory. Here the personified flower questions the poet and wonders as to what did he find so remarkable about the host of daffodils fluttering and dancing in the breeze. The flower candidly further questions the poet that how is he even capable of such an instant thought- "A poem here!" It heard the poet say, which was of course meant to be written later after deep thinking- "I'll write it later, after tea". More importantly, it remarks and wonders how the poet was able to have such a momentary thought- 'My word! It's worth a moment's thought' and recall it later, which could bring him so much of wealth- 'What wealth the verses will have brought', while the flower is struggling to find even words to express itself.

Q.2. Write a note on the central idea of the poem “The Daffodil's Version”.

Answer: _____

Q.3. Write a note on the development of the thoughts in the poem “The Daffodil's Version”.

Answer : _____

8.12. EXAMINATION ORIENTED QUESTIONS

Q.1. “The Daffodil's Version” is a satirical take on the William Wordsworth poem *I Wandered Lonely as a Cloud*. Discuss.

Q.2. Discuss the development of the thoughts in the poem “The Daffodil's Version”.

Q.3. Discuss the theme of the poem “The Daffodil's Version”.

Q.4. Discuss the central idea of the poem “The Daffodil's Version”.

8.13 ANSWER KEY

1. *I Wandered Lonely as a Cloud*.

2. Oxford University.

3. *Daffodils*.

4. A personified daffodil flower.

8.14 SUGGESTED READING

1. Board of Editors University of Jammu, *Collage: A Textbook of Language and Literature*. Primus Books.

2. *Collage - A Textbook of Language and Literature*. Board of Editors. University of Jammu.

3. M. R. Tewari, *One Interior Life-A Study of the Nature of Wordsworth's Poetic Experience*. S. Chand & Company Ltd, 1983. India.

4. Wordsworth, William (1805).*Lyrical Ballads with Pastoral and other Poems*. London.

5. *I Wandered Lonely as a Cloud (Text of the poem by William Wordsworth)*

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed-and gazed-but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

B.A./B.COM SEMESTER-IV : GENERAL ENGLISH

COURSE CODE : AA-401 (THEORY)

LESSON NO- 9

SEMESTER - IV

ONE ACT PLAY

UNIT - III

LIFE AND WORKS OF GEORGE BERNARD SHAW

STRUCTURE

- 9.1 Introduction
- 9.2 Objective
- 9.3 Life and Works of George Bernard Shaw
 - 9.3.1 Shaw as Playwright
 - 9.3.2 Post- World War I
 - 9.3.3 Influence of Bernard Shaw
- 9.4 Let Us Sum Up
- 9.5 Notable Works
- 9.6 Glossary
- 9.7 Examination Oriented Questions
- 9.8 Multiple Choice Questions
- 9.9 Answer Key
- 9.10 Suggested Reading

9.1 INTRODUCTION

George Bernard Shaw is an Irish comic dramatist, literary critic, and socialist propagandist, winner of the Nobel Prize for Literature in 1925. He was perhaps the best comic dramatist of his time and one of the most significant playwrights in the English language since the seventeenth century. He was a visionary and mystic whose philosophy of moral passion permeates his plays and his social and political pamphlets. He is the most readable music critic in English, the best theatre critic of his generation, a prodigious lecturer and essayist on politics, economics, and sociological subjects, and one of the most prolific letter writers in literature.

9.2 OBJECTIVE

The objective of this lesson is to acquaint the learner with the life and works of George Bernard Shaw.

9.3 LIFE AND WORKS OF GEORGE BERNARD SHAW

George Bernard Shaw (July 26th 1856- November 2nd 1950) was born in Dublin. He was the third and youngest child (and only son) of George Carr Shaw and Lucinda Elizabeth Gurly Shaw. Technically, he belonged to the Protestant "ascendancy"-the landed Irish gentry-but his impractical father was first a sinecured civil servant and then an unsuccessful grain merchant, and George Bernard grew up in an atmosphere of genteel poverty, which to him was more humiliating than being merely poor. At first Shaw was tutored by a clerical uncle, and he basically rejected the schools he then attended; by the age of sixteen he was working in a land agent's office.

Shaw developed a wide knowledge of music, art, and literature as a result of his mother's influence and his visits to the National Gallery of Ireland. In 1872, his mother left her husband and took her two daughters to London, following her music teacher, George John Vandeleur Lee, who from 1866 had shared the household in Dublin with the Shaws. In 1876 Shaw resolved to become a writer, and he joined his mother and elder sister (the younger one having died) in London. Shaw, in his twenties, suffered continuous frustration and poverty. He depended upon his mother's pound a week from her husband and her earnings as a music teacher. He spent his afternoons in the British Museum reading room,

writing novels and reading what he had missed at school, and his evenings in search of additional self-education in the lectures and debates that characterized contemporary middle-class London intellectual activities.

He began his literary career as a novelist but his fiction failed utterly. The semiautobiographical and aptly titled *Immaturity* (1879; published 1930) repelled every publisher in London. He wrote two more novels: *The Irrational Knot* (1880) and *Love Among the Artists* (1881), but neither found a publisher; each was serialised a few years later in the socialist magazine *Our Corner*.

Despite his failure as a novelist in the 1880s, Shaw found himself during this decade. He became the force behind the newly founded (1884) Fabian Society, a middle-class socialist group that aimed at the transformation of English society not through revolution but through "permeation" of the country's intellectual and political life. He largely accepted the principle of "permeation" as advocated by Sidney Webb, which is a concept to achieve socialism by infiltration of people and ideas into existing political parties. Shaw involved himself in every aspect of its activities, most visibly as editor of one of the classics of British socialism, *Fabian Essays in Socialism* (1889), to which he also contributed two sections.

Shaw was a radical and a non-conformist, whose views were often contentious. He held firm views on controversial issues: he promoted eugenics and alphabet reform, and opposed vaccination and organised religion. In his will, Shaw stated that his "religious convictions and scientific views cannot at present be more specifically defined than as those of a believer in creative revolution". He requested that no one should imply that he accepted the beliefs of any specific religious organisation, and that no memorial to him should "take the form of a cross or any other instrument of torture or symbol of blood sacrifice."

During the 1920s Shaw began to lose faith in the idea that society could be changed through Fabian gradualism, and became increasingly fascinated with dictatorial methods. Shaw's admiration for Mussolini and Stalin demonstrated his growing belief that dictatorship was the only viable political arrangement and did not anticipate the disaster that would envelop Europe when the Nazi Party came to power in Germany in January 1933.

Shaw espoused racial equality, and inter-marriage between people of different

racism, at the height of white racism and xenophobia. In the period before the Second World War, as the debate between gentile and Jew raged on, he called anti-Semitism "the hatred of the lazy, ignorant fat-headed Gentile for the pertinacious Jew who, schooled by adversity to use his brains to the utmost, outdoes him in business". In *The Jewish Chronicle* he wrote in 1932, "In every country you can find rabid people who have a phobia against Jews, Jesuits, Armenians, Negroes, Freemasons, Irishmen, or simply foreigners as such. Political parties are not above exploiting these fears and jealousies."

Through his journalism, pamphlets and occasional longer works, Shaw wrote on many subjects. His range of interest and enquiry included vivisection, vegetarianism, religion, language, cinema and photography, on all of which he wrote and spoke copiously. Shaw was keenly interested in transport; in "bicycling, motorbikes, automobiles, and planes, climaxing in his joining the Interplanetary Society in his nineties". Shaw published articles on travel, took photographs of his journeys, and submitted notes to the Royal Automobile Club. Shaw's interest in music is preserved in his collected musical criticism, published in three volumes, which runs to more than 2,700 pages.

9.3.1 SHAW AS PLAYWRIGHT

During the first decade of the twentieth century, Shaw secured a firm reputation as a playwright. He became a fervent advocate of the new theatre of Henrik Ibsen, a Norwegian playwright. His 1891 book, *Quintessence of Ibsenism* remained a classic throughout the twentieth century. Influenced by Henrik Ibsen, he sought to introduce a new realism into English-language drama, using his plays as vehicles to disseminate his political, social and religious ideas. He succeeded in striking a death-blow to 19th-century dramatic tradition of melodrama. By the early twentieth century his reputation as a dramatist was secured with a series of critical and popular successes that included *Major Barbara*, *The Doctor's Dilemma* and *Caesar and Cleopatra*.

His earliest dramas were called appropriately *Plays Pleasant and Unpleasant* (1898). Among these, *Widower's Houses* and *Mrs. Warren's Profession* savagely attack social hypocrisy, while in plays such as *Arms and the Man* and *The Man of Destiny* the criticism is less fierce. Shaw uses the stage as a **forum of ideas** that display his radical rationalism, his utter disregard of conventions, his keen dialectic interest and verbal wit. Some of his greatest works for the stage are — *Caesar and Cleopatra*, the "Don Juan in

Hell” episode of *Man and Superman*, *Major Barbara*, *Heartbreak House*, and *Saint Joan*.

Shaw’s next collection of plays, *Three Plays for Puritans* (1901), continued what became the traditional Shawian preface—an introductory essay in an electric prose style dealing as much with the themes suggested by the plays as the plays themselves. *The Devil’s Disciple* (performed 1897) is a play set in New Hampshire during the American Revolution and is an inversion of traditional melodrama. *Caesar and Cleopatra* (performed 1901), is Shaw’s first great play.

Shaw’s major plays of the first decade of the twentieth century address individual social, political or ethical issues. He revived the English comedy of manners with an infusion of realism and wit. His major comedies are: *Major Barbara* (1905), a discussion play, where the audience’s attention is held by the power of the witty argumentation ; *The Doctor’s Dilemma* (1906), a comedy the humour of which is directed at the medical profession; *Candida* (1898), with social attitudes toward sex relations as objects of his satire; and *Pygmalion* (1912), a witty study of phonetics as well as a clever treatment of middle-class morality and class distinction; proved some of Shaw’s greatest successes on the stage. The short plays range from genial historical drama in *The Dark Lady of the Sonnets* and *Great Catherine* (1910 and 1913) to a study of polygamy in *Overruled*; Three satirical works about the war (*The Inca of Perusalem*, *O’Flaherty V.C.* and *Augustus Does His Bit*, 1915–16); a piece that Shaw called “utter nonsense” (*The Music Cure*, 1914) and a brief sketch about a “Bolshevik empress” (*Annajanska*, 1917). Shaw wrote five linked plays under the collective title *Back to Methuselah* (1922). They expound his philosophy of creative evolution in an extended dramatic parable that progresses through time from the Garden of Eden to 31,920 CE.

Shaw held the USA to be a country of illiterate and uncouth people, yet despite his contempt for Hollywood and its aesthetic values, Shaw was enthusiastic about cinema, and in the middle of the decade wrote screenplays for prospective film versions of *Pygmalion* and *Saint Joan*.

9.3.2 POST-WORLD WAR I

World War I was a watershed for Shaw. At first he ceased writing plays, publishing instead a controversial pamphlet, “Common Sense about the War,” which called Great Britain and its allies equally culpable with the Germans and argued for negotiation and peace. His antiwar speeches made him notorious and the target of much criticism. He courted unpopularity by denouncing both sides in the First World War as equally culpable, and although not a republican, castigated British policy on Ireland in the postwar period. *Heartbreak House*, set in a country-house setting on the eve of war, and performed in 1920, exposed the spiritual bankruptcy of the generation responsible for the war’s bloodshed. Attempting to keep from falling into “the bottomless pit of an utterly discouraging pessimism,” he wrote three satirical works about the war: *The Inca of Perusalem*, *O’Flaherty V.C.* and *Augustus Does His Bit*.

9.3.3 INFLUENCE OF BERNARD SHAW

Bernard Shaw has regularly been rated as second only to Shakespeare among British dramatists. Though Shaw did not found a school of dramatists as such, he is recognised as next to Shakespeare in the British theatrical tradition as the proponent of the “theatre of ideas.” Shaw pioneered “intelligent” theatre, in which the audience was required to think, thereby paving the way for the new breeds of twentieth-century playwrights from Galsworthy to Pinter. Critics of Drama recognise his extensive influence on generations of English-language playwrights. Shaw’s moral concerns engaged present-day audiences, and made him—like his model, Ibsen—one of the most popular playwrights in contemporary British theatre. The word “Shavian” has entered the language as encapsulating Shaw’s ideas and his means of expressing them.

Among more recent British dramatists, Tom Stoppard has been seen as “the most Shavian of contemporary playwrights”; Shaw’s “serious farce” is continued in the works of Stoppard’s contemporaries Alan Ayckbourn, Henry Livings and Peter Nichols. Among many American writers professing a direct debt to Shaw, Eugene O’Neill became an admirer at the age of seventeen, after reading *The Quintessence of Ibsenism*.

Two further aspects of Shaw’s theatrical legacy are: his opposition to stage censorship, which was finally ended in 1968; and his efforts which extended over many years to establish a National Theatre of England.

It is a combination of the dramatic, the comic, and the social corrective that gives Shaw's comedies their special flavour. His plays include elements of symbolic farce and disbelief that helped shape the theatre of his time and after. His plays have a high seriousness that led to the development of a drama of moral passion and of intellectual conflict and debate. Shaw brought a bold critical intelligence to his many other areas of interest; he helped to mould the political, economic, and sociological thought of three generations.

9.4 LET US SUM UP

- George Bernard Shaw is an Irish comic dramatist, literary critic, and socialist propagandist, winner of the Nobel Prize for Literature in 1925.
- Shaw did not receive a formal education, but he developed a wide knowledge of music, art, and literature as a result of his mother's influence and his visits to the National Gallery of Ireland.
- In 1876 Shaw resolved to become a writer, and he joined his mother and elder sister in London.
- He became the force behind the newly founded (1884) Fabian Society, a middle-class socialist group that aimed at the transformation of English society.
- Shaw was a radical and a non-conformist, whose views were often contentious. He was against organised religion and espoused racial equality, and inter-marriage between people of different races,
- He began his literary career as a novelist.
- He became a fervent advocate of the new theatre of Henrik Ibsen, a Norwegian playwright.
- Influenced by Henrik Ibsen, he sought to introduce a new realism into English-language drama, using his plays as vehicles to disseminate his political, social and religious ideas.
- Shaw's major plays of the first decade of the twentieth century address individual social, political or ethical issues.
- He revived the English comedy of manners with an infusion of realism and wit.

- World War I was a watershed for Shaw.
- He was against the war and very critical of the role of the British Government after World War I.
- He wrote three satirical works about the war: *The Inca of Perusalem*, *O'Flaherty V.C.* and *Augustus Does His Bit*.
- He is recognised as next to Shakespeare in the British theatrical tradition as the proponent of the “theatre of ideas.”
- Shaw pioneered “intelligent” theatre, in which the audience was required to think.
- Critics of Drama recognise his extensive influence on generations of English-language playwrights.
- Shaw’s moral concerns engaged present-day audiences, and made him—like his model, Ibsen—one of the most popular playwrights in contemporary British theatre.
- The word “Shavian” has entered the language as encapsulating Shaw’s ideas and his means of expressing them.

9.5 NOTABLE WORKS

- *Pygmalion*
- *Arms and the Man*
- *Mrs. Warren’s Profession*
- *Saint Joan*
- *Caesar and Cleopatra*
- *Heartbreak House*
- *Major Barbara*
- *Man and Superman*
- *The Doctor’s Dilemma*
- *Androcles and the Lion*

9.6 GLOSSARY

Castigated: criticised

| | |
|--------------|---|
| Melodrama : | a dramatic or work in which the plot, which is typically sensational and designed to appeal strongly to the emotions, takes precedence over detailed characterization |
| Shavian: | adjective for Shaw, having qualities related to Shaw |
| Xenophobia: | fear of foreigners |
| Notorious: | widely known, especially for something bad |
| Contentious: | marked by heated argument or controversy |

9.7 EXAMINATION ORIENTED QUESTIONS

1. Write a short biographical note on George Bernard Shaw.
2. Discuss briefly the political, social, racial, and literary views held by Shaw.
3. What are Shaw's views on war?
4. Enumerate the themes of Shaw's plays.
5. Briefly sum up Shaw's contribution to English Drama.

9.8 MULTIPLE CHOICE QUESTIONS

- Q1. When was G.B.Shaw born?
- a.) July 28th, 1857
 - b.) June 26th, 1856
 - c.) July 20th, 1859
 - d.) July 26th, 1856
- Q2. Where was G.B.Shaw born?
- a.) England
 - b.) Scotland

- c.) Dublin
- d.) Germany

Q3. G.B.Shaw was a:

- a.) novelist
- b.) playwright
- c.) socialist
- d.) all of the above

Q4. What were Shaw's earliest plays appropriately called?

- a.) Socialist Plays
- b.) Three Plays for Puritans
- c.) Plays Pleasant and Unpleasant
- d.) Realistic Plays

Q5. Which Norwegian writer had influenced G.B. Shaw?

- a.) Per Petterson
- b.) Henrik Ibsen
- c.) Knut Hamsun
- d.) Karin Fossum

Q6. Which of the following is not a comedy written by Shaw?

- a.) Major Barbara
- b.) The Doctor's Dilemma

- c.) Caesar and Cleopatra
- d.) Candida

Q7. Which element/s make/s Shaw's comedies special?

- a.) The sense of the dramatic
- b.) The comic
- c.) The social corrective
- d.) Combination of the dramatic, the comic and the social corrective

Q8 In which year did Shaw win the Nobel Prize for Literature?

- a.) 1923
- b.) 1925
- c.) 1928
- d.) 1929

9.9 ANSWERKEY

1.) d 2.) c 3.) d 4.) c 5.)b 6.) c 7.) d. 8.) b

9.10 SUGGESTED READING

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B.A/B.COM. SEMESTER-IV : GENERAL ENGLISH

COURSE CODE : AA-401 (THEORY)

LESSON NO-10

SEMESTER - IV

ONE ACT PLAY

UNIT - III

AUGUSTUS DOES BIT

STRUCTURE

10.1 Introduction

10.2 Objectives

10.3 Augustus Does His Bit as a One-Act Play

10.3.1 Definition of One-Act Play

10.3.2 Brief Historical Survey

10.3.3 Themes of One-Act Plays

10.3.4 Types of One-Act Plays

10.3.5 Structure of the One Act Play

10.3.6 Dramatic Unities

10.3.7 The Characters

10.3.8 Dialogue

10.3.9 Stage-Directions

10.3.10 One-Act Plays by Major Dramatists

10.4 The Play *Augustus Does His Bit*

10.4.1 Introduction

10.4.2 Plot Summary

10.5 Examination Oriented Questions

10.6 Multiple Choice Questions

10.7 Answer Key

10.8 Suggested Reading

10.1 INTRODUCTION

Augustus Does His Bit is a one act play. This type of play was initiated at the beginning of twentieth century, and became very popular. It is short with a few characters and helps to convey the main idea in a concentrated form.

10.2 OBJECTIVES

The objective of this lesson is to acquaint the learner with the features of One Act Play and introduce him/her to the play *Augustus Does His Bit*.

10.3 AUGUSTUS DOES HIS BIT AS A ONE-ACT PLAY

August Does His Bit is a light hearted comedy or farce, in one act, by Shaw which aims to expose the blunders and inefficiency of the English bureaucracy. The play contains several typical Shavian themes: women outwitting men and the incompetence of the aristocratic ruling class.

10.3.1 DEFINITION

A **one-act play** is a play that has only one act, as distinct from plays that occur over several acts. One-act plays may consist of one or more scenes. The origin of the one-act play may be traced to the very beginning of drama: in ancient Greece, *Cyclops*, a satyr play by Euripides, is an early example.

The One Act play is often thought to be a short form of the long play. But the question is not one of length. A One-Act Play is a separate literary form by itself. It is not a condensed three or five Act Play, nor can it be elaborated into a three Act play. The very nature and structure of the two are entirely different. A One-Act Play deals with a single dominant situation, and aims at producing a single effect, though the methods used may vary greatly from tragedy to farce, according to the nature of the effect desired. As the play is short and the action takes place within a short period of time, greatest economy and concentration is required. Everything superfluous is to be strictly avoided. The play must be close knit and the greatest attention must be paid to its structure. This makes the One-Act Play a difficult form of art and much training and practice is required to master it. It is a highly artistic form and has immense possibilities for development.

10.3.2 BRIEF HISTORICAL SURVEY

One-Act Plays were written and staged throughout the eighteenth and the nineteenth centuries, as "*The Curtain Raisers*" or "*The After Pieces*".

They were chiefly farcical and served to amuse the audience before the commencement of the actual drama or were staged for their amusement, just after it had come to an end. The famous One-Act Play "*Monkey's Paw*" was first staged as a "*Curtain Raiser*" and it proved to be more entertaining than the main drama. It may be said to mark the beginning of the modern One-Act Play.

The Norwegian dramatist Ibsen gave a modern touch to the One-Act Play. Before him one act plays were written in poetry, but he made prose the medium of his one act plays. He made the drama, simple and real, and brought it nearer to everyday life. He introduced the minute stage-directions into the One-Act Play and made the modern One-Act Play.

