

Centre for Distance & Online Education

UNIVERSITY OF JAMMU

JAMMU



SELF LEARNING MATERIAL

B.A./B.COM

SEMESTER-V

SUBJECT : GENERAL ENGLISH

COURSE NO. : AA-501 (Theory)

UNIT : I-IV

LESSON NO. 1-14

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<http://www.distanceeducationju.in>

Printed & Published on behalf of the Centre For Distance & Online Education,
University of Jammu, Jammu by the Director, CDOE, University of Jammu,
Jammu.

GENERAL ENGLISH

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WELCOME MESSAGE

Dear Learners,

Welcome to Semester V!

In this semester in General English our attempt is to improve your reading and comprehension skills, and also to expose you to new words with the objective to improve your vocabulary.

Do read the texts in detail and attempt check your progress to get an assessment of how you are progressing. Do visit the library and consult books.

Good luck !

Prof. Anupama Vohra

PG English

Co-ordinator

**Detailed Syllabus of General English under NON-CBCS at UG Level CDOE
for the Examination to be held in December 2023, 2024 and 2025**

General English

Semester - V

Course Code: AA-501 (Theory)

Duration of Examination: 3 Hrs.

Internal Assessment = 20

Course Title: General English

Total Marks: 100=100

Semester End Examination=80

Objectives: The objective of the course is to develop reading and comprehension skills of the students by a study of selected texts. This course is designed to familiarize the students with some basis of literature and language to equip them to appreciate various genres of literature and nuances of language.

UNIT-I: Short Stories:

- a) The Gold Frame: R.K. Laxman
- b) Miyan's Farm: Krishna Prem
- c) An Astrologer's Day: R.K. Narayan

UNIT-II: Poetry: The following poems are prescribed

- a) William Blake: London
- b) Alfred, Lord Tennyson: The Lady of Shalott
- c) Robert Browning: The Last Ride Together
- d) Nissim Ezekiel: Poet, Lover and Birdwatcher
- e) Sarojini Naidu: The Bazaars of Hyderabad

UNIT-III: Previs Writing

UNIT-IV: Grammar/Language Skills

- a) Intonation
- b) Eponyms
- c) Homophones
- d) Homonyms
- e) Corrections

Mode of Examination

Internal Assessment Test: (20 Marks)

Two written Assignments of 10 marks each shall be given

GENERAL ENGLISH
COURSE CODE: AA-501 (Theory)
SEMESTER-V

Examinations to be held in Dec. 2023, 2024 & 2025

External End Semester University Examination

Section - A

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

(3x10 = 30 marks)

Section - B

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

(3x6 = 18 marks)

Section-C

This section shall be divided into six sections:

- (a) **Precis Writing:** A passage shall be given, and the candidate shall assign a suitable title to the given passage and write gist of the same reducing the number of words to 1/3rd of the original (12x1=12 marks)
- (b) **Intonation:** Three sentences will be set to locate tone and the associated meaning with that intonation. (3x1= 3 marks)
- (c) **Eponym:** Three problems of multiple-choice nature shall be set. The candidates shall rewrite all of them with appropriate illustration in the answer sheet. (3x1= 3 marks)
- (d) **Homophones:** The candidate shall use all the four pairs of the homophones in sentences to bring out the difference in their meaning. (4x1= 4 marks)
- (e) **Homonyms:** The candidate shall use all the four pairs of homonyms in sentences to bring out the difference in their meaning. The same form of words given needs to be used in the sentences. (5x1= 5 marks)
- (f) **Corrections:** Three sentences will be set. The candidate will attempt all by rewriting the incorrect and correct version. (5x1= 5 marks)

Suggested Reading :

- 1) Indian Writing in English, by K.R. Srinivasa Iyengar. Sterling Publications.
- 2) William Blake's London: An Interpretation by Samir Mazarweh. Grin Verlag Publishers.
- 3) An Anthology of Commonwealth Poetry by C.D. Narsimhaiah. Macmillan Indian.
- 4) Fantasy: A Collection of Short Stories by V. Sasikumar. Orient Longman Pvt. Ltd.
- 5) Comprehensive English Grammar and Composition by S.C. Gupta. Arihant Prakashan.
- 6) The Routledge Handbook of Language and Professional Communication by Vijay Bhatia, Stephen Bremner.
Routledge Publishing House

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The Gold Frame

By: Rasipuram Krishnaswamy Laxman

STRUCTURE

- 1.1 Objectives**
- 1.2 Introduction to the Author**
- 1.3 *The Gold Frame* (Text)**
- 1.4 Summary of the Story**
- 1.5 Central Idea of the Story**
- 1.6 Theme of the Story**
- 1.7 Glossary**
- 1.8 Self-Assessment Questions**
 - 1.8.1 Multiple Choice Questions**
 - 1.8.2 Fill in the Blanks**
- 1.9 Examination Oriented Questions**
- 1.10 Answer Key**
- 1.11 Suggested Reading**

1.1 Objectives

The objective of this lesson is to familiarise the distance learner with the life and works of R.K. Laxman along with a through in-depth study of the short story *The Gold Frame* prescribed in the syllabus. The lesson is formatted in the modern Self Learning Material style, which provides an enhanced clarity in the content so that the distance learners can easily grasp the theme and central idea of the work at hand. The distance learners are advised to follow each step within the Unit Structure and try to answer the sample questions at the end of the lesson.

1.2 Introduction to the Author

Rasipuram Kirshnaswami Iyer Laxman, one of the most successful Indian cartoonists, illustrators and humorists was born on 24th Oct. 1921 in the South Indian city of Mysore, Karnataka. Born in a Tamil speaking

Iyer family consisting of three brothers, R.K. Laxman was the younger brother to Rasipuram Kirshnaswami Iyer Narayanaswami, famously known as R.K. Narayan, the novelist and author of *Malgudi Days*. Since the very childhood days R.K. Laxman was a keen observer of illustrations and caricatures made in the magazines like 'The Strand', 'Punch, Bystander', 'Wide World' and 'Tit-Bits' and the sketches of the world renowned British caricature artist Sir David Low really amused and inspired him to draw on his own of everyday commonplace things. This early passion and love for drawing and constant encouragement from school teachers and friend illumined in him the love for painting and further in his career made him to apply for the prestigious J.J. School of Arts, Bombay, after high school. However, as destined, he could not avail himself the honour of being its student and he graduated with Bachelors of Arts (B.A) degree from the University of Mysore. However, while keeping his passion for sketch and painting alive, he in the later parts of his life went on to become one of the most successful caricature artists of his time.

R.K. Laxman started his early career as a freelance artist activist and contributed cartoons and drew political cartoons for few local newspapers and daily newspaper like 'Rohan' and magazines like 'Swarajya', 'Blits' and Kannada humor magazine 'Koravanji' owned by Dr. M. Shivaram, an eminent kannada humorist, who had always encouraged Laxman. During his graduation he was asked to illustrate the stories written by his brother R.K Narayan for the famous national newspaper 'The Hindu' and this was his early appearance for the national reader. Later on Laxman took a full time job of cartoonist for the 'The Free Press Journal' based in Bombay where he became friend to colleague Bal Thackeray: the founder of the political party 'Shiv-Sena'. In the year 1951 Laxman had an opportunity to join 'The Times of India', Bombay and since then he became associated with this national newspaper and this association lasted for over fifty years. His iconic character the "Common Man" saw its birth and recognition while working for 'The Times of India' and represented the aspirations, hopes and problems of the average Indian middle class man, through a daily comic strip, "*You Said It*". Clad in a *dhoti* and plaid jacket the "Common Man" explored and revealed the corruption and indifferences of state agencies and helplessness of ordinary citizens with sharp and witty cartoon sketch.

Besides drawing cartoons R.K Laxman was also a very good storyteller. He has written and published numerous short stories, essays and travel articles. Some of these were published in a book *Ideal Hours*. He has also written two novels, *The Hotel Riviera* and *The Messenger*, both published by Penguin Books. Penguin has also published several collections of Laxman's cartoons in the series *The Best of Laxman* and *Laugh with Laxman*. *The Tunnel of Time*, Laxman's autobiography, is also available from Penguin Books. In his preface to the *Collected Writings* R.K Laxman writes that his brother was the biggest inspiration for him to write. He recalls that watching his brother write, "Then there came a time when I wanted to write too. My creative faculty was already being stimulated daily by the demands of my profession as a cartoonist. It would, I felt, be easy enough to conjure up a character and write him into a situation and make him act credibly. But I was hesitant. I was afraid to set foot in the domain of my brother. I felt I would come off poorly in the comparison that were bound to take place". He further writes, "Nevertheless, irresistibly, one or two short stories of mine found their way into print. Encouraged by this I pressed on and took on the task of writing a novel. Unfortunately, as a political cartoonist having to work over six hours a day in a newspaper office, poring over news items and analysing political events, I had no time to pursue my 'hobby' with any systematic regularity. But once I started I was surprised to find my novel writing itself. Somehow, without my being conscious of it, I had become the observer; I watched the plot develop and the characters move in and out of *The Hotel Riviera*, playing their roles with natural ease. In time, another novel, *The Messenger*, followed. Whatever the quality of the ultimate product,

it was great fun writing these novels and watching each character appear, develop a definite outline, flesh and blood and finally behave like a human with all the eccentricities and follies of the race”.

With a creative and literary output of more than fifty years R.K. Laxman was awarded with two most prestigious awards conferred by Indian Government to civilians. He was awarded Padma Bhushan, the second highest civilian award, in 1973 and with Padma Vibhushan, the third highest civilian award, in 2005, for his outstanding contribution to Art and Literature. The University of Marathwada and Mysore conferred an honorary Doctor of Literature degree on him. He has also won many awards and recognition for his cartoons, including Asia’s top journalism awards, the Ramon Magsaysay Award, in 1984. He died at the age of 93 on 26 Jan 2015 due to multiple organ failure and the Maharashtra Government in honour of him accorded him with State Funeral.

1.3 *The Gold Frame (Text)*

The Modern Frame Work was actually an extra-large wooden packing case mounted on wobbly legs tucked in a gap between a drug store and a radio repair shop. Its owner, Datta, with his concave figure, silver-rimmed glasses and a complexion of seasoned timber fitted into his shop with the harmony of a fixture.

He was a silent, hard-working man. He gave only laconic answers to the questions his customers asked and strongly discouraged casual friends who tried to intrude on his zone of silence with their idle gossip. He was always seen sitting hunched up, surrounded by a confusion of cardboard pieces, bits of wood, glass sheets, boxes of nails, glue bottles, paint tins and other odds and ends that went into putting a picture in a frame. In this medley a glass cutter or a pencil stub was often lost and that was when he would uncoil from his posture and grope impatiently for it. Many times he had to stand up and shake his dhoti vigorously to dislodge the lost object. This operation rocked the whole shop, setting the Pictures on the walls gently swinging.

There was not an inch of space that was not covered by a picture: gods, saints, hockey players, children, cheap prints of Mona Lisa, national leaders, wedding couples, Urdu calligraphy, the snow-clad Fujiyama and many others coexisted with a cheerful incongruity like some fabulous world awaiting order and arrangement.

A customer standing outside the shop on the pavement, obstructing the stream of jostling pedestrians, announced, ‘I want this picture framed.’ Datta, with his habitual indifference, ignored him and continued to be engaged in driving screws into the sides of a frame. ‘I want a really good job done no matter how much it costs.’ The customer volunteered the information, unwrapping a faded newspaper and exposing a sepia-brown photograph of an old man. It was sharp and highly glazed in spite of its antiquity.

‘What sort of a frame would you like?’ Datta asked, still bent over his work.

‘The best, of course. Do you expect I would stint where this great soul is concerned?’

Datta gave a side glance and caught a glimpse of the photograph: just another elderly person of those days, he told himself: standard portrait of a grandfather, a philanthropist, a social worker, with the inevitable whiskers and top-heavy cascading turban — it could be any one of these. At least half a dozen people came to him every month bearing similar portraits wanting to demonstrate their homage to the person in the picture in the shape of a glittering frame.

The customer was describing the greatness of the old Man: extravagant qualities of nobility, compassion and charity were being generously attributed to him in a voice that came close to the chanting of a holy scripture. ‘...If this world had just more like him, believe me, it would certainly have been a different place. Of course, there are demons who may not agree with me. They are out to disgrace his name and destroy his memory. But he is God in my home!’

‘What sort of a frame do you want?’ Datta interrupted. ‘Plain, wooden, lacquer, gold, plastic or just enamel painted?’ He waved a casual hand towards the pictures on the wall.

The customer silently surveyed the various frames. After some time Datta heard him mumble, ‘I want the best...’

‘I don’t have any second-rate stuff in my shop,’ Datta said.

‘How much will that gold frame cost?’ the customer enquired.

He was shown a number of samples: plain, decorative, floral, geometrical, thin, hefty and so forth. The customer was baffled by the variety. He examined the selection before him for a long time as if he was unsure of his judgement and was afraid of enshrining his saviour forever in some ugly cheap frame.

Datta came to his rescue and recommended one with a profusion of gold leaves and winding creepers and, in order to clear any lingering doubt he might still be harbouring in regard to its quality, added: ‘It is German! Imported!’

The customer at once seemed impressed and satisfied. Datta next asked, ‘You want a plain mount or a cut mount?’ and watched the puzzled look in return. Again he helped the man out by showing him various mounts and suggested that a cut mount looked more elegant.

‘All right, let me have a cut mount then. Is that a cut mount?’ he asked, pointing to a framed picture on the wall of a soulful-looking lady in an oval cut mount. ‘I like that shape. Will it cost much?’

‘No, frame, mount, glass- all will cost seventeen rupees.’

The customer had expected it would be more. He pretended to be shocked all the same and tried to bargain. Datta withdrew to his corner without replying and began to cut a piece of plywood. The customer hung about uncertainly for some time and finally asked, ‘When will you have it ready?’ and barely heard the reply over the vibrating noise of the saw on the plywood: ‘Two weeks from today.’

Datta had learnt by long experience that his customers never came punctually. They came days in advance and went away disappointed or came months later, and some never turned up at all and their pictures lay unclaimed in a box gathering dust and feeding cockroaches and silverfish. Therefore, he only framed for those who visited him at least twice before he actually executed their orders.

Ten days later, the tall, rustic-looking man appeared and enquired, ‘Has the picture been framed? I was passing by and thought I could collect it if it was ready.’

Datta cast a side look at him and continued with his work.

‘I know I have come four days early,’ the customer grinned nervously.

‘Will it be ready by Tuesday?’

Datta merely nodded without shifting attention from tiny nail which he, with precise rhythmic strokes, was flying into a frame but sensed the man’s obsessive attachment to the photograph. He told himself there would be trouble if he did not deliver the order on the promised date.

Next morning he made that his first job, keeping aside all the others.

The photograph was lying in a shelf among many others. He took it and carefully kept it on a wooden plank on the floor. Then he looked for the pencil stub for marking the measurements. As usual, it was missing. He swept his hand all round him impatiently, scattering fragments of glass and wood.

False shapes that he mistook for the pencil harassed him no end and stoked his anger. Frustrated in all his attempts to find it, he finally stood up to shake the folds of his dhoti - an ultimate move which generally yielded results. But he shook the folds so violently that he upset a tin containing white enamel paint and it fell right on the sacred photograph of the old man, emptying its thick, slimy contents on it.

Datta stood transfixed and stared at the disaster at his feet as if he had suddenly lost all faculty of movement. He could not bring himself even to avert his eyes from the horror which he seemed to be cruelly forced to view. Then his spectacles clouded with perspiration and helpfully screened his vision.

When at last he fully recovered his senses he set about rescuing the picture in such desperate hurry that he made a worse mess of it. He rubbed the Picture so hard with a cloth that he peeled off thin stripes of filmy coating from surface. Before he realized what he had done half of the old man's face and nearly all of his turban were gone. Datta looked helplessly at the venerable elder transformed into thick black specks sticking to the enamel smeared on the rag in his hand. He sat with both hands clutching his head: every nerve in his head throbbed as if it would tear itself apart if he did not hold it down. What answer was he going to offer to the customer who had a fanatic devotion to the photograph he had just mutilated beyond recovery? His imagination ran wild, suggesting nightmarish consequences to his own dear self and to the fragile inflammable shop.

He racked his brain for a long while till sheer exhaustion calmed his agitated nerves and made him accept the situation with hopeless resignation. Meanwhile, the plethora of gods, saints and sages gazed down at him from the walls with transcendental smiles and seemed to offer themselves to him to pray to. With a fervent appeal in his heart he stared at them.

In his state of mind it did not register for quite a while that a particular photograph of a person on the wall had held his attention rather more than it was qualified to do. It was an ordinary portrait of a middle-aged man in a dark suit and striped tie, resting his right arm jauntily on a studio prop made to look like a fluted Roman pillar. Datta was amazed to see that he had a faint likeness to the late lamented old man. The more he gazed at the face the more convincing it appeared to him. But he dismissed the odd resemblance he saw as one of those tricks of a thoroughly fagged-out mind. All the same at the back of his mind an idea began to take shape: he saw the possibility of finding acceptable substitute!

He brought down the old wooden box in which he had kept all the photographs unclaimed over the years. As he rummaged in it, panicked cockroaches and spiders scurried helter-skelter all over the floor. Unmindful of them Datta anxiously searched for the brownish photograph of the old man's vintage. Soon there was a pile before him: he was surprised he could pick up so many which qualified to take the old man's place. But he had to reject a lot of them. In most of the portraits the subjects sported a very conspicuous flower vase next to them, or overdressed grandchildren sat on their laps and therefore had to be rejected. Luckily, there was one with which Datta felt he could take a fair risk: the print had yellowed a bit noticeably but he calculated that the total effect when put in a dazzling gold frame would render it safe.

After a couple of hours of concentrated work he sat back and proudly surveyed the old man's double, looking resplendent in his gold frame. He was so pleased with his achievement that he forgot he was taking perhaps one of the greatest risks any frame maker ever took! He even became bold enough to challenge the customer if his faking was discovered. 'Look, my dear man,' he would say, 'I don't know who has been fooling you! That's the picture you brought here for framing. Take it or throw it away!'

The days that followed were filled with suspense and anxiety. Datta feared that the customer would surprise him at an unguarded moment making him bungle the entire carefully thought-out plot. But the man turned up promptly a couple of days later. At that moment Datta was bent over a piece of work and stiffened slightly as he heard the voice, shrill with expectation, ask, 'Is it ready?'

Datta's heart began to race and to compose himself let a whole minute pass without answering. Then he put aside the scissors in his hand with slow deliberation and reached out to take the neatly wrapped package lying in a corner.

‘Ah, it is ready!’ the customer exclaimed with childish delight, at the same time mumbling flattering tributes to Datta for his promptness and so on. He spread his arms wide apart with dramatic exuberance to receive the photograph as if it was actually a long-lost person he was greeting.

But Datta took his time removing the wrapper from the frame. The customer waited impatiently, filling in the time showering more praises on his worshipful master who was to adorn the wall of his home.

Datta finally revealed the glittering frame and held it towards him. The customer seemed visibly struck by its grandeur and fell silent like one who had entered the inner sanctum of a temple.

Datta held his breath and watched the man’s expression. With every second that passed he was losing his nerve and thought that in another moment he would betray the big hoax he had played.

Suddenly he saw the customer straighten, the reverential look and benevolent expression vanished from his face.

‘What have you done?’ he demanded, indignantly. For Datta the moment seemed familiar for he had already gone through it a thousand times night and day since he splashed the white paint on the original photograph. Several times he had rehearsed his piece precisely for this Occasion. But before he could open his mouth the customer shouted with tremendous authority in his bearing, ‘Now, don’t deny it! I clearly remember asking for a cut mount with an oval shape. This is square. Look!’

1.4 Summary of the Story

The central character Datta is the owner of the ‘The Modern Frame Work shop’ that stood on a very week structure between a chemist shop and a radio repair shop. He is a very honest man who believes in hard work for one’s livelihood and likes to remain silent and despise idle friends at his shop. Even while dealing with the customers his response to the inquiries made by them is very limited and short and does not indulge himself in unnecessary talks. While at shop one finds him always occupied with some work at hand and lost in his own world of frame making. Many a times he is quite busy struggling to find a misplaced item required for the work; shaking his dhoti so vigorously that at times it seemed that the whole shop would toppled down and fall with the force.

One day a customer arrives to his shop and explains that he wants to get a picture of a very important person framed. Datta shows him the available frames for the purpose but the customer is not satisfied and demands for the best one. Finally, the customer decides for a Gold oval cut frame, which Datta assert to be imported from Germany. The customer meanwhile proclaims that he cannot settle for less than the best as the person in the photograph was a highly revered man of high importance and therefore needs the best available frame.

Datta, as accustomed, knew his customers and hence always waited for their second visit before he started with the work. One day the customer appears again without any notice and inquires about the frame but since he knew he was early he leaves the shop asking Datta to complete the frame on time. Seeing the urgency of the customer, Datta resolute to complete the frame as soon as possible and straight away starts working on it the very next day. While working on the frame Datta misplaces the pencil stub, and as usual, starts searching for it madly but unfortunately while searching he accidentally spills a tin of paint on the photograph. To save the photograph, Datta without any thought, rubs it with a piece of cloth and completely destroys the picture. Petrified Datta feels helpless and begins to worry about the outcome of the mistake done and starts thinking for a solution.

After much thinking Datta comes with a plan to replace the photograph with a similar looking one and searches for it all over although he knew he was taking the biggest risk ever taken by any frame maker. Finally he comes across a picture which somewhat resembled the spoiled photograph and Datta calculates that he can take

the risk. With much hard work Datta finally completes the work and is more than satisfied to see the final frame and notices that the picture replaced blends perfectly with the original one with rich gold frame. He also plans a hoax and starts practicing it day and night to counter argue his customer if he happens to find the change and impatiently starts waiting for the customer to collect it.

One day, while Datta was busy in his work, the customer drops by unannounced and asks for the frame. Datta's heart starts pounding the moment he recognises the man's voice in front of his shop and without even lifting his eyes grabs the neatly wrapped frame from the corner and starts unwrapping it and hands it over to the customer. The customer startled with the work done starts pouring praises for Datta while mumbling reverence of the person framed at the same time. After much satisfied look suddenly the customer's face changes to a cold expression and heavily demands, 'what have you done?' Datta, with all the past rehearsals for this moment, is suddenly interrupted before he could even speak by the angry customer who further complaints, 'Now, don't deny it! I clearly remember asking for a cut mount with an oval shape. This is square. Look!'

1.5 Central Idea of the Story

The story *Gold Frame* is based on the central idea that we human beings have been so much captured by the daily routine that we have lost the essence of being human. The central character Datta, about whom we have no background to family and past life, somewhat seems to be cold and inhuman by nature. He is always preoccupied with his work, which makes it obvious that he is a hardworking man but this can also mean that he really wants to be left alone and work is the only state where he is most comfortably alone. Further the fragile structure of the shop he owns tantamount to the loose founding of his own possible upbringing with no love and care for others and therefore it may be the reason that he really despises any ideal visitors or even friends at his shop.

The second character, whom the author denies a name, is a 'Customer' and best represents the 'modern man' consumed by materialism and hypocrisy. He is easily manipulated by fascinating names, things and tags and is always worried about the appearance of things rather than the intrinsic value associated with it. The constant and never-ending acclaims for the person in the photograph and his want to enshrine him forever in the most elaborate gold frame becomes the mother of all Irony when the reader comes to know that the Customer does not even recognises the changed man in the photograph. The author has beautifully crafted the whole story and the reader is mesmerised with the development of the plot and is made to rethink the whole incidents at the end. The suspense to whether Datta's bluff will be caught or not carries till the end with a spontaneous ironic twist in the last sentence of the story, which further enthralls the reader.

1.6 Theme of the Story

The story *The Gold Frame* is based upon the theme of insincerity, materialism and hypocrisy. Datta a hardworking man is nevertheless a clever manipulator; the Customer's hypocrisy, underscores the modern man's attachment to materialism. Datta portrays an excellent example of man who is although honest but also does not hesitate to cheat someone. The fact that he is delighted and satisfied when he completes the frame making with the lookalike photograph accentuates his dishonest demeanour. His confidence to hoax someone and his will to practice it day and night exemplify his use of good virtue towards evil end. The hypocrisy and materialistic view of the Customer is carried till the end of the story and ironically his true self is blatantly revealed as a surprise at the end.

R.K Laxman's choice of character further exemplifies his mastery at the art of sarcasm and invokes a sense of guilt of insincerity and hypocrisy we all carry somewhere within our hearts. The only two characters and people in the story, Datta and the Customer, will easily resemble anyone among us and the whole story really amuses us and makes us to rethink the deep flaw we carry among us all the time. The characters therefore become

the epitome of modern man and his follies. The story is skilfully left with an open-end by the author and compels the readers to amusingly wonder and conclude that the generations of people following the customer will have to praise and revere, without their slightest knowledge, a wrong person in the golden frame.

1.7 Glossary

Illustrator: a person who draws or creates pictures for magazines, books, advertising, etc.

Humorist: causing laughter and amusement; comic.

Caricature: A picture, description, or imitation of a person in which certain striking characteristics are exaggerated in order to create a comic or grotesque effect.

Illumined: light up; brighten.

Freelance: self-employed and hired to work for different companies on particular assignments.

Aspirations: a hope or ambition of achieving something.

Credibly: in a believable and convincing way.

Conjure: make (something) appear unexpectedly or seemingly from nowhere.

Eccentricities: the quality of being eccentric.

Follies: a foolish act, idea, or practice.

Mounted: riding an animal, typically a horse, especially for military or other duty.

Wobbly: tending to move unsteadily from side to side.

Concave: having an outline or surface that curves inwards like the interior of a circle or sphere.

Fixture: having an outline or surface that curves inwards like the interior of a circle or sphere.

Laconic: using very few words.

Hunched: raise (one's shoulders) and bend the top of one's body forward.

Grope: search blindly or uncertainly by feeling with the hands.

Vigorously: forcefully.

Dislodge: knock or force out of position.

Calligraphy: decorative handwriting or handwritten lettering.

Incongruity: the state of being incongruous; incompatibility.

Pavement: a raised paved or asphalted path for pedestrians at the side of a road.

Jostling: push, elbow, or bump against (someone) roughly, typically in a crowd.

Pedestrians: a person walking rather than travelling in a vehicle.

Glazed: lose brightness and animation.

Antiquity: an object, building, or work of art from the ancient past.

Whiskers: a long projecting hair or bristle growing from the face or snout of many mammals.

Cascading: pass (something) on to a succession of others.

Portrait: a painting, drawing, photograph, or engraving of a person, especially one depicting only the face or head and shoulders.

Lacquer: a liquid made of shellac dissolved in alcohol, or of synthetic substances, that dries to form a hard protective coating for wood, metal, etc.

Hefty: large and heavy.

Enshrining: preserve (a right, tradition, or idea) in a form that ensures it will be protected and respected

Saviour: a person who saves someone or something from danger or difficulty.

Profusion: an abundance or large quantity of something.

Creepers: any plant that grows along the ground, around another plant, or up a wall by means of extending stems or branches.

Harbouring: keep (a thought or feeling, typically a negative one) in one's mind, especially secretly.

Silverfish: A silvery bristletail (insect) that lives in houses and other buildings.

Grinned: smile broadly.

Precise: marked by exactness and accuracy of expression or detail.

Rhythmic: having or relating to rhythm.

Frustrated: feeling or expressing distress and annoyance resulting from an inability to change or achieve something.

Transfixed: cause (someone) to become motionless with horror, wonder, or astonishment.

Avert: prevent or ward off (an undesirable occurrence).

Perspiration: the process of sweating.

Plethora: a large or excessive amount of something.

Transcendental: relating to a spiritual realm.

Fervent: having or displaying a passionate intensity.

Jauntily: Sprightly; lively

Fagged-out: Exhausted

Rummaged: search unsystematically and untidily through something.

Scurried: (of a person or small animal) move hurriedly with short quick steps.

Helter-skelter: in disorderly haste or confusion.

Vintage: denoting something from the past of high quality, especially something representing the best of its kind.

Resplendent: attractive and impressive through being richly colourful or sumptuous.

Anxiety: a feeling of worry, nervousness, or unease about something with an uncertain outcome.

Bungle: a mistake or badly carried out action.

Mumbling: speaking or spoken in a quiet and indistinct way.

Flattering: full of praise and compliments.

Promptness: Doing or responding to something quickly.

Exuberance: The quality of being full of energy, excitement, and cheerfulness; ebullience.

Sanctum: a sacred place, especially a shrine within a temple or church.

Hoax: trick or deceive (someone).

Reverential: of the nature of, due to, or characterized by reverence or deep respect for someone or something.

Indignantly: in a manner indicating anger or annoyance at something perceived as unfair.

Materialism: a tendency to consider material possessions and physical comfort as more important than spiritual values.

Tantamount: equivalent in seriousness to; virtually the same as.

Hypocrisy: the practice of claiming to have higher standards or more noble beliefs than is the case.

Petrified: so frightened that one is unable to move; terrified.

Intrinsic: belonging naturally; essential.

Irony: the expression of one's meaning by using language that normally signifies the opposite, typically for humorous or emphatic effect.

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

Bluff: try to deceive someone as to one's abilities or intentions.

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

Enthrals: capture the fascinated attention of.

Manipulate: control or influence (a person or situation) cleverly or unscrupulously.

Underscores: emphasize.

Accentuates: make more noticeable or prominent.

Demeanour: outward behaviour or bearing.

Blatantly: in a completely obvious and unsubtle way.

Revere: feel deep respect or admiration for (something).

Epitome: A perfect example of something.

1.8 Self-Assessment Questions

1.8.1 Multiple Choice Questions

1. The Modern Frame Shop stands in between _____ shop.
 - a. drug store and grocery
 - b. grocery and radio repair
 - c. drug store and hair saloon
 - d. drug store and a radio repair
2. What kind of frame cut the customer decides for?
 - a. Oval cut mount
 - b. Square cut mount
 - b. Rectangular cut mount
 - c. None of these
3. While sreaching for the _____ Datta accidently spills the enamel paint on the photograph.
 - a. Nails
 - b. photograph
 - c. glass
 - d. pencil stub
4. What kind of frame cut Datta ends up making?
 - a. Oval cut mount
 - b. Square cut mount
 - c. Rectangular cut mount
 - d. None of these

1.8.2 Fill in the Blanks

1. Datta wears a _____ glasses.
2. Datta asserts that the Gold frame is made in _____.

3. The customer asks Datta to keep the frame ready by-_____.

4. Datta had accidentally spilled _____ colour paint over the photograph

1.9 Examination Oriented Questions

Q.1. Write a short note on the character sketch of Datta.

Possible Answer: The central character Datta is a hardworking man who does not indulge himself in wasting of time. He despises any idle visitor or even friends to his shop and likes to remain rather alone and working than to talk unnecessary. Even his answers to the enquires made by his customers are also very limited. Although he is a hardworking man but at the same time he is also very clever and manipulative and knows his customers at the back of his hand. His workaholic nature is also flawed with frequent misplacing of small things that often tends to lead him into trouble. The misplacing of a pencil's stub and while searching for it, an accidental spilling of the white enamel on the customer's photograph, leads to the development of the whole story *The Gold Frame*. However, he works really hard and manages to replace the original photograph with a lookalike and frames it flawlessly in the most elaborate frame. He also prepares himself well, day and night, for any unwanted situation and therefore his sheer confidence to manipulate and hoax, enables him to overcome this difficult situation at the end of the story.

Q.2. Write a note on the theme of the story *The Gold Frame*.

Answer: _____

Q.3. *The Gold Frame* is a mockery on the modern man's follies. Explain.

Answer: _____

Q.4. Write a short summary of the story *The Gold Frame*.

Answer: _____

1.10 Answer Keys

Multiple Choice Questions

1. d 2. a 3. d 4. B

Fill in the Blanks

1. Silver-rimmed 2. Germany 3. Tuesday 4. White

1.11 Suggested Reading

Laxman, R.K. *Collected Writings*. Penguin Books. India; 2000.

Laxman, R.K. *The Tunnel of Time: An Autobiography*. Viking. India; 1998.

Singh, Khushwant. *Best Indian Short Stories Volume II*. Harper Collins Publishers. India; 2003.

Miyan's Farm

By: Krishna Prem

STRUCTURE

- 2.1 Objectives**
- 2.2 About the Author**
- 2.3 About the Story *Miyan's Farm***
- 2.4 Summary of the Story**
- 2.5 Glossary**
- 2.6 Theme/Subject of the Story**
- 2.7 Important Points**
- 2.8 Important Quotes**
- 2.9 Self-Assessment Questions**
 - 2.9.1 Long Answer Type Questions**
 - 2.9.2 Short Answer Type Questions**
 - 2.9.3 True or False**
 - 2.9.4 Fill in the Blanks**
 - 2.9.5 Answer Key**
- 2.10 Suggested Reading**

2.1 Objectives

The objective of this lesson is to acquaint the learners with the life and literary works of Dogri woman writer Krishna Prem so as to enable them to appreciate and analyze her story *Miyan's Farm*.

2.2 About the Author**Krishna Prem**

The creative expressions of women writers, the so-called 'other sex', are now seen as documents reflecting

as to how women are negotiating with systemic social injustice including patriarchy, religious extremism, political and sexual violence in the present day world.

In the corpus of modern literature being created in Jammu, the growing number of women writers through their textual creativity and in their writing practices, provide a window to their feminist vision of social transformation and change. This practice of looking at the world critically and creatively stems from a deeply collective nature of feminist thought and also by the fact that being a woman has political consequences in the world we live in.

Jammu region due to its unique multi-lingual and multi-ethnic legacy, today boasts of many well known women writers who through their creative writings in Dogri, Hindi, Punjabi and other languages have made mark at local as well as national level. The trickle which started with the pioneering efforts of Shanta Bharti, Shakuntala Seth and others has today turned into a steady stream of women writers whose works now enjoy far better visibility in literary as well as public domain with the support of All India Radio, J&K Cultural Academy, Sahitya Akademi, New Delhi, local and outside literary NGOs.

It was in 1957 that Dogri's first female writer Lalita Mehta came out with a collection of her short stories namely *Sui Tahga (Needle and Thread)*. The stories of this collection were descriptions of the rural life of Duggar in a folk style marked with simple structure and play of imagination.

1970s was a decade of great cultural resurgence in Jammu. Many new talented women poets and writers appeared on literary scene. Some of these were 'home writers' while others were working women basking in the newly found freedom of action and thought.

Amongst this band of new women writers figures Krishna Prem who with her anthology *Sur Te Taal (Melody and Rhythm)* became another famous woman Dogri short story writer to explore the female psyche. Most of her characters are women who through their social roles and situations allow a peep into the inner thoughts and psychological aspirations of the fair sex. Her other book of stories is *Thahmm Te Klaawa (Pillar and Embrace-2011)*.

Sur Te Taal was published in the year 1976 (1977) and is a collection of eight short stories which are "Issaldi Lo", "Kasondi Gand", "Gunjal", "Sukke Atharun", "Phullein Di Daali", "Raste de Morh", "Boal" and "Sur te Taal". Out of these stories, "Issaldi Lo" ("Diminishing Light") and "Phullein di Daali" ("A Branch of Blooms") are thematically based on the issue of family planning, which has been a matter of serious concern in India since long. "Issaldi Lo" sheds light on a traditional belief among masses who see children as gift of God and portrays how neglect of family planning deprives children of quality parenting. "Phullein di Daali" has further developed this theme addressing the issue from a psychoanalytical perspective. With a vivid imagery, the writer conveys a strong message through the words of gardener when he says, "This wild rose occupies so much space and even causes fissure in the fence – so I'm sowing the seed of a sunflower now. Only a single flower blooms on one branch of a sunflower and this makes the plant rise its head in pride and sway in bliss." These words jolt the protagonist making him come out of the life of self-complacency and realize that parenting is unjustifiable if it is not able to cater to the needs and desires of children.

In addition to this collection, Krishna Prem's stories have also been published in various Dogri magazines and aired by Doordarshan. Out of the corpus of these stories, *Dhir Thuadi* ("Fie Upon You!") is a very powerful and poignant story, which not only delves into the mind of the protagonist but has strong feminist undercurrents. What makes this story insightful is its treatment of the question of men's role in feminism. The protagonist of *Dhir Thuadi*, Hari Ram champions the cause of feminism and questions the unjust, unfair and biased mindset of society which has separate yardsticks of morality for men and women.

2.3 About the Story *Miyan's Farm*

Miyan's Farm is a story about female infanticide and foeticide—the evil of killing newly born and unborn girls respectively because they are considered to be a burden on the family. Also, in some cultures in India, it is particularly inauspicious if the first born child in a family is a girl. In the olden days little girls were buried alive, often without the knowledge or consent of their mothers. In the modern world, when we have 'progressed' much, little girls are killed in their mother's wombs, with the connivance of the mother and the doctor, both of whom are otherwise life-giving and life-affirming figures. In *Miyan's Farm* we see that the poor and helpless Padmanaabh, the retainer of the rich and powerful zamindar named Badde Miyan ji has far more humanity and shows greater care and concern for the abandoned firstborn girl child of the zamindar than the zamindar himself, who is quite content to have her buried alive. Padmanaabh saves the little girl and brings her up as his own daughter even though he has nothing to gain. Raano Boo, the daughter 'buried alive'; learns of her true parentage only when she is fairly advanced in age and feels her sense of self collapsing when she realizes that for her biological father she was nothing more than a solitary clay lamp. Also, she was not the only one who was wished dead by her father. Whole 'farms' were used up for such burials. Once again, the traditional use of the farm is subverted because these farms are not used to provide sustenance but are used to 'farm' out the dead. The family tradition of the Badde Miyan ji carried forward by his youngest son and his wife who have already aborted two female foetuses and will abort the third if it happens to be female.

2.4 Summary of the Story

The story *Miyan's Farm* is about a woman affectionately called as Raano Boo by the villagers. The story unfolds the bitter truths about Raano Boo's life who comes to know of them only later in her life. Raano Boo's story throws light on the evil practice of female infanticide and foeticide in India.

Raano Boo is a woman slightly old in age. She returned to her village to live with her father after the death of her husband. Raano Boo lived in a small room which was adjacent to the Miyan's haveli in which the Thakur lived. The Thakur was an awe inspiring man. Everyone in the village looked towards him with respect and fear. Everyone in the village called him Badde Miyan ji. His wife was called Baddi Bobo ji by the villagers. The couple had five sons. Badde Miyan ji held his wife in high esteem as she gave him five sons, and maintained the honour of the family.

With the passage of time, as Badde Miyan ji's sons grew up, they left the haveli and went to big cities and settled there.

Miyan ji's servant/retainer, Padmanaabh was Raano Boo's father. Both Badde Miyan ji and Baddi Bobo ji treated Raano Boo with love and affection.

There were many farms which belonged to Miyan ji. They were spread far and wide in the village. But one of the farms, which was on the left side of the haveli was fenced off on three sides in such a way so that no one could enter into the farm. This farm was known as Miyan's Farm. A clay lamp burnt in the middle of the Miyan's farm. Raano Boo tried to enquire about that clay lamp but her father, Padmanaabh answered in a very ambiguous way. He told her that there was a mystery associated with it. So, Raano Boo never asked him again about the lamp.

As time passed, Badde Miyan ji and Baddi Bobo passed away. After some time, Padmanaabh also fell ill and on his death bed, he revealed a secret to Raano Boo about her life. He told Raano Boo that he was not her real father and she was the daughter of Badde Miyan ji. Badde Miyan ji, in order to uphold his honour tried to bury Raano Boo alive the moment she was born. Padmanaabh who was present there at that time, could not see all this and after Badde Miyan ji left, he took Raano Boo out of the hole and raised her as his own daughter. So, Miya's farm was a farm of daughters. Padmanaabh tells Raano Boo that the other farms might have filled up with the bodies of the infant girls, so Badde Miyan ji perhaps needed a new farm to bury the child. The clay lamp which burnt there was in the memory of Raano Boo. Padmanaabh also told her that he only knows about this secret and even Badde Miyan ji did not know about this.

Raano Boo was completely shaken after hearing the truth. Her eyes filled with tears. She felt sorry for her mother who didn't even know about her. However, in order to safeguard the honour of Badde Miyan ji, Raano Boo never tells the secret to anyone.

Days passed and Badde Miyan ji's youngest son, Kuldeep Singh came to the village with his wife. Kuldeep Singh's wife was pregnant at that time. Even after fifteen years of marriage, the couple had only one son, although she had aborted twice. When Raano Boo enquired about it, she told her that she got two of her daughters aborted. This time also, they were going for a test to determine the sex of the child, and if it happens to be a girl, they will abort that child too. She further says that as times have changed, now it is easy to abort the girl child before the birth than to bring her up.

Raano Boo was stunned on hearing this. Raano Boo thought that earlier the girls were killed after their birth for whatever reasons. The mothers were not a party to such an inhuman practice during those days. But now, as the world has advanced, the mothers also take an active part in this inhuman practice. A girl is not given a chance to be born and is killed in the womb. Raano Boo asks the question, has the earth's womb got filled up with the girls' corpses that girls nowadays are buried in the mother's womb itself? The ways might have changed, but the victim is still the girl.

Raano Boo thought of asking the young woman that what she was going to do for the unborn girl who has been killed. She should at least build a farm for her where someone would light a lamp in her memory. People would then claim it as the daughter's farm. But as no farms are build today, the new world is completely dark as there are no Padmanaabhs left and the mothers themselves are responsible for their daughter's murder.

Raano Boo stood up and looked up at the Miyan's farm which now had no lamp burning there. The lamp has gone out as the world has changed and has lost all hopes of betterment.

2.5 Glossary

Forlorn: lonely and unhappy

Haveli: a mansion

Cubicle: small space formed by dividing a larger room

Awe: respect and fear

Retainer: servant

Clan: large family group

Brambles: prickly wild bush on which blackberries grow

Pinioned: hold or tie somebody, especially by their arms, so that they cannot move

Dharma: duty

Spellbound: held with attention (as if) by a magic spell

Averted: prevent something unpleasant from happening

Solitude: state of being alone

Seldom: not often; rarely

Hedges: rows of bushes between fields, gardens, etc.

Precipice: very steep cliff

Midst: in the middle of something

Sprawling: spread untidily over a large area

Dexterously: skill, especially with your hands

Filth: disgusting dirt

2.6 Theme/Subject of the Story

The theme of the story *Miyan's Farm* is female infanticide and foeticide. Female infanticide is an age old tradition in India. In the traditional set up, the girl child is undesirable and everyone longs for a male child who can

carry the family name forward. For this reason, the girl child is killed. The tradition has undergone a change, but it still goes on in some parts of the country. Earlier the parents used to bury the girl child. After knowing that the new born is a girl, the parents would kill the infant and the most popular way among such people was to bury the girl child alive. Mothers, however, were not participants in this heinous crime. They were kept unaware regarding the burial of the girl child. This was done because earlier there were no means through which the sex of the unborn child could be determined. However, with the passage of time, and advancement in technology, it has become easy to determine the sex of the unborn child. So, parents in a bid to rid themselves of the so-called 'burden' of the girl child, abort the foetus. The girl child is not given an opportunity to come to life. She is killed even before she could take birth. The mothers, nowadays, participate equally in this inhuman practice.

Miyan's Farm explores this theme of female foeticide in detail. The story depicts how the process of female infanticide has changed over the years. Earlier, the girl child was killed after being born, but now she is being killed in the womb itself. The story also questions the concept of progress. Is it true progress where people have become even more cruel and inhuman? The story also draws our attention to the fact that the role of mothers in this evil practice has also changed. Whereas earlier the mothers did not participate in this evil practice, nowadays, the mother's participation is equal. Raano Boo's mother did not know about Raano Boo's being buried alive, but Kuldeep Singh's wife was an equal participant in the act. She voluntarily and deliberately decided to abort the girl child. So, the story *Miyan's Farm* puts a lot of questions to the society.

2.7 Important Points

1. The story draws the attention of the reader towards the inhuman practice of female infanticide wherein a girl child is killed as soon as she is born. Earlier, the girl child was buried alive after she was born, and in the modern times, the foetus itself is aborted. So, the murder takes place even before the birth of the child in the womb itself.
2. The story hits hard at the face of the society which in the garb of honour, denies the girl child the right to live.
3. Another important point is the goodness among the poor people and the hypocritical attitude of the rich people. Padmanaabh may be a poor person but he is a much better human being than Badde Miyan ji. Badde Miyan ji in order to safeguard his honour, commits the inhuman practice of burying his daughter alive. Padmanaabh's essential goodness is brought out when he not only saved the life of Raano Boo, but also raised her as his own daughter. Miyan's farm symbolizes the cruelty of Bade Miyan ji and the cruel nature of patriarchal society towards girls.
4. The story highlights the sad plight of women in a patriarchal society. A girl child is killed either before her birth or immediately after her birth. The mother's sad plight is also depicted as earlier, the women did not even know about the killing of the girl child.
5. The story is also remarkable for its symbolism. Miyan's Farm stands for the graveyard of the infant girls who were killed by their families. Miyan's Farm is only one among many such farms. Another important symbol is the clay lamp which lit there in the Miyan's farm. The clay lamp stands for the

buried girls. In the end, as the light in the lamp goes off, the reader is given a hint that girls' situation will be even darker in the future.