George Bernard Shaw and John Galsworthy are two of his greatest followers. The plays of Galsworthy, another dramatist of international fame, are also realistic and his characters are all of flesh and blood. His dramas have one idea and, consequently, one action which is sought to be illustrated through the interplay of circumstances on character or *vice versa*. Bernard Shaw, very closely follows the technique of Ibsen. His plays have long stage directions and are marked by a truly Ibsenian realism.

In a way the modern One –Act play owes its growth to Ibsen. It is his technique which has made the One-Act play what it is, an important branch of literature and the most popular form of dramatic representation. **Owing to the influence of Ibsen the modern drama has come to have the following characteristics:**

- (a) It depicts characters which are **real and related** to everyday life.
- (b) It treats of the **problems of everyday life** as marriage, punishment for crimes, labour conditions, divorce, etc.
- (c) It introduces **elaborate stage directions** to minimise the time taken by the action itself.
- (d) It aims at **simplicity of plot**; concentration of action and unity of impression.
- (e) It does not rely on spectacular effects and common dramatic tricks of old.
- (f) It makes the **dialogue more interesting** than ever before.
- (g) Its **language is simple** and can be followed without any strain.

All these tendencies of the modern drama are suitably expressed through the One-Act play of today.

10.3.3 THEMES

Though short in form the One-Act Play can have as its theme a large number of varied subjects. In fact every subject between heaven and earth is fit for the One-Act Play. It, of course, deals with only one action to produce the maximum of effect. Some tense situation or some particular phase in the life of an individual is chosen and is depicted in an effective manner. All attention is concentrated on that particular moment and the story of the play hangs on it.

Various problems connected with the life of the individual are discussed. Thus various sort of things – love, marriage, divorce, justice, crime, punishment, law, superstitions, customs and manners – are all suitable themes for a One-Act Play.

10.3.4 TYPES OF ONE-ACT PLAYS

According to its theme the One-Act Play can be divided into different types as – **realistic plays, problem plays, phantasies, costume plays, satire, romance**, etc. In

short, the playwright has a large and varied choice of subjects which can be discussed equally well in the One-Act Play.

10.3.5 STRUCTURE OF THE ONE ACT PLAY

The One-Act Play, like the longer drama, should have a beginning, a middle and an end. It may be divided into four stages: The Exposition, The Conflict, The Climax and The Denouement. All these stages may be distinctly marked as in the larger play, but more often than not they tend to over-lap in a One-Act Play.

The Exposition serves as an introduction to the play. The situation and the themes of the play are explained to the audience and the important characters are also introduced. The part of the story that has already happened and which it is necessary to know for an understanding of the play, is also told to the audience. But as the One-Act Play is very short, the dramatist cannot devote much time to this introduction-and explanation. Hence the exposition of a One-Act Play is usually brief.

Conflict: The exposition is followed by the **conflict**. It is through the conflict that the action of the drama develops. The conflict means a struggle between two opposing forces. The conflict may take different forms. There may be a struggle between two opposite interests, ideas, persons, group of persons, or the hero and his fate or circumstances. There may also be an inner conflict between two opposite ideas or urges in the mind of the hero, who may not be able to decide what to do and so may suffer great agony of spirit as a consequence. **The conflict is the very back-bone of the One-Act Play.** Complications after complications arise and the readers are in constant suspense about the outcome of the conflict.

The climax: After the conflict comes **the climax**. It is the turning point of the drama. One of the two contending forces now gains supremacy over the others. It is now clear which of the two would win in the end. **The climax is an important part of the One-Act Play and constitutes its moment of supreme interest.**

The Denouement is the next and **the final stage of the One-Act Play**. The play now reaches its end. One of the two contending forces now definitely gets victory over the other and the action of the drama concludes. As the space at the disposal of the

writer of One-Act Plays is limited, the denouement is very brief and often overlaps with climax. The plays come to an end just after the climax.

10.3.6 DRAMATIC UNITIES

There are three dramatic unities which are observed in the One-Act Play as far as possible. The unities are – the unity of time, unity of place and the unity of action. If the drama is to be probable and natural, these three unities are to be observed by the dramatist. Of course, sometimes it is difficult to observe these unities, but effort is to be made to observe them as far as possible.

10.3.7 THE CHARACTERS

The characters in a One-Act Play are **limited in number**. The space at the disposal of the playwright is limited and if he introduces too many characters, it would result in overcrowding and lessen the effect of the drama. Of course, there is no hard and fast rule as to the number of characters in a play. But generally there are not more than two or three principal characters.

Not only are the characters limited in number, **there is also no full development of character**. The dramatist has no time to present the characters through the different stages of their development. All the different aspects of a character are not presented. The attention is focused on only one or two salient aspects of character and they are brought out by placing the characters in different situations and circumstances.

Besides this, the **characters in the modern One-Act Play are ordinary men and women**. They are neither saints nor devils. They have all the faults and weaknesses, as well as all the virtues that ordinary human beings have. If they are otherwise, it would make the play unnatural, unrealistic and unconvincing.

10.3.8 DIALOGUE

Dialogue is of the greatest importance in the One-Act Play. As the drama is short, all superfluity is to be avoided. Absolute economy of means should be used. Every word is to be carefully chosen and sentences must be compact and condensed. Effort should be made to say, whatever is to be said, in the least possible words. Thus the language of the dialogue should be simple, brief and easy to understand. Long speeches

and arguments and long sentences would be out of place and would lessen the charm and interest of the play.

10.3.9 STAGE-DIRECTIONS

Detailed stage-directions are invariably introduced by the dramatist in the One-Act Play. The space at the disposal of the playwright is limited and so he cannot supply us detailed information through a lengthy exposition or during the action of the play itself. This purpose is served by the stage directions. Moreover these stage directions, describing the minute details of the scene, give an air of realism to the drama.

Besides, **the play is not meant only for acting but for reading as well.** The reader can know of the entire scene through the stage direction and can, to a great extent, appreciate the real spirit of the drama. These stage directions make the play perfectly clear to the reader. **They impart realism and verisimilitude to the One-Act Play.**

10.3.10 ONE-ACT PLAYS BY MAJOR DRAMATISTS

- Edward Albee – *The Goat, or Who Is Sylvia?* (2002)
- Samuel Beckett – *Krapp's Last Tape* (1958)
- Anton Chekhov – *A Marriage Proposal* (1890)
- Israel Horovitz – *Line* (1974)
- Eugène Ionesco – *The Bald Soprano* (1950)
- Arthur Miller – *A Memory of Two Mondays* (1955)
- August Strindberg – *Pariah* (1889), *Motherly Love* (1892), and *The First Warning* (1892)
- Thornton Wilder – *The Long Christmas Dinner* (1931)
- Cormac McCarthy – *The Sunset Limited* (2006)

10.4 THE PLAY *AUGUSTUS DOES HIS BIT*

10.4.1 INTRODUCTION

The play was first performed on 21 July 1917 at Court Theatre, London and was presented anonymously. The play is a witty portrayal of the working of the senior officers

of the English Civil Service during the First World War (1914-1919). The men who are in positions of power are exposed as proud and overbearing upper class gentlemen, who are full of high rhetoric but lack 'common sense.' Shaw always shows women as smarter, while men of all classes appear in a poorer light comparatively. Shaw is a social critic and a pacifist. His views on the unnecessary damage in terms of man and material during war, are expressed in the play. 'War does not decide who is right but who is left' was Shaw's belief. He seems to imply that while the good soldiers are getting eliminated, only foolish aristocrats are left to serve the British Empire. The play intends to poke fun at the war efforts of the people in power, their exaggerated seriousness of purpose and their actual lack of ability. The object of this comedy is to provoke laughter as an uncomplicated response to enjoyment and consequently, an exaggeration of characters, as well as situations which are far-fetched and unpredictable.

In the play, Lord Augustus Highcastle, who is in charge of the Recruiting Office in the small town of Pifflington, is as per Shaw, well meaning, brave and patriotic but, is self-important and stupid, and unnecessarily causes more problems rather than solving them. Though he is a bully and is ostentatious, conceited and full of self importance, yet neither his clerk, Horatio Floyd Beamish, nor 'The Lady' is fooled by him or impressed by him. The play is neither unpatriotic nor does it decry the war efforts of the British government but merely exposes the number of such Augustuses who make the work of others difficult. The foolish hypocrisy of people like Lord Augustus is exposed by the educated and well-bred woman, who is able to get away with a highly secret document right under the noses of the officer and his clerk.

10.4.2 PLOT SUMMARY

Lord Augustus Highcastle, a member of British aristocracy, is a Colonel in the British Army posted at the small town of Pifflington. He tells his secretary Horatio Beamish that the country is at war with Germany which is "a very serious matter." He says he knows personally how serious it is as three of his brothers-in-laws are German. The two discuss, or rather argue about the war and the duties of all patriotic Englishmen towards their country. He further confides (unnecessarily), that he has been entrusted with the safe keeping of an important document. The dramatic aspect of the situation is highlighted when he reveals that his brother (who is in the War Office in London) has informed him

that a female spy is after that document and he should keep it in a safe place. But, Augustus, full of his own importance, dismisses the matter. After a while a glamorous lady pays him a visit, she flatters and praises him and tells him that she suspects her sister-in-law of being a German spy. She also informs him that his own brother, whose nickname is “Blueloo,” has placed a bet that Augustus can be easily tricked into parting with the very important document that he has been entrusted with. She adds that Blueloo intends to take the help of this spy to prove it. The lady assures Lord Augustus that her sister-in-law is a very smart woman and would be coming to steal the document anytime. She implies that if she succeeds in doing so, Augustus’s incompetence would be exposed.

The document, which contains a list of British gun emplacements, and is a ‘Top Secret,’ is not in the place where Augustus says he has kept it. It has been left on the coffee table in the hotel by Augustus and is brought into the office by Beamish. The lady very smartly takes the document and replaces it with a blank sheet and leaves the office in full view of Augustus and Beamish. She returns and calls the war office and lets Blueloo know that she has managed to trick Augustus and obtained the document in front of a witness. This is when dim-witted Augustus realizes that she herself was the ‘spy’ and the document in his possession is just a blank paper while she has walked away with the secret document.

10.5 EXAMINATION ORIENTED QUESTIONS

1. Define a One Act Play.
2. Enumerate the elements of a One Act Play.
3. Define and discuss the characteristics of a One Act Play.
4. Briefly outline the plot of *Augustus Does His Bit*.
5. Write a short note on the background of the play.

10.6 MULTIPLE CHOICE QUESTIONS

- Q1. A One Act Play is meant to be:
- a) Part of a large play
 - b) Staged only

- c) Read only
 - d) Read and Staged
- Q2. Which one of the following is not an essential part of the One Act Play:
- a) Exposition
 - b) Character
 - c) Unity
 - d) Music
- Q3. The play *Augustus Does His Bit* exposes senior officers of the English Civil Service during the:
- a.) First World War
 - b.) Second World War
 - c.) Crimean War
 - d.) English Civil War
- Q4. According to Shaw, who is left to serve the British Empire?
- a.) Upper class
 - b.) Lower class
 - c.) Brave people
 - d.) Foolish aristocrats
- Q5. When was the play *Augustus Does His Bit* performed?
- a.) 1918
 - b.) 1921
 - c.) 1917
 - d.) 1919
- Q6. Who inspired Shaw to become a dramatist?

- a.) Shakespeare
- b.) Congreve
- c.) Ibsen
- d.) Galsworthy

Q7. Who gave the modern form to Drama in the twentieth century?

- a)Ibsen
- b)Shaw
- c)Eugene O'Neill
- d)Galsworthy

10.7 ANSWER KEY

1) d 2) d 3) a 4) d 5) c 6) c 7) a

10.8 SUGGESTED READING

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LESSON NO-11

SEMESTER - IV

ONE ACT PLAY

UNIT - III

AUGUSTUS DOES HIS BIT

STRUCTURE

- 11.1 Introduction
- 11.2 Objective
- 11.3 Elements of the Plot
 - 11.3.1 Part I—Exposition
 - 11.3.2 Part II—Conflict
 - 11.3.3 Part III—Climax
 - 11.3.4 Part IV— The Denouement
 - 11.3.5. Conclusion
- 11.4 Characters of the play *Augustus Does His Bit*
 - 11.4.1 Character of Augustus, the protagonist of the play
 - 11.4.2 Character of ‘The Lady’
 - 11.4.3 Character of Beamish
- 11.5 The Formal Elements
 - 11.5.1 The Title

- 11.5.2 The Play: ‘A true to life farce’
- 11.5.3 Themes
- 11.5.4 Significance of the Names: ‘Piffington’, ‘Beamish’, and ‘Blueloo’
- 11.6 Glossary
- 11.7 Phrases
- 11.8 References
- 11.9 Literary Terms
- 11.10 Examination Oriented Questions
- 11.11 Multiple Choice Questions
- 11.12 Answer Key
- 11.13 Suggested Reading

11.1 INTRODUCTION

Augustus Does His Bit was performed for the first time at the Court Theatre in London by the Stage Society on the 21st January, 1917, at the Court theatre for the Stage Society. The play contains several typical Shavian themes: women outwitting men, class distinction in English society and the incompetence of the aristocratic ruling class.

The play is a parody of English war effort by the war office, a farce on the glorification of war and a satire on the pompousness of certain aristocrats and foreign office officials in England.

11.2 OBJECTIVE

The objective of the lesson is to acquaint the learners with the plot, characters, themes and the formal elements of the play *Augustus Does His Bit*.

11.3. ELEMENTS OF THE PLOT

The play is set in a small town called Little Pifflington, where Lord Augustus has been sent.

Setting: The Mayor's parlour in the Town Hall of Little Pifflington.

Characters:

- Lord Augustus Highcastle
- Horatio Floyd Beamish
- The Lady

The play may be divided into **four parts of the One Act Play** studied in Chapter 10. The first part is the '**Exposition**' or Introduction where the two major characters of the play are introduced. This initial part also introduces the '**Conflict**,' of the play, the conflicting views of these characters about certain issues, particularly, war and patriotism. The conflict continues in the polemical exchange between Augustus and Beamish on the efficiency of the English official class. The third part is the **Climax** which includes the lady, who walks into the office and discusses the secret document with Augustus. The last part is the **Denouement** when one of the two contending forces now definitely gets victory over the other and the action of the drama concludes.

11.3.1. PART I— EXPOSITION

The beginning sets the tone of satiric humour with the words with which Shaw introduces Lord Augustus Highcastle. He is a "distinguished member of the governing class, in the uniform of a colonel, and very well preserved at forty-five." Further, he is "comfortably seated at a writing-table with his heels on it, reading The Morning Post." This introduces the ironic tone of the author. All these are satirical references to the upper classes in Britain, who have access to the best education and who get the right to all the high posts in the British Government due to their privileged position. Reading "The Morning Post" is the action of all upper class men of the period. The very beginning, thus, introduces Augustus Highcastle as a representative of a certain type of English gentleman or the stereotype of the English ruling classes.

Mr Horatio Floyd Beamish, the other character, introduces himself as "the staff," drawing attention to the shortage of manpower during war. He is the clerk, the peon and the secretary. "Old uns like me is up in the world now," meaning that war and the death of

young and well-born Englishmen, has increased the importance of ordinary people like Beamish. The Clerk is also representative of the working class, the lower classes of England. While Augustus emphasises the greatness of England, its Government and its Statesmen, the Clerk presents a different way of looking at his country. He says, “This country is going to the dogs, if you ask me.” While Augustus counts all the achievements of England, the Clerk shows the drawbacks of the ruling class. He tells Augustus that “They,” the Government, did not recruit him for the army as he is too old, and refuse to give him the money he has spent on the fare to reach the office. He calls this robbery. The man is too disrespectful towards someone of a high rank and status, and his pretentious name, ‘Horatio’ irritates Augustus. The clerk is quick to cut down his name which has an upper class inflection, “You may drop the Horatio Floyd. Beamish is good enough for me.”

11.3.2. PART II— CONFLICT

The two men now start a discussion on the condition of England during war. Augustus represents the higher ideals about the glories and honour of war, presenting it as an opportunity to serve one’s country, and patriotism as the natural quality to be displayed by every Englishman. Shaw portrays this concern with the importance of commitment to the country of the ruling classes of England to be just superficial, presented through the futile and stylish language of people like Augustus.

Augustus is angry that his oratory skills have been wasted, “I made the best recruiting speech I ever made in my life; and not a man joined,” he tells Beamish. Beamish makes fun of him saying that he had said the wrong things. “You told them our gallant fellows *is* falling at the rate of a thousand a day in the big push. Dying for Little Piffington, you says. Come and take their places, you says. That ain’t the way to recruit.” It is a satirical comment on the mere pomp and show exhibited by Augustus and others like him.

Shaw creates a sense of futility of war and its demands on the common man. While the upper classes and the Government are thinking of patriotism and duty, Beamish brings to the forefront the problems that the ordinary citizens face. Their routine, peace and regular income is also threatened and they have to find some means of adjusting to the changed times. Beamish has taken to drinking in the absence of movie theatres and other past times. A sense of the unreality of war can be felt when the baker of Little Puffington is

interned because he is a man of German descent, and another baker, who is an Englishman is shot by the Government because he has been discovered to be a spy.

Beamish counters Augustus's high flying rhetoric with commonsense. When Augustus rails, "What matters the death rate of Little Pifflington in a moment like this? Think of our gallant soldiers, not of your squalling infants," Beamish is able to check him with the argument that the ordinary men fight with one another because, "They got grudges again one another..." He speaks against the strange nature of war where you are supposed to be angry with and kill people you don't know, have never seen nor hate. Humour turns the seriousness of this argument into a comic solution, "How can they have grudges again the Huns that they never saw? They've no imagination: that's what it is. Bring the Huns here; and they'll quarrel with them fast enough."

The clerk presents another problem of the common man, connected with the war when he says, "I want a rise." He wants to be paid more as the prices have risen during the war. Augustus is shocked, "Our gallant fellows are dying in the trenches; and you want a rise!"

The clerk retorts, "What are they dying for? To keep me alive, ain't it? Well, what's the good of that if I'm dead of hunger by the time they come back?"

Towards the end of this part, Beamish has been sent away from this office to go to the war as a soldier. Augustus is shocked because he cannot imagine working without the 'staff.' He is angry and says he would not permit it.

Beamish represents Shaw's satire on the upper class men who are inefficient. This is reflected in the reply Beamish gives to Augustus. He says that he had received a telephone call and the official who had told him to join as a soldier had said that, "now *you* was on the job we'd want another million men," making fun of Augustus' ability. Their altercation ends with Augustus ordering Beamish to leave the room and reminds him that as a soldier he has no option but to obey. Once again the irony of the situation is revealed. The men in uniform are dying while the officers of the Government, of the type of man Augustus is shown to be, cannot manage the country despite tall claims.

The theme of class conflict is highlighted in his words, "Thank heaven, the war has given us the upper hand of these fellows at last. Excuse my violence; but discipline is absolutely necessary in dealing with the lower middle classes."

This part leaves us with the idea put forth by Beamish that the present state of mismanagement of England was due to the inefficiency of the ruling classes of England. As Beamish says, “It wasn’t me that let Little Pifflington get foul. I don’t belong to the governing classes.”

11.3.3. PART III— CLIMAX

This part concerns the lady who is stylish, fashionably dressed and referred to as, “A regular marchioness” and a “human chrysanthemum” by an impressed Beamish. Her looks and manner render the two men powerless to resist her and helplessly trying to win her approval. She flatters Augustus by saying that he is a very important man doing a very significant job. She pretends to be his well wisher who has come to warn him about the evil plans of a German spy, whom she knows as she is her sister-in-law. She tells him that he should keep the list of gun emplacements safe as the ‘woman’ means to steal it. Under the pretext of ensuring the safety of the list she puts it in her bag, while she distracts them both to look into the street. She refuses to look at the list that she has substituted with a blank paper, and Augustus offers to show her the list with gun emplacements. She totally fools Augustus by pretending to be a weak and vulnerable lady who is afraid of guns ever since, “One of [her] dearest friends was blown to pieces by an aircraft gun; and since then [she has] never been able to think of one without horror.”

He is so pleased with her flattery that he continues to praise himself as a member of the English ruling class. He tells her, “Kind of you to come; but there was no real danger. You see, my dear little lady, all this talk about war saving, and secrecy, and keeping the blinds down at night, and so forth, is all very well; but unless it’s carried out with intelligence, believe me, you may waste a pound to save a penny; you may let out all sorts of secrets to the enemy; you may guide the Zeppelins right on to your own chimneys. That’s where the ability of the governing class comes in. Shall the fellow call a taxi for you?” However, all his gallantry vanishes when he realises that she has played a trick on him in order to win a bet she has had with his brother Blueloo, who is also in the war office in London.

11.3.4 PART IV— THE DENOUEMENT

The end of the play occurs when she returns to speak to Blueloo on the telephone to announce her victory and Augustus is soundly defeated. He tells her that he finds her conduct “most unpatriotic.” He says, “You make bets and abuse the confidence of the

hardworked officials who are doing their bit for their country whilst our gallant fellows are perishing in the trenches...”