6. The story also questions the meaning of progress. If progress is understood in terms of advancement of technology, then this surely is the distorted meaning. The story depicts that with the coming of better technology, it has become easier for the parents to get their daughters killed, that too, in the womb of the mother itself. The Doctors and Mothers, both of whom are life giving, very cleverly perform the act with the help of modern technology.
7. The story also explores the changing role of the mother in the act. Earlier the mothers were not informed about the killing of the daughters. But now, the mothers take an active part in this inhuman practice.
8. The story ends on a very depressing note with no hopes of betterment. With the passage of time, things have certainly changed, but they have changed for the worse. There is no hope of improvement in the status of girls in the society.

2.8 Important Quotes

1. Miyan's farms and fields were spread far out in the village. But there was one exclusive plot on the left of the haveli, fenced off on three sides with thick hedges bolstered with heavy stones and made impenetrable by prickly brambles. The hedges ended on a steep precipice. There was no way a person could stray into this farm, which was known to everyone as the Miyan's Farm.
2. Occasionally, Raano Boo saw a solitary clay lamp burning in the midst of the Miyan's Farm, and bowed to it thinking that of the clay lamp, nor had she felt any need to enquire, since everything about the haveli was kept under wraps.
3. Raano Boo, you are not my daughter. You are the first-born of Miyan ji and his wife, Baddi Bobo. The moment you were born, Miyan ji realized you were a girl and not a boy. He wrapped you in the blanket and holding a lantern in his hand went towards the Farm. Your unconscious mother was not aware of the goings on. On arriving at a spot in the Farm, he put you down in a hole dug into the ground. Asking me to throw earth over you and cover the hole....A clay lamp burns there even today in your name.
4. Miyan ji's youngest son, Kuldeep arrived along with his wife. Raano Boo knew that the woman was pregnant. She had borne only one son in fifteen years of marriage, though she had conceived and aborted twice. 'Only one son, daughter-in-law?' she asked Kuldeep's wife. 'Boo ji', replied Kuldeep's wife, 'times have changed. On two earlier occasions I got the test done. Both of them were girls. I went to the doctor and had them aborted. This time also I am going for a test and if it is a girl again, I will have it cleared out. The thought of bringing up daughters in times such as these gives me the nerves!'
5. But the world had advanced so much now that both parents connived to kill a daughter even before she was born.
6. She considered asking the younger woman, 'Eighty years ago, a Miyan had built a farm for his daughter.

What are you planning to do for yours, daughter-in-law?...The new world's farm is pitch dark. Perhaps there is not another Padmanaabh today who would strive to keep his word. Today a mother herself is responsible for her daughter's murder.'

2.9 Self-Assessment Questions

2.9.1. Long Answer Type Questions

1. What is the symbolic significance of Miyan's Farm?
2. Critically analyse Raano Boo's assertion, "The world has truly changed. There is so much progress."
3. Female infanticide is an age old tradition in India and it has undergone change with time. How does the story *Miyan's Farm* depict that change?
4. How does Raano Boo come to know of her true identity? How does she react to it?
5. Padmanaabh kept a secret regarding the true identity of Raano Boo all his life. Was it right on his part to disclose it to Raano Boo at his deathbed?
6. Raano Boo's story throws light on a very heinous tradition of female infanticide in India. Critically analyse Raano Boo's life with reference to the tradition of female infanticide /foeticide?

2.9.2 Short Answer Type Questions

1. What was Raano Boo's real identity?
2. Having been buried alive, how was Raano Boo saved?
3. What does the solitary clay lamp in *Miyan's Farm* represent?
4. How many sons did Bade Miyan ji have?
5. How did Raano Boo see the change in the tradition of female infanticide? How, according to her, mother's role has changed in the process?
6. How many children did Kuldeep Singh's wife abort and why?
7. What was Raano Boo's reaction on hearing the truth about her identity? Why did she not tell it to anyone?

2.9.3 True or False

1. Raano Boo was Bade Miyan ji's daughter. True/False
2. Bade Miyan ji had buried Raano Boo alive. True/False
3. Badi Bobo was aware of the fact that Raano Boo was being buried alive. True/False

4. All of Miyan ji's sons lived with him in the haveli. True/False
5. The only person whom Bade Miyan ji told about Raano Boo was Padmanaabh. True/False
6. Raano Boo lived in a big haveli. True/False
7. Raano Boo never married. True/False
8. Padmanaabh effectively kept his master's secret. True/False
9. Bade Miyan ji had two sons. True/False
10. Kuldeep Singh's wife was equally involved in female foeticide. True/False

2.9.4 Fill in the Blanks

1. Raano Boo returned to her village after the death of her _____.
2. Raano Boo's real father was _____.
3. The farms were used to bury the _____.
4. A _____ lit there in Miyan's Farm.
5. All of Miyan ji's sons settled in _____.
6. Kuldeep Singh's wife had _____ son/s.
7. _____ saved Raano Boo's life as an infant.
8. Raano Boo lived in a small _____.
9. Only _____ knew about Raano Boo's true identity.
10. Kuldeep Singh's wife had aborted _____ (two/three) daughters.

2.9.5 Answer Key

- | | | | |
|------------------|------------------|------------------|------------------|
| (1) True | (4) False | (7) False | (10) True |
| (2) True | (5) True | (8) True | |
| (3) False | (6) False | (9) False | |

Fill in the Blank

- | | | |
|----------------------|---------------|--|
| (1) Husband | (4) clay Lamp | (7) Padmanaabh |
| (2) Bade Miyan Ji | (5) cities | (8) room on the left of the Miyan's haveli |
| (3) newly born girls | (6) one | (9) Padmanaabh |

(10) two

2.10 Suggested Reading

Collage: A Textbook of Language and Literature, Board of Editors, University of Jammu

“Krishna’s Strength lies in Psychological Realism.” *Daily Excelsior.com*.

“Women Writers of Jammu.” *Daily Excelsior.com*

An Astrologer's Day

By: R.K. Naranyan

STRUCTURE

- 3.1 Objectives**
- 3.2 Introduction to the Author**
- 3.3 Introduction to the Short Story**
- 3.4 Detailed Summary**
- 3.5 Self - Assessment Questions**
- 3.6 Glossary**
- 3.7 Examination Oriented Questions**
- 3.8 Let Us Sum Up**
- 3.9 Answer Key**
- 3.10 Suggested Reading**

3.1 Objectives

After reading this lesson you should be able to :

- i) know about the author,
- ii) know about the story,
- iii) know about the important words along with their meanings, thus enhancing your vocabulary,
- iv) answer examination oriented questions,
- v) know about the important characters in the story.

3.2 Introduction to the Author

R.K. Narayan (1906) is probably the most widely known and highly eulogized Indian writer in English. He

was born in Madras in 1906. His first novel, *Swami and Friends*, based on a school boy's experience, appeared in 1935. It won for him immediate recognition. His other well-known works are *Bachelor of Arts* (1936), *The Dark Room* (1938), *The English Teacher* (1945), *Mr. Sampath* (1949), *The Financial Expert* (1952), *Waiting for Mahatma* (1955), *The Guide* (1958), *The Man-Eater of Malgudi* (1961), and *The Vendor of Sweets* (1968). His two collections of short stories are *An Astrologer's Day and Other Short Stories* and *Lawley Road*.

R.K.Narayan, in his fiction, has depicted the authentic life of common people of our country. His works are fine examples of English style, which is simple, realistic and transparent. For his skill in short story writing, Narayan has been regarded as the Chekov of India. As Thomas Hardy has created the world of 'Wessex' in his novels, similarly R.K. Narayan has created the little world of Malgudi, his imaginary town in south India.

3.3 Introduction to the Short Story

“An Astrologer's Day” is the portrait of a wayside astrologer. He is ignorant about the movement of the stars of his customers. The opening of the story provides ample insight into the character of the protagonist i.e. the astrologer. He uses all the paraphernalia and the tricks of his trade to attract customers. The events take a humorous turn when the astrologer is virtually forced to examine the palm of a man whom he had tried to kill several years ago.

3.4 Detailed Summary

The astrologer sits under a big tree in front of the Town Hall. It is a good place for his business. Many people come there and he has a roaring business.

The astrologer looks very attractive in his special dress. He has sacred ash smeared on his forehead. There are streaks of vermilion on it. His eyes are extra bright because they are always searching for customers.

People treat him with love and affection thinking him to be a great man. He spreads a square piece of cloth in front of him and puts a dozen cowrie shells on it. He has a bundle of palmyra writing. These are his tools which he exhibits in the public to attract customers.

He does his business in the dimlight of the flare of the groundnut seller. There is no street light in the park. The astrologer is ignorant about astrology. His customers are illiterate. His success as an astrologer depends upon the fact that he tells very pleasing things to customers. He knows their common problems of marriage, money and human relations. He understands their psychology.

One evening he meets a stranger. It is time to close the shop. He sees a customer and calls him. The customer shows him his palm. He asks him to tell him something worthwhile. The stranger seems to him a troublesome man. The astrologer feels upset. The customer is ready to give him eight annas if he answers his questions correctly. But warns him of dire consequences if he tries to bluff him.

The customer lights a match. In the dim light the astrologer recognises his face. He is scared. He tries to avoid him, but the customer challenges him.

The customer wants to know if he would succeed in catching his enemy and killing him. The astrologer picks up courage and tells him what had happened to him in his village. He also tells the customer that his name is Guru Nayak. The astrologer tells him that long ago he was stabbed and thrown into a well by his enemy. Guru Nayak is pleased. The astrologer then asks him to leave for the north i.e his home at once. He warns him that if he goes south, he may land in trouble. He adds that his murderer was crushed to death a few months ago under a lorry. Guru Nayak feels relieved. The astrologer gives him some ash to smear on his forehead. He gets a good number of coins from him.

Guru Nayak accepts the astrologer's advice and returns home. The astrologer reaches home very late at night. He gives the money to his wife. Then he tells her about his strange customer. He also tells her that he himself is the man who once stabbed Guru Nayak and tried to drown him. The astrologer feels safe now that Guru Nayak has promised never to come out of his village.

3.5 Self - Assessment Questions

a) Where does the astrologer sit ?

b) How does he carry out his business in the evening ?

c) What is the name of the stranger who asks him queer questions ?

d) How does the astrologer know about the stranger's past ?

3.6 Glossary

Cowrie-shells	– small sea shells used by astrologers and fortune - tellers.
Palmyra writing	– writing on dried and cured palmyra leaves.
Resplendent	– brilliant with colours or decorations.
Half-wit	– stupid or foolish person.
Vermilion	– red powder applied in middle of the forehead by pious people such as astrologers, saints etc.
Saffron- coloured	– Orange coloured.
Cosmos or dahlia	– kind of bright flower.
Vociferousness	– the fact of being loud and noisy.
Yawning	– taking, usually involuntarily, a deep breath with the mouth wide open, as when feeling sleepy.
Flare	– bright and unsteady or brief light of flames as the one from a country torch.

3.7 Examination Oriented Questions

1. Consider the way the astrologer used to deal with his customers.

The astrologer had a working analysis of mankind's trouble regarding marriage, money and tangles of human ties. Though he did not know anything about astrology but told things based on study, practice and shrewd guesswork. Long practice of fooling his customers had sharpened his perception. He never opened his mouth till the customer had spoken for atleast ten minutes which enabled him to answer a dozen questions and dole out advices. He invariably would gaze at the palm and say that the customer was not getting the fullest result of his labours, or if there were any woman (even a distant relative) who was ill disposed towards him, and many other standard questions of this kind endeared him to the hearts of his customers. He said things which pleased and astonished everyone and for each question he would charge three pies. At times he would tell his customers that they have an impetuous nature and a rough exterior. Nine out of ten customers agreed with him. Thus the astrologer kept on fleecing money from his innocent customers.

2. Analyse the personality and character of the astrologer as it is revealed in the story.

The astrologer's forehead was resplendent with sacred ash and vermilion and his eyes sparkled with a sharp abnormal gleam. The power of his eyes was greatly enhanced by their position between the painted forehead and the dark whiskers. To crown the effect he tied a saffron-coloured turban around his head. This colour scheme never failed and the people were attracted to him like bees are attracted to cosmos.

Each midday he punctually opened his bag and spread out his professional equipment, of cowrie shells, a square piece of cloth with obscure mystic charts on it, a notebook and a bundle of palmyra writing.

This astrologer was as much a stranger to the stars as were his customers. But, he was clever enough to say things which pleased and astonished everyone. This was the result of careful practice and shrewd guesswork.

He had left his native village long time back without telling anyone because during his youth he was a gambler and drunkard. In one of those brawls he had stabbed a man named Guru Nayak, pushed him into the well to die and left his village behind a couple of hundred miles lest he be caught and handed over to the police for this offence.

The astrologer one day while at work came across Guru Nayak. He recognized Nayak but the latter did not. Guru Nayak was on the look out for the man who had left him to die and wanted to know from the astrologer where he would find this man. Luckily, for the astrologer's knowledge of this man, he told him all about the past, which convinced Guru Nayak that the astrologer was a wise man. He told the man that it was no use looking for him as that man had died four months ago in a far-off town. Thus the astrologer with the presence of mind got rid of the man very smoothly. He was relieved of the guilt of having killed a man as he was now an altogether changed man and the days of his wayward youth were left far behind. Now he had a wife and a son. He was changed into a sober, family man. After adopting this profession of astrology based only on guesswork, he had improved himself.

3. How did the astrologer exploit Guru Nayak's visit ?

One day it turned dark and as the astrologer was packing his cowrie shells and other paraphernalia into a bag, he spotted a possible client and said that he would predict his future at the rate of three pies. At this rate he tried the same fraudulent questionnaire on this man, who wanted only correct information, for which the astrologer demanded eight annas. The customer agreed to do so on the condition if the astrologer was wrong he would pay him twice as much. The pact was accepted. The astrologer caught the glimpse of his face by matchlight, felt uncomfortable and wanted to return the anna, but the other became adamant and held his wrist.

The astrologer on being pressurised agreed but demanded a rupee for his services. After much haggling the astrologer told the customer that he was left for dead, a knife had passed through him once and then he was pushed into a nearby well. The customer said that it was true and had it not been for a passerby he would have died and now he was on the look out for his assailant so that he could take revenge. The customer, was amazed that his name Guru Nayak was known to the astrologer. The latter told him that his assailant had died four months ago in a far-off town. He advised the man not to travel southward and he would live for a hundred years. The news that assailant was crushed under a lorry delighted the customer and he gave him a handful of coins.

The man who was the assailant of Guru Nayak was the astrologer himself in his youth. He could not be recognized by the other. He knew the whole truth and in the bargain duped him of 'twelve and a half annas', by pretending to be an excellent astrologer who had mastery over his subject.

4. Discuss the plot of the story.

R.K. Narayan has been regarded as the Chekov of India, for his skill in writing short stories. His style is simple, realistic and transparent. "An Astrologer's Day," has a well-knit plot with a surprise ending. The story provides an interesting and authentic picture of the south Indian village life.

The story is told with consummate skill and is based on an incident where two people meet after several years. The wayside astrologer as a youth was a wastrel, given to gambling and drinking. In one of the drunken brawls he stabbed a boy and threw him into the well and thought he had killed him. All these years he had been guilt ridden. Now he was a much changed, married man, with a profession of which he had no knowledge and fooled the simple customers by years of human perception and shrewd guesswork. He was amazed, one day at dusk while putting his astrological paraphernalia into a bag, to see a customer- Guru Nayak (the man whom he had stabbed years ago to be alive). He was on the look out for his assailant and wanted to do away with him. The astrologer told him that the man had died four months ago. He was crushed under a lorry, so it was no use searching for him. The man was highly impressed by the astrologer, little realising that he was the assailant he was on the look out for.

Thus their meeting was a coincidence. There is ample use of humour and irony. The end is surprising.

5. Who was the stranger? What was his challenge?

The stranger's name was Guru Nayak. He was from the same village as the astrologer. Many years ago the astrologer in his youth was a drunkard and a gambler and in one of these brawls he stabbed Guru Nayak, pushed him into the well to die. After this incident he disappeared quietly from his village, without informing anyone for the fear of being handed over to the police.

Now the astrologer was a much changed man. He was guilt ridden. All of a sudden this customer showed up after many years and wanted the astrologer to gaze at his palm and let him know whether he would find his assailant or not. He challenged the astrologer to tell him only the truth through the expertise of his art, about his life and when and where the assailant was to be found. In case he gave correct and appropriate answers he would pay him eight annas but the astrologer demanded one rupee for it. It was then that Guru Nayak was told all about his life. The astrologer could recognize him but Guru Nayak could not do so. Taking advantage of this the astrologer told him that his assailant had been crushed under a lorry, in a distant town four months ago. He also told Guru Nayak to return to his village and never travel south, then he would live for a hundred years. This is how the astrologer accepted the stranger's challenge.

6. Discuss the elements of humour and satire in the story.

The portrait of the wayside astrologer is full of humour and mild satire. Besides, the story provides an authentic picture of the south Indian village life. The events take a humorous turn when the astrologer is forced to gaze at the palm of a man whom he had tried to kill several years ago.

Satire means when a social evil or any evil is held up to ridicule, with the idea that it should be done away.

Similarly R.K. Narayan's astrologer's forehead was resplendent with ash and vermilion, and his eyes sparkled with an abnormal gleam. To crown the effect he wore saffron coloured turban. This colour scheme attracted the people to him as bees are attracted to flowers. His paraphernalia consisted of a dozen cowrie shells, a square piece of cloth with obscure mystic charts on it, a notebook and a bundle of palmyra writing. Though he was as much a stranger to the stars as were his innocent customers, yet he continued to swindle them by making predictions and charging three pies per question.

The astrologer is satirised because he himself does not have any knowledge of the stars but long human perception had sharpened him and he made prediction based upon these observations. India is abundantly populated with quacks, frauds and cheats who con the public of money, when they themselves are the most ignorant of the lot. To prove themselves to the public, they concentrate on their dress and jargon of the profession they choose to opt.

The humour sets in when this astrologer roped in a customer. It was growing dark. This man demanded to know only the truth about his life. The astrologer initially agreed. When the stranger struck a matchlight he recognized the man instantly, though the other could not do so. Many years ago in his youth the astrologer lead a simple life in the village as a farmer. He was fond of drinking and gambling. In one of the drunken brawls he had stabbed this man, 'Guru Nayak' and pushed him into the well to die and moved out of the village to escape punishment. Now after all these years this man showed up looking for his assailant namely, the astrologer.

Guru Nayak wanted to know as to when and where he would find his assailant. The astrologer told that the man died four months ago in a distant town He was crushed under a lorry. Hence it was no use looking for him. Besides Guru Nayak should return to his native village and never return south and then he would live to be a hundred years old. The astrologer predicted this on his accurate knowledge of the customer and not from a calculation of stars. This story is a fine example of humour and satire.

3.8 Let Us Sum Up

The story "An Astrologer's Day" has a well-knit plot with a surprise ending. The portrait of the wayside prophet (the astrologer) is full of humour and mild satire. Besides, the story provides as interesting and authentic picture of the south Indian village life. Narayan's prose style is a fine blend of humour and pathos. The events take a humorous turn when the astrologer is virtually forced to examine the palm of a man whom he had tried to kill several years ago.

3.9 Answer Key

- a) The astrologer sits under a big tree in front of the Town Hall.
- b) In the evening, he does his business in the dim-light of a flare coming from the groundnut sellers shop.
- c) The name of the stranger is Guru Nayak.
- d) The astrologer knew about the stranger's past because he himself was responsible for the agony caused to the stranger. He was the person who had stabbed the stranger and thrown him into a well in the past.

3.10 Suggested Reading

New Constellation : An Anthology of Poetry, Prose, One-Act Plays and Short-Stories. Edited by Board of Studies in English, University of Jammu, Jammu.

London

By: William Blake

STRUCTURE

- 4.1 Objectives**
- 4.2 Introduction to the Poet**
- 4.3 Text of the Poem “London”**
- 4.4 Summary of the Poem “London”**
- 4.5 Critical Analysis of the Poem**
- 4.6 Glossary**
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- 4.8 Let Us Sum Up**
- 4.9 Examination Oriented Questions**
- 4.10 Suggested Reading**

4.1 Objectives

The objective of this lesson is to acquaint the learner with William Blake’s poem “London” It helps the learner in analyzing William Blake as a poet through his poem “London” William Blake was the most extraordinary literary genius of his age. His lyrics display all the characteristics of the romantic spirit. He influenced the Romantic poets with recurring themes of good and evil, heaven and hell, knowledge and innocence, and external reality versus inner imagination. His poems were full of romantic spirit, imagery symbolism and revolutionary spirit. He was the forerunner of romantic poetry of the 19th century. 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.

4.2 Introduction to the Poet

William Blake (28 November 1757 – 12 August 1827) was an English poet, painter, and printmaker. Blake was born in London, England, on November 28, 1757. He was the third of seven children, two of whom died in infancy. Blake’s father, James, was a hosier. He attended school only to learn reading and writing, leaving at the age of ten, and was otherwise educated at home by his mother Catherine Blake. Even though the Blakes

were English Dissenters, William was baptized on 11 December at St James's Church, London. The Bible was an early and profound influence on Blake, and remained a source of inspiration throughout his life. Except for a few years in Sussex, England, his entire life was spent in London. From his earliest years he saw visions. He would see trees full of angels or similar sights. If these were not true mystical visions, they were the result of the artist's intense spiritual understanding of the world. His parents tried to discourage him from these visions because they did not understand that Blake was different from his peers. At age ten, Blake expressed a wish to become a painter, so his parents sent him to drawing school. Two years later, Blake began writing poetry. When he turned fourteen, he apprenticed with an engraver because art school proved too costly. One of Blake's assignments as apprentice was to sketch the tombs at Westminster Abbey, exposing him to a variety of Gothic styles from which he would draw inspiration throughout his career. After his seven-year term ended, he studied briefly at the Royal Academy.

In 1782, he married an uneducated woman named Catherine Boucher. Blake taught her to read and to write, and also instructed her in draftsmanship. Later, she helped him print the illuminated poetry for which he is remembered today. The couple had no children. In 1784, he set up a print shop with a friend and former fellow apprentice, James Parker, but this venture failed after several years. For the remainder of his life, Blake made a meager living as an engraver and illustrator for books and magazines. In addition to his wife, Blake also began training his younger brother Robert in drawing, painting, and engraving. Robert fell ill during the winter of 1787 and succumbed, probably to consumption. As Robert died, Blake saw his brother's spirit rise up through the ceiling, "clapping its hands for joy." He believed that Robert's spirit continued to visit him and later claimed that in a dream Robert taught him the printing method that he used in *Songs of Innocence* and other "illuminated" works.