And the lady replies, “Oh, the gallant fellows are not all in the trenches, Augustus. Some of them have come home for a few days’ hard-earned leave; and I am sure you won’t grudge them a little fun at your expense.”

The play ends with Beamish applauding her, “Hear! hear!”

And Augustus agrees amiably, “Ah, well! For my country’s sake—!”

The last lines are amusing as they reveal the pompousness of high sounding words that are an important part of his personality. He still carries on as if England would collapse unless he “did his bit.”

11.3.5. CONCLUSION

The Play is a satirical commentary on the unnecessary importance that is given to inept and misguided aristocrats in high and sensitive Government positions. Shaw commented that some critics were not pleased by the satire of the war effort: “The shewing up of Augustus scandalized one or two innocent and patriotic critics, who regarded the prowess of the British Army as inextricably bound up with Highcastle prestige, but our Government Departments knew better. Their problem was how to win the war with Augustus on their backs, well meaning, brave, patriotic, but obstructively fussy, self important and imbecile.”

Shaw adds, “Save for the satisfaction of being able to laugh at Augustus in the theatre, nothing, as far as I know, came of my dramatic reduction of him to absurdity. Generals, admirals, Prime Ministers and Controllers, not to mention Emperors, Kaisers and Tsars, were scrapped remorselessly at home and abroad, for their sins or services, as the case might be. But Augustus stood like the Eddystone in a storm, and stands so to this day. He gave us his word that he was indispensable and we took it.”

11.4 CHARACTERS OF THE PLAY *AUGUSTUS DOES HIS BIT*

11.4.1 Character of Augustus

Augustus is a dim wit aristocrat, full of self importance. Though he is a patriot, he is not able to do anything constructive or positive for the country. His intentions are good and he wants to do a lot for the country but his pompous attitude and behaviour prevents him from actually doing anything. He speaks a lot but it is not result oriented. He gives a speech to recruit men into the army which is so demoralizing that no one volunteers to join. He is more interested in his own status and personal comforts though he feels bad that the country is at war. He believes in a blind patriotic faith, "Yours not to reason why: yours but to do and die. That's war."

He does not have the brains and ability to see things through and is more of a hindrance than an asset to the country.

Shaw has described him as, "well meaning, brave, patriotic, but obstructively fussy, self important and imbecile."

11.4.2 The Lady

'The Lady,' as she is addressed in the play, is very beautiful and smart. She is very attractive and dresses very elegantly. She is a very good actor and plays her part beautifully, posing as a well wisher of Augustus. She has the intelligence to plan and execute a daring bet that she places with her friends.

She has beautiful manners and at every step she lavishes high praise on Augustus because she knows that he is a pompous fool, full of self importance. She has done a check on his character before she comes to his office. She already has a story ready about a woman spy who is out to take away state secrets from him and openly and confidently says so. However, Augustus who sees himself as a very shrewd man does not even suspect her as the spy who she mentions openly. This shows that 'The Lady' was also full of guts and confidence and was prepared to be caught, had he guessed or suspected what she was up to.

'The Lady' definitely is the smartest of the three. She is beautiful, attractive, smart and intelligent. She manages to fool Lord Augustus and walks away with a very important document which he is supposed to safe guard. She is aware of his big ego and pompous attitude and fools him by feeding his ego with a lot of false praise. She is a good judge of character, has quick reflexes and a splendid presence of mind. She outsmarts Lord Augustus

and walks away with the document and wins the challenge that she has taken up. She epitomizes what Shaw set out to prove that women are smarter than men and that the aristocracy was more of a hindrance than help.

11.4.3 BEAMISH

Beamish is a clerk in Lord Augustus's office. He makes his feelings about the war very clear. He feels that the soldiers should not be killing the Germans as they have nothing against them. They do not know each other and hence there was no reason for them to be fight with each other. He also feels that that the soldiers are dying in order to keep him and the people of the country alive and such he should not have to give up his salary and rather deserved a raise in pay. He feels that everyone is taking advantage of the war and charging more and more money for every service that is being provided to the people. He wants to join the army but is rejected because of his age, and he this holds against the army. He also feels cheated because he has not been given the fare to the recruiting office which the other volunteers received.

Beamish is aware of the incompetence of the aristocracy and does not hesitate in saying so. He feels that the people are being looted all the time in the name of war and soldiers were being cheated out of their lives. Moreover, the people are being exploited by merchants and the governing class. In a nut shell, though he belongs to the 'lower middle class' yet he is a very practical and sensible man unlike Lord Augustus who is a total nincompoop.

11.5 THE FORMAL ELEMENTS

The play is a one-act play, a farce, a parody of Government work and a satire on the upper classes and their idea of seriousness and fun.

11.5.1 THE TITLE

The title of the play is very typical idiomatic English. "Doing one's bit" means the contribution of a person or group towards some cause, event or occurrence. The play is written with the First World War (1914-1918) serving as the background to the actions of the characters. While all of England is doing whatever they can to serve their country in this time of need, Lord Augustus Highcastle is behaving in a manner common to the upper class in England. He is well-meaning and committed, but shown to be devoid of intelligence.

He is arrogant and condescending, convinced of the importance of the job he is doing for England, but his very superiority and good opinion about himself acts against him. In the end, all Augustus has accomplished is to make a fool of himself by believing a total stranger and sharing war secrets with her, just because she is attractive and appears to be of his class. The 'bit' he does is to reveal how unsafe England is in the hands of people like him. In fact all he has done is to give the 'soldiers on leave' something to laugh about. The title is ironical as what Augustus does is the opposite what he is supposed to have done.

11.5.2 THE PLAY: 'A TRUE TO LIFE FARCE'.

Shaw calls his play 'A true to life farce.' The play is a comic work of drama which includes crude characterization and silly situations which are very unlikely. The farce is meant to expose the inefficiency of the bureaucracy, the arrogance of the upper class and the stupidity of men as compared to the smartness of women. The purpose of the farce is to provoke laughter and to provide simple, uncomplicated humor and enjoyment. The situations created are so greatly exaggerated that even the impossible seems possible.

One incident is where Lord Augustus Highcastle gives a speech to motivate men to join the army but no one joins. This is because in his speech he talks of men dying in the war and that the army needs to replace them.

Another event that proves his inefficiency is where we find that Lord Augustus has left the very document that he is supposed to safe guard in the coffee room and a waiter brings it to his office which 'The Lady' conveniently walks away with.

Another instance is where Lord Highcastle boasts of his patriotism. He talks of a time when he is imprisoned by the enemy but they let him go after some hours as they realize that he will not divulge any information. Here we understand that the enemy let him go because they find him to be stupid and a bumbling idiot. Lord Augustus offers to release a German officer of his calibre but the Germans refuse saying that no officer of such calibre existed in their forces, which Augustus understands as high praise for himself whereas it is the opposite. His sense of superiority and his real stupidity create a humorous and ironical contrast.

11.5.3 THEMES

The theme of most Shavian plays is political and social awareness. The beginning of the twentieth century was a time of great turmoil in the political sense. Democracy, socialism, communism, revolt by the industrial workers and the rise of educated members, both men and women, from middle and working classes were creating new systems of thought and behaviour. Shaw, a socialist understood these currents in English society and depicted them in most of his plays.

The most important idea in this play is the ostensible importance of the aristocratic, high sounding Lords like Lord Augustus and their virtual lack of a 'common sense.' This sound sense, the connection with real problems is found in people of the working classes or the educated middle classes, represented by Beamish. The class conflict, a very important aspect of nineteenth and early twentieth century is brought out in this play.

Another major Shavian theme is gender equality. Shaw is important as the creator of the 'new woman.' His women characters are intelligent, smart and educated. They, invariably, turn out to be more intelligent and resourceful than the men in his plays. The Lady, in this sense, represents the typical Shavian woman who is so feminine in appearance, whose charm no one can resist, but who is actually quite dangerous.

Bureaucracy

The bureaucracy is an impediment to development as the office bearers keep holding off things and do not take decisions and keep waiting for approval from the higher authorities. This is because no one wants to take responsibility for their actions and do not want to be held accountable for whatever they do. They want to palm off responsibility to others but want all the benefits and perks of office that they hold besides corruption to achieve material comforts and personal aspirations.

The dialogue between the clerk and Lord Augustus is witty and satirical. It gives an insight into the political and social situations prevailing in the country and brings to light the inequitable position of the working class and the absurdity of war. The play makes fun of the war and the way the English administration handles it. Lord Augustus is a representative of the administration and is a fool which anyone who meets him can see clearly.

11.5.4 SIGNIFICANCE OF THE NAMES: ‘PIFFLINGTON’, ‘BEAMISH’ AND ‘BLUELOO’

These names give a humorous side to the play because they bring a smile to the readers’ lips. The names like ‘Pifflington’, ‘Beamish’, and ‘Blueloo’ are highly unthinkable though they sound funny. These names let the reader know that the play is a funny one and one can sit back and laugh. In fact, there is a mention of a ‘Pomeranian regiment’ too.

‘Pifflington,’ implies a place of no significance and so reduces the importance of Lord Augustus. It also reveals Shaw’s bitter humour in portaying small places where ordinary people live and who seem to have little importance for the British ruling class.

‘Beamish’ is the adjective form of Beam, bright, or smile.

‘Blueloo’ is a funny version of blue blood, that is, the aristocratic class. It combines with ‘loo’ a game the leisured classes play to pass their time.

11.6 GLOSSARY

| | |
|----------------|--|
| Adorn | decorate, to make (something) beautiful and attractive |
| Allegiance | loyalty to someone or a cause |
| Chaffed | to be teased, feel irritated |
| Contemptuously | showing dislike or disrespect |
| Confronting | come face to face with someone or something |
| Dolt | a stupid person |
| Decipher | (here) to be able to interpret, understand text |
| Deferentially | respectfully |
| Distinguished | dignified and noble in manner and appearance |
| Enclosure | a document or object placed in an envelope together with a letter. |

| | |
|-----------------|---|
| Emplacements | something put in place |
| Elegiacally | showing expression |
| Exertions | physical or mental effort |
| Fervently | intensity of feeling |
| Facsimile | an exact copy, especially of written or printed material |
| Garroted | Kill (someone) by strangling the neck with cord or wire |
| Governing class | the social class that holds power in the country |
| Grudges | feeling of ill will over past insult or injury |
| Haughtily | behaving in an arrogant manner |
| Hun | German |
| Imbecile | a stupid or idiotic person |
| Indignantly | expressing strong displeasure at something |
| Ineptitudes | lack of skill, ability or competence |
| Inhabited | lived in place |
| Ingratitude | lack of appreciation or thanks |
| Illegible | not clear enough to be read |
| Infatuated | short lived passion or admiration |
| Impediment | a hindrance or obstruction |
| Impertinent | rude, not showing respect |
| Imprudent | rash, not bothered about consequences of action |
| Insolent | rude, showing lack of respect |
| Insinuate | to (indirectly) suggest something bad or unpleasant |

| | |
|-----------------|--|
| Insubordination | refusal to obey orders |
| Interned | serve as an intern or student (here as a soldier) |
| Intercepting | cut off; obstruct something from reaching its destination |
| Invincible | too powerful to be overcome or defeated |
| Keener | one who wails in grief |
| Lofily | arrogantly or haughtily |
| Magnanimity | showing generosity |
| Melancholy | sad |
| Monstrous | ugly or frightening appearance of a monster |
| Mortal | a human being that can die, not divine |
| Mummery | hypocritical or ostentatious ceremony |
| Munitions | military weapons or stores |
| Paralytic | a person affected by paralysis |
| Pretentious | attempting to impress |
| Promptitude | the habit of being prompt, quick |
| Proffering | put forward or extend (something) for acceptance |
| Quarry | an object which is being sought |
| Quart | a unit of liquid capacity equal to a quarter of a gallon or two pints, equivalent in Britain to approximately 1.13 litres and in the US to approximately 0.94 litre. |
| Remonstrating | to protest or complain forcefully |
| Repealed | withdraw |
| Resolutely | firm determination of purpose |

| | |
|-------------|---|
| Ridiculous | deserving or inviting derision or mockery; absurd |
| Scoundrel | a dishonest person |
| Seditious | causing people to rebel against authority |
| Shuffles in | to walk without lifting feet totally (dragging) |
| Slacking | decrease in intensity, to ease off |
| Smouldering | barely suppressed anger, hatred, or another powerful emotion. |
| Surmises | to assume something to be true without any proof |
| Squalling | cry noisily or continuously |
| Toilet | Personal grooming, in other words washing, dressing, etc |
| Wrathfully | very angrily |
| Zeppelins | A Zeppelin was a type of rigid airship named after the German Count Ferdinand von Zeppelin developed at the beginning of the 20th century. During World War I the German military made extensive use of Zeppelins as bombers and scouts, killing over 500 people in bombing raids in Britain. |

11.7 PHRASES

| | |
|---------------------------------|--|
| double quick | Very quick; rapid |
| Going to the dogs | country or organization becoming less successful |
| harsh mouth of high officialism | the voice or decisions of the official machinery, which is harsh and not sweet |

| | |
|-----------------------|---|
| hounded down | To be pursued, chased, badgered, or pestered (by someone or something), especially persistently or relentlessly |
| A human chrysanthemum | a compliment, as beautiful as a chrysanthemum |
| Pompous condescension | excessively grand, affected and superior posture or behaviour |
| A regular marchioness | a term of awe and praise, the wife or widow of a marquess/ a woman holding the rank of marquess in her own right, an aristocratic woman |
| Where the deuce | an expression of intense irritation or surprise |

11.8 REFERENCES

11.8.1 DEFENCE OF THE REALM ACT

The Defence of the Realm Act was used in World War I by the British government to control the economy and make sure that the country was ready for war on a scale never seen before. DORA allowed the government to bypass parliament and issue directives as law. The act gave the government huge powers.

11.8.2 THE FABIAN SOCIETY

The Fabian Society is a British socialist organisation whose purpose is to advance the principles of democratic socialism gradually through reformist effort in democracies, rather than by revolutionary overthrow. The Fabian Society has had a powerful influence on British politics. Other members of the Fabian Society have included political leaders from countries formerly part of the British Empire, such as Jawaharlal Nehru, who adopted Fabian principles as part of their own political ideologies.

11.8.3 HOUSE OF COMMONS

The House of Commons is the lower house of the Parliament of the United Kingdom of Great Britain and Northern Ireland

11.8.4 ROYAL COMMISSIONS

The term Royal Commission may also be used in the United Kingdom to describe the group of Lords Commissioners who may act in the stead of the Sovereign to grant Royal Assent to legislation passed by Parliament.

11.9 LITERARY TERMS

Satire

A satire is a literary device used by writers to expose and criticize the foolishness and corruption of a society or individuals. This is done through the use of humour, irony, exaggeration and ridicule. The writer uses fictional characters to represent certain real people, to expose their corrupt ways and methods of doing things. The purpose of a satire is also to improve humanity by bringing out its short comings.

Satire makes fun of those wrongs in society, which according to the writer are a threat to civilization though it is done for the betterment of society. The purpose is to warn the people to change their ways of doing certain things and to change their opinions about prevailing conditions in society and not to make fun of the people represented through the satire.

Examples:

1. AUGUSTUS [intensely irritated]. Can you tell me where I can find an intelligent being to take my orders?
- THE CLERK. One of the street sweepers used to teach in the school until it was shut up for the sake of economy. Will he do?
2. “It wasn’t me that let Little Pifflington get foul. I don’t belong to the governing classes.”

PUN

A pun is a joke exploiting the different possible meanings of a word or the fact that there are words which sound alike but have different meanings.

1. Fortunately we have strong heads, we Highcastles. Nothing has ever penetrated to our brains.

2. The Lady asks Augustus, “You have relatives at the Foreign Office, have you not?”

And Augustus replies haughtily, “Madam, the Foreign Office is staffed by my relatives exclusively.” This tends to imply that the Foreign office is full of fools like him.

IRONY

Irony is the expression of one’s meaning by using language that normally signifies the opposite, typically for humorous or emphatic effect: a literary technique, originally used in Greek tragedy, by which the full significance of a character’s words or actions is clear to the audience or reader although unknown to the character.

Example

Augustus assures the Lady who is pretending to help him avoid the German Spy that he is too smart to be fooled and thanks her “Kind of you to come; but there was no real danger. You see, my dear little lady, all this talk about war saving, and secrecy, and keeping the blinds down at night, and so forth, is all very well; but unless it’s carried out with intelligence, believe me, you may waste a pound to save a penny; you may let out all sorts of secrets to the enemy; you may guide the Zeppelins right on to your own chimneys. That’s where the ability of the governing class comes in. Shall the fellow call a taxi for you?”

The irony arises out of the fact that he is sure of his intelligence at the very moment he is being fooled by the Lady.

11.10 EXAMINATION ORIENTED QUESTIONS

1. Discuss *Augustus Does His Bit* as a One Act Play.
2. Briefly point out the points of conflict that arise between Augustus and Beamish.
3. Enumerate the themes that you can observe in the play.
4. Discuss the element of humour in the play
5. What do you understand about the British aristocracy from the play?

6. Do you think Shaw is right in thinking that bureaucratic incompetence is the reason for problems during war? Give reasons for your answer.
7. Shaw is known to have portrayed the intelligence of women in his plays. Does the play convey this?
8. Draw a character sketch of Augustus as he appears to you in the play.
9. Write a short note on literary devices used in the play
10. Discuss the play as an anti-war play.
11. Discuss the play as a satire on the upper classes/ aristocrats.
12. Discuss *Augustus Does His Bit* as a Shavian play.

11.11 MULTIPLE CHOICE QUESTIONS

- Q1. The play *Augustus Does His Bit* is a criticism of which war?
- a) First World War
 - b) Second World War
 - c) Crimean War
 - d) English Civil War
- Q2. Shaw's satire is directed at the:
- a.) Upper class
 - b.) Lower class
 - c.) Soldiers
 - d.) Bureaucrats
- Q3. Where was the play *Augustus Does His Bit* performed?
- a.) New York
 - b.) Paris
 - c.) London

- d.) Little Pifflington
- Q4. Who tells Horatio Beamish that England is at war with Germany?
- a.) The Lady
 - b.) Lord Augustus Highcastle
 - c.) Soldier
 - d.) None of the above
- Q5. Who has managed to trick Augustus to get the secret document?
- a.) Beamish
 - b.) Blueloo
 - c.) The Lady
 - d.) None of the above
- Q6. Who is given the responsibility to secure the secret document?
- a.) Beamish
 - b.) Augustus
 - c.) Blueloo
 - d.) The Lady
- Q7. The secret document contains:
- a.) war strategy
 - b.) list of troops
 - c.) list of British gun emplacements
 - d.) list of enemies
- Q8. Who is in charge of the Recruiting Office in Pifflington?
- a.) The Lady
 - b.) Lord Augustus Highcastle

- c.) Blueloo
- d.) Beamish

Q9. The play is a:

- a) Two Act Play
- b) Farce
- c) Melodrama
- d) Tragedy

Q10. Shaw wrote the play because he:

- a) Glorified war
- b) Criticised war
- c) Was a spy
- d) Loved war

11.12 ANSWER KEY

1.) a 2.) d 3.) c 4.) b 5.) c 6.) b 7.) c 8.) b 9)b 10)b

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B.A./B.COM SEMESTER-IV : GENERAL ENGLISH

COURSE CODE : AA-401 (THEORY)

LESSON NO-12

SEMESTER - IV

GRAMMAR

UNIT - IV

DIRECT/INDIRECT SPEECH

SECTION-I

STRUCTURE

- 12.1 Objectives
- 12.2 Direct to Indirect Speech
- 12.3 Points to Remember
- 12.4 Rules for change of Direct Speech into Indirect Speech
- 12.5 Change of Verbs
- 12.6 Let Us Sum Up
- 12.7 Examination Oriented Questions
- 12.8 Answer Key

12.1 OBJECTIVES

The objective of this section is to acquaint the learner with the two different ways of narration :

- i) Direct Narration/Speech
- ii) Indirect Narration/Speech

The lesson also deals with certain rules which have to be followed in change of narration. In Direct Speech, we give the actual words of the speaker within quotation marks. In Indirect Speech, we report the speech in our own way without quoting the actual words.

12.2 DIRECT TO INDIRECT SPEECH

Direct Speech

1. She said, "I am going out."

Indirect Speech

She said that she was going out.

Direct Speech

2. He said, "My brother writes to me very often."

Indirect Speech

He said that his brother wrote to him very often."

Direct Speech

3. The teacher said to me "You have not shown me your work so far."

Indirect Speech

The teacher told me that I had not shown him my work so far.

Direct Speech

4. Ram said, "I am playing with my younger sister."

Indirect Speech

Ram said that he was playing with his younger sister.

12.3 POINTS TO REMEMBER

Direct Speech

- a) The Direct Speech is put within inverted commas.
- b) The Reporting Verb is separated from the Direct Speech by a comma.