Blake's first printed work, *Poetical Sketches* (1783), is a collection of apprentice verse, mostly imitating classical models. These poems protest against war, tyranny, and King George III's treatment of the American colonies. He published his most popular collection, *Songs of Innocence*, in 1789 and followed it, in 1794, with *Songs of Experience*. Some readers interpret *Songs of Innocence* in a straightforward fashion, considering it primarily a children's book, but others have found hints at parody or critique in its seemingly naive and simple lyrics. Both books of *Songs* were printed in an illustrated format reminiscent of illuminated manuscripts. The text and illustrations were printed from copper plates, and each picture was finished by hand in watercolors.

Blake was a nonconformist who associated with some of the leading radical thinkers of his day, such as Thomas Paine and Mary Wollstonecraft. In defiance of 18th-century neoclassical conventions, he privileged imagination over reason in the creation of both his poetry and images, asserting that ideal forms should be constructed not from observations of nature but from inner visions. He declared in one poem, "I must create a system or be enslaved by another man's." Works such as *The French Revolution* (1791), *America, a Prophecy* (1793), *Visions of the Daughters of Albion* (1793), and *Europe, a Prophecy* (1794) express his opposition to the English monarchy, and to 18th-century political and social tyranny in general. Theological tyranny is the subject of *The Book of Urizen* (1794). In the prose work *The Marriage of Heaven and Hell* (1790-93), he satirized oppressive authority in church and state, as well as the works of Emanuel Swedenborg, a Swedish philosopher whose ideas once attracted his interest. In 1800, Blake moved to the seacoast town of Felpham, where he lived and worked until 1803 under the patronage of William Hayley. He taught himself Greek, Latin, Hebrew, and Italian, so that he could read classical works in their original language. In Felpham, he experienced profound spiritual insights that prepared him for his mature work, the great visionary epics written and etched between about 1804 and 1820. *Milton* (1804-08), *Vala, or The Four Zoas* (1797; rewritten after 1800), and *Jerusalem*

(1804-20) have neither traditional plot, characters, rhyme, nor meter. They envision a new and higher kind of innocence, the human spirit triumphant over reason.

Blake believed that his poetry could be read and understood by common people, but he was determined not to sacrifice his vision in order to become popular. In 1808, he exhibited some of his watercolors at the Royal Academy, and in May of 1809 he exhibited his works at his brother James's house. Some of those who saw the exhibit praised Blake's artistry, but others thought the paintings "hideous" and more than a few called him insane. Blake's poetry was not well known by the general public, but he was mentioned in *A Biographical Dictionary of the Living Authors of Great Britain and Ireland*, published in 1816. Samuel Taylor Coleridge, who had been lent a copy of *Songs of Innocence and of Experience*, considered Blake a "man of Genius," and Wordsworth made his own copies of several songs. Charles Lamb sent a copy of "The Chimney Sweeper" from *Songs of Innocence* to James Montgomery for his *Chimney-Sweeper's Friend, and Climbing Boys' Album* (1824), and Robert Southey (who, like Wordsworth, considered Blake insane) attended Blake's exhibition and included the "Mad Song" from *Poetical Sketches* in his miscellany, *The Doctor* (1834-1837).

Blake's final years, spent in great poverty, were cheered by the admiring friendship of a group of younger artists who called themselves "the Ancients." In 1818, he met John Linnell, a young artist who helped him financially and also helped to create new interest in his work. It was Linnell who, in 1825, commissioned him to design illustrations for Dante's *Divine Comedy*, the cycle of drawings that Blake worked on until his death in 1827.

4.3 Text of the Poem "London"

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

*In every cry of every man,
In every Infants cry of fear,
In every voice, in every ban,
The mind-forg'd manacles I hear.*

*How the Chimney-sweeper's cry
Every blackning Church appalls;
And the hapless Soldier's sigh
Runs in blood down Palace walls.*

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

4.4 Summary of the Poem “London”

“London” is a poem which is published in *Songs of Experience* in 1794. It is one of the few poems in *Songs of Experience* that does not have a corresponding poem in *Songs of Innocence*. This poem reveals the author’s feelings toward the society in which he lived. The speaker wanders through the streets of London and comments on his observations. He sees despair in the faces of the people he meets and hears fear and repression in their voices. The woeful cry of the chimney-sweeper stands as a chastisement to the Church, and the blood of a soldier stains the outer walls of the monarch’s residence. The nighttime holds nothing more promising- the cursing of prostitutes corrupts the newborn infant and sullies the “Marriage hearse.”

Blake has been often referred as a social commentator. His large number of poems focused on similar themes that were relevant to the society in which he was writing, such as poems on industrialization, child labour and the more general notions of man versus nature and the individual against society, etc. “London” is no exception to this, acting as a social commentary on Blake’s time. At first, Blake loved London, he wrote that “golden London and her silver Thames, throng’d with shining spires and corded ships” but after French Revolution, the British government began to oppress the civil democratic activities. Then London was quite different from before because everything was covered with darkness, terrors and miseries.

In this poem, Blake draws from his personal observations and gives a comprehensive picture of the many miseries, physical and spiritual, in the English capital London. He paints a picture of the dirty, miserable streets of London and describes the wretched people at the bottom of the society: the chimney-sweepers, soldiers, and harlots. The entire poem centers on the wails of these people from their pain and the injustices done to them, and exposes the gap between those in power and the misery of poor people. The poem is representative of English economic problems of the time, condemning many powerful institutions such as the church, royalty, the new industries, and the military. The main subject and theme of this poem is man’s lack of freedom and the causes of this lack. It is a relatively unique poem, in that it takes such a negative and critical view of London, when at the time the city represented the pinnacle of technology, and was considered the center of western culture and British Empire.

4.5 Critical Analysis of the Poem

“London” is an outstanding poem not only due to the subject and theme reflected in it but also due to the almost flawless writing techniques used by the poet.

The following are some of the technical features in this poem.

i. Images

The key image in this poem is “the mind-forg’d manacles”—attitudes which take away our freedom of thought and action. Three powerful examples of those who are not free, or three encounters who have “weakness” and “woe” are the chimney-sweeper, the soldier and the harlot.

The “mind-forged manacles” of the second stanza is the key image and the central metaphor of this poem. Blake imagines the mind as a forge where “manacles” are made. Manacles and shackles for the legs, would be seen on convicts, perhaps passing along the streets on their way to prison or, commonly in London in Blake’s time, on their way to ships, for transportation to Australia. For Blake and his readers, the image is very striking and

horrible. The image is also an allusion to an even more famous statement. In 1762, some thirty years before Blake wrote *London*, the Swiss philosopher Jean-Jacques Rousseau wrote in “*The Social Contract*”, “Man is born free, but everywhere he is in chains”. Blake agrees with Rousseau that man’s lack of freedom, his “manacles” are “mind-forged”—they come from the ideas and outlook imposed on us by external authority. Mind forged manacles lie at the heart of the poem. The examples of the “the mind-forg’ dmanacles” start with the chimney-sweeper. As the church building is literally “black’ning” with smoke from the chimneys, so the church as an organization, which should help the poor, is blackened, metaphorically, with shame at its failure to give that help. The church should be appalled by the cry of the “chimney-sweeper”.

The second image is the “hapless” soldier. The poem was written shortly after the start of the French Revolution: the uprising was so bloody that the figure of speech called hyperbole was often used, as blood was said to be running down the walls. Blake shows how the unhappiness of the English soldier could, if its causes were ignored, lead to similar bloodshed here.

The last image—the harlot, is the most shocking to Blake as well as to us. The harlot is the truth behind respectable ideas of marriage. New birth is not a happy event but only to continue the cycle of misery, and the wedding carriage is seen as a hearse, leading to a kind of death. The word “plagues” here suggests the sexually transmitted diseases, which the “youthful harlot” would contract, and pass on to others, giving her cursing words real destructive power.

ii. Capitalization

Capitalization is used extensively throughout the poem, to infer something beyond the simple meaning of the word—it usually means something deeper. For instance, the capitalization of *Man* in the second stanza suggests that the whole of urbanized society has gone to the state of moral decay and misery. “Every Infants cry”—the capital letter shows that there is something beyond just children that the persona meets—also innocence, which is being corrupted by fear; instead of child idealistically being given security or a haven, here they have to fear and be afraid. Capitalization is also used in “Chimney-sweeper’s cry”, “Church”, “Soldier”, “Palace”, “Harlot”, and “Marriage”—usually to represent an idea beyond just the word, or an institution which will be criticized. For instance, “Soldier” represents the army, “Chimney-sweeper” represents child labour, “Harlot” represents prostitution, “Palace” symbolizes royal family, etc. Capitalization is used a lot, and represents the institutions, and is accompanied by the reason why Blake is criticizing these institutions.

iii. Choice of Words

The careful choice of some words also enhanced the theme of this poem. The following are some examples. The use of the word “charter’d” in the first line is rich in imagery. It introduces imagery of mankind in bondage—showing that oppression, not freedom or individuality is the condition of the London that Blake writes about. “Charter’d” also means hired out, or leased, and shows that the city is in the hands of the merchants, and even the streets and the river Thames is being controlled for profits.

The use of “face” in the first stanza dehumanizes the words—the persona is not seeing marks of weakness or woe in a human person, just a blank face. The poet chooses the word “face” instead of “person” to show the loss and sorrow of the people.

“Blackening” is an easy and common word, but in this poem, the poet wonderfully chooses this word which literally means blackening with smoke, but metaphorically means blackening with shame at its failure to give

that help. At the same time, this word contrasts with “appalls” which means makes pale. Such a simple word conveys so much information, so we have to admire the poet’s technique in choosing words.

“Harlot” is a Biblical word, and is stronger than “prostitute”. By using this word, the poet expresses his deep worry and strong condemnation of the society. And thus, the last stanza is the most powerful part of the poem. The unfortunate women are forced to be harlots. Just according to their curses, we can see everything covered with darkness, so the wedding becomes a funeral. Here “marriage hearse” is an apparent contradiction and is a figure of speech known as an oxymoron. It is used satirically to compare the wedding to a funeral and foretells what kind of future England must be faced with if things go like this.

iv. Repetitions

In this poem, Blake uses many powerful devices to enhance the expression of the theme, one of which is the use of repetition for special purposes. In the first stanza, there is something awkward in the repetition of the word “mark”. The first “mark” is a verb, the second and last are nouns. So there were two complex effects: the observer “marks”, but he marks “marks”. Blake reinforces the effect of being dragged into an imprisoned world, where nothing reveals from the faces he meets, but weakness and woe. In the second stanza, the poet even uses “every” for five times, showing that no one can escape from the miserable and tragic reality, that is, there are “The mind-forg’d manacles” everywhere. The repetition of “cry”, “cry of every man”, “Infant’s cry of fear”, “the Chimney-sweeper’s cry” and even “the hapless Soldier’s sigh”, emphasize how the people in London suffered at that time.

v. Rhyme and Rhythm

This poem is famous for highly strong musical pattern. Generally speaking, the rhyme and rhythm is very definite and structured—the rhyme is *ABAB CDCD*, and this poem is written with a metrical pattern of iambic tetrameter sporadically blended with trochaic tetrameter—which can help to accentuate the line, with 7 syllables and the first word stressed. The changes are acquired by the special purposes, i.e. the emphasis of the meaning. The alteration of the stresses on the syllables in each line makes the poem sound like striking of the anvil, and also helps the poem to be more powerful. So one of the most striking characteristics of this poem is the anvil music. In addition to the technical features mentioned above, “London” begins with the verb set in the present tense. This implies that the poem concerns timeless realities unbounded by references to any particular incident. The use of a persona in this poem who clearly has firsthand knowledge of London’s conditions lends credibility to the poem, making it more personal and emotive.

4.6 Glossary

- i. Chartered – protected or founded by a charter (document granting privilege or right).
- ii. Thames – major river running through London.
- iii. Appall – dismay, shock or terrify.
- iv. Hapless – unlucky; wretched.
- v. Harlot – prostitute.
- vi. Blight – disease that withers plants; evil influence; deterioration of buildings through neglect.
- vii. Hearse – vehicle used to transport a coffin to its grave.

- viii. Oxymoron – the close association of two contradictory ideas.
- ix. Manacles – handcuffs.
- x. Ban – forbid; a constraint both.
- xi. Personification- the attribute of human characteristics to inanimate objects; a typical example of something (embodiment).

4.7 Reference to Context

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

Explanation: In the first stanza, the speaker provides setting and tone. The setting can of course be derived from the title, but the first stanza also reveals that the speaker is walking down a street. He says that he “wander[s] down each chartered street”. The term “wander” gives some insight into the speaker as well. He appears to be not quite sure of himself, and a bit misguided, if not entirely lost. The use of the term “chartered” also suggests that the streets he walks are controlled and rigid. He is not walking in a free, open field, but a confined, rigid, mapped out area. The speaker will expound upon this idea later on in the poem. As he walks, he notices something about the faces of the people walking by. There seems to be the marks of weariness in them all. He describes their faces as having “weakness” and “woe”. This sets up the tone as melancholy. The gloom and the sadness seem to seep from the speaker’s voice as he describes the passersby.

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

Explanation: While the first stanza sets up the tone of the poem, the second stanza gives some insight into the speaker’s melancholy feelings toward the people he watches pass him by. The speaker reveals that from the cry of the newborn infant, to the cry of the full grown man, he hears the “mind forg’d manacles”. This gives insight into his despairing view of mankind. The “manacles” are shackles or some kind of chain that keeps a person imprisoned. The fact that these chains are “mind forg’d” reveals that they are metaphorical chains created by the people’s own ideas. The use of the word “ban” reveals that these manacles are placed there by society. A ban, of course, is a restriction given by law. The speaker’s use of words such as “Chartered” “ban” and “manacles” reveal his belief that society metaphorically imprisons people. Suddenly, it becomes apparent that the thoughts, pressures, and ideals of society are under scrutiny here.

- iii) *How the Chimney-sweepers cry*

Every blackning Church appalls,

And the hapless Soldiers sigh

Runs in blood down Palace walls

Explanation: In this stanza, the speaker digs even deeper into the reasons for his feelings toward humanity. He implies that the shackles worn by the people and inflicted by society have some disastrous results. He begins with the Chimney sweeper. The Chimney sweeper was one of the poorest of society. His life expectancy was threatened because of his line of work. He was consistently dirty and sick. Those of the lowest class were forced into this kind of work in order to provide for their families. Then, the speaker criticizes the church, calling it “blackening” and claiming that even the church “appalls” at the Chimney sweeper. Often, the chimney sweepers were just children. They were small enough to fit down the chimneys. These children were often orphaned children, and the church was responsible for them. This explains why the author ties the chimney sweepers with the “blackening church”. The speaker then turns his attentions to the “hapless soldier”. He has already criticized society, pointed out the misfortunes of the poor and the hypocrisy of the church, and now he will also criticise the government by suggesting that the soldiers are the poor victims of a corrupt government. He reveals his feelings toward war by describing the blood that runs down the palace walls. The palace, of course, is where royalty would have lived. Thus, the speaker accuses the higher up people in his society of spilling the blood of the soldiers in order to keep their comfort of living in a palace.

But most thro' midnight streets I hear

How the youthful Harlots curse

Blasts the new-born Infants tear

And blights with plagues the Marriage hearse

Explanation: In the final stanza, the speaker reveals how the corruptness of society attacks innocence. He says that he hears the “youthful Harlot’s curse...”. The idea of a youthful harlot suggests the level of poverty and corruption, that a girl who was yet a youth would be involved in prostitution. Then, things become even more interesting, as the speaker reveals the object of the Harlot’s cursing. She curses at the tears of a newborn baby. This is the ultimate attack upon innocence. The speaker does not reveal whether the harlot is the mother of the baby or not, but he does imply that rather than comforting a crying infant, she curses it. This reveals the hardened heart of the harlot, which represents the hardened heart of society at large. While the innocent shed tears, the perverted attack them. The last line of this poem reveals the speaker’s thoughts on marriage as well. The Harlot, apparently, has “blighted” the “marriage hearse”. She has deranged marriage by having sold her body before ever entering into the marriage union. Although the speaker believes that the Harlot has somehow damaged marriage, he also reveals his beliefs about marriage in the first place. The fact that he calls it a “marriage hearse” reveals that he views marriage as death. Overall, the poem has criticized society, the church, prostitution, and even marriage. The innocent baby shedding tears represents those who are innocent in the world. They are few and they are

scoffed at. They are also infants, and are not left to be innocent for long. Their innocence is “blasted” by the cry of the perverted.

4.8 Let Us Sum Up

London is one of the most powerful descriptions of the industrial towns to be found in literature. It's one of Blake's greatest poems, this poem shows the suffering brought by the industrial revolution and it belongs to the *Songs of Experience*. The passage from the innocence to the experience is the passage from a simple world to a deceptive one. So, if in the *Songs of Innocence* Blake seems the poet of childhood, in the *Songs of Experience* he becomes the terrible critic of the contemporaneous world. His polemic is about two themes: the first one is the politic one, a politic attack towards an oppressive society where the exploitation is one of the main problems; here we can see a reference mark towards the Industrial Revolution against which he celebrates French and American Revolutions. The other theme is moral and religious one, a criticism to a Church which became an instrument of spiritual oppression because of its dualism about soul and body, its moral code against instincts, its idea of a mysterious and cruel God typical of Old Testament instead of a merciful God typical of the New Testament.

As far as his poem *London* is concerned Blake shows us the great suffering of the British society during the French Revolution and Industrial Revolution, so that *London* deserves “the mightiest brief poem”. Overall “London” is a very pessimistic poem that expresses no solutions to the issues mentioned within each line. By its conclusion, this nightmarish impression of darkness is heavily imbued within the thoughts of the reader. Perhaps just as William Blake would have intended, this poem is to truly convey the horror and injustice that was present in London.

4.9 Examination Oriented Questions

Q1. Discuss the imagery, form and subject matter of the poem “London”.

Possible Answer : The opening image of wandering, the focus on sound, and the images of stains in this poem's first lines recall the Introduction to *Songs of Innocence*, but with a twist; we are now quite far from the piping, pastoral bard of the earlier poem: we are in the city. The poem's title denotes a specific geographic space, not the archetypal locales in which many of the other *Songs* are set. Everything in this urban space even the natural River Thames submits to being “charter'd,” a term which combines mapping and legalism. Blake's repetition of this word reinforces the sense of stricture the speaker feels upon entering the city. It is as if language itself, the poet's medium, experiences a hemming-in, a restriction of resources. Blake's repetition, thudding and oppressive, reflects the suffocating atmosphere of the city. But words also undergo transformation within this repetition: thus “mark,” between the third and fourth lines, changes from a verb to a pair of nouns—from an act of observation which leaves some room for imaginative elaboration, to an indelible imprint, branding the people's bodies regardless of the speaker's actions.

Ironically, the speaker's “meeting” with these marks represents the experience closest to a human encounter that the poem will offer the speaker. The entire speaker's subjects—men, infants, chimney-sweeper, soldier, harlot are known only through the traces they leave behind: the ubiquitous cries, the blood on the palace walls. Signs of human suffering abound, but a complete human form the human form that Blake has used repeatedly in the *Songs* to personify and render natural phenomena is lacking. In the third stanza the cry of the chimney-sweep and the sigh of the soldier metamorphose (almost mystically) into soot on church walls and blood on palace walls but we never

see the chimney-sweep or the soldier themselves. Likewise, institutions of power the clergy, the government are rendered by synecdoche, by mention of the places in which they reside. Indeed, it is crucial to Blake's commentary that neither the city's victims nor their oppressors ever appear in body: Blake does not simply blame a set of institutions or a system of enslavement for the city's woes; rather, the victims help to make their own "mind-forg'd manacles," more powerful than material chains could ever be.

The poem climaxes at the moment when the cycle of misery recommences, in the form of a new human being starting life: a baby is born into poverty, to a cursing, prostitute mother. Sexual and marital union—the place of possible regeneration and rebirth—are tainted by the blight of venereal disease. Thus Blake's final image is the "Marriage hearse," a vehicle in which love and desire combine with death and destruction.

Sound

In the first *stanza*, Blake uses repetition twice, firstly using the word "chartered". This is a reference to the charters that allocated ownership and rights to specific people. Many, including Blake, saw this as robbing ordinary people of their rights and freedoms.

The second use of repetition is with the word "marks". This has a dual meaning: it refers to the physical marks carried by people as a result of the conditions they endure, and is also suggestive of the speaker recording evidence during his walk through the city streets.

Regular rhyme can sometimes appear rather upbeat, but the rhymed words here tend to have sad meanings. There are also a lot of heavy vowel sounds in the rhyme – the *oh* in "woe" and the long *i* sound in *cry* and *sigh* – to emphasise the sadness.

Imagery

In the first three lines of stanza two, the speaker makes it clear that "every" sound he hears is evidence of the "mind-forged manacles". Manacles are like handcuffs. The speaker is suggesting that people's minds are restricted and confined - that the city has robbed them of the ability to think.

The poem is full of negative words: "weakness", "woe", "cry", "fear", "appeals", "blood", "blights", "plagues" and "hearse" are just some of them.

The poem ends with a startling contrast in the language chosen: "marriage hearse". To Blake, marriage should be a celebration of love and the beginning of new life. Yet here it is combined with the word "hearse" - a vehicle associated with funerals. To the speaker of the poem, the future brings nothing but death and decay.

Form and structure

As the title of the collection suggests, London is presented in a very regular way, much like a song. There is a strict abab rhyme scheme in each of the four stanzas, which each contain four lines. This alternating *rhyme scheme* contributes to the song form.

Subject matter

The poem describes a journey around London, offering a glimpse of what the speaker sees as the terrible conditions faced by the inhabitants of the city. Child labour, restrictive laws of property and prostitution are all explored in the poem. The poem starts with a criticism of laws relating to ownership. The "chartered Thames" is

a bitter reference to the way in which every aspect of life in London is owned, even the river, so often in other poems a symbol of life, freedom and the power of nature. Blake's poem also criticizes religion and its failures. The speaker draws attention to the cry of the chimney sweeper and the blackening of church walls, implying that the church as an institution is inactive, unwilling to help those in need. It ends with a vision of the terrible consequences to be faced as a result of sexually transmitted disease.

Q2. Discuss the themes and ideas highlighted by Blake in "London".

Possible Answer : Blake's speaker has a very negative view of the city. For Blake, the conditions faced by people caused them to decay physically, morally and spiritually. The tone of the poem is at times biblical, reflecting Blake's strong interest in religion. It is as if the speaker is offering a prophesy of the terrible consequences unless changes are made in the city.

For Blake, buildings, especially church buildings, often symbolised confinement, restriction and failure. In this poem, the lines "the Chimney-sweeper's cry / Every blackening church appeals" provide an association which reveals the speaker's attitude. Money is spent on church buildings while children live in poverty, forced to clean chimneys - the soot from which blackens the church walls. To Blake, this makes a mockery of the love and care that should characterise the Christian religion.