- c) The first word begins with a capital letter.

Reporting Verb Reported Speech
↓ ↙
Ram Said, “I am playing with my younger sister”

Indirect Speech

- a) No inverted commas are used.
- b). The comma separating the Reporting Verb from the Direct Speech is removed.
- c) The Indirect Speech is introduced by some connectors like- that, if, whether, what, where, how, why, etc.
- d) The Reporting Verb changes according to the-sense conveyed by the speech.
- e) The tense of the Reporting Verb remains unchanged.
- f) All kinds of sentences turn into Assertive Statements.

12.4 RULES FOR CHANGE OF DIRECT SPEECH INTO INDIRECT SPEECH

I) The Reporting Verb “said” is changed into “told” only if it is followed by an object.

Examples

- 1. He said to me, “Ramesh will help me.” (Direct)
↓ ↓
(Subject) (Object)
He told me that Ramesh would help him. (Indirect)
- 2. Renu said to Rita, “You are my best friend.” (Direct)
Renu told Rita that she was her best friend. (Indirect)
- 3. My father said, “Kanika is very intelligent.” (Direct)
My father remarked that Kanika was very intelligent.

Note : The Reporting Verb ‘said’ is changed into ‘told’, ‘added’, ‘remarked’, ‘promised’, etc.

II. When the Reporting Verb is in the Present or Future, **the tense of the Verb** in the Reported Speech remains unchanged.

Examples

1. Vani says, “I like mangoes.”

Vani says that she likes mangoes.

2. He says to me, “I have been reading.”

(“Says to”- changes to “tells” says is followed by an object.)

He tells me that he has been reading.

III. When the Reporting Verb is in the Past Tense the Verb in the Reported Speech is changed into the Past Tense.

Examples

1. Rahul said, “I am not well.”

Rahul said that he was not well.

2. Reena said, “I have finished the work.”

Reena said that she had finished the work.

3. The teacher said, “Children fail because they do not work hard”.

The teacher said that children failed because they did not work hard.

IV. In case of Universal Truth or Habitual fact in the Reported Speech, the tense of the verb remains unchanged.

Examples

i) Teacher said, “The Earth is round.”

The teacher said that the earth **is** round.

ii) Mohit said, “Two and two **make** four.”

Mohit said that two and two **make** four.

iii) She said, "I **am** slow to start."

She said that she is slow to start.

V. The pronoun of the first person changes according to the subject of the Reporting Verb.

Examples

1) She said to me, "You are **my** friend."

She told **me** that **I** was **her** friend.

ii) I said to her, "**I** shall surely help **you**."

I told her that **I** should surely help **her**.

VI. The pronoun of the second person changes according to the object of the Reporting Verb.

Example

She said to **me**, "You did not admit **your** mistake."

She told me that **I** had not admitted **my** mistake.

VII. The pronoun of the third person remains unchanged.

She said to me, "**He** is **my** brother."

She told me that **he** was **her** brother.

VIII. The pronoun of the second person changes into third person if the Reporting Verb has no object mentioned.

Example

The teacher said, "You are very lazy."

The teacher said that he was very lazy.

IX. The words expressing nearness of Time and Place change into showing distance.

Examples

1. He said, "I saw her yesterday."
He said that he had seen her **the day before**.
2. I said to him, "You must see me **next week**."
I told him that he must see me **the following week**.
3. He said to me, "Come here."
He told me to go **there**.
4. The boy said, "I want **this** book."
The boy said that he wanted **that** book.

12.5 CHANGE OF VERBS

If the Reporting Verb is in the Past Tense, all forms of Present Tense are changed into Past Tense. Past Indefinite is changed into Past Perfect. Past Perfect and Past per Continuous remain unchanged.

Examples

| | | |
|-------------|---|-----------|
| is, am, are | - | was, were |
| has, have | - | had |
| go | - | went |
| do, does | - | did |
| was, were | - | had been |
| will | - | would |
| shall | - | should |
| may | - | might |
| can | - | could |

Some other similar changes

| | | |
|------------|---|--|
| now | - | then |
| ago | - | before |
| today | - | that day |
| tonight | - | that night |
| tomorrow | - | the next day |
| yesterday | - | the previous day or the day before |
| last night | - | the previous night or the night before |
| next week | - | the following week |
| here | - | there |
| this | - | that |

12.6 LET US SUM UP

In this lesson, we have dealt with the two ways of reporting a speech or conversation :

Direct

and

Indirect

In Direct Narration (Speech) we have the exact words of the speaker, as, Ritu said, "I am reading in B.A. Part-I."

Here "I am reading in B.A. Part -I" are the exact words of the speaker. Exact words reported are put within inverted commas (" ") and separated from the reporting verb (usually said) by means of a comma (,)

When a sentence changes from **Direct Speech** to **Indirect speech**, comma (,) that separates the words of the speaker as well as the inverted the commas (".....") is removed. Verbs usually change their tenses. Pronouns of , first person are changed into the person of the subject of the reporting verb.

Pronouns of second person are changed into the person of the object of the reporting verb but, their case remains the same :

She said to me, "I will help you".

She told me that she would help me.

It indicates that "I", the pronoun of the first person changes into the pronoun of third person, the person of the subject of the reporting verb "told", and "you" the pronoun of second person changes into the person of the object of the reporting verb but, the case remains the same. Pronouns of third person remain unchanged as :

He said, "She helped them in every venture."

He said that she had helped them in every venture.

12.7 EXAMINATION ORIENTED QUESTIONS

Exercise I

Change the Direct Speech into Indirect Speech :

a) He said to me, "I am feeling unwell today."

Ans. _____

b) My friend said to me, "The teacher did not teach the class yesterday."

Ans. _____

c) You said to them, "Now I shall tell you another story."

Ans. _____

Exercise II

Change the following from Indirect to Direct Speech.

a) My mother told me that she was going to the market to buy some fruit.

Ans. _____

b) My father said that death keeps no calendar.

Ans. _____

c) She said that she had met her friend the previous evening.

Ans. _____

d) The teacher told the student not to answer back.

Ans. _____

12.8 ANSWER KEY

- I.
- a) He told me that he was feeling unwell that day.
 - b) My friend told me that the teacher had not taught the class the day before.
 - c) You told them that then you would tell them another story.

STRUCTURE SECTION II

12.9 Objectives

12.10 Statements

12.11 Commands and Requests

12.12 Questions

12.13 Exclamations

12.14 Self-Assessment Exercises A

12.15 Rules for Change of Tense in the Reported Speech

12.16 Self-Assessment Exercises B

12.17 Let Us Sum Up

12.18 Answer Key

12.9 OBJECTIVES

The objective of this section is to show the learner how various types of sentences can be changed from Direct Narration to Indirect Narration. The objective is also to acquaint the learner with the Reported rules for the change of Tense Speech. An in-depth knowledge and practise of the sequence of Tenses is a must for the learner.

Here are some more examples of how various types of sentences can be put into indirect speech.

12.10 STATEMENTS

- i) "I have read a new novel by R.K. Narayan," said Amit.
Amit said that he had read a new novel by R.K. Narayan.
- ii) The boy said, "I will do it."
The boy said that he would do it.
- iii) Gajendra said to Venkatesh, "I shall be writing to you by this time tomorrow."
Gajendra told Venkatesh that he would be writing to him by that time the following day.

Note : A statement is changed into a **that clause**. It is called a noun clause. In spoken form, the conjunction that can be omitted in the above sentences.

12.11 COMMANDS AND REQUESTS

- (i) "Lie down, Somu," the father said to his son.
The father advised/told his son Somu to lie down.
- (ii) "Go out and play for sometime," said the mother to her son.
The mother told her son to go out and play for sometime.
- (iii) The General said to the Major, "Bomb the enemy camps forthwith."
The General ordered the Major to bomb the enemy camps forthwith.
- (iv) "Please don't touch the things on the table," said the man to the boy.
The man told/requested the boy not to touch the things on the table.

Note :

- i) Change the reporting verb “said” or “told” into a word expressing **command**, **request** or **advice** as is required by the sense expressed in the sentence.
- ii) Change the Imperative Mood into Infinitive Mood by placing ‘**to**’ before the verb.
- iii) Use the Reporting Verb “forbid” or “forbade” when the command is in the negative.
- iv) In case of Imperative sentences beginning with “let” use the Reporting Verb “proposed” or “suggested” followed by “that” and “should”.
- v) Keep in mind the usual rules for the change of pronouns.

Read the following sentences for further practice :

- i) The master said to the servant, “Fetch some fruit from the market.”
The master ordered the servant to fetch some fruit from the market.
- ii) My friend said to me, “Help me in doing a few sums of Algebra, please.”
My friend requested me to help him in doing a few sums of Algebra.
- iii) The father said, “Do not touch a naked live wire of electricity.”
The father forbade his son to touch a naked live wire of electricity.
- iv) My sister said, “Let us make a resolve to study regularly for three hours a day.”
My sister proposed that we should make a resolve to study regularly for three hours a day.
- v) The doctor said to the patient, “Take these pills regularly.” The doctor advised the patient to take those pills regularly.

12.12 QUESTIONS

- i) “Have you seen the Kew Gardens ?” he asked the Director.
He asked the Director whether he had seen the Kew Gardens.
- ii) “Do you wish to open an account ?” the manager asked the customer.
The manager asked the customer whether he wished to open an account.
- iii) “Where does the Principal live ?” Mr. Rao asked the peon.

Mr. Rao asked the peon where the Principal lived.

- iv) "What shall I tell him, Mummy?" the child asked.

The child asked his mummy what he should tell him.

Note :

- i) Change the Reporting Verb "said" into "asked" or "inquired"
ii) Use "if" or "whether" instead of "that" to introduce the Reported Speech if it begins with an Auxiliary verb as :

He said to me, "Is it your pen?"

He inquired of me whether it was my pen.

- iii) Do not use any word to introduce the Reported Speech if it begins with any of the question words **what, where, when, why, who, whose, which, how**, etc., as

Direct : She said to me, "When do you intend to set up a clinic of your own?"

Indirect : She asked me when I intended to set up a clinic of my own.

- iv) Never use "that" to introduce an interrogative Reported speech in the Indirect form.

- v) Use "ask" or "inquire of" when the object of Reporting Verb is given as :

Direct : I said to her, "When will you pay the next visit?"

Indirect: I asked (inquired of) her when she would pay the next visit.

- vi) Use "inquire" when the object of the Reporting Verb is not given as :

Direct : Manu said, "Who is knocking at the door?"

Indirect: Manu inquired who was knocking at the door.

12.13 EXCLAMATIONS

- i) "What a splendid performance !" the spectator said.

The spectator exclaimed that it was a very splendid performance.

- ii) "What a ghastly accident !" the passer-by said.

The passer-by exclaimed that it was a very ghastly accident.

iii) "Bravo Well done !" she said.

She applauded him saying that he had done very well.

Note :

- i) Change the reporting verb into such words as "exclaim", "wish", "pray", etc., according to the sense of the reporting speech.
- ii) Leave aside interjections - Alas, Hurrah, Ah, Bravo, etc
- iii) Omit the sign of exclamation.

Examples

i) He said to his friend, "Good bye."

He bade his friend good bye.

ii) She said, "Alas ! I am undone."

She exclaimed with sorrow that she was undone.

iii) The old man said, "I am growing weak day by day."

The old man exclaimed sorrowfully that he was growing weak day by day.

iv) He said, "May God bless our benevolent Prime Minister !"

He wished/prayed that God might bless their benevolent Prime Minister.

12.14 SELF-ASSESSMENT EXERCISES (A)

Exercise I

Change the following into Indirect Narration :

i) He says to me, "I am at your disposal."

Ans. _____

ii) He said to me, "They played a friendly cricket match yesterday."

Ans. _____

iii) The girl said, "Mother, I want a cake. I am awfully hungry."

Ans. _____

iv) I said to Mohan, "Please lend me ten rupees."

Ans. _____

v) They said, "Let us go for the evening walk."

Ans. _____

vi) The policeman said to the driver, "Do not drive so rash. Rash driving often results in sad accidents."

Ans. _____

vii) Vimala asked the stranger, "Who are you and what do you want?"

Ans. _____

viii) The teacher said to Ram, "Why are you late again?"

Ans. _____

ix) The Revenue officer said to the villagers, "Do you wish a favourable consideration for the solution of your grievances?"

Ans. _____

x) They said, "What a sunny day it is !"

Ans. _____

Exercise II

Change the following Indirect Narration into Direct Narration

i) The teacher said that the earth is round.

Ans. _____

ii) He called him a rogue and accused him of having deceived him.

Ans. _____

iii) The teacher inquired where Mohan was.

Ans. _____

iv) I thanked him for his kind help.

Ans. _____

v) He confessed with regret that he had been very careless in the past.

Ans. _____

vi) He wished me good morning and inquired how I was.

Ans. _____

vii) I ordered my servant to open the door.

Ans. _____

12.15 RULES FOR THE CHANGE OF TENSE IN THE REPORTED SPEECH

1. If the Reporting Verb is in the Present or Future Tense, the tense of the verb in the Reported Speech does not undergo any change.
2. If the Reporting Verb is in the Past Tense, the Present Tense of the Verb in the Reported Speech is changed into corresponding Past Tense as :
 - i) Present Indefinite is changed into Past Indefinite.
 - ii) Present Continuous is changed into Past Continuous.
 - iii) Present Perfect is changed into Past Perfect.
 - iv) Present Perfect Continuous is changed into Past Perfect Continuous.
 - v) Past Indefinite is changed into Past Perfect.
 - vi) Past Continuous is changed into Past Perfect Continuous.

Note : Past Perfect and Past Perfect Continuous Tense remain unchanged.

Examples

| | Direct Speech | Indirect Speech |
|------|---|--|
| i) | <i>Simple Present</i> He said, "I hate cold drink." | <i>Simple Past</i> He said that he hated cold drink. |
| ii) | <i>Present Continuous</i> Ashok said, "Raju is spying on me" | <i>Past Continuous</i> Ashok said that Raju was spying on him. |
| iii) | <i>Simple Past</i> He said, "I ate my lunch at 2 o'clock." | <i>Past Perfect</i> He said that he had eaten his lunch at 2 o'clock. |
| iv) | <i>Present Perfect</i> | <i>Past Perfect</i> |

| | | |
|-------|---|---|
| | She said, "You have slept in my class !" | She was surprised that they had slept in her class. |
| v) | <i>Past Continuous</i> | <i>Past Continuous or Past Perfect Continuous</i> |
| | Mother said, "He was doing his home work." | Mother explained that he was doing/had been doing his home work. |
| vi) | <i>Past Perfect</i> | <i>Past Perfect</i> |
| | He said, "I have never lied before that day." | He confessed that he had never lied before that day. |
| vii) | <i>Can, May</i> | <i>Could, Might</i> |
| | The officer said, "The forest fire can cause pollution problems." | The officer said that the forest fire could cause pollution problems. |
| viii) | <i>Shall, Will</i> | <i>(Should), Would</i> |
| | The holy man said, "I shall restore peace in the world." | The holy man proclaimed that he would restore peace in the world. |
| ix) | <i>Should</i> | <i>Would</i> |
| | She said, "I should be honoured to come." | She said that she would be honoured to come. |
| x) | <i>Could, would, might ought to</i> | <i>No change.</i> |

12.16 SELF-ASSESSMENT EXERCISES (B)

Exercise 1

Change direct narration into indirect narration :

- a) "I see that you have had this kind of job in France." The hotel manager said, "What did you do when some would-be guests came in drunk?"
- "If they were disorderly we threw them out."
- "And if they were so drunk that they could not even be disorderly?" The hotelier wanted to know.
- "In that case we carried them into the most expensive room," the applicant replied.
- b) "If you do not answer my question," said the Judge to the accused "I will have to send you to jail."
- The accused eyed the Judge with distrust and said, "Sir, I know you have the power to run my life and to imprison me for long years if I disobey your command. But there are reasons more sacred than life that compel me to keep my lips sealed. I cannot betray a friend.
- c) "My daughter is fit to be queen. Should not her son be crowned king ? But you have crowned Yuvraj, the heir apparent," said the chief of the fisherfolk. "If that be Your condition oh chief of fisherfolk, I shall renounce my right to the throne, grandson shall be the king," vowed Devavratha.
- "But," he said, "O" noble prince, what guarantee is there that your son will not seize the kingdom by force from my grandson?" Devavratha decided to make another supreme renunciation and said, "Do not fear I vow that I shall not marry."

Exercise 2

Change the following into Indirect Speech

- a) He said, "Ashu was dancing."
- b) My servant says, "Tea is ready."
- c) "Do you know the way to the museum?" the stranger asked me.
- d) "What a grand show it was !" the captain said.

- e) "I posted the letter," said the boy.
- f) The teacher said, "I do yogasanas every morning."

12.17 LET US SUM UP

In this Section, we have given you further practice in Narration. As stated earlier, the second form of reporting is called Indirect Speech or Reported Speech.

In Indirect Speech, we do not give a person's exact words but merely report his/her ideas using the same tenses and pronouns as we use in reporting the rest of the situation we are talking about.

Example

- a) Raman said, "The teacher was scolding Ashok."
- b) Raman said that the teacher had been scolding Ashok.

In sentence (a) the teacher's scolding is past (tense : past continuous) and in (b) when the sentence is reported it becomes 'past in past' Perfect Continuous "had been scolding" is used.

Thus, when the reporting verbs are past (i.e said, reported, thought, wondered, told), we do not normally use the person has spoken, it has to be "more past." the reporting is done after the person has spoken, it has to be "more past."

12.18 ANSWER KEY

SELFASSESSMENT EXERCISES (B)

Exercise I

- a) The hotel manager said to the applicant that he saw that he had that kind of job in France, and asked him what he did when some would- be guests came drunk . The applicant replied that if they were disorderly they threw them out. The hotelier then wanted to know what he did if they were so drunk that they

could not even be disorderly. The applicant replied in that case they carried them into the most expensive room.

STRUCTURE SECTION III

12.19 Objectives

12.20 Introduction

12.21 Tips To Remember

12.22 Self Assessment Exercises

12.23 Let Us Sum Up

12.24 Examination Oriented Questions

12.25 Answer Key

12.26 Suggested Reading

12.19 OBJECTIVES

Our objective in this section is to help the learner -

- revise Direct Narration and Indirect Narration.
- practise transforming Direct Narration into Indirect Narration and Vice Versa.

12.20 INTRODUCTION

1. The speech of a person can be reported directly by using the same words within inverted commas, that is called Direct Speech.
2. When we report the speech without giving exact words and without using inverted commas, that is called Indirect Speech.

12.21 TIPS TO REMEMBER

1. When the reporting verb is in the present tense or future tense, the whole sentence will remain in the same tense while converting it into indirect speech.

2. When the reporting verb is in the past tense, the tense of the sentence will be past while converting it into indirect speech.
3. A simple sentence ends with a **full stop**. Inverted Commas (“ ”) are replaced by that.
4. Example :
He said to me, “I am going to Mumbai today.”
He told me that he was going to Mumbai that day.
5. In an interrogative sentence, i.e. a sentence followed by question mark (?), 'said to' is changed into 'asked'

Example :-

The teacher said to me, “What is your name?”

The teacher asked me what my name was.

OR

The teacher asked me my name.

6. In reported speech, the question words starting with what, when, where, why, who, whose, whom, how etc., do not take if where as all other question words e.g. will can, is, was, has, etc., take if.

Example :-

The stranger said to me, "Can you tell me the way to University of Jammu?"

The stranger asked me if I could tell him the way to University of Jammu.

7. Imperative sentences show order, advise, request, wish, etc. So we use ordered, advised, requested, wished in place of 'said to' inverted commas are replaced by `to'.
He said to me, “Get out ”.
He told me to get out.
8. Exclamatory sentences show happiness, sorrow or wonder.

Here the reported verb is changed as -

exclaimed with joy

exclaimed with sorrow

exclaimed with wonder

“Inverted comma (“ ”) are replaced by ‘that’

‘How’ is changed into ‘very’.

Examples :-

a) She said, “Oh! I have passed the examination.”

She exclaimed with joy that she had passed the examination.

b) “How naughty I have been !” said he.

He exclaimed with sorrow that he had been very naughty.

12.22 SELF-ASSESSMENT EXERCISES

I. Change the following direct narration into indirect narration :

- a) The President said to me, “What are your qualifications? Do you study anything these days? What are you doing?”
- b) “Who were quarrelling in this class?” shouted the teacher, “Let me know about it otherwise I will not teach this class.” Two boys stood up and said, “Kindly excuse us this time.”
- c) Teacher : “What is your name?”
Student : “Sir, my name is Raju.”
Teacher : “Where are you these days.”
Student : “Sir, I am working as a teacher in Germany.”
- d) I said to my friend, “Will you forget that we quarrelled with each other last year? Let us be friends again and continue having better relations.”

- e) The teacher said, "Those who have not done their home task should stand up. You should work regularly and come well prepared in the class. I will not tolerate it in future."
- f) Neela said to Ram, "What brings you here? Have you some very important work? If not, please come next time." Rajesh said to Ram, "Let us not disturb her. We can come again next week."