The "blackening" church walls are also linked to the running of "blood down Palace walls" - a clear allusion to the French Revolution. The speaker is perhaps arguing that, unless conditions change, the people will be forced to revolt.

The poem as a whole suggests Blake sees the rapid urbanisation in Britain at the time as a dangerous force. Children are no longer free to enjoy childhood; instead working in dangerous conditions. Charters restrict freedoms, ultimately resulting in the restriction of thinking. The poem is pessimistic. It is without hope for the future.

Q3. How does Blake present people in London?

Ans. _____

Q4. How does Blake picture himself at the start of the poem?

Ans. _____

Q5. What details of the city does he focus on?

Ans. _____

Q6. Which words or phrases struck you most vividly as you read the poem ?

Ans.

Q7. How would you describe the feelings Blake expresses in the poem?

Ans.

Q8. Why do you think Blake describes the streets and even the River Thames as ‘chartered’?

Ans.

4.10 Suggested Reading

William Blake. *Songs of Experience*. Montana USA: Kessinger Publishing, 2010. Print.

The Lady of Shalott

By: Lord Alfred Tennyson

STRUCTURE

- 5.1 Objectives**
- 5.2 Introduction to the Poet**
- 5.3 Introduction to the Poem**
- 5.4 The Lady of Shalott: Text of the Poem**
- 5.5 Summary of the Poem**
- 5.6 Check Your Progress (CYP)**
- 5.7 Glossary**
- 5.8 Explanation**
- 5.9 Examination Oriented Questions**
- 5.10 Answer Key (CYP)**
- 5.11 Let Us Sum Up**
- 5.12 Suggested Reading**

5.1 OBJECTIVES

After reading this lesson you will,

- a) be able to appreciate the poem,
- b) be able to critically analyse the poem,
- c) be able to prepare the poem from examination perspective,

5.2 INTRODUCTION TO THE POET

Tennyson was born on August 6, 1809, in Somersby, Lincolnshire, England. The fourth of twelve children, he was the son of a clergyman who maintained his office grudgingly after his younger brother had been named heir to

their father's wealthy estate. According to biographers, Tennyson's father, a man of violent temper, responded to his virtual disinheritance by indulging in drugs and alcohol. Each of the Tennyson children later suffered through some period of drug addiction or mental and physical illness, prompting the family's grim speculation on the "black blood" of the Tennysons.

Tennyson enrolled at Trinity College, Cambridge, in 1827. There he met Arthur Hallam, a brilliant undergraduate who became Tennyson's best friend and ardent admirer of his poetry. Hallam's enthusiasm was welcomed by Tennyson, whose personal circumstances had led to a growing despondency: his father died in 1831, leaving Tennyson's family in debt and forcing his early departure from school; one of Tennyson's brothers suffered a mental breakdown and required institutionalization; and Tennyson himself was morbidly fearful of falling victim to epilepsy or madness. Hallam's untimely death in 1833, which prompted the series of elegies later comprising *In Memoriam*, contributed greatly to Tennyson's despair. In describing this period, he wrote: "I suffered what seemed to me to shatter -all my life so that I desired to die rather than to live." For nearly a decade after Hallam's death, Tennyson published no poetry. During this time he became engaged to Emily Sellwood, but financial difficulties and Tennyson's persistent anxiety over the condition of his health resulted in their separation. In 1842, an unsuccessful financial venture cost Tennyson nearly everything he owned, causing him to succumb to a deep depression that required medical treatment. Tennyson later resumed his courtship of Sellwood, and they were married in 1850. The timely success of *In Memoriam*, published that same year, ensured Tennyson's appointment as Poet Laureate, succeeding William Wordsworth. In 1883, Tennyson accepted a peerage, the first poet to be so honored strictly on the basis of literary achievement. Tennyson died on October 6, 1892, and was interred in Poet's Corner of Westminster Abbey.

5.3 INTRODUCTION OF THE POEM

The Lady of Shalott is a version of the legend about a fairy who falls in love with a mortal and who, in claiming him for her own, dies. The Lady of Shalott is a fairy creature who lives in an unreal world of magic mirrors and magic webs. There is a curse on her that if she looks out of her window towards Camelot (the real world) she will die. She can only see the world through the images reflected on a mirror. No human being has ever seen her and only reapers, reaping early in the morning or late in the evening have heard her singing. The lady does not know why or what exactly the curse is, and is content to look at the world through her magic mirror. And it is a true feast of life that flashes across her mirror, beginning with young lovers to a funeral procession. She weaves all this into tapestry. Only once does she sigh when she sees two young lovers, newly wed, "I am half sick of shadows."

Then one day, the Knight, Sir Lancelot, riding down to Camelot, blazes across the mirror and the lady cannot contain herself any longer. She runs to the window and sees the knight's helmet and plume and looks towards Camelot. At the same instance, the web falls out and the mirror cracks. The lady realises that the curse is upon her, but this does not stop her. She goes down to the river's edge, unties the boat on the river and sails towards Camelot, singing her last song. By the time the boat reaches Camelot, she is dead and all the people come out to see in awe and fear the beautiful lady lying dead. To this bare skeleton of the story, Tennyson has added the device of the mirror, the web and the curse and made the story into a myth of the poetic imagination. The poet cannot

directly take part in reality but must look at it through the mirror of the imagination and weave it into the tapestry of his art. And the curse under which he lives is the inescapable condition of the poet's art.

5.4 *THE LADY OF SHALOTT*: TEXT OF THE POEM

I

On either side the river lie
Long fields of barley and of rye,
That clothe the wold and meet the sky;
And thro' the field the road runs by
To many-tower'd Camelot; 5
And up and down the people go,
Gazing where the lilies blow
Round an island there below,
The island of Shalott.

Willows whiten, aspens quiver, 10
Little breezes dusk and shiver
Thro' the wave that runs for ever
By the island in the river
Flowing down to Camelot.
Four grey walls, and four grey towers, 15
Overlook a space of flowers,
And the silent isle imbowers
The Lady of Shalott.

By the margin, willow veil'd,
Slide the heavy barges trail'd 20

By slow horses; and unhail'd
The shallop fitteth silken-sail'd
Skimming down to Camelot:
But who hath seen her wave her hand?
Or is she casement seen her stand? 25
Or is she known in all the land,
The Lady of Shalott?

Only reapers, reaping early
In among the bearded barley,

Hear a song that echoes cheerly 30
From the river winding clearly,
Down to tower'd Camelot:
And by the moon the reaper weary,
Piling sheaves in uplands airy,
Listening, whispers "Tis the fairy 35
Lady of Shalott."

II

There she weaves by night and day
A magic web with colors gay.
She has heard a whisper say,
A curse is on her if she stay
To look down to Camelot.
She know not what the curse may be,
And so she weaveth steadily,
And little other care hath she,
The Lady of Shalott. 45

And moving thro' a mirror clear
That hangs before her all the Year,
Shadows of the world appear.
There she sees the highway near
Winding down to Camelot: 50
There the river eddy whirls.
And there the surly village-churls
And the red cloaks of market girls,
Pass onward from Shalott.

Sometimes a troop of damsels glad, 55
An abbot on an ambling Pad,
Sometimes a curly shepherd-lad,
Or long-hair'd page in crimson clad
Goes by to tower'd Camelot;
And sometimes thro' the mirror blue 60
The knights come riding two and two:
She hath no loyal knight and true,
The Lady of Shalott.

But in her web she still delights
To weave the mirror's magic sights, 65

For often thro' the silent nights
A funeral, with plumes and lights
And music, went to Camelot:
Or when the moon was overhead
Came two young lovers lately wed; 70
I am half sick of shadows," said
The Lady of Shalott.

III

A bow - shot from her bower-eaves,
He rode between the barley - sheaves,
The sun Came dazzling through the leaves, 75
And flamed upon the brazen greaves
Of bold Sir Lancelot.
A red cross knight for ever kneel'd
To a lady in his shield,
That sparkled on the yellow field, 80
Beside remote Shalott.

The gemmy bridle glitter'd free,
Like to some branch of stars we see
Hung in the golden Galaxy.
The bridle bells rang merrily 85
As he rode down to Camelot :
And from his blazoned baldric slung
A mighty silver bugle hung,
And as he rode his armour rung,
Beside remote Shalott. 99

All in the blue unclouded weather
Thick- jewell'd shone the saddle - leather,
The helmat and the helmet - feather
Burn'd like one burning flame to get
As often through the purple night,
Below the starry clusters bright,
Some bearded meteor, trailing light,
Moves over still Shalott.
His broad clear brow in sunlight glow'd; 100
On burnish'd hooves his war-horse trode;
From underneath his helmet flow'd

His coal - black curls as on he rode.

As he rode down to Camelot.

From the bank of from the river 105

He flashed into the crystal mirror,

"Tirra lirra," by the river

Sang Sir Lancelot.

She left the web, she left the loom,

She made three paces thro' the room, 110

She saw the water-lily bloom,

She saw the helmet and the plume,

She looked down to Camelot.

Out flew the web and floated wide;

The mirror cracked from side to side; 115

"The curse is come upon me," cried

The Lady of Shalott.

IV

In the stormy east-wind straining,

The pale yellow woods were waning,

The broad stream in his banks complaining' 120

Heavily the low sky raining

Over tower'd Camelot;

Down she came and found a boat

Beneath a willow left afloat,

And round about the prow she wrote 125

The Lady of Shalott.

And down the river's dim expanse

Like some bold seer in a trance,

Seeing all his own mischance-

With glassy countenance 130

Did she look to Camelot.

And at the closing of the day

She loosed the chain, and down she lay;

The broad stream bore her far away,

The Lady of Shalott. 135

Lying, robed in snowy white

That loosely flew to left and right-

The leaves upon her falling light-
Thro' the noises of the night
She floated down to Camelot: 140
And as the boat-head wound along
The willowy hills and fields among,
They heard her singing her last song,
The Lady of Shalott.

Heard a carol, mournful, holy 145
Chanted loudly, chanted lowly,
Till her blood was frozen slowly,
And here eyes were darkened wholly,
Turned to tower'd Camelot.
For ere she reach'd upon the tide
The first house by the water-side,
Singing in her song she died,
The Lady of Shalott.

Under tower and balcony,
By garden-wall and gallery, 155
A gleaming shape she floated by,
Dead-pale between the house high,
Silent into Camelot.
Out upon the wharfs they came,
Knight and burgher, lord and dame, 160
And round the prow they read her name,
The Lady of Shalott.

Who is this? and what is here?
And in the lighted palace near
Died the sound of royal cheer; 165
And they knights at Camelot :
But Lancelot mused a little space;
He said, "She has a lovely face;
God in His mercy lend her grace, 170
The Lady of Shalott."

5.5 SUMMARY OF THE POEM

The Lady of Shallot was a strange Lady. She lived all alone on the island of Shallot, which was situated on a river which flowed down towards Camelot, the great city where King Arthur lived. On both sides of this river, as

far as the eye could see, there were fields of barley and rye. Many boats might be seen going up and down this river, while on the road, which ran by the river, there were many groups of people travelling now and then.

The Lady of Shallot lived in the middle of this island. She had never seen anyone because she never appeared at her window to look at the world outside. She always sat in her room, with her face towards the wall, and went on weaving a web. She never turned her head to have a look at the river. She knew, that the moment she did so, a curse would fall on her. In her front, on the wall there was always hanging a magic mirror. The outside world was reflected in this mirror. Through it she could see all that passed in the river or on the road. By this mirror thus, she saw all sort of sights, villagers, groups of girls, old men funeral processions or marriage parties. There she lived without ever looking out at the real world. Sometimes when she saw some lovers reflected in her mirror, she felt that she was living in a world of dreams but otherwise she remained contented.

One day she saw Sir Lancelot, a handsome knight riding towards Camelot. He was wearing a bright armour which shone with a dazzling light, as the rays of the sun fell on it. He appeared but for a moment in the mirror. When she saw his reflection in the mirror, she could no longer control herself. He attracted her strongly, and so she for the first time in her life, looked actually out of the window into the real world and the real Sir Lancelot.

The curse fell upon her. Her mirror broke and the web she had been weaving flew away. She knew she would now die. So she came out; and finding a boat, wrote the words 'The Lady of Shallot' on it. She then lay down in it, and the boat was carried down towards Camelot by the river. She died long before the boat reached Camelot.

Camelot was situated on both sides of the river, which passed through it. As the boat passed through the houses on both sides, people came out to see the strange lady dead in the boat. They were stuck with superstitious fear. Sir Lancelot, came out of the king's palace where a feast was going on. As he looked at her, murmured, "God bless her, she has got a beautiful face."

SUBSTANCE / THEME OF THE POEM

In the river flowing towards Camelot there was a small island, and on that island there was a tower in which the Lady of Shalott lived. She lead a lovely life and passed all her time in weaving a magic web. She had been warned that if she peeped out of the window a curse will fall upon her. She could see the whole of the outside world reflected in a mirror hanging before her, but not look out of the window. But when Sir Lancelot came riding by and she saw his reflection in the mirror, she felt tempted to look out of the window, and the curse at once fell upon her. The magic web melted in the air. The mirror cracked to pieces. The Lady of Shalott felt her death approaching. She left the tower and lay down in a boat which drifted along the river to Camelot. She, however died on the way before she reached the first house.

5.6 CHECK YOUR PROGRESS (CYP)

A. Fill in the Blanks

1. The name of the island is _____.

2. _____ hear her signing.
3. The Lady is forbidden to look at _____.
4. Mischance means _____.
5. The Lady spent her time weaving a _____.
6. The fields were full of _____.
7. _____ reflected every thing that happened on the road.
8. The market going girls were wearing _____ dresses.
9. Dame means _____.
10. _____ refers to citizens.

5.7 GLOSSARY

Stanza - 1

Either	-	Both
Would	-	plain
Meet the sky	-	stretch to the horizon

Stanza - 2

Willow	-	name of a tree
Aspens	-	a tree whose leaves are never still
Quiver	-	tremble
Dusk and Shiver	-	run over the surface of water so as to darken it
Space	-	small plot
Imbowers	-	shelters

Stanza - 3

Margin	-	the bank of the river
Willow veiled	-	covered behind willow trees
Slide	-	move slowly
Barges	-	big boats
Thailed	-	drawn
Shallop	-	small boat
Hiltech	-	sails slowly
Skimming	-	just touch the surface
Casement	-	window

Stanza - 4

Bearded	-	with long ears
Echoes	-	is heard
Cheerly	-	happily
Winding	-	flowing in a zig-zag way
Weary	-	tired
Piling	-	heaping

Stanza - 5

There	-	in her tower
Web	-	a pattern, a design
Gay	-	bright
Secadily	-	regularly and continuously

Stanza - 6

Shadow	-	reflections
Highway	-	road
Winding	-	not straight or in one direction
Eddy Whirls	-	curling movement of water in a stream
Surly	-	ill - tempered
Village churls	-	village labourers
Cloak	-	overall loose dress

Stanza - 7

Troop	-	A small group
Damsels	-	maids, girls
Abbot	-	the head of a monastery
Ambling pad	-	a slow moving horse
Curly	-	with curly hair
Lad	-	boy
Page	-	a boy servant
Crimson clad	-	putting on red dress
Two and two	-	side by side

Stanza - 8

Plumes	-	decorative feathers
overhead	-	shining in the sky

Lately	-	recently
wed	-	married
Half sick	-	bored
Shadows	-	not real

Stanza - 9

A bow shot	-	a little distance
He	-	Sir Lancelot
Dazzling	-	shining brightly
Hamed upon	-	shone brightly
Brazen	-	made of grass
Kneeled	-	bowing before

Stanza - 10

Gemmy	-	bearing gems or precious stones on it
Glittered	-	looked bright
Galaxy	-	milky way
Blazoned baldric	-	the belt with pictures or designs on it
Shing	-	fastened to the belt
Bugle	-	trumpet
Mightly	-	which produced loud sound

Stanza - 11

Purple	-	deep red
Meteor	-	shooting star
Trailing light	-	learning behind a track of light
Still	-	calm and quiet

Stanza - 12

Glowed	-	shone
Burnished	-	polished, shining
Trode	-	walked proudly
Underneath	-	black hair like coal
Coal black curls	-	appeared in all his glory
Flashed	-	black hair like coal
Crystal	-	very clear
Tirra tirra	-	words of a light song

Stanza - 13

Made three paces	-	walked three steps
Cracked	-	broke
Curse	-	punishment for disobeying a holy warning
Stormy	-	a strong wind
Straining	-	struggling to be free
Woods	-	forests
Waving	-	getting dark and dim
Prow	-	front part of the boat

Stanza - 14

Dim Expanse	-	dark sheet of water
Seer	-	prophet
In a trance	-	in a state of semi - consciousness
Countenance	-	face or expression
Bore	-	carried

Stanza - 15

Robbed	-	dressed in
Boat head	-	front part of the boat
Wound	-	took a turn
Willowy	-	over grown with slender window plants

Stanza - 16

Carol	-	song
Mournful	-	sad
chanted	-	sung
Ere	-	before
Tide	-	rising wave

Stanza - 17

Gallery	-	a narrow passage
Gleaning shape	-	the bright looking body of the Lady of Shallot
Pale	-	without blood
wharf	-	landing place
Burghers	-	citizens
Dame	-	Lady

Stanza - 18

Lighted	-	having bright light
Royal Cheer	-	merry making in the royal palace
Knights	-	soldiers
Mused	-	thought
A little space	-	for sometime
Lend her grace	-	grant her mercy

5.8 EXPLANATION

Lines 1-9

This poem starts off by giving a visual overview of the situation. The reader is shown the river and the road, and, far in the distance, the towers of Camelot. The people mentioned in this section are not given specific identities; rather, they are common people going about their daily business. It is from their perspective that the poem first shows Shalott, an island in the river.

Lines 10-18

The imagery here is of nature, of freedom, of movement. This is contrasted with the inflexible, colorless walls and towers of Camelot in line 15. The flowers in the next line are not described by their colors or even by their motion in breeze, but are "overlooked" by the grey walls, as if they are held prisoner. This tone of severity in the middle of nature's healthy activity prepares the reader for the introduction of the Lady of Shalott in line 18.

Lines 19-27

Lines 19-23 focus again on the human activity going on around the island: small river barges pass with heavy load; small, quick boats called "shallops" skim past the shore around the tower, referred to here as a "margin." With all of this activity, the poem asks who has seen the woman who lives in the tower, implying that she is mysterious, unknown, "veiled".

Lines 28-36

In the fourth stanza of section I, the imagery changes from relying on the senses of sight and touch (as implied by the plants' motions in the wind in stanza 2) to the sense of sound. The poem tells us that the lady who lives in the tower has not been seen, and is known only to the farmers who hear her singing while they work in their fields so early in the morning that the moon is still out. Because they never see her but only hear her singing, the reapers think of the Lady of Shalott as a spirit, a "fairy." Up to this point, the reader has not been introduced to her, either, and knows only as much about her as those outside of the tower know.

Lines 37-45

The Lady seems to be happy where she is : her songs echo "cheerly" (line 30) and she weaves her picture in happy, gay colors (line 38) and she has no care in the world other than weaving (line 44). In this stanza, though, the

reader finds out that the Lady will have a curse visited on her if she looks at Camelot. This idea combines many familiar themes; readers generally recognize the maiden trapped in the tower from the tale of Rapunzel or the maiden placed under a spell from the story of Sleeping Beauty; in addition according to Greek myth, Penelope, the wife of Ulysses, avoided men who wanted to court her while her husband was away by constantly appropriate allusion because both Penelope and the Lady of Shalott use their craft as a substitute for human involvement. Strangely, the Lady does not know why she has to avoid direct interaction, nor does she seem to care.

Lines 46-54

Not able to look directly at the world out of her window, the Lady observes it through a mirror. This stanza describes a few of the things she sees in that mirror. The images she sees are described as “shadows”. According to the Greek philosopher Plato we experience life like a person who was chained up inside of the mouth of a cave; he cannot see out, he can only see the shadows of people passing the cave flickering on the wall, and he thinks that the shadows are reality. In that same way we all, according to Plato, mistake images of reality for actual reality, which we cannot see. For the Lady of Shalott, reality is not the broad landscape but the images (Tennyson calls them "shadows") she sees in the mirror.

Lines 55-63

The people in this stanza are in motion, going about their busy lives while hers is solitary and static. Reflected in her mirror she sees a group of happy girls, a clergyman, a page, and, sometimes, the knights of Camelot, riding in columns.

Lines 64-72

The action of the poem begins in this stanza, where the Lady's attitude changes: in line 55, she is delighted with the picture she is weaving of the outside world, but in line 71, the first time she speaks, she says she is unhappy with her situation. In between the two, she observes people participating in events-a funeral is mentioned first, then a wedding-that make her aware of how lonely it is to be unable to participate.

Lines 73-81

The image of Sir Lancelot shoots into the Lady's mirror with the force of an arrow fired from the roof just outside of her bedroom window. The description that Tennyson gives of the knight mixes his bold, powerful look with his chivalrous actions. Sunlight glints on his shiny armor, making him look as if he is on fire, and the speaker of the poem also tells us that he is the type of knight who always, even if dressed for battle, took time to kneel when he encountered a lady. His knighthood confirms that he is a man of the highest honor and nobility.

Lines 82-90

This second stanza of Section III shifts the description of Lancelot from the visual to the audible. The bells of his bridle ring "merrily" as he rides, his armor rings as well, and in his equipment belt, the “baldric,” is a "mighty bugle"; the musical notes of which communicate the situation at hand.

Lines 91-99

This stanza, in which Sir Lancelot is likened to a meteor, glowing as if he were on fire, splendid in his armor and "trailing light," serves to emphasize what an impressive sight he was as he rode toward Camelot.

Lines 100-108

After the intricate description that the reader has been given of Lancelot, it is in line 106, that the Lady is able to see him for the first time. Tennyson says that he, "flashed into the crystal mirror," which is fitting because his shining armor seems to flash everywhere he goes, but it is especially appropriate because the Lady earlier referred to the images in her mirror as "shadows" (line 71), which are of course dark and dull.

Also of significance is that Sir Lancelot sings. The immediate cause of the Lady's attraction to him, the thing that prompts her to look out of the window, is not visual, but audible; here Tennyson suggests the fullness of life that the Lady cannot avoid any longer. Lancelot sings a traditional folk refrain, which would be historically accurate and would invoke a sense of nostalgia in readers of Tennyson's time.