2. Change indirect sentences into direct sentences :

- a) Mohan told his mother that he was having a severe headache at that time.
- b) The child says that it is raining outside.
- c) He told his friend that he was not well those days. He further said that he was going out of station and would be back the next day evening.
- d) She asked her brother if he would help her in that matter.
- e) She asked me what the time was then and when I would go to college.
- f) The student wished me good morning and asked if he might sit with me for some guidance. I replied that he was most welcome.
- g) The students exclaimed with joy that their team had won the match by three goals.
- h) He exclaimed with sorrow that he had been very naughty.
- i) He exclaimed with sorrow that I was a poor student. Then he remarked that my writing was very bad. After that he advised me that I must do something to improve it.

3) Check Your Progress

Transform the following into indirect speech.

- a) Doctor : "How are you now?"

Patient : “No improvement, Sir,”

Doctor : “Have you taken the whole medicine?”

Patient : “Yes, Sir,”

Doctor : “What else did you take”?

Patient : “Sir, I also took two chapatis, one bowl of rice, one bowl of dal and fruit”

b) The teacher said, “Boys, united you stand and divided you fall. Go by this as far as possible.” “All right, we will certainly go by it," said the boys.

c) The teacher said to the students, “Don't whisper to each other. If any is found doing so, he would be turned out of the examination hall.” “Always remember hard work and not cheating is the key to success.” he said.

d) He said, “Rajesh, are you at the door ? What brings you here at this late hour? Has your father also come with you?” “No, I am alone. Where is your brother? I have some work with him.” Rajesh said.

e) Father ““Have you done the home task?”

Son : “Yes, I did it at school.”

Father : “Didn't you study at home today?”

Son : “No, there was nothing to be done.’

Father : “You should study something even if there is no home task given by the teacher.”

Son : “All right. I will always do so.”

f) Headmaster : “Did you attend the meeting at D.C. Office today?”

Teacher : “Yes, Sir,”

Headmaster : “What was the most important thing, discussed in the meeting.”

Teacher : “Everything was important.”

g) Ramesh : “Where have you been for so long”?

Reena : “I was away to England.”

Ramesh : “When did you come here? How is everything at home?”

Reena : “Only yesterday. All fine.”

h) Boy : “Good morning, Sir, I have a problem.”

Teacher : “What is that ? Let me know about it.”

12.23 LET US SUM UP

In this lesson, we have again taken up **Direct Narration and Indirect Narration**. **Tips To Remember** have been explained with examples to make specified points clear to you. In **Examination Oriented** Questions solved/unsolved exercises are given for further practise.

12.24 EXAMINATION ORIENTED QUESTIONS

- d) He asked Rajesh if he was at the door. He further questioned him what brought him there at that late hour and if his father had also come with him. Rajesh replied in negative and told he was alone. He further inquired about his brother as he had some work with him.
- e) The father asked his son if he had done the home task. The son replied in positive and told that he had done it at school. The father further asked if he had not studied at home that day. The son replied in negative and said that there was nothing to be done. At this the father advised him that he should study something even if there was no home task given by the teacher. The son assured him that he would always do so.
- f) The Headmaster asked the teacher if he had attended the meeting at D.C. office that day. The teacher respectfully replied in positive. Then the Headmaster asked what most important thing was discussed in the meeting. To this the teacher said that everything had been important.

- g) Ramesh asked Reena where she had been for so long. Reena replied that she had been away to England. Then Ramesh asked when she had come there and how everything was at home. To this Reena replied that she had come only the previous day and everything at home was fine.

12.25 ANSWER KEY

Self Assessment Exercises

- 1 a) The President asked me what my qualifications were and if I studied anything those days. He further asked me what I was doing.
- c) The teacher asked the student what his name was. The student respectfully replied that his name was Raju. Then the teacher asked where he was those days. The student respectfully replied that he was working as a teacher in Germany.
- e) The teacher ordered them that those who had not done their home task should stand up. After this he advised them that they should work regularly and come well prepared in the class. Then he told them that he would not tolerate it in future.
- 2 a) Mohan said, "Mother, I am having a severe headache at this time".
- c) He said "Friend, I am not well these days. I am going out of station and, shall be back tomorrow evening."
- e) She said to me, "What is the time now? When will you go to college?"
- g) The students shouted, "Hurrah! Our team has won the match by three goals."
- h) "How naughty I have been!" said he.

12.26 SUGGESTED READING

Essential English Grammar : Raymond Murphy (Cambridge University Press)

Collage - A Textbook of Language and Literature. Board of Editors. University of Jammu.

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LESSON NO- 13

SEMESTER - IV

GRAMMAR

UNIT - IV

THE INFINITIVE AND -ING FORM

STRUCTURE

- 13.1 Introduction
- 13.2 Objective
- 13.3 Defining Infinitive
- 13.4 Functions of the 'to-Infinitive'
 - 13.4.1 The Zero Infinitive
- 13.5 Form of Infinitives
- 13.6 Active and Passive Infinitives
- 13.7 Perfect Infinitive with 'to'
- 13.8 Verb + to infinitive
- 13.9 Verb + ing
- 13.10 Let Us Sum Up
- 13.11 Self-Assessment Questions
- 13.12 Answer Key
- 13.13 Suggested Reading

13.1 INTRODUCTION

In this unit you will be introduced to an important discussion on verbs. Hope you remember about verb and its importance in English language learning, as learnt in the earlier classes. Understanding verb and its usage in -ing form is very essential in learning writing and speaking English language. You will also get few hands-on exercises to test your knowledge.

13.2 OBJECTIVE

Dear learners, the objective of this lesson is to provide you advanced knowledge on the use of verbs. As you all are into an advanced stage of language learning, revising very basic thing like verbs shall be very useful to chisel your basic understanding of English language. Though verbs appear very simple yet these prove complex when put to use in sentences. English sentence has a typical structure which has a lexical verb that can have a finite or non-finite form which is also called Infinitive

13.3 DEFINING INFINITIVE

The infinitive is the base form of a verb. But usually, in English, when we talk about the infinitive we refer to the present infinitive, which is the most common. There are, however, four other forms of the infinitive : the perfect infinitive, the perfect continuous infinitive, the continuous infinitive, and the passive infinitive.

An Infinitive may be defined as the basic form of a verb, without an inflection, binding it to a particular subject or tense. It is the simple or basic form of the verb, like come, take, eat, etc., used after auxiliary verbs, as in 'I didn't eat', 'He must be', or this simple form preceded by a function word, as 'to' in 'I want to sleep'.

This means it is a form of the verb which is not inflected for grammatical categories such as tense and person and is used without an overt subject. In English, the infinitive usually consists of the word 'to' followed by the verb.

Infinitive phrase:

It is the infinitive form of a verb plus any complements and modifiers. The complement of an infinitive verb will often be its direct object, and the modifier will often be an adverb

For example:

- To snub a naughty child.
- To throw the ball past the campus wall.
- To snatch a pen from his writing fingers
- He shouted to draw the attention of the crowd.
- He works hard to avoid being called a shirker.
- To provide a hassel free service to customers is her only business goal.

Infinitive phrases can function as **nouns, adjectives, or adverbs**. Look at these examples:

- To provide a hassel free service to customers is her only business goal.

The underlined phrase functions as a noun ; it is the subject of the sentence.

- Manoj dances to attract the attention of the theatre goers.
- The underlined phrase functions as a noun because it is the direct object for the verb *dance*.
- He still has a lot of work to do.
- The underlined phrase is an adjective because it modifies *work*.
- He shouted to draw the attention of the crowd.

The underlined phrase functions as an adverb because it explains *why* he shouted.

13.4 FUNCTIONS OF THE 'TO-INFINITIVE'

The to-infinitive is used in many sentence constructions having its specific function to perform, often expressing the purpose of something or someone's opinion about something.

Intention of an Action

In this case *to* has the same meaning as '*in order to*' or '*so as to*'.

- She came to see my ailing mother.
- The woodcutter went to find dried wood in the jungle.

- He has gone to get few clues about this case.

As a Subject of the Sentence

Here 'to-infinitive' functions like a noun.

- To cry is to look weak.
- To get this job is my aim.
- To be here is like my dream come true.

To Indicate What Something Can or Will be Used for

In this pattern, the to-infinitive follows a noun or pronoun to show the purpose of the verb.

- He is working hard to pass.
- I want someone to counsel me.
- Would you like a room to rest?

After Adjectives

If to-infinitive is used after an adjective, the structure becomes as:

subject + to be + adjective + (for/of someone) + to-infinitive + (rest of sentence)

- **It is good to rest**
- It is kind of you to inform me.
- It is important to be patient.
- I am happy to receive you.

To Comment or Make Judgement

To use the to-infinitive when making a comment or judgement about a noun, the pattern is: Subject + to be + noun phrase + to-infinitive

- It was a wrong decision to be there

- What you did was a wrong thing to do.
- That is not the proper way to invite.
- He is the best person to hire.

With Adverbs

The to-infinitive is used frequently with the adverbs *too* and *enough* to express the reasoning behind our satisfaction or dissatisfaction.

The pattern is that *too* and *enough* are placed before or after the adjective, adverb, or noun that they modify in the same way they would be without the to-infinitive.

We then follow them by the to-infinitive to explain the reason why the quantity is excessive, sufficient, or insufficient.

Normally the to-infinitive and everything that follows can be removed, leaving a sentence that still functions in grammatically correct manner.

- He is too good to be trusted.
- This tea is too sweet to drink.
- He is not old enough to retire.
- You are too late to submit this form.
- I have had enough time to revise the lesson.

With Reporting Verbs

The verbs *ask*, *decide*, *explain*, *forget*, *understand*, etc., can be followed by a question word such as *where*, *how*, *what*, *who*, and *when* + the to-infinitive.

- She asked me how to be kind to others.
- He has forgotten how to use this machine.
- Tell me what to ask now.

13.4.1: The Zero Infinitive:

- A) It is used after the auxiliary verbs:

For example:

- He does not trust you.
- She cannot recognize me.
- They are not accustomed to this rule.
- I can't tolerate him now.

B) After Verbs of Perception like see, hear, feel, notice watch

The sentence structure is :

verb + object + zero infinitive.

- I saw him do this mistake.
- I heard him abuse his father.
- They felt the boy harm them publically.

Hear, See, Notice or Watch are used without *to* infinitive to emphasize the whole action or event which someone hears or sees.

If -ing form is used, it emphasizes an action or event which is in progress or not yet completed.

For example:

- I saw him cut off his relations with all.
- I heard him speaking to someone in the yard.
- I noticed them leave.
- I watched them digging in the lawn.
- We watched them running back and forth, uploading and unloading the trucks and taking boxes in and out of the building.

Note: If the helping verb used is 'can or could', we will always use the -ing form, not the infinitive:

Correct: I can watch them writing a letter.

Incorrect: I can watch them to write a letter.

- C) After the Expression 'Had Better'
- You'd better give me his details.
 - We had better consult him before we move.
- D) With "Why"

The question word *why* is followed by the zero infinitive when making suggestions.

- Why cry over spilt milk?
- Why react before the result?
- Why walk if car is there?
- Why not eat food when we are hungry?

- E) With Let and make

Let and make are used with an infinitive without to in active voice sentences.

In such cases they always have an object before the infinitive:

For example:

Correct: Let *him* count his books first.

Incorrect: Let *him* count to his books first.

Correct: They made *us* eat more than we could actually do.

Incorrect: They made *us* to eat more than we could actually do.

13.5 FORM OF INFINITIVES

The infinitive of a verb has two forms: the to-infinitive and the infinitive without to.

The to-form consists of 'to' plus the base form of the verb:

For Example:

- I want to talk to you.
- We went there to work, not to sleep.
- The form without to consists of the base form of the verb:

- They made us work for half an hour.
- John lets the dog eat in the room.
- We arranged to see the Principal and applied for a leave.
- Mrs. Khoda asked us to call in on our way home.
- Did you remember to call your mother before sunset?
- Mohan just wants everyone to be rich.

The to-infinitive focuses on the idea of an action or the results of an action, rather than the action in itself

In case of a non-finite clause we can use the to-infinitive with a verb that has no subject.

- To err is human, to forgive divine.
- To set an example, you will have to work hard.

Infinitive without 'to'

Infinitive without 'to' can be used with modal verbs can, could, may, might, will, shall, would, should, must.

For Example:

- She can speak as much as possible today.
- You need not hire a servant for the next ten days.

We also use the infinitive without to after let, make and (optionally) help:

- He lets us use his resources to do the gardening.
- You can't make a Raghav do anything he doesn't want to do.
- I just want to help you (to) understand the situation better.

Note: We don't use the infinitive (with or without to) after prepositions:

e.g. This book is useful for understanding complex issues of life.

13.6: ACTIVE & PASSIVE INFINITIVE

Most verbs are used in an active infinitive form .It can be preceded by 'to' or without 'to'

For example:

- He wanted to find the clue.
- There was nothing to do.
- Let him come to the party.
- I didn't want to speak further on this issue.
- I got what I wanted to.
- Do not cry over spilt milk.
- You are ordered to leave.
- He didn't search his room properly.

We use the active infinitive if we are focusing on the agent . It means if the person who does the action is to be focused the voice is active.

- The teacher gave me a badge to wear.

Here the teacher is active.

- She brought a wooden chair to sit on. The rest of us had to sit on the grass.
- Here she is the agent of action. She will sit on the chair.

Many verbs are used in a passive infinitive form, which consists of the infinitive of be . Again, it may or may not be preceded by to.

The structure can be:

Sub+ auxiliary verb+ be+ past participle:

For example:

- You may be caught cheating.
- It can be done without any effort.
- He is not to be helped
- He cannot be left unattended.

- There nothing to be washed.

If we want to highlight the object or the receiver of action, a passive infinitive is used.

For example:

- The teacher gave me a badge to be worn.

Here the teacher is inactive or passive. The Giving a badge is not emphasized, rather wearing is highlighted. So the receiver 'me' is active.

- She brought a wooden chair to be sat on, the rest of us had to sit on the grass.
- Here she is the not agent of action. The passive infinitive shifts emphasis. Wooden chair is important here.

13.7 PERFECT INFINITIVE WITH 'TO'

A perfect infinitive with 'to' (to have) is used after verbs such as claim, expect, hate, hope, like, love, prefer, pretend :

It is formed by using the following structure:

Sub+ Verb+ to have + past participle.

For example:

- He pretends to have worked for the whole day.

This means : He pretended that he had worked for the whole day.

The perfect infinitive often refers to things that might have happened in the past:

- She claims to have completed all the tasks assigned to her in an hour.
- I would prefer to have eaten at a small, family-run restaurant.

The perfect infinitive can refer to something that will be completed at a point in the future:

- We hope to have completed the course by the end of this month.

We can also use the perfect infinitive in a clause with a verb that has no subject (a non-

finite clause).

- To have lived for ninety years in the face of such unhealthy age is a wonder.
- To have stood for the downtrodden would have been a nice option but you didn't.

13.8 VERB + TO INFINITIVE

Some verbs can be followed by to infinitive . The structure of the sentence goes as

Sub+ (auxiliary verb)+ verb + to+ verb+ object

For example: It began to rain in the morning.

These verbs are:

Choose, begin ,ask, decide, continue, hate, help, hope, intend, learn, mean, need , offer, plan, prefer, remember, start, try, want, afford, agree, arrange, demand, fail, forget, like, manage, love, pretend, promise, refuse.

Let us use them:

1. I choose to sleep rather than work.
2. He began to laugh at once.
3. I was asked to stop speaking.
4. He decided to stay silent.
5. He continued to do his honest work.
6. I hate to side with the deceivers.
7. He was helped to cross the stream.
8. He hoped to see him again.
9. He intended to support me.
10. He learnt to play guitar in ten days.
11. He meant to be honest always.
12. I need to tell you entire story.
13. He offered to help.

14. They planned to lodge a complaint.
15. He remembered to remind me of his case.
16. The teacher tried to convince the Principal.
17. Gopal wanted to go alone on trekking.
18. He arranged to bring ten boys with him.
19. Mohan agreed to help.
20. He forgot to pay the bill.

Use of Help and Want

- Help can be used in a sentence with or without an object:

'Let me help him, please.' Here 'him' is the object.

But in 'Can I help?' object is missing.

- Help can be used with an object, and an infinitive with or without to:

Jagan is helping me to clean my room. or Jagan is helping me clean my room.

I want to thank you for helping us find the right person for consultation.

or I want to thank you for helping us to find the right person for consultation.

13.9 VERB + ING

Some verbs are followed by an -ing form, no 'to infinitive'. The structure of the sentence goes as

Sub+ (auxiliary verb)+ verb + -ing form of verb

For example : I dislike dancing in the morning.

These words are: admit, practice, fancy, avoid, (not) help, (not) stand, deny, dislike, enjoy, fancy, finish, give up, imagine, involve, mind, miss, put off, consider, feel like, keep(on), risk.

For example:

- I fancy climbing a tree.

- I avoid discussing this matter.
- I can't help crying.
- Give up smoking.
- I feel like eating something.
- He can 't risk defying him.

Use of hate, love, like, prefer

Hate, love or prefer can be followed either by '-ing' (putting emphasis on process) or a 'to infinitive'(emphasizing preference, habit, result).

- I love wearing Indian dress.
- I love to drink milk in the morning.
- I hate abusing others.
- I hate to call names.
- I prefer watching TV.
- I prefer to watch Films.

Note: If you are using hate, love, like, prefer with should or would, only ' to-infinitive' is used, not the -ing form.

Correct: She would love to get a room nearer office.

Incorrect: She would love getting a room nearer office.

Some verbs like can't stand, involve, dislike, imagine, mind, miss, put off and risk) can be used with a new subject before the -ing form.

If the new subject is a pronoun instead of a noun, it is in the objective case (me, him, her, us, them):

- I just couldn't imagine Murari shouting in public.
- Do you mind me reading this story to you?

- I don't want to risk him losing his job.

Use of Stop

In case of the word 'stop', if we want to indicate that an action has ceased to occur or it has stopped continuing, we will use -ing form.

For example:

- It has stopped snowing. We can restart our journey.
- This means that earlier it was raining, but now it has ceased to snow.

Similarly,

They have stopped using fountain pens now. This ink pot is of no use.

If we want to indicate that someone stops doing something because he intends to do something else:

- On the way to Delhi, we stopped to look at Kurukshetra maidan.
- We stopped semester system to have annual system of examination.

13.10 LET US SUM UP

Dear learners , so you saw how complicated the simple looking verb becomes when considered seriously. You need to remember its use while attempting the next section.

13.11 SELF-ASSESSMENT QUESTIONS

Exercise-I

Fill in the blanks with the correct infinitive form to *or -ing*

1. I can't afford (eat) out tonight.
2. Do you swear (tell) the truth?
3. Mom volunteered (make) cookies for the bake sale.
4. He appears (have) the measles.

5. They planned (go) on a road trip.
6. He would prefer (eat)steak.
7. She claimed (be home) on the night in question.
8. Sam offered (help) me study.
9. The company decided (give) everyone a raise.
10. I can arrange (have) the day off.

Exercise: II

Write the function of the underlined infinitive in the following sentences.

1. We decided not to cry.

.....

2. She is observing carefully to understand fully.

.....

3. To learn is very important.

.....

4. Mary requested to meet you

.....

5. I want to swim in the pool of the school.

.....

6. I climbed the rooftop to see the view

.....

7. To cruise in a car is not allowed here.

.....

8. We are going to leave now.

.....

9. The Superbowl is the game to watch.

.....

10. The most significant thing is not to give up.

.....

11. The best method to use is the hands-on method

.....
12. To be funny is the goal of comedians.

.....
13. I bought a medicine to stop smoking.

.....
14. He reminded her to go downstairs.

.....
15. I like to sleep.

.....
16. I wanted to cook dinner for my parents.

.....
17. To fly an airplane is a dream of mine.
.....

18. I cannot believe you knew to put out grits to attract ants!

.....

Exercise III

Suggest the nature of modification the underlined infinitives or infinitive phrases do.

1. Srinagar is the right place to go.

.....

2. To make the chutney, you must add mint first.

.....

3. I have some shirts to wash.

.....

4. To complete this question, you divide the sum by x.

.....

5. The singer to watch is Mc Carthy.

.....

6. The kind of flowers to plant are Chrysanthemums.

.....

7. I bought paint to finish the picture for my aunt.

.....

Exercise IV

Choose the correct infinitive to complete the meaning

1. This journey requires meit without any company.(taking/to take)
2. He asked mewell during the examination.(studying/ to study)
3. He as finally decidedin Mumbai.(Settling/To Settle)
4. She told mein the afternoon.(meeting/to meet)
5. Sita told Ramwell in the jungle. (performing/ to perform)
6. I saw himhis relations with all. (cut off/cutting off)
7. I heard himto someone in the yard. (speaking/ to speak)
8. I noticed them(leave/leaving)

Exercise V:

Correct the following

1. I love to wear Indian dress.
2. I hate to abuse others.
3. I prefer to watch TV.

4. Let *him* to count his books first.
5. They made *us* to eat more than we could actually do.
6. Do you mind me to read this story to you?
7. I avoid to discussing this matter.
8. I can't help to cry.
9. Give up to smoke.
10. He pretends to having worked for the whole day.

13.12 ANSWER KEY

Exercise-I

1. I can't afford to eat out tonight.
2. Do you swear to tell the truth?
3. Mom volunteered to make cookies for the bake sale.
4. He appears to have the measles.
5. They planned to go on a road trip.
6. He would prefer to eat steak.
7. She claimed to have been home on the night in question.
8. Sam offered to help me study.
9. The company decided to give everyone a raise.
10. I can arrange to have the day off.

Exercise: II

Write the function of each infinitive in the following sentences.

17. We decided not to cry.
As a noun/object

18. She is observing carefully to understand fully.

As a modifier

19. To learn is very important.

As noun/object

20. Mary requested to meet you

As a modifier

21. I want to swim in the pool of the school.

As a noun/object

22. I climbed the rooftop to see the view

As a modifier

23. To cruise in a car is not allowed here.

As a noun/object

24. We are going to leave now.

As a modifier

25. The Superbowl is the game to watch.

As a modifier

26. The most significant thing is not to give up.

As a noun/object

27. The best method to use is the hands-on method.

As a modifier

28. To be funny is the goal of comedians.

As a noun/object

29. I bought a medicine to stop smoking.

As a modifier

30. He reminded her to go downstairs.

As noun/object

15. I like to sleep.

As noun/object

31. I wanted to cook dinner for my parents.

As noun/object

17. To fly an airplane is a dream of mine.

As a noun/subject

18. I cannot believe you knew to put out grits to attract ants!

As a direct object

Exercise III

1. Srinagar is the right place to go.

Adjective modifier

2. To make the chutney, you must add mint first.

Adverb modifier

3. I have some shirts to wash.

Adjective modifier

4. To complete this question, you divide the sum by x.

Adverb modifier

5. The singer to watch is Mc Carthy.

Adjective modifier

6. The kind of flowers to plant are Chrysanthemums.

Adjective modifier

7. I bought paint to finish the picture for my aunt.

Adverb modifier

Exercise IV

1. This journey requires me to take it without any company.

2. He asked me to study well during the examination.
3. He has finally decided to settle in Mumbai.
4. She told me to meet in the afternoon.
5. Sita told Ram to perform well in the jungle.
6. I saw him cut off his relations with all.
7. I heard him speaking to someone in the yard.
8. I noticed them leave.

Exercise V

1. I love wearing Indian dress.
 2. I hate abusing others.
 3. I prefer watching TV.
 4. Let *him* count his books first.
 5. They made *us* eat more than we could actually do.
 6. Do you mind me reading this story to you?
 7. I avoid discussing this matter.
 8. I can't help crying.
 9. Give up smoking.
 10. He pretends to have worked for the whole day.
-

13.13 SUGGESTED READING

Collage - A Textbook of Language and Literature. Board of Editors.
University of Jammu.

B.A./B.COM SEMESTER-IV : GENERAL ENGLISH

COURSE CODE : AA-401 (THEORY)

LESSON NO- 14

SEMESTER - IV

UNIT - V

READING, WRITING AND SPEAKING SKILLS

SPEECH PATTERNS

STRUCTURE

- 14.1 Introduction
- 14.2 Objectives
- 14.3 Definition
- 14.4 Features of Speech Patterns
- 14.5 Meeting, Greeting and Parting
 - 14.5.1 Introductions
 - 14.5.2 Good-Bye
- 14.6 Neutral Conversation
- 14.7 Thanking and Wishing
- 14.8 Apologies
- 14.9 Seeking and giving information
- 14.10 Speech Patterns in Creative Writing
- 14.11 Let Us Sum Up
- 14.12 Self-Assessment Questions
- 14.13 Answer Key
- 14.14 Suggested Reading

14.1 INTRODUCTION

In this lesson you will be introduced to another very significant aspect of our language called speech patterns. Words make phrases and sentences to convey a thought. These thoughts can be a statement, question, assertion, exclamation, etc. But mere jumble of words cannot communicate unless these are expressed as per requirement and convention. These constitute speech patterns; the degree of their knowledge makes or mars a personality. In addition to discussion on various aspects of speech patterns, an exercise has also been provided at the end of this lesson in self-assessment mode. The aim of teaching you English is to make you good language users. When you turn out to be good users, your language use deserves an applause. But if you lose, this means something went wrong somewhere in your language learning. The best exhibition to your knowledge of language occurs when you present yourself or interact publically. Speech patterns play a big role in establishing your public image. Here in this lesson we will discuss this spoken aspect of the language. You are also requested to observe speech patterns of the people around you and characters that you read in your textbooks of literature.

14.2 OBJECTIVES

The purpose of this lesson is to train you in the verbal and written aspect of language called speech patterns. Though we usually do not realize it, but most of us have unique speech patterns. It is not only a linguistic activity but also a cognitive one and shows behavioural patterns too. Think of a situation when one of your acquaintances is casual towards you. Whenever you meet his language is plain, with usual handshaking in an impersonal objective manner. His voice is full of gruff, he is to-the-point, very demanding and, quite frankly, rude. After some days, may be after some happening, you find that person suddenly starts looking forward to see you, speaks intimately in a warm vocabulary and impressive tone. You can at once recognize that there is a change in his speech patterns. The change in speech patterns hint upon change in the relationship, from cold to warm relations or friendly to hostile one. Not all people have identifiable speech patterns but, when they speak- lie, swear, abuse- they do something different, and it should be something specific.

We all have speech patterns. When we write, it's very easy to force our own speech patterns onto our writing, creative or informative. The way we think certain things

or say them define our speech pattern. Sometimes, in a novel it doesn't sound like the character thinking or saying some thing, it seems that it is the writer him/herself. We cannot judge our speech patterns; we need other people to read our work and critique it

14.3 DEFINITION

A speech pattern is a distinctive manner of oral expression. For example 'She is always low in energy while speaking' or 'His speech is always thrilling and motivating'. It depends upon accent, tone, orientation, education, place, time and pronunciation of the speaker.

'Drawl' is also a speech pattern. A drawl is a distinctively slow, drawn-out, elongated, extended or prolonged way of talking especially vowel sounds, for example a cowboy speaking in a lazy drawl.

The knowledge of speech patterns help you to be accepted in public or make you sound pleasant. Language is a great tool that constructs relations. Good speakers are readily accepted.

We need to learn how we introduce ourselves, introduce others, give and seek information, respond to queries, socialize, etc. All these aspects will be taken up in detail later.

14.4 FEATURES OF SPEECH PATTERNS

Different people speak differently. If you come across a letter written by an immediate relative, you can tell right away who wrote it. People don't sound the same; there are differences in speech patterns that define one's characters too. The speech patterns of a person depend upon the following parameters.

1- The time period the speaker: The time of the speaker has a great role to play. People are usually fresh in the morning but tired in the evening. Office hours can be irritating but club time can be relaxing.

2- Location of the speaker: It depends on the location of the speaker. The place of the speaker influences his/her vocabulary, tone, etc. Think about a character in a novel.

He might be having different speech patterns in different locations : workplace, home, club, church, etc. Someone who is from Africa speaks differently from someone from Germany, England or California or India or who has just learned English.

3. Education of the speaker: Education and learning of the speaker play an important role to define a speech pattern. Very intelligent, polished or matured people speak differently than inexperienced young children.

While analyzing a character or person, ask yourself the following questions:

- Does s/he value what other people have to say? Or is she always right?
- Does s/he wants to do the talking? Or does he let others lead?
- Does s/he wants to hide her/himself from the world? Is s/he open? Is s/he private?
- In addition to the above the following features also differentiate the speech patterns of people.

- **Level of intelligence:** Intelligent people use language smartly. They are impressive in communication and conversation. Stupid characters contribute stupid thoughts to conversation

- **Interest in the conversation :** If one is not interested in a particular task, the disinterestedness is reflected in one's language. Similarly, fatigue, tiredness and irritation influence our speech.

- **Social personality:** People's personality also has an effect on their speech. An introvert differs from an extrovert.

- **Level of engagement with the conversation's subject matter:** The more we associate and relate with our topic or theme of speech, the more our interest grows and our speech becomes interesting.

14.5 MEETING, GREETING AND PARTING

When we meet someone new or a stranger, the first thing we do is to greet that person and introduce ourselves to him/her. It needs a good training to decide the strategy of introduction and responding to when asked something in return. Our greetings are greetings as set formulae and mostly carry no meanings. Everyone responds like 'I am

fine, thanks.' even if one is ill. This is socially accepted norm that one can not start making personal problems and troubles public to the strangers. It is different in informal matters. For example, you can tell your close friends, 'I am not fine friend. Couldn't sleep all night. I am upset over my result'.

A speaker can be in any one situation; formal or informal.

Formal conversation is more polite and is used if the other person is a stranger, client or customer.

Informal talk is used when talking to friends only!

Greetings need to be in a formally acceptable form in formal situations. Here we will see how to greet, introduce and say goodbyes in a formal manner the part of the lesson shows how to do it in an informal way. Intonation also needs attention.

Greetings can be as follows:

Formal:

A: Hello, Good Morning/ Good Evening Mr. Williams/ Good Evening Gentlemen/ Good Afternoon everyone.

Response is equally important. The above greetings can be responded in the same manner with the same or slightly improved intonation.

B. Good Morning/Evening/Afternoon, etc.

Greetings are followed by formal questions which actually are no questions.

A. How are you?/How do you do? /Hope you are keeping well/Etc.

B. I am fine, thanks./ Very well, thankyou./etc.

Informal:

In the informal case, the language is also less formal.

A. Hi!

Hello!

How's everything?

How's life?

What's new?

What's up?

The response is also informal here.

B. Hi!

Hello!

All fine/ So-So/OK

Great/ Pretty good/Cool/Not bad

Nothing special

Nothing much.

14.5.1 INTRODUCTIONS

Introductions are the right take-off points for further relations. We need to introduce ourselves to the strangers so that a conversation may be started. Other people with you also need to be introduced to the person/company. In a formal conversation juniors/ younger people or men may initiate introductions. First names need no titles like Mr. Ms., etc. but second names do. It is always desirable to address 'Mr. Singh' or 'Gurpreet' than 'Mr. Gurpreet' or 'Singh'. "Handshake is an essential gesture for men; women may, if they want.

Introductory conversations can be of three types: i) Introducing oneself ii) Introducing others iii) Responses

i) Introducing oneself

Formal conversation

A: Good Morning. May I introduce myself? I am Gurpreet Singh, Joint Director Industries, J&K.

It can be presented in many other ways like:

'Am I allowed to introduce myself?'

'I'd like to introduce myself'.

Informal conversation

A: Hi, my name is Shakun.

Hi, I am Shakun/my name is Shakun.

Hello. I am sure you are Vandhana. I am Shakun.

Hi, I'm Shakun. Nice to meet you.

Introducing others

Formal case:

A: Good Evening! Welcome to the party. I have the pleasure to introduce Mr. Chauhan, our new Managing Director.

or

A: Good Evening! Welcome to the party. It gives me pleasure to introduce Mr. Chauhan, our new Managing Director.

or

A: Good Evening! Welcome to the party. Let me introduce Mr. Chauhan, our new Managing Director.

Informal case:

A : Hi friends. Meet Meena. She is a fresher here.

A : Hello friends! This is Meena.

ii) Responses

Formal Case:

A : Pleased to meet you.

Delighted to meet you.

It is a pleasure to meet you.

I am glad to meet you.

This is indeed a pleasure to meet you.

Informal

A: Hi Shakun. Nice to meet you.

- ✓ A: They're calling my flight. B: Wish you a safe journey.
- ✓ A: I've got some thing urgent. B: See you. Bye.
See you some other time.
- ✓ A: I've got a lot to do this afternoon. B: Best wishes. Good Bye.
I'll take your leave.
- ✓ A: I want to get away before the traffic gets too bad. B. Best of luck. Bye.
- ✓ A: Thoroughly enjoyed your company/ talking to you. B: Same here.
- ✓ A: It's been (most) interesting talking to you. B: Same here. Thanks.
- ✓ A: It's been a very useful meeting/ nice afternoon. B: For me, too. Thanks
- ✓ A: Thanks for the nice time/evening/dinner, etc. B: Thanks for
accepting this.
- ✓ A: Thanks for everything. Bye. B: Pleasure to host you.
- ✓ A: Thank you for (all) your help. B: It was a
pleasure working.
- ✓ A: Thank you for coming. B: See you later.
- ✓ A: I look forward to our next meeting. B: Sure. Bye.
- ✓ A: I look forward to see you again. B: Sure. Bye
- ✓ A: I hope to see you when you're next in Jammu. B: I hope, to

Let us now look at a conversation between the receptionist and a visitor to a company office. This is a formal business conversation.

First greet your visitors:

R: Good morning , sir. How may I help you ?

V: Could I please visit Mr. Bakshi?

R: Do you have an appointment?

V: Yes, at 10.00 a.m.

Get introduced:

R: May I know your name please?

V: I am Dr. Sumit Sharma from Sharma Fertilisers Banihal.

R: Thanks. I'll let Mr. Bakshi know you're here. Please have a seat while you wait.

After calling Mr. Bakshi the receptionist comes to know that he is in an unscheduled urgent meeting.

R: I'm afraid Mr. Bakshi is in a meeting all afternoon. He has asked to cancel all his appointments. I am sorry for the inconvenience caused. Can I take a message?

V: Not at all, please. Could you fix another appointment?

R: I will discuss with Mr. Bakshi and let you know. Can I have your contact details, please?

V: Here is my visiting card.

R: Thanks. We'll look forward to see you sir.

There are many other issues that may come up: You need to use your language in the best possible manner to tackle the situation. The Receptionist could also say:

- ✓ Is there anyway that I can help you?
- ✓ Would you like a drink of tea or coffee while you are waiting?
- ✓ Do you take Milk and sugar?
- ✓ We have some brochures for you to read through about our company while you are waiting?

You may have to entertain someone till the appointed person takes over:

- ✓ How was your journey?
- ✓ Did you have a good journey?
- ✓ How was the weather in Amritsar when you left?

Let us look at the following conversation between two neighbors who have met at a shoe store, to get an idea of starting, keeping up and closing a conversation.

A: Good morning Mr. B. How are you?

B: Good morning Ms. A. I am fine, thank you. How about you?

A: I am good, thanks. Aren't we meeting after a long time?

B: Yes, you are right. I was away in Mumbai. Did you find some nice shoes here?

A: No, not really. They are out of stock.

B: Well Ms. A it was nice meeting you. Can I drop you home ?

A: Thanks, I think I'll visit some more stores here.

B: Ok. Do drop in sometime. Bye.

A: I will. Good bye Mr. A.

The above dialogue is a formal one which used the formal greetings, continued the conversation formally and closed it in a formal manner only. Let's now look at the following dialogue between two old schoolmates at a function.

Champa: Hello, Poli! What a lovely surprise! Good to see you after many years.

Poli: Hi Champa! Surprise for me too. Great to see you ! How are you and where are you these days?

Champa: Just fine, thanks. I am working at Udhampur. What are you doing these days?

Poli:- I am an entrepreneur. I am running a dairy farm at my village Pouni.

Champa: How exciting! We must meet and catch up to talk in detail on it. Wish I could stay longer but I have to pick up my cousin from the bus station.

Poli: Sure, we'll fix up. I will call you. Bye!

Champa: Bye, bye.

14.6 NEUTRAL CONVERSATION

There is also a middle way called neutral conversation which is being considered both for formal and non-formal situations, anytime and anywhere.

For Example:

A: Hi/ Morning/Evening
Good to see you.
How are you keeping?
Are you fine?
How do you do?
I'm afraid I don't remember your name.
I'd like to meet you, Shakun.

B. Morning/Evening/Hi
Good to see you too.
I'm fine, thank you.
Absolutely fine. How about you ?
Quite fine, thanks.
It's ok. I am Mohan.

I, too, am eager to see you.

14.7 THANKING AND WISHING

In English thanking is done profusely. We thank for gifts, for favors, for offers of help even, compliments, etc. Collins Dictionary defines thanking as "You use thank you or, in more informal English, thanks to express your gratitude when someone does something for you or gives you what you want." Thanking becomes, not only an expression of gratitude but also an acknowledgement for something done by others. Nothing should go unrecognized in English. Even enemies are thanked ironically. For example: "I am grateful to those who supported, thanks to those too who didn't." Look at this sentence: 'I can stir my own tea, thank you.' Or this one 'We know where we can get it, thank you very much.' In these sentences, it is not the gratitude by ironically said that the way the things are done is not liked by the speaker. Thanks is used even in politely accepting or rejecting an offer.

Thank you very much for your call.

Thanks for the information.

Oh thank you so much! They're so pretty!
Thanks a lot, Sunny. You've been great.
'You'd like a cup as well, would you, Mr Singh?'-'Thank you, Jagpreet,
I'd love one.'
'Would you like a cigarette?'-'No thank you.'

A: 'It's great to see you.' B: Thanks. Same to you.'

Formal expressions

A: So kind of you, sir/madam.
I am thankful to you for your timely help.
Let me express my heartfelt thankfulness.
I am grateful to you.
Thank you very much.
It is impossible to thank you enough.

B: Pleasure to help you.
Delighted to be of any use to you.
Couldn't do much for you.
Thanks for an opportunity to serve you.
This wasn't much I could do.
Happy to be of some service.

Informal expressions:

A: Thankyou/Thankyou friend
Thanks a lot.
I am indebted.
So nice of you.
Many thanks.

B: You are welcome.

Don't mention please.

It's nothing much.

I rather enjoyed it.

Wishing someone shows how you care for others around you. It establishes and enhances your inter- personal relations.

Formal wishes

A: Good Morning

B: Good Morning

A: May God bless you.

B: Thanks for your wishes.

A: May you stay healthy.

B: It is very kind of you.

A: May you prosper well in your life.

B: Thanks for your good wishes.

A: Have a nice day ahead.

B: Thankyou.

A: Have a promising career.

B: Very nice of you. Thanks

A: All the very best.

B: Thank you very much.

A: Wish you good luck.

B: Thanks for good wishes.

Informal wishes

A: Good day

B: Thanks

A: Good luck

B: Thanks

A: Best wishes

B: Many thanks.

A: Enjoy your day/life.

B: Same to you

A: Have fun.

B: Same to you

14.8 APOLOGIES

An apology is a regretful acknowledgement of an offence committed publically or failure to fulfill a commitment. It is offered when something goes wrong socially, causing harm of reputation or any other serious offence. It is written or spoken expression of one's remorse, or sorrow for having insulted, failed, injured, or wronged another. In English it means 'I'm sorry' 'I regret' 'I beg pardon', etc. The common expressions of apologizing

are:

Formal expressions

- A: I beg your pardon.
I regret to inform that....
I tender my sincere apologies for....
I am sorry for.....
Kindly forgive me for my mistake.
Kindly accept my apologies.
May I be excused for my mistake?

- B: It is all right.
Its ok.
That's perfectly all right.
There is no reason to regret.
It is not required.
It does not matter at all.
Not at all.

Informal expressions

- A: Sorry
Apologies
I'm sorry.
Please excuse me.
- B: It's ok.
Forget it.

No issues.

No need for that

Look at this formal conversation between a supplier and MD of the company. Mast Ram has failed to meet the time deadline of supply. Look at his apology and the response of the MD, Mr. Baldev Raj.

Mast Ram: Mr. Baldev Raj, I must apologize for the delay in supply of stationary items that you had ordered to my firm I am fully aware of the inconvenience caused to your company. It all happened due to the closure of the Highway because of heavy landslide. I got helpless in this matter. I tender my sincere apologies, and I hope you will excuse the delay.

Baldev Raj: Mr. Ram, you are right about the inconvenience caused to the company because of the delay. Though we understand the circumstances that led to the delay, yet we accept your apologies and hope that such things will not happen in future. Try to supply the order well before the last dates to avoid such delays again.

14.9 SEEKING AND GIVING INFORMATION

Seeking information on some issues and giving the same also requires language skills. Attitude and language play an important part. In formal cases you need to be careful. In informal ones you can ask directly.

Formal cases:

A: Could you please tell me the road to Amritsar?

I hope you won't mind sparing some time for me.

Would you kindly inform my brother about this incident.

Excuse me. Do you know Mr. Jamwal who lives in this locality?

B: Sure. Take a left turn please.

Certainly yes. What is the matter?

I shall be delighted to do this job.

I am sorry. I do not know any such person here.

Informal cases

- A: Any idea about next exam.?
Can I trouble you?
Do you know anything about him?
Any clue about his whereabouts?
- B: Sorry. No idea.
Yeah. Sure/ why not.
Yes, a bit.
Sorry, I don't have any.