Lines 109-117

Although it is Sir Lancelot's singing that makes the Lady tempt fate by going to the window and looking out, she never actually sees him, just his helmet and the feather upon it. The irony of this is buried, however, within the rush of mystical occurrences which indicate that the curse the Lady mentioned in line 40 is indeed real: the mirror cracks, the tapestry unravels. This could also be given a psychological interpretation, with the events that are presented as "actually" happening being explained as symbols of what is going on in the Lady's head: in this interpretation, the moment the woman becomes involved in the outside world her sense of self (the mirror) and of her accomplishments (the tapestry) comes apart, as if social interaction is a curse to the ego.

Lines 118-126

The season has changed-earlier in the poem, when the barley was being harvested (lines 28- 29), the setting was late summer; line 119 describes an autumn scene (the falling leaves of line 138 support this). Although the time described does not seem to allow for a change of seasons, the magical element (most obvious in the unexplained source of the Lady's curse) creates an atmosphere where this compression of time is not unreasonable. It is significant that the Lady takes the time to write her name on the side of the boat: if one accepts the interpretation that the mirror symbolizes self-knowledge, then she is a woman whose identity has been "shattered" at this point of the poem. She has no name to sign, just a title ("Lady") and a location ("Shalott").

Lines 127-135

"Mischance" means misfortune or bad luck-the Lady understands that she is doomed as she looks toward Camelot, which had been so attractive to her that it (in the person of Sir Lancelot) forced her to look, sealing her fate. Earlier, she looked at Camelot through a mirror, seeing it where her own reflection would normally be; in line 130 the look on her face ("countenance") is described as glassy, which suggests the mirror, but does not reflect.

Lines 136-144

"They" mentioned in line 143 are the reapers who earlier in the poem were so charmed by the Lady's voice.

Lines 145-153

The death of the Lady of Shalott is surrounded with standard death images: cold, darkness, and mournful singing, among others. This is a transitional stanza, connecting the dying woman's departure with the dead woman's arrival at Camelot.

Lines 154-162

The Lady's corpse is described as "dead-pale" and "gleaming", providing a stark visual contrast to the night as she floats past Camelot. Tennyson lists the occupants of the castle in line 160, as they are probably becoming aware of the Lady's existence for the first time, although she was very aware of theirs. They are described as curious, going out of their houses and onto the wharf to look, walking around to read the front of the boat. This stanza ends leaving the reader to anticipate what effect the sight will have on the people of Camelot.

Lines 163-171

In the first five lines of this stanza, the initial curiosity of the people of Camelot turns to fear, the primitive fear of seeing a dead person, and the way these Christian people respond in order to protect themselves when frightened is to make the sign of the cross. Tennyson brings this entire long poem to a climax at this point: The Lady of Shalott was so enchanted with the idea of Camelot that she eventually was forced to look out of the window to see it herself, and in these lines she produces an emotional effect that is almost equally as strong.

But Lancelot, whose stunning presence affected the Lady so personally that it ultimately drew her to the death, looks at her, thinks, for "a little space," and finally, dispassionately, remarks that she is pretty. Tennyson makes Lancelot's next line a standard benediction of the time that might have been said over anyone, whether friend or stranger.

5.9 EXAMINATION ORIENTED QUESTIONS

1. Briefly discuss the theme of the poem, *The Lady of Shalott*.

2. Narrate in your own words the story of the Lady of Shalott.

3. Comment on the character of Sir Lancelot.

4. Briefly discuss the character and personality of Lady of Shalott.

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5. Explain the dramatic significance of the last para of the poem.
-
-

5.10 ANSWER KEY (CYP)

- | | |
|--------------|---------------|
| 1. Shallot | 2. Farmers |
| 3. Camelot | 4. misfortune |
| 5. magic web | 6. barley |
| 7. mirror | 8. red |
| 9. lady | 10. burghers |

5.11 LET US SUM UP

The Lady of Shalott tells the story of a woman who lives in a tower is Shalott, which is an island on a river that runs, along with the road beside it, to Camelot, the setting of the legends about King Arthur and the Knights of the Round Table. Every day, the woman weaves a tapestry picture of the landscape that is visible from her window, including Camelot. There is, however, a curse on her; the woman does not know the cause of the curse, but she knows that she cannot look directly out of the window, so she views the subjects of her artwork through a mirror that is beside her. The woman is happy to weave, but is tired of looking at life only as a reflection. One day, Sir Lancelot rides by, looking bold and handsome in his shining armor, and singing.

The woman goes to the window to look directly out of it, and the moment she does, she knows that the curse is upon her. So she leaves the tower, finds a boat at the side of the river, writes “The Lady of Shalott” on the side of the boat, and floats off down the river toward Camelot. As she drifts along, singing and observing all of the sights that were forbidden to her before, she dies. The boat floats past Camelot, and all of the knights make the sign of the cross upon seeing a corpse go by, but Lancelot, seeing her for the first time, notes, “She has a lovely face”.

5.12 SUGGESTED READING

1. Sharma, Raja. *Analysis of Alfred Lord Tennyson's Poetry*. Lulu Press.

The Last Ride Together

By: Robert Browning

STRUCTURE

- 6.1 Objectives**
- 6.2 Robert Browning: Life and Works**
- 6.3 Introduction to the Poem**
- 6.4 Central Idea**
- 6.5 Summary**
- 6.6 Critical Analysis of “The Last Ride Together”**
- 6.7 Glossary**
- 6.8 Check Your Progress (CYP)**
- 6.9 Explanation**
- 6.10 Answer Key (CYP)**
- 6.11 Examination Oriented Questions**
- 6.12 Let Us Sum Up**
- 6.13 Suggested Reading**

6.1 OBJECTIVES

The objectives of this lesson are:

- to acquaint you with the life and works of the poet,
- help you to appreciate the poem “The Last Ride Together”,
- to prepare you for semester end examination.

6.2 ROBERT BROWNING: LIFE AND WORKS

Robert Browning, the philosopher and poet, was born at Camberwell on May 7, 1812. He was the only son of a clerk in the Bank of England, who recognized his son’s genius and encouraged him to dedicate himself to

literature. In his early boyhood he went to local school which he left. His parents were dissenters, a circumstance which excluded him from public schools and the universities. His education was, therefore, almost wholly private, but thoroughly classical.

He wrote his first book of poems when he was only twelve years old but destroyed it as he could not find anybody to publish it. He had learnt French, Greek, Italian and Latin fluently all by himself by the time he was fourteen years old. He joined the 'University College of London' in 1828, the first year it was established, to learn Greek but discontinued his studies there after the first year. Robert Browning started his writing career in 1830 but did not get much success during his initial days as a poet though he was supported whole heartedly by his family in accomplishing his objective. After mastering the art of writing dramatic monologues, he published his first long poem titled "Pauline, a Fragment of a Confession" in March 1833 which caught the attention of Dante Gabriel Rossetti. It was followed by the poem "Paracelsus" in 1835 based on a visit to St. Petersburg in Russia, with the Russian Consul-General named Chevalier George de Benkhausen. This poem gave Browning an entry to the literary circle in London where he met actor William Macready who asked him to write verses for his stage plays. The first play "Stafford" was performed only five times while the second play written by him was not performed at all. The third play failed miserably bringing an end to the relationship between him and Macready. His next poem, "Sordello", published in 1840, was thought to be too lengthy and obscure and affected the reviews of poems he later wrote even though they were much shorter. This poem significantly reduced his reputation as a poet from which it took him almost a decade to recover.

His wife Elizabeth, who was older than him by six years, was a much more popular poet when he married her. During the happy years from 1846 to 1861 that he spent with his wife in Florence, Italy, he did not write much. His only work during that time was to dedicate his book of poems *Men and Women* to her while she showed her love for him by presenting him with her book *Sonnets from the Portuguese*. Unfortunately, his wife died in 1861. He brought out *Collected Poems* in 1862 and *Dramatis Personae* in 1863 for which he received praise from the critics who were already highly sympathetic about the loss of his wife. "The Ring and the Book", a single poem stretched over 12 books and written during 1868-69 based on an old book describing a murder and trial in Rome; gained him a lot of popularity and he came to be known along with Alfred Tennyson as the two best poets during that period. Browning continued to write poems and plays for another twenty years, but it was the period during the late 1860s that he was able to reach his pinnacle of glory as a poet. As he went on writing, his influence in the literary world grew by leaps and bounds until his death in 1889 on the day his final volume of verses titled *Asolando* got published.

6.3 INTRODUCTION TO THE POEM

"The Last Ride Together" is a monologue spoken by a rejected lover, who has been granted one last favour by his lady-love, - that of having a last ride with her. It offers a fine fusion of thought, emotion and melody. It is lyrical and also dramatically objective. The rhythm of the poem not only echoes the steady stride of the horses carrying the lovers away into a world of romance but is exactly suited to the thought and moral of the poem. The dramatic intensity is as striking as the familiar idealizations, passion and emotion are realistic. Browning employs in the love poems images which are homely and practical. He also speaks of unrequited love without becoming sentimental or morbid. The typical lover of Browning is a blend of the masculine tenacity and feminine sensitiveness.

“The Last Ride Together” is one of the noblest love poems written by Browning, the keynote of which is hopeful resignation. In spite of frustration and disappointment the lover’s heart rises to bless her.

I said--- Then, dearest, since ‘tis so,
Since now at length my fate I know,
Since nothing all my love avails,
Since all, my life seemed meant for, fails,
Since this was written and needs must be---
My whole heart rises up to bless
Your name in pride and thankfulness!
Take back the hope you gave,--- I claim
---Only a memory of the same,
---And this beside, if you will not blame,
Your leave for one more last ride with me.

II

My mistress bent that brow of hers;
Those deep dark eyes where pride demurs
When pity would be softening through,
Fixed me, a breathing-while or two,
With life or death in the balance: right!
The blood replenished me again;
My last thought was at least not vain:
I and my mistress, side by side
Shall be together, breathe and ride,
So, one day more am I deified.
Who knows but the world may end tonight?

III

Hush! if you saw some western cloud
All billowy- bosomed, over-bowed
By many benedictions--- sun’s
And moon’s and evening-star’s at once---
And so, you, looking and loving best,
Conscious grew, your passion drew
Colud, sunset, moonrise, star-shine too,

Down on you, near and yet more near,
Till flesh must fade for heaven was here!---
Thus leant she and lingered---joy and fear!
Thus lay she a moment on my breast.

IV

Then we began to ride. My soul
Smoothed itself out, a long-cramped scroll
Freshening and fluttering in the wind.
Past hopes already lay behind.
What need to strive with a life awry?
Had I said that, had I done this,
So might I gain, so might I miss.
Might she have loved me? just as well
She might have hated, who can tell!
Where had I been now if the worst befell?
And here we are riding, she and I.

V

Fail I alone, in words and deeds?
Why, all men strive and who succeeds?
We rode; it seemed my spirit flew,
Saw other regions, cities new,
As the world rushed by on either side.
I thought,--- All labour, yet no less
Bear up beneath their unsuccess.
Look at the end of work, contrast
The petty done, the undone vast,
This present of theirs with the hopeful past!
I hoped she would love me; here we ride.

VI

What hand and brain went ever paired?
What heart alike conceived and dared?
What act proved all its thought had been?
What will but felt the fleshly screen?

We ride and I see her bosom heave.
There's many a crown for who can reach,
Ten lines, a statesman's life in each!
The flag stuck on a heap of bones,
A soldier's doing! what atones?
They scratch his name on the Abbey-stones.
My riding is better, by their leave.

VII

What does it all mean, poet? Well,
Your brains beat into rhythm, you tell
What we felt only; you expressed
You hold things beautiful the best,
And pace them in rhyme so, side by side.
'Tis something, nay 'tis much: but then,
Have you yourself what's best for men?
Are you--- poor, sick, old ere your time---
Nearer one whit your own sublime
Then we who never have turned a rhyme?
Sing, riding's a joy! For me, I ride.

VIII

And you, great sculptor---so, you gave
A score of years to Art, her slave,
And that's your Venus, whence we turn
To yonder girl that fords the burn!
You acquiesce, and shall I repine?
What, man of music, you grown grey
With notes and nothing else to say,
Is this your sole praise from a friend,
"Greatly his opera's strains intend,
"Put in music we know how fashions end!"
I gave my youth; but we ride, in fine.

IX

Who knows what's fit for us? Had fate

proposed bliss here should sublimate
My being--- had I signed the bond---
Still one must lead some life beyond,
Have a bliss to die, with dim- descried.
This foot once planted on the goal,
This glory- garland round my soul,
Could I descry such? Try and test!
I sink back shuddering from the quest.
Earth being so good, would heaven seem best?
Now, heaven and she are beyond this tide.

X

And yet--- she has not spoke so long!
What if heaven be that, fair and strong
At life's best, with our eyes upturned
Whither life's flower is first discerned,
We, fixed so, ever should so abide?
What if we still ride on, we two
With life for ever old yet new,
Changed not in kind but in degree,
The instant made eternity,---
And heaven just prove that I and she
Ride, ride together, for ever ride?

6.4 CENTRAL IDEA

“The Last Ride Together” is one of the noblest love poems in which the lover has been granted one last favour by his lady-love, that of having a last ride with her. Here is a strange concept of love that exalts the lover even when he is rejected by his beloved. Without obscurity, the lover's acceptance of the offer by the beloved for the last ride together imparts a touch of permanence to their relationship. As they ride together his soul begins to unfold itself and a feeling of noble resignation comes over him. He contrasts his failure with that of the statesman, soldier, poet, musician, sculptor, who in spite of their life long devotion to the pursuit of some ideal, has not attained any tangible reward. He also gave his youth but he has at least had the joy of having this last ride with the woman he loved; a joy whose intoxication inspires him with the wild hope that this supreme earthly moment may be prolonged in heaven. It is by love that we can touch the infinite, for love satisfied the needs of Time and Eternity. This is the gist of “The Last Ride Together”.

6.5 SUMMARY

The poem opens with a lover's rejected love. Giving vent to his emotions, the lover finds himself confronted with his failure in love. He attributes his failure to fate. He perceives in her rejection some marked blessings. To perpetuate the memory of broken love, he requests his beloved for the one last ride with him.

The beloved stares at him and in that very moment there hangs in the balance the question of his life and death. She considers his proposal with hesitation. He feels delighted and longs for the moment to become eternal. In the ecstasy of love he feels as if his whole body is suspended and lost, as if the body too is transformed into a living soul.

The lover is optimistic about his future. His soul smoothes itself out like a long-cramped scroll of paper. It could be just possible that she might have hated him and not granted him even the last ride together.

The lover derives consolation from the fact that he is not alone in his failure. All men have to strive and there are few who succeed. It is not important as to who succeeds. Success is not worth having because it reveals that the person has only low aspirations. The poet feels some spiritual flow everywhere. One should judge not the mass or quantity of work done. What is achieved is little or insignificant because all earthly achievements imply a low aspiration. What one does is petty compared with the vast not accomplished. He contrast his failure with that of the statesman, soldier, poet, musician, sculptor, who in spite of their life-long devotion to the pursuit of some ideal, have not attained any tangible reward. So little is the world concerned with the memory of those who have reached high rank in the state, that a single line will sum up all it cares to record about them. The poet's brains seek and express the ideas and emotion in rhymes, in metrical forms. Similarly the lover's achievement is greater than that of the musician or of the sculptor.

A new wave of optimism and joy thrills the heart of the lover. He also gave his youth but he has at least, had the joy of having this last ride with the woman he loved; a joy whose intoxication inspires him with the wild hopes that this supreme earthly moment may be prolonged in heaven. Since his love has failed on the earth, he with his optimistic tone anticipates its consumption in the next world. In spite of frustration and disappointment the lover's heart is free from any taint of bitterness or anger against the woman who has rejected him.

"The Last Ride Together" is a dramatic monologue of ten stanzas in length, each with eleven lines. It is formal in structure.

RHYME SCHEME

The rhyme scheme is unusual-aabbcddeec. All the end rhymes are full except for *sun's/once and wind/behind*. Full rhyme brings a familiar closure to most lines but the sequence is a rare one, starting with two couplets and finishing with three rhymes in a row concluded by the last, which rhymes with the fifth.

METRICAL ANALYSIS

The structure of this poem appears to be classical, that is, there is a balance to the layout, the order of ideas within the stanzas is straightforward- the man has accepted his fate within the first two lines- and follows this path of resignation to the end.

This is a monologue based on wishful thinking, the man clearly disappointed within, yet ecstatic at the thought of this one last journey together.

TITLE

“The Last Ride Together” by Robert Browning is a monologue of a rejected lover exploring the end of a love affair. The title suggests the last ride that the lover has spent with his love. However, the poet wants to convey through the narrator that rather than feeling sad about the end, he should be happy for the love that he underwent and which remains in his memory.

6.6 CRITICAL ANALYSIS OF “THE LAST RIDE TOGETHER”

This poem is witness to the fact that the outstanding thing about Browning as an artist is the variety and originality of his poetic forms. Browning may be described as “the father of modern experimental verse.”

As Chesterton says, Browning does not take up ordinary situations or obvious morals. He rather shows us the crisis of the life of the individual may depend on his reaction to it. Again and again, Browning selects and holds out into clear relief the important moment which decides the spiritual basis of the soul involved and settle the pattern of its future existence. In “The Last Ride Together” Browning selected the ‘moment’ which is the result of quick thought or sudden passion and results in some action breaking the commonplace course of life.

According to K.C. Chakraborty, “Browning’s love poems are seldom a simple lyrical cry”. Browning is not a poet of passions but of the psychology of passion. His lovers dissect and analyse their passion. The lover in “The Last Ride Together” thinks less of the lady and more of the abstract problem ‘what is the real success of life?’

Browning considered that love was a supreme possession in itself, irrespective of success or failure. One may win or one may lose one’s love but it matters if one has understood what love is.

The first few stanzas of the poem show the perfection of the dramatic monologue. Dramatic monologue is an exacting form and requires great skill. It has to tell a story and that too not at great length. The character of the speaker must be portrayed distinctly and vividly and should be dramatically appropriate to the theme. The thought of the poem should appear as a natural expression of the characters. Browning loves to work on the “great moment” but the movement in the monologues is not through action but in thought.

This monologue too shows Browning’s knowledge of human nature, specially its dark recesses and pitfalls. The more tangled the character, the more passionate and stormy the experience, the more labyrinthine the story, the greater was the zest with which Browning approached them.

Broadly speaking we might divide Browning’s character in two categories; those in whom intellect is predominant and those in whom lofty emotions are predominant. He is more successful in presenting women characters rather than men yet he doesn’t romantically idealise women. They are presented as acting and reacting in varied circumstances, pleasant and unpleasant. Like Shakespeare and Meredith, he represents them as possessing a finer and stronger intellect than men.

Robert Browning’s poetry is regarded as the finest love poetry. His poems deal with the emotions of love. His philosophy of love is an important part of his philosophy of life.

6.7 GLOSSARY

1.	Mistress	_____	lady love
2.	Demurs	_____	objects
3.	Breathing while	_____	for a moment
4.	Scroll	_____	a sheet of white paper which is rolled
5.	Fluttering	_____	waving in the wind
6.	To strive	_____	make efforts
7.	A life awry	_____	a life that has been a failure
8.	Heave	_____	rise and fall
9.	Conceived	_____	formed plans
10.	What atones?	_____	It is no compensation
11.	Yonder	_____	that
12.	Acquiesce	_____	accept failure without protest
13.	Sublimate	_____	idealise
14.	Bliss	_____	happiness

6.8 CHECK YOUR PROGRESS (CYP)

- Q.1. Comment on the title of the poem, “The Last Ride Together”.
- Q.2. “Since now at lengthneeds must be-”. Who is the speaker here? What makes him lament thus?
- Q.3. “My whole heart rises up to bless
Your name in pride and thankfulness!” Who is the speaker here? Why does he use the words ‘pride’ and ‘thankfulness’?
- Q.4. What does the speaker in Browning’s “The Last Ride Together” claim from his lady after being rejected by her? Why does he do so?
- Q.5. Explain the expression “ Those deep dark eyes ... through”.
- Q.6. What does the lover try to mean by “life or death in the balance”?
- Q.7. “The blood...again”. What is the incident referred to here?
- Q.8. “So, one day more.... end tonight!” Why does the speaker think so?

6.9 EXPLANATION

1. “All labour, yet no less
-
-

I hope she would love me; here we ride.”

These lines have been taken from one of the noblest love-poems “The Last Ride Together” written by Robert Browning.

The poem is a monologue spoken by a rejected lover. His love is rejected by his beloved. But the lover wants to perpetuate the memory of love. Her refusal to return his love was not a great misfortune. The worst misfortune would have fallen on him if she had refused to have a last ride with him. The lover consoles himself by recalling numberless other people who have also failed. But what matters to the lover is the exultation of the last ride together.

In these lines under reference, the lover says that there are a few people who among the labouring many are successful. He derives consolation from the fact that he is not alone in his failure. All men have to strive and there are few who succeed. What one does is petty compared with the vast not accomplished. Our hopes are very far from our actualities. The beloved’s past hopes to marry the lover are dashed to ground. But in return he got a last ride with her. He tries to console himself by saying that his achievement is more gratifying than the earthly achievements of many more persons.

2. “And you, great sculptor- so, you gave

You acquiesce, and shall I repine?”

These lines have been taken from the poem “The Last Ride Together” written by Robert Browning.

The poem opens with a lover’s rejected love. But he finds consolation from the fact that he is not alone in his failure. He contrasts his failure with that of the statesman, soldier, poet, musician, sculptor, etc. After comparing his achievement with that of a poet, the lover feels that the poet can only say what the lovers feel. The lovers have never composed verse and yet they are nearer and sublime than the poet. Riding with the lady he loves, is the greatest joy to the lover.

In the lines placed under reference the lover compares his achievement with that of a sculptor. He says that the sculptor is the best master in the art of making statues. He has spent scores of years in the cultivation of his art, so much so that now he has become its slave. Though he has made the statue of Venus, the Goddess of Beauty and love, yet people prefer to look at a young beautiful girl crossing a hilly stream to looking at the statue of Venus. In other words, the lover considers a living beauty superior to the beauty of the statue. So he, while comparing his own state with that of a sculptor, feels comfort and finds his position better than that of a sculptor who produces lifeless beauty, but the lover is enjoying the last ride with his beloved. So he derives consolation and tells himself that he should not feel crestfallen because luck has given him a chance of the last ride with his beloved.

3. “Who knows what’s fit for us? Had fate

Could I descry such? Try and test!”

These lines are taken from the poem “The Last Ride Together” written by Robert Browning. In the poem the lover accepts fate. In spite of frustration and disappointment, the lover’s heart is free from any taint of bitterness or anger against the woman who has rejected him. He has at least had the joy of having the last ride with the woman he loved and with his optimistic tone anticipates its consumption in the next world.