Requests and Invitations

Expressions of requests are also a focus area. Favors are sought in these expressions. Responding to them is also a skill that can be learnt by practice. Following are some of the expressions:

- A: Excuse me, could I seek your support, please?
Could I ask for a favour?
I'm sorry to trouble but I need your help.
Would you mind if I use your phone to make an urgent call?
I wonder if I could use your pen?

Response:

- B: Sure, why not.
Of, course yes. How can I help you?
I certainly shall be glad to help you.
Not at all. It will be my pleasure rather.
Sure, here it is.

Example: You are standing at a chowk, confused about which side to go. Make a request to someone to help you out. Also mention how does he/she respond.

- A. Excuse me, could you please tell me the way to the nearest hospital. I am

confused which way to go

B: Sure. Kindly take the right turn, walk around two kilometers to reach the Govt. hospital.

A: Thanks. It seems quite far. Would you take the trouble of suggesting some means of conveyance to that place.

B: Yes sure. You can hire a Rikshaw. It will charge you ten rupees only.

A: Thank you very much.

B: You are welcome.

Inviting someone is a proud privilege. Formal invitations require formal language and gestures; informal invitations can be somewhat casual. Receiving an invitation is also a skill that needs to be learnt in company of the polished speakers. Some expressions are:

A: I am happy to invite you. . . .

Inviting you to my brother's marriage is a privilege. Please make it possible to attend it.

Are you free tomorrow evening ? We are throwing a party.

Why don't you join us at a get-together ?

I'll be happy if you could join us at dinner.

You are cordially invited.

B: It'll be a pleasure.

Sure. I'd love to come.

I'm afraid I'll not be able to join.

Thank you for the invitation. I'll be there.

It'll be a pleasure to be there.

Let us look at this conversation focusing on meeting, greeting, inviting and receiving/ denying an invitation.

A: Good Morning to you all. I have a happy news to share.

All: Good Morning, Mr. A. We are so happy for you.

Mr. B: Will you please share the news?

A: Sure. My brother is getting married on the twentieth of this month. My parents have invited you all on the wedding. They will be very happy if you all make it possible to attend it.

C: That is so good of them. I will certainly be there Mr. A. What is the venue.

A: That is there in this card Mr. C. I will be glad to have you there.

B: Congratulations Mr. A. Thanks for the invitation. I wish I could attend it. I have to keep an appointment at Ramban on that day. I will miss it badly.

A: We will all miss you too. Please don't mind. I understand. Good Bye.

Congratulations, Complaints and Condolences

There are many occasions in your day-to-day life when you are either congratulating a person on one's achievement, sympathizing with others, complaining on one thing or other or offering condolences and consoling others. Language plays a major role along with gestures. Correct expression communicates correct thought.

Expressions of congratulations are:

Well done! Congratulations!

Congratulations! You made us proud today.

Congratulations! Keep it up.

You really deserve this honour.

Congratulations. You did it!

Expressions of sympathy/consolation can be:

Never mind! It wasn't your day.

Nevertheless, you played really well!

I'm sure you'll perform better next time.

One either wins or fails. There is no third option.

Expressions of complaints are:

May I draw your attention to a serious issue?

I have a complain to make.

I'm surprised how could you forget me!

I'm annoyed with you. Why didn't you share this with me?

Your employee has not responded to my calls.

Let's just forget these.

I am very upset over your conduct.

That's all right.

Expressions of condolences:

It is a great loss, indeed.

You will have to be brave.

May god gives you strength to bear this loss.

I'm sorry about what happened.

We all are with you .

ADVICES AND AGREEMENTS

Advices and suggestions have a typical sentence structure. These are imperative in nature.

Expressions of advice, suggestions and persuasion can be:

You should listen to the elders.

You ought to correct yourself.

Why don't you try this option?

I suggest you seek help of elders on this issue.

Let's not submit to the circumstances.

Expressions of agreement and disagreement are:

You are absolutely right.

I agree with your opinion.

Perhaps you are right on this issue.

I fear, I can't accept your proposal.

I differ with you regarding his services.

Apologies for differing with the house.

14.10 SPEECH PATTERNS IN CREATIVE WRITING

While writing a creative piece like play, story or novel, it is important for writers to focus on the speech patterns of character. It can be done in the following ways:

- **Limit or Increase Vocabulary**

Vocabulary differentiates one from other. While creating a character, dumb down a character or give another character more education. A writer's marvelous vocabulary should not affect his/her characters language. Use smaller words for one character; use larger words for another. One character may say he is scared; another would say he is fearful.

- **Change Sentence Structures**

Have you ever known someone who rambles on with endless sentences? Give that characteristic to one of your characters. Have another speak in short, clipped sentences. "I had a bad day. Nothing went right. Got up, screwed up, went to bed."

- **Use Figurative Language**

Similes, metaphors. . . wonderful tools of our language, but not all people use them in speech. Let one of your characters speak often in similes. "She was like a ray of sunshine," said Sohan as he described his lost love. Later Sohan says, "I feel like I've been rode hard and put away wet."

Obviously you don't want one character to speak entirely in similes or metaphors, but just enough to separate him/her from the other characters and make them distinctive.

- **A Catch Phrase that is often Used by a Character**

Think about your friends; how many of them use one particular phrase often? I remember my teacher who had the habit of repeating 'Ok , done! It became his signature call and he was instantly identifiable because of it. Have one of your characters repeat often one such phrase. It could be something as simple as "my goodness," or "get lost." Just remember not to have any of the other characters use the same phrase or you have defeated the whole purpose.

- **Try Different Dialects of Course**

Everyone has a particular dialect. Study the dialects of those who live in different regions and use that to help you with different characters.

- **Take into Account the Age of Your Characters**

Age too defines your speech. If you have an octogenarian they are going to speak differently than a character who is twenty-five. Observe in real life and you will see the wisdom in that statement.

Dear learners, talking about these characters does not mean that we cannot learn from this exercise. You can imagine yourself as a character and then define a speech, language, vocabulary, gesture for you. This will help you look at yourself through your own eyes critically. If our speech patterns go wrong, it gives an impression that the speaker :

- Sounds less intelligent
- Appears less professional

Seem like a nitwit or airhead

14.11 LET US SUM UP

Dear learners, you must have learnt about the importance of language in the interpersonal relations in formal and informal domain. Greetings, introductions, apologies, seeking information, and closing of a conversation- all are linguistically very typical. Overlapping may prove fatal. Now after this discussion, you try your hand at the next section of self-assessment and monitor your progress.

14.12 SELF-ASSESSMENT QUESTIONS:

Exercise I: Write the responses of the following greetings.

i. How are you?

ii. How have you been?

iii. How are things?

iv. How is your girlfriend?

v. Good to see you again

vi. Nice to see you again.

vii. I'm glad to see you.

viii. I'm pleased to see you.

Exercise II: Mark the conversations as formal or informal.

1. A: Hello Ishita! Nice to find you here after a long while.

B: Hi, Yash! Same here. I feel we last met at the Annual meeting.

2. A: Good Morning! Warm greetings to all the new comers. May I introduce our new president Mr. Chopra, who has joined this organization a short while ago.

3. A: Hello. Are you Kavya ? I think we used to be the classmates.

B: I am sorry, I am Vibhuti. But I know you.

Exercise III:

You have called on someone for the first time. Plan an informal conversation. Greet, Introduce and part quoting reasons and seeking permission.

Exercise IV:

Suggest any five ways of saying goodbye to a friend whom you have met after a long time. You have talked for one hour and have had the lunch together.

Exercise V:

Mr. Gupta meets Mrs. Roy, one of his students from college, and her husband in the street.

Complete the conversation below using the words given below in the blanks.

Kathua, Pleased, English teacher, Goodbye, Udhampur, Morning, Not too bad, Thanks

Mr. Gupta Good _____, Mrs. Roy.

Mrs. Roy Good morning, Sir. How are you?

Mr. Gupta I'm fine _____, and you?

Mrs. Roy _____. Sir, this is my husband Mohan Roy, Mohan this is Mr. Gupta, my _____.

Mr. Roy: Pleased to meet you Mr. Gupta.

Mr. Gupta : _____ to meet you too. Are you from Jammu, Mr. Roy?

Mr. Roy: No, from Udhampur. Are you from Jammu?

Mr. Gupta : No, I'm from _____, but I live in Jammu while am teaching at college.

Mrs. Roy Well, _____ Mr. Gupta, it was nice to see you.

Mr. Gupta Yes, it was nice talking to you, goodbye

Exercise VI: Fill in the blanks with the greeting given in the cluster of words.

Luck, New year, Goodbye, Well, Good Evening, Christmas, Congratulations

1. Get _____ soon Mr. Dogra we all miss you at work.

2. _____ Mr. Dogra how are you?

3. Good _____ with your test.

4. _____ on your win Mr. Dogra.

5. Merry _____ everyone.

6. Happy _____ Mr. Dogra.

7. _____ Mr. Dogra.

8. _____ Mr. Dogra, it was nice to see you.

Exercise VII:

Write responses to the following.

- a. May you prosper well in your life.

- b. I really don't know how to thank you for this favor.

- c. I cannot thank you enough for being so kind to me.

- d. I beg your pardon for disturbing you at this hour.

- e. I tender my apologies for being late.

Exercise VIII: Complete the following conversation.

- a. Excuse me. Do you know the way to the nearest church?

.....

- b. Could you lend me this book for a day, please?

.....

- c. Would you mind to accompany me to the College?

.....

- d. I wonder if you could lend me your support in this matter?

.....

- e. Sandy, any idea of his arrival today?

.....

Exercise IX: Thoru Ram has just joined a new college. He walks up to Sant Pal, the first employee he meets outside his office room. Plan a formal introductory conversation between them.

Exercise X: A servant knocks over a flower vase and breaks it into pieces. Madam Magotra, the owner of the house is angry over this carelessness. Plan an informal conversation of apology by the servant.

Exercise XI: Write five expressions each of giving advice, condolences, consolation and invitation.

14.12 ANSWER KEY

Exercise I : Write the responses of the following greetings.

- i. How are you?
I am fine, thanks. And you/How about you?
- ii. How have you been?
Very well, thanks.
- iii. How are things?
Not (too) bad/ Everything is fine.
- iv. How is your sister ?
She is fine.
- v. Good to see you again
Same here.
- vi. Nice to see you again.
Same here.
- vii. I'm glad to see you.
Me too.

viii. I'm pleased to see you.

Pleasure is all mine

Exercise II:

1. Informal conversation.
2. Formal Conversation
3. Informal conversation

Exercise V:

Mr. Gupta: Good Morning, Mrs. Roy.

Mrs. Roy: Good morning, Sir. How are you?

Mr. Gupta: I'm fine ,thanks, and you?

Mrs. Roy: Not too bad . Sir, this is my husband Mohan Roy, Mohan this is Mr .Gupta, my English teacher

Mr. Roy: Pleased to meet you Mr. Gupta.

Mr. Gupta: Pleased to meet you too. Are you from Jammu, Mr. Roy?

Mr. Roy: No, from Udhampur. Are you from Jammu?

Mr. Gupta: No, I'm from Kahua, but I live in Jammu while am teaching at college.

Mrs. Roy Well, Goodbye Mr. Gupta, it was nice to see you.

Mr. Gupta Yes, it was nice talking to you, goodbye

Exercise VI: Fill in the blanks with the greeting given in the cluster of words.

1. Get well soon Mr. Dogra we all miss you at work.
2. Good Morning, Mr. Dogra, how are you?
3. Good luck for your test.
4. Congratulations on your win Mr. Dogra.
5. Merry Christmas everyone.

6. Happy New Year Mr. Dogra.
7. Good Evening, Mr. Dogra.
8. Goodbye Mr. Dogra, it was nice to see you.

Exercise VII :

Write responses to the following.

- a. May you prosper well in your life.
I am thankful to you for your good wishes.
- b. I really don't know how to thank you for this favor.
Glad to be of some service to you.
- c. I cannot thank you enough for being so kind to me.
It was the least I could do.
- d. I beg your pardon for disturbing you at this hour.
There is no need for that.
- e. I tender my apologies for being late.
It is perfectly all right.

Exercise VIII: Complete the following conversation.

- a. Excuse me. Do you know the way to the nearest church?
Yes sure. It's a ten-minute drive from here.
- b. Could you lend me this book for a day, please?
I shall be delighted to lend it to you.
- c. Would you mind to accompany me to the College?
I fear I will not be able to. I have some pressing engagement.
- d. I wonder if you could lend me your support in this matter?
Certainly yes.
- e. Sandy, any idea of his arrival today?
Sorry, no idea.

Exercise IX:

Thoru Ram: GoodMorning! I'm Dr. Thoru Ram. I have joined this college today as Associate Professor of English.

Sant Pal: Good Morning! Happy to meet you Dr. Ram. I am Dr. Sant Paul, Head Dept.of Political Science here. Welcome to this institution.

Thoru Ram: Thank you Dr. Pal. Very nice meeting you. May I take your leave. I have my class now. We'll keep meeting.

Sat Ram: Sure. Good Bye.

Thoru Ram: Good Bye. Have a nice day!

Exercise X:

Ms. Magotra: Look you have stumbled against this table and broken my favorite unique vase. How disgusting!How careless of you!

Servant: I am sorry, Madam. I was running to get water for the guests but I slipped on the mat. Please forgive me. I have not done this intentionally. It was an accident.

Ms. Magotra: All right, but be careful in future while doing your work.

Servant. Thanks, Madam. I will certainly be careful.

14.13 SUGGESTED READING

- Das, Bikram K. *Functional Grammar and Spoken and Written Communication in English*. Orient Longman, 2006.
- Mitra, Barun K. *Personality Development and Soft Skills* 2nd edition. Oxford University Press.
- *Collage - A Textbook of Language and Literature*. Board of Editors. University of Jammu.

B.A./B.COM SEMESTER-IV : GENERAL ENGLISH

COURSE CODE : AA-401 (THEORY)

LESSON NO- 15

SEMESTER - IV

UNIT - V

**READING, WRITING AND
SPEAKING SKILLS**

LETTER WRITING, JOB APPLICATION, CV

STRUCTURE

- 15.1 Introduction
- 15.2 Objective
- 15.3 Letter Writing
- 15.4 Personal Letters
- 15.5 Official Letters
 - 15.5.1 Complaint Letters
 - 15.5.2 Government Letters
 - 15.5.3 Cover Letters
- 15.5.4 Abbreviations Used in Letter Writing
- 15.6 Job Application
- 15.7 Curriculum Vitae
- 15.8 Let Us Sum Up
- 15.9 Self-Assessment Questions
- 15.10 Suggested Reading

15.1 INTRODUCTION

Dear learners, in the last lesson you learnt speech patterns, a spoken aspect of language learning. In this lesson you will be introduced to three important components of written communication- letters, job applications and curriculum vitae. The discussions shall follow with a self assessment exercise for you.

15.2 OBJECTIVE

The objective of this lesson is to train you in this aspect of written communication called letter writing, job applications and curriculum vitae. Letters have been the most important means of communication. Though these days emails have dominated yet letters have not lost their significance. Over the years few changes have occurred in the style of these letters but more or less the format is the same. These days the format has shifted to the left hand side. Job application too demand an attention. It is a fact that very promising speakers sometimes fail to write good job applications and make a suitable curriculum vitae, commonly known as Biodata. Hope this chapter is useful to you.

15.3 LETTER WRITING

Letters can roughly be divided into two broad categories: Formal and Informal letters. Informal letters are called personal letters, non-official letters too. Formal letters are called Official letters or Business letters. We also have D.O letters which are both official and non-official in nature.

15.4 PERSONAL LETTERS

These letters are written in personal, casual and conversational mode to friends and relatives. Their content can be anything under the sun from family issues, work, memories, etc.

Personal letters can be written in any of the three formats: these are Block format, Modified-block format and Modified semi block format. The samples are reproduced as below:

Senders address

Date _____

Salutation

Complimentary Close
Signature
Name

Block Format

Senders address

Date _____

Salutation

Complimentary Close
Signature
Name

Modified-Block Format

| | |
|-----------------|---------------------|
| Senders address | |
| _____ | |
| _____ | |
| | Date _____ |
| Salutation | |
| _____ | |
| _____ | |
| _____ | |
| _____ | |
| _____ | |
| _____ | |
| | Complimentary Close |
| | Signature |
| | Name |

Modified Semi-Block Format

It has six parts. These are:

Sender's address: Your friends or relatives or dear ones know your address. But if it is for the first time or you are communicating after quite a long time, do mention complete postal address. If the country of that person is different do not forget to mention your own country's name .

Date: Date is written next to the sender's address. There are many ways of writing dates like 4/8/17, 4-8-17, 4th of August, 2017, 4 August, 17 or 4 August 17. But currently such pattern is followed which creates no confusion anywhere in the world. The favored pattern is 4 August 2017. Conventionally address and dates were written at the top-right corner of the page but in a block style, which is popular these days, top left corner is used. Date comes below the address separated by a single line. If it is typed one, press enter twice after the address.

The Salutation: It stands for addressing the person whom you are writing the letter.. Its place does never change in any format. It is written on the left hand side. Friends may be addressed by the first names or pet names after 'Dear... ' but if you write 'My dear...'

it becomes more intimate. Salutation is the first place where you are initiating a personal chord with that person.

The body: The major part of a letter is its body where the contents are displayed. Its style is guided by those punctuation rules of grammar as are prescribed for any paragraph writing. Paragraphs are not indented in block format and are separated by a single line space. The tone should be personal and conversational.

The Complimentary Close: It is written below the main body followed by a comma. In the conventional format it was written on the right hand side, but in block format style it is on the left hand side. This close is also a signification of the closeness of the bond that you share with that person. For the close ones 'Yours affectionately, Yours loving. . . , Yours only. . . 'etc., are used. If that person is lesser known then sincerely, truly etc. can be used.

The Signature: You need to sign the letter just below the complimentary close. It can be even the first name.

Sample letter

A letter thanking the Uncle.

My dear Uncle Raju,

I am writing to express my thankfulness to you for the wonderful pants that you sent me through courier. I received it yesterday and was overwhelmed to find the brand, colour and fit of my choice. This shows how much you care for me, and how meticulously you chose this piece.

My friends were greatly impressed by this gesture of yours and desire to meet you. Now you will have to come to see us whenever you are here at Ahmedabad. This will make a cherishable memory for all of us.

Yours loving nephew,

Bittu

.....

An Invitation Letter

My dear Garima,

I am writing to invite you to a small party organized on occasion of the birthday of my daughter Poshika tomorrow, i.e. 28th October 2017 at 5.15 p.m. at Hari Niwas Palace. Do not forget to bring kids and Amit with you. I am sure you will accept this invitation and be a part of this family gathering.

Affectionately

Mona

.....

A letter of condolence

Dear Rajesh,

I was shocked to hear about the sudden, sad and untimely demise of your father Sh. Chuni Lal Sharma two days ago. I read about it in the obituary section of Daily Excelsior. Sharma Uncle has been the most pleasant memory of my childhood. He was loving, considerate and inspiring kind of person. I still remember how he used to sit with us during our examination days to support us.

Though my words cannot recover the loss that your family has suffered yet I offer my condolences and pray the Almighty to give strength to you and your family to bear this terrible loss.

Yours affectionately,

Sonu

.....

A Letter to your father from the hostel

My dear Papa,

This letter might come to you as a surprise, as it was only yesterday I talked to you on phone. But there are few things which cannot be said on phone; are just felt and written. I feel a strong urge to hug you and thank you for all that you do for me. One realizes this only when one goes away from one's father. A father is the closest friend for a son. Here I am new at this hostel. It will take a few days to settle down and make some friends. That's

why I am feeling more lonely and missing you. I was just recollecting all those days when we used to play chess for hours together amidst mummy's scolding. Though you never expressed yet your concern and love for me has always been evident from your actions. Though you were sometimes strict and tough, and, at times, I felt bad too, but now I realize what did that stand for.

Papa, I assure you that I will neither waste a single minute here nor live lavishly on your hard- earned money. I am here to realize my goals of life and I am sure with the kind of guidance and motivation that I have had from you, I will excel in all fields. I am inspired more by the gravity that I could see in your eyes reflecting an unsaid instruction at the time we parted. I assure you I will never let you down.

Your loving son,

Samanyu

.....

15.5 OFFICIAL LETTERS

Official Letters are the formal letters which are written for a business purpose to a person in an organization. This purpose can be a complaint, enquiry, information, transaction, etc. Letter as mode of communication can easily reflect your concerns, anger, respect, etc., through which the persons can be won over, affected or influenced.

The format for the official letters is more or less same as that of Informal one with a few differences. Official letters are written today only in block or modified block formats, but block format is usually preferred (Das, 194).

Reference Number: Letters written in response to some communication, especially business letters, need to include Reference number and date. This helps to locate the earlier letters written on the same subject. These letters can also be filed properly for future reference. It is important to mention file number of your office in the initial communication.

The Attention line: This is not written always. But if you are writing to a large organization, then this line becomes important to address to the person you are writing to. It can appear above the salutation.

The Subject: This is again a typical feature of formal letters. It is a catch statement/tag line/central idea of the content of the letter. It should be expressed in most straight language to avoid confusion. Usually the attention of the receiver is caught by the subject of the letter. As an important constituent it needs your conscious attention.

For example:

Sub: Request for change of address

Sub: Leave application

Sub: Supply order

Sub: Resignation

The Sender's address: It is the same as discussed in personal letters. Punctuation is avoided.

The Date: It is also the same as discussed in 15.4.

The Inside address: This is the address of the person whom you are writing to. It is placed on the left with a single-line space after the date. Punctuation is avoided here.

The Salutation: The salutation of the official letters differ with that of informal letters. 'Dear Sir' or 'Dear madam' is the formal salutation. If you do not know the gender of the person addressed, you may write 'Dear Sir/Madam' or 'Dear Madam/Sir'. If you know the name of the person you can use it in the salutation as 'Dear Dr. Sham Lal Gupta' or 'Dear Dr. Geetanjali Rajput'.

The Body: It is the main part of a letter where you write regarding the reference and subject quoted above. You need to plan its structure. Introduce the subject related content and then state the action required. The vague approach shall confuse rather than convince. Each idea or point has to make a different para. Language needs prime attention. Use polite tone and diction. Even hard things need to be put gently. Language should always be honorific. Brevity is the soul of official letters. Do not overstate the content. Be as clear and complete as possible. Good letters are preserved as a work of art for posterity.

The Complimentary Close: This also differs with that of personal letters. It should correspond to the salutation. 'Dear Sir' needs 'Yours faithfully/sincerely'. Outdated expression should be dropped.

The Signature and Initials: Sign the letter in full signature. Initials are invalid. It should be followed by your name and designation. If you have not used a letter head, then give the complete address of your organization along with contact details. The initials of the person who dictated, consulted documents or typed are recorded as a mandatory part of the letter, especially its Office copy.

Enclosures: Official letters may need this for ready reference to the documents mentioned in the main body. Left-hand margin will be its place. You can either mention the documents individually in the manner these are appended. For example:

- Encl. 1. Self-attested copy of the Date of Birth certificate.
- 2. Self-attested copy of the State Subject.
- 3. Copy of the letter mentioned in the reference above.

If the list is quite exhaustive, mention the number of pages. For Example:

Encl: 20 numbered leaves.

Copies: If the same letter is to be endorsed to many people, you can send them copies. Write their names as per protocol and send as:

Copy to:

- 1. The Director, Dept. of Consumers Affairs for information.
- 2. The Assistant Commissioner for information and necessary action.
- 3. The Incharge Ration Depot no. 4 Shakti Nagar Jammu to comply.
- 4. Office file for record.

Remember:

Be concise and relevant: Get straight to the point and stick to it, don't include any unnecessary or supplementary information, don't use any flowery language and don't repeat too much information.

Check your grammar and spelling very carefully: Mistakes will create a very bad impression, will lessen the effect of what you're saying and in the case of a job application letter, could well also consign it to the bin. Don't rush the letter; many mistakes occur

because of this. Allow plenty of time for checking, and if necessary, for rewriting. The letter may well help to decide your future.

Use the right tone of language: It's important to use the right type of language, the right 'register'. Avoid everyday, colloquial language; slang or jargon, avoid contractions (I'm; it// etc), avoid emotive, subjective language (terrible, rubbish, etc.), avoid vague words such as nice, good, get etc

Be polite and respectful, even if complaining. One way of doing this in English, which is common in formal letter writing, is to use 'modal verbs' such as would, could and should. For example: Instead of simply writing Please send me the information, you could express this more formally as *I would be grateful if you could send me the information.* Don't overdo it though.

15.5.1 COMPLAINT LETTERS

Complaints letters are written for pointing out the defects or shortcomings of the product or the service availed , or for getting the errors rectified. The complaints are constructive in nature. The purpose is not to find faults or criticize but to bring into the notice of the service provider the issues of in convenience. Customers or clients or any stakeholder who has suffered a loss can make a complaint. The content of such letters must categorically point out the defect. These letters are to be written with an expression of goodwill rather than provoking others. Mere assumptions be avoided. The following are the tips for writing complaint letters:

- ✓ Give the purpose of making complaint.
- ✓ Explain the real solid complaint. Give full details. Do not presume or guess anything.
- ✓ The words and expressions used should be convincing, tactful, polite and non-provocative.
- ✓ Send the statements of damage and loss.
- ✓ Make an appeal for rectification or for adjustment/ recovery of loss.
- ✓ Complaint letter should not spoil the future relationships.
- ✓ Give details of the defective material.
- ✓ Errors in calculations, if any, should be clearly stated.

- ✓ Violations of terms and conditions done, if any, should be clearly stated.

(Gupta, 127)

Start the letter directly with the complaint after introducing it. Discuss what went wrong in a polite language. Request for rectification/ recovery of loss. Remember that the purpose of complaint letters is to solve the problem, not to multiply it.

Sample letter:

Office of the Principal, GDC Marwah.

No.: STT/17/05

9 September 2017

M/S Tak Book Depot
6, Mehra Street
Jammu.

Subject: Regarding late supply of books.

Reference: Your order compliance no. TBD/233/17 dt. 5 September 2017.

Dear Sir

The undersigned is in receipt of the books ordered to your firm vide this Office order no. TDC/17/ 143 dt. 15 August 2017. Thank you for the same. However, an inordinate delay in the compliance of supply order has been observed. As per the said order, the books were to be supplied within ten days i.e. before 25 August 2017. As the academic was to start on 1 September 2017, and the library was to be equipped with the books beforehand. I hope you understand that the said delay put in us a situation of embarrassment.

It is hoped that you will not give us another opportunity of complain . Further, as per the College Statutes, repetition of such a thing may debar your firm from future business with us.

Thanking you,
Yours sincerely

Principal

15.5.2 GOVERNMENT LETTERS

Points to Remember

- ✓ Brevity and precision are the soul of official letters.
- ✓ Keep adequate spacing between body and signature.
- ✓ Be relevant and straight. Be comprehensive.
- ✓ Use a spell-checker if typed on computers.
- ✓ It shall reflect your mannerism.
- ✓ Don't forget to give your contact details.
- ✓ Use polite language.
- ✓ Write to the person closely related to the matter.
- ✓ Don't use apostrophe in yours. It is wrong to write 'your's faithfully'.

Sample Letter :

Greenfield High School
123 Mohalla Ustad
Jammu
7 August 2017

Mr. Manohar Lal
Managing Director,
Venus Dairy Products
Jammu.

Dear Mr. Lal

Let me begin by thanking you for your past contributions to our Volleyball Team. Your sponsorship aided in the purchase of ten full uniforms and several pieces of Volleyball equipment for last year's participation in State Level Volleyball Championship Trophy. As this year's edition of the said Championship Trophy is being hosted by this college, we would like to place an order with your company for 80 Litres of milk and 30 Kilogram

Cottage Cheese. We hope you will be able to provide these products in the bulk quantities we require.

As you are a committed corporate sponsor and long-time associate, we hope that you will be able to join us for the Inaugural of the Championship on December 12, 2017.

Yours sincerely

Principal

.....

44, Sadiq Nagar

Ramban.

17 August 2017

The SHO

Police Station

Ramban

Subject: Investigation of theft cases at Sadiq Nagar.

Dear Sir

I wish to lodge a complaint with you regarding the increasing incidents of theft cases at Sadiq Nagar locality. This area is devoid of street lights and CCTVs. In the absence of street lights and frequent unscheduled power cuts this area is prone to anti social activities. Four cases of theft have been recorded in this locality in the last week and people have lost cash, jewellery and goods.

You are therefore requested to register this request of investigation and initiate action at the earliest matter. I will be grateful if a patrolling party is deputed in this area.

Thanking you,

Yours faithfully

Satish Kumar

Ward Counsellor

Sadiq Nagar, Ramban.

15.5.3 COVER LETTER

This is also a kind of official letter that is used as a forwarding letter to some documents being sent to other organizations/ institutions.

The format and requirements for this letter are same as discussed above. Here the content states what is being forwarded and what kind of action is required.

Sample Letter:

Office of the Chief Education Officer, Ramgarh

No:CEOR/17/84

15 April 2017

The Chief Medical Officer

Ramgarh.

Sub: List of teachers availing medical leave.

Reference: Your office letter no. CMOR/17/132 dt. 10 April 2017.

Dear Sir

In response to the letter quoted in the reference above, kindly find enclosed herewith a list of teachers of this districts who have been availing medical leave for the last three months, as desired by the Deputy Commissioner Ramgarh for further necessary action at your ends.

Yours faithfully

Ram Prakash

CEO Ramgarh

Copy to:

1. P.S. to the Deputy Commissioner Ramgarh for information.
2. Office file for record.

Encl. 1. List of teachers (4 leaves)

15.5.4 ABBREVIATIONS USED IN LETTER WRITING

The following abbreviations are widely used in letters:

- **asap** = as soon as possible
- **cc** = carbon copy (when you send a copy of a letter to more than one person, you

use this abbreviation to let them know)

- **enc.** = enclosure (when you include other papers with your letter)
- **pp** = per procuracionem (A Latin phrase meaning that you are signing the letter on somebody else's behalf; if they are not there to sign it themselves, etc.)
- **ps** = postscript (when you want to add something after you've finished and signed it)
- **PTO (informal)** = please turn over (to make sure that the other person knows the letter continues on the other side of the page)
- **RSVP** = please reply

15.6 JOB APPLICATION

Job application is also a cover letter which accompanies your Resume or Curriculum Vitae. It can be sent in print or by email. Whatever the medium, your job application is an opportunity to highlight your most relevant qualifications and experiences, enhancing your CV, and increasing your chances of being called for an interview. It should detail your specific qualifications for the position and the skills you would bring to the employer.

The body of this job application is divided into three sections: the introduction, which details why the applicant is writing; the body, which discusses relevant qualifications; and the closing, which thanks the reader and provides contact information and follow-up details. Do not forget to refer to the advertisement vide which applications for a post are invited.

For example:

113, Park Street

Jammu.

12 May, 2017

The Principal

Army Public School

Jammu

Sub: Job application for the post of TGT in English.

Reference: Your advertisement no APSJ/17/23 published in the *Dainik Kabarnama* dated 5 May 2017.

Dear Sir

In connection with the subject and reference quoted above, I present myself as a candidate for the said post. I am 25 years old post graduate in English from University of Jammu. I have earned the essential qualification of B.Ed and passed the CTAT examination. I have a teaching experience of three years at various institutions. I hereby enclose all the required documents and a Curriculum Vitae for your perusal.

I would be grateful to you if you could consider me for the advertised post.

Thanking you

Yours faithfully

Suresh Sharma

Mob. 9434579909

Encl. 20 leaves of certificates and CV.

15.7 CURRICULUM VITAE (CV)

Though Resume and Curriculum Vitae are synonymously, yet they differ in length and content. A Resume is a brief summary of educational qualification and experience of a candidate, whereas a CV is more detailed and comprehensive record of candidate's details required for his screening and selection (Mitra 79).

A Resume or Curriculum Vitae (CV) is a document that introduces the job seeker to the prospective employer. It is a useful tool for ensuring good results. It is a concise document which summarizes your past, existing professional skills, proficiency and experiences and presents the life and achievements of the candidate in the best light. This is the first document that the employer gets to know about the candidate. So, it sets a crucial contact between the candidate and the employer. In Latin Curriculum Vitae (CV)

means "course of life The purpose of CV is to demonstrate that you have the required skills to do the job for which you are applying. In other words, CV showcases what you are; your talents, skills, proficiencies etc.

There might be a number of candidates applying for a job. The person/s sorting your CV has/ve to keep some attributes in mind to do the screening of CVs. So s/he will be short listing you from the information presented in your CV. So, keeping the significance of CV in mind, it becomes important to plan well for writing it.

Strategies of CV Writing

Looking at the importance of this document, writing a CV needs a conscious attention. A well-planned strategy needs to be put at work. It should reflect appropriately the most relevant skills and traits of a candidate to clearly put one above the rest. These skills and personality traits should be in consonance with the value structure of the employing organization. This CV should be able to claim the fitness of the candidate before the potential employer, who in turn, should be convinced of the benefits of selecting the candidate.

The problem with most of the CVs is that the candidates prepare a general CV which is sent everywhere without taking into consideration the specific requirement of the company. Since these are written from the perspective of the candidate, not that of the employer, so most of them are rejected. (Mitra, 79)

Remember that your employer gets the first impression from your CV. So the traits listed in it should align to the values of the company you are applying to. Values are essential and essential traits that a company looks for in its employees. An employer would make an estimate of these attributes in candidates from their experiences written in the CV. These values can be: Your understanding of the financial norms, work ethics, interpersonal skills, teamwork, respecting others, etc.

Carefully write about your hard skills (like specific skills/ knowledge base regarding the job profile), personality traits and soft skills (pursuing the cause, consistency of approach, communication skills, leadership skills, teamwork, job-execution skills).

Your purpose of presenting CV is selection on the said opening. Employers want to make it sure that the person they are selecting is the suitable one. So the candidate has

to write what employer wants to hear from him/her, not what s/he wants to see in a general canned CV. This requires a research of the company one is applying to; find its core business, core values, its focus, areas of investment, turn-overs, its SWOT (SWOT : an acronym for strengths, weaknesses, opportunities and threats) analysis, etc. This will be of immense help to you in planning your CV well. Now you can express well to convince the employer about the advantages of selecting you.

There is no set instruction on how to structure your CV. You are the best judge of your needs. A fresher's CV will be different from that of an old employee. Roughly it can be divided into following sections:

1. Name
2. Address and contact details
3. Career objective: This is the first line to attract the interest of the employer. Articulate very realistically thought career objectives; exaggerations and verbosity can be easily made out. Exhibit your strength here. State which is your field of interest, how this company matches your interest and caters to your purpose. This section should clearly set a correlation of your interests and company's focus. If you succeed here, possibilities of selections have been built.
4. Core Strengths: It can include your personality traits, values and soft skills.
5. Educational qualifications: All relevant details of your education.
6. Professional Experience: This is your employment history. It includes experience relevant to the position applied for. Irrelevant experiences may be disadvantageous.
7. Domain Competencies: These are your hard skills. If you are applying to be a writer for a newspaper, write that you are fluent in AP (Associated Press) style. If you are applying for a coding job, mention that you have worked with JavaScript. That becomes your relevant domain skill
8. Achievements: It can be achievements which compliment to your strengths, mentioned earlier. It can include some important positions held earlier.
9. Hobbies: Though unique interests or hobbies will make you stand out but

be aware of the conclusions that might be drawn from your hobbies. Try to list hobbies that portray you as a team-oriented individual rather than as a solitary, passive person.

For example :

Hobbies and interests that project you as a positive image can be like Being the captain of your soccer (or football) team, organizing a charity event for an orphanage, secretary of your school's student-run government. But if you write your hobbies as 'watching TV, doing puzzles, reading' it presents you as a passive, solitary personality: If you are going to put any of these things, give a reason why.

You have to make everything in the CV relevant to the position applying for. For instance, if you are applying for a job at a publishing house, put something like: I enjoy reading the great American writers such as Twain and Hemingway because I think their writing gives a unique perspective into American culture at the time they were writing.

10. Publications: Relevant publications that relate to the job applied for.
11. Honours/awards: Any special recognition that you have received related to the things stated above. An odd recognition may be struck off.
12. References: Some advertisements categorically ask about references. But otherwise too you can mention them. These are people you have worked with in the past such as professors, previous employers, etc., that have seen your work and can credibly support praises that they give you. The company you are applying to may contact these references to find out more about your previous work.

You should share with the person you would like to list a reference before actually listing them-it is best to double check that they still have the same number, are okay with giving you a reference, or that they remember who you are. Write down their full names and contact information (including their phone numbers and emails).

13. Date/Location and signature.

Use of Language:

The only medium of communication in CV is the written word. Its choice is of

utmost use. CV is nothing but a statement. A statement can express your passivity also and activity also. Directness of communication impresses everyone. Action words project you as a promising candidate. They lend veracity to CV and make it forceful. Use of cliché-words , exclamation marks and abbreviations should be avoided. Avoid spelling , punctuation and grammatical errors. Be brief and crisp.

To wind up:

Customize Your CV

Don't just write one CV and use it for every position you apply for. Have targeted and focused versions of your curriculum vitae and use them accordingly.

Be precise

If possible, try to keep your CV short and concise. Include summaries of your employment and education, rather than lots of details.

Use formal (no slang or abbreviations) and well-written language, writing simply and clearly.

Tell the Truth

It can be tempting to over-polish a CV and make our educational qualifications or work history sound a little better than they are. If you're tempted to stretch the truth about your work history - don't. It will come back to haunt you.

Do not be a multiple personality

Your CV should not project you one thing at one place and another later. Maintain a consistent image of yourself to avoid confusion. Stick to one storyline.

Be selective about fonts

You need to choose easy-to-read fonts and avoid any stylish or fancy fonts.

Check the Format

Check if your formatting is consistent (bold, italic, spacing, etc.) and is the overall picture that your CV provides a professional and polished one?

Proof read your Curriculum Vitae

Double-check your curriculum vitae for typos and grammatical errors. Then ask someone else to review it for you - it's often hard to catch our mistakes.

Sample of Academic Curriculum Vitae

Tarunendra Pratap

Park Street, Kolkatta, West Bengal

Phone: 555-555-5555

Cell: 555-666-6666

Tppp@email.com

Education:

Ph.D., Psychology, University of Kerala, 2009

Concentrations: Psychology, Community Psychology

Thesis: A Study of Learning Disabled Children in a Low Income Community

M.A., Psychology, University at Jammu, 2005

B.A, Psychology, University of Jammu, 2003

Experience:

- Instructor, 2010-13, Punjab University , Chandigarh

Course: Child Psychology

- Teaching Assistant, 2014 - 2016

University at Hyderabad

Courses: Special Education, Learning Disabilities, Introduction to Psychology

Research Skills:

- Extensive knowledge of SPSS and SAS statistical programs.

Presentations:

- Pratap, Tarunendra (2014). "The Behavior of Learning Disabled Adolescents in the Classroom." Paper presented at the Psychology Conference at the University of Minnesota.

Publications:

- Smith, John (20XX). "The Behavior of Learning Disabled Adolescents in

the Classroom. *Journal of Educational Psychology*, volume 81, 120-125.

Grants and Fellowships:

- Workshop Grant (for ASPA meeting in Chennai, 2014)

Awards and Honors:

- Academic Excellent Award, 2014

Skills and Qualifications:

- Microsoft Office, Internet
- Programming ability in C++ and PHP
- Fluent in German, French and Spanish

References:

1. Prof. C. Murlidhar, Central Research Institute, Mysore. Ph. 9867554346
2. Prof. Hemla Verma, Director, School of Behavioral Sciences, University of Pune. Ph. 4599876549

Dated: 17 August 2016

T. Pratap

15.8 LET US SUM UP

So now you must have got a fairly good idea as to how to write letters, what are various forms of letters, formats of letters, essentials of writing a letter, etc. The discussion was accompanied with some examples. We also discussed about job applications and CV writing. All these components are focused to chisel your technical writing. Now you try your hand at the exercises in the next section. If you get stuck somewhere, go back to the earlier sections. Try making your CV and those of people around you in the family. I am sure learning to write letters, job applications and CV must have been an exciting journey for you.

15.9 SELF-ASSESSMENT QUESTIONS

Exercise I:

You are Shivani Verma and you have just relocated to Satwari Chowk. Write a letter to the Manager of your bank to transfer your accounts to your nearest bank.

Exercise II:

You have brought laurels to your college by winning a gold medal in wrestling championship. Write a letter to your father describing the whole incident.

Exercise III:

You have purchased a computer system five days back from ACP Computers. The UPS of the system has been giving no power back up. Write a complaint letter to the company.

Exercise IV:

Your locality has been facing unscheduled and irregular power cuts for the last two months. As you are a student and your final exams have drawn closer. Write a letter to the Executive engineer PWD to look into the matter.

Exercise VI

Your friend has planned to visit your village in vacations. Write him a letter describing how to reach his village along with some more information.

Exercise VII:

You are the Principal of a college. Write a letter to the manager of a mall to sponsor the upcoming event of Freshers' Day .

Exercise VIII

You are applying for a position in a multinational software company. Write your CV as instructed to you earlier.

Exercise IX:

Write your CV for the post of professional food service worker in a five star hotel.

Exercise X:

Write career objectives for the following positions:

- a. Physical trainer
- b. Mechanical Engineer
- c. Professional Welder
- d. Caregiver
- e. Dental assistant
- f. Career counselor

15.10 SUGGESTED READING

- Das, Bikram K.. Functional Grammar and Spoken and Written Communication in English. Orient Longman, 2006.
- Gupta, Sadhna. Professional Communication and Remedial English. University Science Press.
- Mitra, Barun K.. Personality Development and Soft Skills 2nd edition. Oxford University Press.
- *Collage* - A Textbook of Language and Literature. Board of Editors. University of Jammu.

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