In the lines under reference, the lover feels that it is very hard to tell what is good and evil for him. A sense of resignation comes over him, for the best success on earth proves to be shallow. If his love had consummated there would have been nothing for him to aspire and struggle. He wants to expect some reward in the next life. If the goal could be reached on earth- what care would one take for heaven? He would have been deprived of the joy in heaven, if he would have succeeded in his aim on earth. The lover thus hopes to meet his beloved in heaven where he will be rewarded for his frustration in love on the earth. Attainment on earth puts an end to noble desires and striving. At least he has this much hope that after his death, his love will be fulfilled in heaven, over and above his last ride with his beloved on the earth. He looks forward to the complete fulfillment of his love in heaven. So he glorifies his failure and hopes for the fulfillment of his love in the next world.

6.10 ANSWER KEY (CYP)

- Ans1 : The title of the poem, “The Last Ride Together” is fully justified. It refers to the single theme of the poem, namely the attempt at seeking a resolution out of the greatest crisis of the lover’s life created by the rejection of his love by his beloved. It is in the last ride together with her that he finds a theological and philosophical solution to his problem.
- Ans 2. The rejected lover in Browning’s dramatic lyric is the speaker here. He has tried every means to retain her love, but nor he understands that he has reached such point of discord where no reconciliation is possible. Therefore, he tries to rationalise his failure and console himself by accepting the fact that the rejection must have been predestined.
- Ans 3: Though he has been rejected, he now takes pride in the fact that she loved him once. Again since she loved him, he thanks her for doing so.
- Ans 4: When the lover of Browning’s poem The Last Ride Together understands that his relationship with the lady love finally has reached such a point where no reconciliation is possible, he claims two things from her: first, he wants to keep the memory of their affair and secondly he proposed to her for a last ride together. He hopes to transform the ride into a journey towards the eternity and find out theological and philosophical resolution to his crisis.
- Ans 5: When the lady begins considering whether she should accept the proposal for the last ride together, she goes through mixed emotions (reflected in her bent eyebrows). On the one hand, her pride objects to accepting such a proposal: on the other, she feels pity for him since it is she who has rejected him.
- Ans 6 : After being rejected by his beloved the speaker proposes to her for a last ride. When she begins considering her proposal, it seems to him as if her pronouncement would determine his death or life as he has invested

his sole hope in transforming this journey on earth to heaven and thereby seek salvation.

Ans7 : When his beloved begins considering his proposal for a last ride together, the lover remains in utmost suspense as whether she will accept it or not. He becomes so pale at the thought of the rejection of his proposal that it seems to him his blood gets frozen. But as she agrees, he understands that his mission will be fulfilled, and he feels coming back to life again.

Ans 8: As the lady accepts his proposal for a last ride, the lover feels elated since he considers that in love one experiences the divine and gets transfigured almost into a god like personality. Again the speaker's hope is sustained by the impermanence of the present or the earthly existence. If the world ends tonight, he thinks, he will carry forward his last ride to eternity.

6.11 EXAMINATION ORIENTED QUESTIONS

Q.1 Give a critical appreciation of the poem "The Last Ride Together".

Ans: Dramatic Lyric :-

The most marked characteristic of the poetry of Robert Browning is its dramatic quality. A dramatic lyric is a poem consisting of the words of a single character who reveals in his speech his own nature and the dramatic situation. Browning brought the form to its highest development in the poem "The Last Ride Together."

It is one of the noblest love poems written by Browning, the keynote of which is hopeful resignation. The lover is not frustrated by a mere rejection. The privilege of the last ride together kindles a new flame of aspiration -an attitude of hopefulness in the face of defeat in love.

A ride together transports the poet to a new world of experience. The lover, however, compares his achievement in love with that of a statesman, a soldier, a poet, a musician and sculptor. His conclusion is that the lovers' achievement is the highest. He glorifies his failure and looks forward to the complete fulfilment of his love in heaven.

Emotional Intensity :- The poem is a love lyric and is charged with an emotional intensity. The overflowing love of the lover gets its vent through many shades and teaching of the beloved. The various objects of nature - sunset, moonrise and stars shed glorious light on the lover and change his physical passion into spiritual attachment.

Intellectual Analysis:- Browning felt a particular sympathy for Donne's dependence on a system of analogies linking the spiritual and physical; he rates intellectual matter over musical manner, his thought revealing style and psychological perception and language.

His Optimism:- Browning is pre-eminently a poet of Hope and Faith. His optimism is the result of his own experience of life and is the cornerstone of his philosophy. The fulfilment in love and perfection of union is not a matter of day. It is a long evolution. Dejection or disappointment cannot cut the knot of love. They only strengthen it and lead towards a new future.

His Obscurity in Style:- In his poetry Browning has put his subtlest and deepest thought and he uniformly puts a higher value on the thought than the method or manner of its expression. With him the sense is more than the sound, the substance is more than the form, the moral significance is more than the rhetorical adornment. Being

interested in the study of the individual soul, never exactly alike in any two men, he seeks to express the hidden motives and principles which govern individual action. "The Last Ride Together" has an ample intellectual analysis. He prefers involved construction of sentences and sometimes his grammar and punctuation are faulty. He is not an entertaining poet. But in spite of his obscurity, Browning is the most stimulating poet in the English Language.

Q.2 How does the lover of Browning compare his achievement with that of a statesman, a soldier, a poet, a musician and sculptor?

Ans: The lover in "The Last Ride Together" is granted one last favour, a last ride with his beloved, his lady love. A sense of resignation comes over him and he derives consolation from the fact that he is not alone in his failure. While glorifying his failure he indulges in an intellectual analysis and says that his achievement is better than that of a statesman, a soldier, a poet, a musician and sculptor. A politician works throughout his life for the sake of his country and for the betterment of his people, but what is his reward? Ten lines in History or brief obituary notice in a newspaper after his death. Death of a soldier in a war brings him a reward of memorial in Westminster Abbey. The lover turns to the poet who expresses the ideas and emotions in rhymes in metrical forms. The poet can only say what the lovers feel. The lovers have never composed verse and yet they are nearer the sublime than the poet. The sculptor is the slave of his art. He is sick, poor and old before his time. The lover also feels happier than the musician. All men have to struggle and there are few who succeed. He has at least had the joy of having the last ride with the woman he loved; a joy whose intoxication inspires him with the wild hope that this supreme earthly moment may be prolonged in heaven.

Q.3 Justify the title of the poem "The Last Ride Together."

Ans: The title of the poem consists of the main idea around which words and images of the poem revolve. It is the soul of a poem which the images try to embody in form. A good title is not only precise but it also throws light on the major characters. The title "The Last Ride Together" is apt. It knits together the idea and form with a view to perpetuate the memory and significance of love. The word 'ride' is symbolic of human journey that does not stop at the termination of earth's drama of life. It is because of the earlier rejection of the beloved, and also, because it shows an end of a particular cycle of life and a concealed hope of the future. The word 'together' evoked the suggestion of relatedness, a closeness that shall sow the seeds of future and perfect togetherness or union in heaven.

Being optimistic the lover has conviction in the perfection of love beyond earth. He sings: "Now Heaven and she are beyond this ride." The present title amplifies this situation. It is brief and to the point and links together most of the situations and thoughts in the poem.

Q.4 Explain how the lover justifies his failure.

Q.5 Explain the significance of fate in the poem.

6.12 LET US SUM UP

"The Last Ride Together" is one of Robert Browning's most notable dramatic monologues. It focuses on the wishes of a man for a last ride together with his beloved and this journey is both passionate and evocative. In the

end the speaker wishes for the journey to never end, to carry on in some eternal instant. “The Last Ride Together” encapsulates Browning’s principal philosophy - life is always greater than art and love is the best thing life can bring.

6.13 SUGGESTED READING

1. Draw, Philp: *The poetry of Robert Browning : A Critical introduction*. Methuen, 1970.
2. Finlayson, Iain. *Browning : A Private Life*. Harper Collins, 2004.

Poet, Lover, Birdwatcher

By: Nissim Ezekiel

STRUCTURE**7.1 Introduction****7.2 Objectives****7.3 Background****7.3.1 Introduction to the Poet****7.3.2 Introduction to the Poem****7.4 Text of the Poem : “Poet, Lover, Birdwatcher”****7.5 Poetry of Nissim Ezekiel****7.5.1 Major Themes in Ezekiel's Poetry****7.5.2 Poetic Techniques and Language****7.6 Critical Analysis of the poem “Poet, Lover, Birdwatcher”****7.7 Summary****7.8 Glossary****7.9 Self-Check Exercise (SCE)****7.10 Examination Oriented Questions****7.11 Short Answer Questions****7.12 Answer Key (SCE)****7.13 Suggested Reading****7.1 INTRODUCTION**

Poetry is the expression of human life from times eternal. India, in fact has a long tradition of arts and poetry from ages. Colonialism gave a new language, English for the expression of Indians. The poets like Nissim Ezekiel, P.Lal, Dom Moraes, Daruwala, Jayant Mahapatra, A. K. Ramanujan, Kamala Das, R. Parthasarathy, Arun Kolatkar, Gouri Deshpande, and others have enriched post independent Indian English Poetry.

7.2 OBJECTIVES

This Lesson deals with Indian English Literature focusing on Nissim Ezekiel and his works that includes his poetry and to:

- a) Familiarize the learners with the major themes.
- b) To acquaint the learners with use of poetic techniques and language.

7.3 BACKGROUND

Like American, Australian, and Canadian English Literatures, Indian English literature used to express the British influence. But the post independent poetry of modern India discarded the so called influence of the West. The post independent Indian poetry in English shared beliefs, values, customs, behaviours, etc., of the society. The poetry gave wide range cultural trait through symbols, situations, themes and others. They presented the real world conditions, that is the contemporary India. Indian legends, folklores, situations, idioms and themes became the features of Indian English Poetry. Naturally the variety of myths, symbols, images, emotions, sentiments became associated with Indian tradition and culture. The poets' attempts were consciously Indian. Even the conventional poetic language was replaced by colloquial. The modern Indian English poets reflected perspective and milieu after the independence. Due to the changes in the modern world, the nature, living standard and behaviour of the man was being changed. The person in this poetry was also changed. His inner conflict, alienation, failure, frustration, loneliness, his relations with himself and others, his individual, family and social contexts, his love, etc., became the themes of the poetry. At the same time the modern Indian poetry in English became complex, harsh and defiance of tradition. Indian poetry in a true sense appeared by the fifties. In 1958, P.Lal and his associates founded the Writers Workshop in Calcutta which became an effective forum for modernist poetry. The first modernist anthology was *Modern Indo-Anglian Poetry* (1958) edited by P. Lal and K. Raghavendra Rao.

Nissim Ezekiel (1924-2003) was the first of the 'new' poets. He is aptly called the father/pioneer of Modern Indian poetry in English. He is a very Indian poet in Indian English. He experimented with idioms and language of Indians which became the matter of criticism and was looked down upon as Baboo Angrezi/Bombay English/*Hingis*, etc. Ezekiel's poetry was a kind of debut in the literary field. He wrote prolifically in addition to prose and drama. His published poetry collections are: *A Time to Change* (1952), *Sixty Poems* (1952), *The Third* (1950) *The Unfinished Man* (1960), *The Exact Name* (1965), *Hymns in Darkness* (1976) and *Latter-Day Psalms* (1984). His *Collected Poems* also appeared in due course. He is the poet of situations, human beings about which he wrote with subtle observations. He wrote with a touch of humour and irony but with genuine sympathy. The alienation is the central theme of Ezekiel's work. He is the poet of city culture especially of the city, Bombay. Obsessive sense of failure, self-doubt and self-laceration, exile from himself, love, marriage, art and artist are also themes of Ezekiel's poetry which also reveals technical skill of a high order. His talent and major poetic utterance will remain by virtue of opening new vistas.

The question of Indianness is not only a question of material of Indian poetry or even of sensibility. The post independence poet faces a special problem related to the expression of an Indian sensibility. He lacks Indian sensibility. His poetic roots are superficial. His themes are alienation, restlessness, and disillusionment. His poetry is city-centered and urban-oriented. But it does not mean that he does not belong either to India or to the West. The most important thing is the use of English Language. He has to use English to convey the feel of the culture.

Since 1950, there is a change in the poet's attitude, outlook, themes, imagery and the use of English language. The new poets like Ezekiel, Kamala Das, Daruwalla, Shiv K.Kumar, Ramanujan, Mehrotra, Mahapatra,

Kolatkar, Parthasarathy, P. Lal, Chitre, Patel, Dom Moraes, and many others have given Indian poetry in English 'a local habitation and a name', Ezekiel's commitment is to India and he deals with various aspects of Indian life, the superstitious rural people, the Babu English and the city life in Bombay. Ezekiel creates Indian characters in their situation. He also recreates their language as well. His 'Very Indian poems in Indian English' are not caricatures. His language is typical Indian English. He creates new idiom. He brought everyday conversational language very close to poetry. Moreover, the Indian poet is concerned with the Indianness of his experience. The validity of Indian poetry in English depends on the creation of Indian English idiom. In the post 1960, poets have succeeded in it. In Ezekiel's poetry, we see a number of Indian words: Kamala Das and Kumar use a new kind of unconventional vocabulary in their love poems. Indian English poetry has now taken its themes and various Indian subjects from legends, folklore to contemporary Indian situations.

7.3.1 Introduction to the Poet

Nissim Ezekiel, one of the most notable post independence Indian English writers of verse, was the first of the 'new poets' to publish his collection of poetry. His mother tongue is English like that of Dom Moraes. He has achieved a rare mastery of language and metre. He was born and brought up as a Maharashtrian Bene-Israeli in Bombay - a fact which seems to have conditioned his sense of belonging to the place of his birth. He was educated at Antonio D'Souza high school and Wilson College, Bombay, and Birbeck College, London. He lived in Bombay all his life and became a Professor in American Literature at the University of Bombay. In 1964, he was a visiting Professor at Leeds University; in 1974, an invitee of the U.S Government under its International Visitors Programme; and in 1975, a Cultural Award Visitor to Australia. Besides being the first rate poet, Ezekiel had a deep interest in drama and for some time he had been the Director of Theatre Unit, Bombay. Among his famous plays are *Nalini*, *Marriage Poem*, and *The Sleepwalker*. His poetic works include *A Time to Change* (1952), *Sixty Poems* (1953), *The Third* (1959), *The Unfinished Man* (1960), *The Exact Name* (1965) *Snakeskin and Other Poems* (1974), a translation from the Marathi of Indira Sant and *Hymns in Darkness* (1976) to name some of them. He got his poems published in *Encounter*, *The Illustrated Weekly of India*, *London Magazine* and *The Spectator*. Ezekiel tries to belong to a wider humanity historically while living in the present moment. The actual strength of his poetry arises from the fact that he has his ideas firmly related to contemporary Indian realities.

7.3.2 Introduction to the Poem

"Poet, Lover, Birdwatcher" is one of the best and most beautiful of Ezekiel's poems. It has received considerable critical attention. It epitomizes the poet's search for words 'which will help him redeem himself in his own eyes and in the eyes of God'. The title puts the poet, the lover, and the birdwatcher on a level. In other words parallelism is drawn between the poet, the lover, and the birdwatcher. All the three have to wait patiently in their respective pursuits, indeed their waiting is a strategy, a plan of action which bears fruit if persisted in and followed with patience. It is patient waiting which crowns the efforts of all the three with success.

The three elements courtship, birdwatching, and poetry are related. In each case the attitude of passive alertness has been recommended. The poet doesn't recommend the attitude of hurry, anxiety, aggression or hyperactivity. The more one is agitated, the less one gains. The one who is loved is not chased like a quarry (a hunted animal; prey). The poem weaves together the different themes of birdwatching, wooing and writing poetry

and shows their resemblance; the need for patient quiet waiting until the rare bird is revealed, the woman feels loved, and the right words are found for the poet.

The message of the poem is clear. The best poets wait for words. But this wait is by no means simple. He cannot while away his time, but like the careful birdwatcher, has to remain ever alert. There is the eternal vigil that is the price for the gift of poetry. 'The hunt' is the search for birds or the desire to win a woman's heart, it requires patience. It is highly painstaking job. In case of love persons have to wait until the reply of the woman.

This poem meditates on the interconnections between not so much the best way, but a more successful way of doing well in the vocation of a poet, a lover, or birdwatcher. The interconnected images in the poem explain each vocation- running after a rare bird and the right word is an uncertain and risky proposition as successfully winning over a girl.

The poem is written in iambic pentameter in two closely-rhymed ten-lined stanzas. It is hackled in the old traditional form. The rhyme scheme followed is abbaacdcd.

7.4 TEXT OF THE POEM : “POET, LOVER, BIRDWATCHER”

To force the pace and never to be still
Is not the way of those who study birds
Or women. The best poets wait for words.
The hunt is not an exercise of will
But patient love relaxing on a hill
To note the movement of a timid wing;
Until the one who knows that she is loved
No longer waits but risks surrendering -
In this the poet finds his moral proved
Who never spoke before his spirit moved.

The slow movement seems, somehow, to
say much more.
To watch the rarer birds, you have to go
Along deserted lanes and where the rivers
Flow
In silence near the source, or by a shore
Remote and thorny like the heart's dark
Floor.
And there the women slowly turn around,
Not only flesh and bone but myths of light
With darkness at the core, and sense is
Found
But poets lost in crooked, restless flight,
The deaf can hear, the blind recover sight.

7.5 POETRY OF NISSIM EZEKIEL

Ezekiel's poetry is the outcome of his experiences as a man who strives to come to terms with himself and at the same time it is an instrument which shapes his ideology and attitude of life. His keen and analytical mind probes and explores the commonplace and everyday experiences and even presses into service the trivial to create his poetry which because of his technical skill and virtuosity, earned him a great place as in Prof. Iyenger's words, 'the sea green incorruptible among the 'new poets', almost the equivalent of a poet's poet for them'.

The critics have a common consensus about a major fact that Ezekiel's poetry belongs to a Bene-Israel family which had migrated to India long, long ago. In spite of his Jewish background, Ezekiel confesses his total identification with India and he feels that it is a correct choice for him because it sustains him as a writer and a human being. He acknowledges that India's background coincides with his own. According to Ezekiel, as he writes in *New Writing In India* (Penguin, London, 1974):

India is simply my environment. A man can do
Something for and in his environment by being fully
What he is, not by withdrawing from it. I have not
Withdrawn from India....

No doubt, Ezekiel has accepted the situation and is fully involved in it, though, at times, he feels it to be 'utterly hopeless one', to use the expression of Gieve Patel. Besides, to him Bombay is the metaphor for the urban life in India or India itself. Ezekiel makes a two-fold attempt to accomplish a difficult task of harmonizing the diverse elements of volatile Indian urban culture and project a comprehensive picture of various facets of metropolis life. M.K. Naik makes a very perceptive observation about those influences that shaped his poetic sensibility:

Ezekiel is acutely aware of this alienation being
accentuated by the fact that he has spent most of his life
in a highly westernized circles in cosmopolitan Bombay.
With Marathi (on his own admission) as his 'lost mother
tongue' and English as his 'second mother tongue',
Ezekiel's quest for integration made for a restless career
of quick changes and experiments including 'philosophy/
poverty and poetry' in London basement room, and
attempts at a journalism, publishing and advertising - and
even a spell of working as a factory manager - before he
settled down as a university teacher in his 'bitter native city.

These experiences have added three important aspects to his poetry (i) urban sensibility and city scenes with a note of tough realism which strips his poetry of romantic glamour, (ii) theme of alienation which colours his entire poetic universe and (iii) a search for identity which he terms as his 'dim identity'. These themes reveal his early fascination for poets like Rilke, Eliot, and Auden who influenced him in his poetic craft as well. Ezekiel calls himself 'A refugee of the spirit' in search of an identity which in different modes appears to him to be either a 'one man

lunatic asylum' or 'a small deserted holy place'.

Ezekiel always felt that this voice of the identification with the land of his adoption was the correct move though he found himself to be an outsider. He always wrote of himself: 'I am not a Hindu, and my background makes me a natural outsider; circumstances and decisions relate me to India.' This feeling shapes many of his significant themes as such a personal feeling of loss and deprivation. He admits that 'Scores of my poems are obviously written for personal, and therapeutic purpose, for instance, consider his poem "Enterprise" or "Background, Casually" where he states his position unambiguously. As Naik points out, Ezekiel experimented with three different solutions to his problem. The easiest way out is a protective assumption of easy superiority which tends to express itself in 'surface irony' as in his 'very Indian' poems, 'in Indian English', in which 'the obvious linguistic howlers of Indian students are pilloried with metropolitan snobbishness.' In a more generous mood, he gave himself the compliment of being 'a good native' and tells himself; 'I cannot leave this island/I was born here and belong'. It is a pity that this mood does not persist for long and then the despair takes over again and he accepts 'My backward place is where I am'. In such moods, 'Ezekiel's delivery is mild and unemphatic - a matter of cool diction, moderate metaphor, of syntax rather than music' to use the expression of William Walsh from *Times Literary Supplement* dated 3rd Feb 1978. In other words, Ezekiel does succeed in creating something more than minor verse out of his alienation, as in "The Night of the Scorpion", which is one of the finest poems in recent Indian English literature. Here, Ezekiel tells a tale, which lies in the sting, and evokes superstitious practices we have still not outgrown through an observer who is neither flippantly ironical nor totally detached. About this poem. R. Parthasarathy observes:

It enacts an impressive ritual in which the mother's reaction, towards the end, to her own suffering ironically cancels out earlier responses, both primitive and sophisticated. The interrelationship between the domestic tragedy and the surrounding community is unobtrusively established. The poem also demonstrates the effective use of parallelism.

Many of his poems carry such sort of devices and effects. Ezekiel invests them with deep significance by trying to 'understand the Indian ethos and view of evil and suffering, though he makes no claim to sharing it', says M K Naik.

Nissim Ezekiel has built in his poetry a vivid and effective urban scene but mostly the features that he highlights are its sprawling vastness, sickness and polluted environment. He makes the reader feel that it is not only the city which is sick but the entire modern civilization as well, being barbaric, poverty stricken, noisy and polluted. He says:

Barbaric city sick with slums,
Deprived of seasons, blessed with rains,
Its hawkers, beggars, iron-lunged,
Processions led by frantic drums,
A million purgatorial lanes,
And childlike masses, many-tongued,
Whose wages are in words and crumbs.

Actually, Ezekiel has a love-hate relationship with his environment. He cares for it but is full of anger and dissatisfaction over it. He criticizes it, but till his criticism has a positive side He believes that exposing the reality may generate an awareness which may pave the way to improvement. He does not expect anything in return and it does not come in the way of his love for India.

Ezekiel's search for happiness takes him to focus on man-woman relationship, which generally ends in futility. His love poems mostly deal with physical relationship; his descriptions are intimate, frank and uninhibited, even direct as well as suggestive. One not only fails to forge a lasting relationship but also experiences a general feeling of frustration or discontent. In the poem "Quarrel", the protagonist goes in search of an ideal woman to co-relate with her and create an emotional bond but fails:

At night I talk to you,
A troubled dream
Of many words
and not a single kiss.
Let us not quarrel again,
So I may never dream
in argument alone

As he says it 'a certain Lady' most of the time it is 'daily/companionship with neither love nor hate'. It appears that the protagonist over-reacts in many situations, an outcome of a dehumanized atmosphere. Like the human scene, even nature is not untainted or unspoiled. It is rather dry and oppressive:

The river which he claims he loves is dry, and all the winds lie dead.

Leave aside the responses of the grown up individuals who have a lot of distracting experiences in life, even as a growing child seems the objects of nature through the eyes of an urbanite. His worlds of dreams and stark realities stand apart. There is nothing like a sense of mystery, novelty, and freshness in the world of nature.

The morning breeze
Released no secrets to his ears
The more he stared the less he saw
Among the individual trees.

Ezekiel does not lose courage and hope; he wants to stick to reality for which he wishes to remain where he belongs. He says:

Confiscate my passport. Lord,
I don't want to go abroad
Let me find my song
Where I belong.

Ezekiel's poetry grows out of the fact of knowing things as they are; he admits:

All you have
is the sense of reality

unfathomable
as it yields its secrets
slowly
one
by
one.

Another persistent motif is an obsessive sense of failure, leading to self-doubt which leaves the poet 'in exile from himself'. It has strongly coloured Ezekiel's poetry of love and marriage. Art and the artist is another theme to which he returns time and again. He connects the problems of poetry and existence. There are derivative pieces like "The Truth about the Floods" while the *Poster* poems is a cross between epigrammatic and experimental verse. "Goodbye party for Miss Pushpa T.S". and "The Railway Clerk" are clever as well as cruel. "The Egoist's Prayers" are striking enough, and although the ego declines to be diminished, there are probing inquiries:

The price of wisdom
is too high
but folly is expensive too.
Strike a bargain with me, Lord
I'm not a man of ample means.

Though Ezekiel was constantly concerned with the problems of poetry and existence, he touched the metaphysical themes only occasionally. However, in *Hymns in Darkness*, the 16-pieces sequence, he concludes 'Belief will not save you/Nor disbelief', but he gives no final formula of 'light'. Ezekiel occasionally lapses into faded romanticism or indulges in cleverness, for example, he says 'Pretence, to pretend, I pretend'. When he deliberately adopts the ironic mode, his verse generally maintains a studied neutrality of tone, which suits his natural stance of the alienated observer.

Nissim Ezekiel's major poetic talent lies in technical skill of a high order which remains undiminished. Except, in his later works where his choice for an open form sometimes makes for looseness, he has always written verse which is extremely tightly constructed. His mastery of the colloquial idiom is matched by a sure command of rhythm and rhyme. A use of cool understatement and 'a lapidary quality' have made him one of the most quotable poets of his generation. Though, hardly a poet with the shattering original image, he employs the extended metaphor effectively in the poems like "Enterprise" in which he says, 'Home is where we have to gather grace'.

Briefly, to Ezekiel goes the credit of having ushered a new trend in the post-independence period, which changed the course of Indian poetry in English in theme and technique. He is also responsible for giving an urban turn to it, which was earlier essentially bucolic. These changes have proved so crucial that 'he has come to be considered not merely a major poet but a major influence on other practicing poets' as says L.S.R. Krishna Sastry in his article 'A Note on Nissim Ezekiel's Poetry' published in *The Indian Journal of English Studies*, 1992-93.

7.5.1 Major Themes in Ezekiel's Poetry

Ezekiel is a poet of many themes. In an interview given to *Gentleman* he states:

To start with, my own inspiration is and always was 'my inner life'. And writing is, for me, a way of coping with the

tension between my inner life and the outer life. Looking back, this from the earliest days, seems to be the main source of my writing... My poems are often introspective and, therefore, express self-criticism and self-doubt. I also write about my relationship with other people, love, sex, the individual in society etc.

His poetry emanates from life and that is why it describes 'the horror, the boredom and the glory of life'. In other words, poetry to Ezekiel is a way of life, a continuous flow that is inextricably related to his existence. He has always celebrated the 'ordinariness of most events' as poetry grows neither out of 'a bourgeois dream' nor 'a bohemian practice'. He has avoided adroitly both the extremes and remains always himself, within his range. Consequently, his poetry is free from conventions, exaggerations and abstract ideas. What impresses the reader most in his poetry is his persistent sincerity. He has been a poet who gave new lines of communication with his society. If in England, 'philosophy, poverty and poetry' ('Background, Casually', *Hymns in Darkness*) shared his basement room; in India he has been quite a man of action with a sense of responsibility to what he loves. In *The Unfinished Man*, the protagonist in the form of a depersonalized third person says that he:

....worked at various jobs and then he stopped
for reasons never clear nor quite approved
By those who knew, some almost said he shopped
Around for dreams and projects later dropped.
Though this was quite untrue; he never moved
Unless he found something he might have loved.

This is obviously a reference to a man who changed his jobs, Nissim Ezekiel himself. The lines confirm two things: (a) Whenever Ezekiel loves something he does not hesitate to rely on it (b) His career has always been multifarious and indicates the broad range of experience behind his poetry and other writings. In other words, his poetry is autobiographical and carries the experience of his long wandering actually and psychologically as in "Background, Casually", from *Hymns in Darkness*:

The Indian Landscape sears my eyes
I have become a part of it
To be observed by foreigners.
They say that I am singular
Their letters overstate the case.

I have made my commitment now.
This is one: To stay where I am.
As others choose to give themselves;
In some remote and backward place,
My backward place is where I am.

MAJOR THEMES

Though Ezekiel's major themes are the Indian contemporary scene, modern urban life, and spiritual values but basically his poetry is something that grows out of his life and experience. In a series of commitments, Ezekiel

becomes 'essentially an Indian poet writing in English' to borrow his own words from an interview with Adil Jussawala.

Ezekiel is primarily a poet who seeks a balance between an almost existential involvement with life and intellectual quest trying to reach out to future destinations. Ezekiel's groping for identity at times appears to reflect an East-West Dichotomy. He says in his article 'How a Poem is written':

The poet may imagine that he has at last acquired
the wisdom which has always eluded him in the
past, because the groupings and stumbling of the
past are no longer endurable; it has become necessary
to believe that one knows.

He feels that Bombay is a meeting place of East and West but does not glorify the city. He is aware of its stark realities. If his love for India has a clarity of purpose, that to belong to a particular place, he does not allow his skepticism to mar his positive identification with the city. As he puts it: 'I love India, I expect nothing in return, because critical, skeptical love does not beget love'. For him, India is not only a noisy place but innocent, peace-loving masses also inhabit India.

In "City song", he looks down at the view from his friend's terrace:

As I sway in the breeze,
The city sways below
Suddenly I learn
What I always knew
I don't wish to go any higher
I want to return
As soon as I can,
To be of this city,
To feel its hot breath
I have to belong

Ezekiel knows that one has to commit oneself to perceive the reality of the world of things and to find the meaning and have a sense of identity with them. Ezekiel's commitment has given rise to a series of poems on the complex, rapid changing India of today with its incongruities and inequalities, its poverty and pretensions. There is no compromise with these dichotomies on its purely mundane terms. It is through the 'synergetic vision' that he succeeds in reconciling the opposites. In this metaphoric process 'the city', that is Bombay which for him, stands for India develops its own primordial roots from within. And it is here that 'the urban artist', Ezekiel finds the primeval law of life and makes 'its spirit sing and dance', as Ezekiel puts it in 'Jamini Roy' from *The Unfinished Man*. Ezekiel appreciated Roy as an artist because he seems to be sharing some artistic principles with the former. He, like Roy believes that one can communicate to the largest audience when one creates something in a popular idiom. It is possible when the artist visualizes objects in their primitive simplicity:

He started with a different style
He travelled, so he found his roots.
His rags became a quiet smile
Prolific in its proper fruits.
A people painted what it saw
With eyes of supple innocence.
An urban artist found the law
To make its spirit sing and dance.

Like Roy, Ezekiel started with a different style by identifying with the land, that is India. He broke away the shackles of self and could tread on the path of community. For Ezekiel, the escape is not from the community but 'into it.' Aware of the cultural dichotomy and 'cultural pitfalls', he still tries to find roots as a social being; like any other individual who has cultivated a sense of 'belonging', he is disturbed by the very idea of being 'rootless'. He avoids the two extremes of Ramanujan's exaggeration of native culture and Daruwalla's careful indifference. Ezekiel relates himself to modern India and he consciously avoids 'the parochialism of the native' as well as the 'sophistication of the rootless.' He knows that he cannot remain aloof from his environment and cannot accept everything blindly. In him, there is a synthesis of the cultural polarities. As a poet, he shoulders immense responsibility to society and it has made his life and art more meaningful and enduring which should not be mistaken for a total reconciliation with the cultural polarities of India. In his poetry, he contemplates about them in different manner and moods and the result is a poetry which reveals constant variations on the central theme of alienation.

THEME OF ALIENATION

Ezekiel discussed the phenomenon of alienation at some length and said:

Actually, I would like to see some alienation among Indo-English writers. However, undesirable from moral, social and other points of view, it has been aesthetically very productive, provided it is genuine. You cannot pretend. You can't play the game of alienation. If you are genuinely alienated. . . . And feel you are hostile towards others and they are hostile to you, you hate their guts and they hate yours, this can produce great literature.

Though, none among the Indian writers is alienated in this manner but whatever the degree, alienation is a productive state of the mind. For Ezekiel, his own minority religious ethos of Jewish tradition played a serious role, as he confesses in "Background, Casually". His brief stint abroad also did not help him. He felt that he 'had failed/ in everything' at journalism, publishing and advertising even while working as Factory Manager, before he settled down to teaching. This restlessness was, perhaps, only an external manifestation of the emotional turmoil within, caused by many factors. Ezekiel tries to put it to artistic use as in 'The Very Indian Poems in Indian English'. "The Patriot", "The Professor" and "Goodbye Party for Miss Pushpa T.S". Superficially viewed, these poems may appear to be casual and ironic exercises exploiting the obvious humour arising out of the common use of English language and ironic exercises obviously arising out of the common misuse of word and phrase, tense and preposition, syntax and idiom, the indulgences in cliché and misquotation, and all typically Indian blind spots betrayed in handling of English. However, the stance taken by Ezekiel is not only of the amused observer but also of one who holds contempt for all 'undernourished Hindu lads/ Their prepositions always wrong.' Ezekiel has guided the poet

in himself to 'Polish up alien/techniques of observation', and the result is seen in several poems of social satire.

The objects of the poet's ironic observation are drawn from various strata of society. For example consider his poems like "Rural Suite", "Guru", "The Truth about the Floods", "How English Lesson Ended", "On Bellasis Road", "In India", "Poverty Poems", or "Jewish Wedding in Bombay". These poems indicate that Ezekiel's stance of an ironic observer is combined with other moods which oscillate between self-assurance and regret, hope and despair as, for instance, in "Island". However, the poet's realization of his dilemma of alienation and lack of communication can be roughly treated as threefold; (i) failure to communicate with Truth; (ii) failure to understand one's own essential self; (iii) failure to correlate with the larger world outside. In his early poetry, his sense of failure results in a spirit of utter despair, but later on, the poet found an easy consolation in social satire as a possible antidote realizing that 'Our deeds were neither great nor rare', as he put it in "Enterprise". In the poems like "Night of the Scorpion" he shows his subtle and complex response to such situations when he sincerely tries to deal with alienation experience. Ezekiel's poems in *Latter-Day Psalms* show that the poet tries to enjoy the easier option of light fingered social irony or diverting parody, for instance, among other poems mentioned above, "Irani Restaurant Instructions". Various strategies have been employed by the poet in reacting to the ancient Psalms, which he in the end tells us are "part of my flesh". The collection also offers direct criticism of modern life and civilization when he asks, 'what have we done with the do/minion thou has given us'. Hence, it is pertinent to conclude that Ezekiel gives us poetry connected with alienation experience though he prefers to dwell on the periphery without reaching its hard central core.

THEME OF DISILLUSIONMENT IN LIFE

Ezekiel's poetry grows out of a personal quest for identity and commitment to society to find harmony in life through all the 'myth and maze', but it also results into poetry which reveals spiritual emptiness and disillusionment in life. He longs for 'perfection of human personality', the traits of which are rather unspecified. To him, poetry being creative, is precisely a path to the discovery of truths. He says:

Whatever the enigma
The passion of the blood
Grant me the metaphor
To make it human good

He prays but his confidence dwindles and doubts being to overpower him:

My self examined frightens me
I have heard the endless silent dialogue
Between the self protective self
And the self naked.

Finally, complete disillusionment and inner emptiness possess him and he says that he can arrive anywhere because of the situation he has lived in:

His past like a muddy pool
From which he cannot hope for words.

Even the town he inhabits is full of 'slaves of incessant race'. He is disillusioned and believes that the town has killed the soul of its people and has changed them into featureless masses as in "In India":

Always, in the sun's eye,
Here among the beggars,

Hawkers, pavement sleepers
Hutment dwellers, slums
Dead souls of men and gods,
Burnt out mothers, frightened
Virgins, wasted child
And tortured animal
All in noisy silence
Suffering the place and time

I ride my elephant of thought
Cezanne slung around my neck.

A

Ezekiel is painfully aware of flesh, 'its instant urges and its disturbing affiliations' with the mind. With bickering over petty matter, needless quarrels over trifles, hatred and hostility the city becomes 'barbaric city' and man becomes 'one among the men of straw', Ezekiel enters into the mood of self-analysis, introspection and gets frightened. His primary concern is with man and his mind. In the poem, "On Meeting a Pedant" he withholds his own emotional colouring and unfolds the dehumanized traits of man.

These themes in Ezekiel's poetry show that his poetry does not present any philosophical, historical or psychological problems, but it is basically the imaginative reconstruction of life as it is lived including its high and low tensions experienced in the contemporary Indian situation. Linda Hess's essay on post-independence Indian poetry in English, is perhaps, the best summing up of Ezekiel as a poet:

He is a poet of the city-Bombay; a poet of the body; and an explorer of the labyrinths of the mind, the devious delving and twisting of the ego, and the ceaseless attempt of man and poet to define himself, to find through all 'myth and maze' a way to honesty and love.

It is absolutely justifiable to sum up Ezekiel's poetry in the words of Walter Tonetto and Enrique Martinez from their article, 'Nissim Ezekiel: Inlets to an Indian Sensibility' that 'The relevance of his poetry lies in the depiction of the mundane, the physical reality which is inescapable.' But, that should not be mistaken for a limited vision. Actually, in the range and depth of sensibility, he remains unsurpassed, which makes him a poet of many themes operating at different levels. Ezekiel has a philosophical mind, a distinct sense of direction and a commitment. His poetry can be defined as 'a metaphoric journey into the heart of existence' itself.

7.5.2 Poetic Techniques and Language

Nissim Ezekiel is perhaps the most widely known name among the Indian poets writing in English because his works reveal a consistent commitment to the craft, authenticity of articulation and sincerity of purpose. He is one of the outstanding Indian poets because of his mastery over a variety of poetic styles and exquisite craftsmanship which is the conscious human-effort towards making the creative activity meaningful. His use of language is precise, subtle and dynamic; it has rich supple rhythm capable of subtle modulations and wry irony that comes in handy at crucial junctures and makes him a mature and consistently meaningful poet. Ezekiel is rightly considered to be the father and law-giver of post independence Indian poetry.

Ezekiel said in one of his interviews: 'I've always done different kinds of writing-criticism, novels, short stories...[but] I stand only by my poetry'. He told John Beston: 'I feel I have to live twelve lives simultaneously. But my focus has always been on myself as a poet'. Ezekiel's total dedication to the art of poetry and essential confession are the two important factors that make one of his critics say:

Nissim Ezekiel's poetry may be viewed as a metaphoric journey into the heart of existence, into the roots of one's self or being which embodies the mythic as well as existential dimensions of life.

This search, which makes his poetry a kind of 'pilgrimage', is intertwined with the search for a suitable poetic idiom that would liberate him from the 'crooked restless flight' and add a meaning to his creativity. Ezekiel holds a very high view of the vocation of a poet and in his poem "Creation" he tries to draw a parallelism between the acts of God and those of a poet. In "Uncertain Certainties" he says that the artistic creation flows past the 'elusive void within us' or the 'true self'. The poet's constant obsession is with language, the right idiom, 'words as fresh as women's eyes.' He says:

Not only a new poem
But new poetry

By a new man.
If this is not a dream, Lord,
The time is ripe,
Give me the Word.

For him, writing poetry is 'a progression from the known to the unknown through the medium of words'. He feels that 'the very act of writing poetry is a religious experience'. His only answer to the sense of despair in which the disillusionment caused by urban civilization is to wait and pray even to write poetry as he says in 'Prayer and Poetry'. According to him a poet cannot force the pace but wait for words. Ezekiel's concept of the act of poetic creation in fact comes very close to the traditional Indian view that the poet has to wait, 'wait for the descent of the divine'. Consciously or unconsciously, Ezekiel seems to move towards a belief in the surrendering of the human will to the divine.

He believed that 'Form is not a dress, manner or style but an organic, integrated form of all the elements that go into its making'. Like W.B. Yeats, he believes that poets like women 'must labour to be beautiful'. As stated in the poem, "Poet, Lover, Birdwatcher", Ezekiel maintains that 'the best poets wait for words' like an ornithologist

sitting in silence by the flowing river. In “On Meeting a Pedant” he expresses his care for words:

Words, looks, gestures, everything betrays
The unique kind, the emptiness within. . .
But soar me words as cold as print, insidious
Words, dresses in evening clothes for drawing rooms.

Ezekiel evinces a rare eye for a right expression. He remains unsurpassed in his use of precise words and phrases. In “Transparently” he himself admits: ‘I have always/consciously/loved the words / and all it stood for’. But for a few poems in *The Exact Name*, Ezekiel has retained his restraint and conversational style. The frequent use of a colloquial idiom imparts to his poems a fine combination of clarity of expression and cogency of argument. Poets, he says in one of his sonnet, are not ‘Counterfeiters’ and cannot afford to ‘cheat with words’.

In the “Foreword” to *Sixty Poems* he explains his aesthetics when he says:

There is in each line or a phrase, an idea or image which helps me to maintain some sort of continuity in my life. If I could transcend the personal importance of these poems, I would not publish them. I am interested in writing poetry not in making a personal verse-record. But poetry is elusive, to write a poem is comparatively easy.

Ezekiel makes several comments on poetry as an artifact and his own creative process along with the inner motivation beneath his poetic process as, for instance, in ‘For William Carlos Williams’. Commenting on the use of English language in India K.S Ramamurti notes:

‘There is always a time-tag, between the living creative idiom of English-speaking peoples and the English used in India. Since most educated Indians have aimed at speaking approved British English, there has been no attempt by poets to use local varieties of English, pidgin or Creole in the way Nigerian and West Indian writers of serious literature mix various dialects and pidgins with Standard English. But Ezekiel does this in poems like ‘Goodbye Party for Miss Pushpa T.S’, and these are not mere satires or parodies of Gujarati brand of English. Rather they are a satiric self-revelation of the speaker in a particular social context.’

Ezekiel’s “Very Indian Poems in Indian English” form a very interesting group, which show the poet’s keen observation of the speech habits and mannerisms of Indians speaking in English language. For example, take the following lines:

I am standing for peace and non-violence
Why world is fighting fighting
Why all people of world
Are not following Mahatma Gandhi
I am simply not understanding,
Ancient Indian wisdom is 100% correct.
I should say even 200% correct
But modern generation is neglecting -
Too much going for fashion and foreign thing.

The conversational technique is also used in *Latter-Day Psalms* (1928) and the book brought the Sahitya Akademi Award for Ezekiel. Ezekiel uses India's colloquial speech in poems like “Healers”, “Hangover”, “The Professor” etc. Take the following example from

“The Professor”:

I am retired though my health is good.....
If you are coming again this side by chance,
Visit please my humble residence also,
I am living just on opposite house's backside.

He tries to present the Indian characters that speak English in an un-English manner with a native accent.

The use of colloquial language enables him to convey the message clearly and powerfully. Though Ezekiel's language is simple, he is a dexterous craftsman, always in search of a correct place in which to place the word. In specific context, M.K. Naik rates his technique very highly:

Ezekiel's poetry reveals technical skill of a high order. Except in his later works his choice of a open form sometimes makes for looseness, he has always written verse which is extremely tightly constructed. His mastery of the colloquial idiom is matched by a sure command of rhythm and rhyme. A happy use of cool understatement and a lapidary quality have made him one of the most quotable poets of his generation.

Nissim Ezekiel by the correct use of words and figures of speech manages to conjure up images that tickle the senses for quite some time. For instance, consider his poem “Description” in which he concentrates on a single image of 'Hair'. Though hardly a poet with the shatteringly original image, he employs the extended metaphor effectively in poems like “Enterprise” as M.K. Naik puts it:

There are common errors among Indians when they frame questions in English. Moreover, Ezekiel is fond of using paradoxical language in poetry for greater poetic effect, for instance take the following examples.

The closer you come the further you move ('Distance')
.....
.....
Where you are
Is where you have to be
'Counsel for Shri)
Hariji, who
said it').

In Ezekiel's poetry, we find a number of Indian words such as 'Guru', 'Indrabhen', 'Rama Rajya', 'Ashram,' 'Chapatti', 'Pan', 'Mantras' and so on. It shows the poet's awareness and response to the linguistic culture of the place. Ayyappa Paniker believes that Indian poets do express Indian sensibility in their verse and writes:

Indian poetry in English necessarily refers to two parameters; Indian and English. 'Indian' may mean, either written by Indian citizens or written about Indian subjects or even expressing Indian sensibility. This implies that there is sensibility that is identified with the land and the people of India. National sensibilities are ultimately based on racial and cultural factors. Whether they are inherited or acquired is another moot question. Nissim Ezekiel, Shiv Kumar, Jayant Mahapatra, R.Parthasarathy, Kamala Das and some others underline this typical Indian sensibility in their poetry.

It is the quality of his Indian sensibility that makes him a 'thinking' poet, 'a psychologist' who knows how to present his ideas using appropriate language and technique. His poetry reveals that he has a talent capable of major poetic utterances.

7.6 CRITICAL ANALYSIS OF THE POEM “POET, LOVER, BIRDWATCHER”

Few Indian poets have shown the ability to organize experience into English as competently as Ezekiel does in his poem “Poet, Lover, Birdwatcher”. He, like W.B. Yeats, believes that a true poem is the product of hard labour and constant efforts, so poets, like women 'must labour to be beautiful'. In this poem, a complex experience of using language in poetry as a creative art is revealed through the physical love between man and woman, which ultimately leads to mystical experience and ethical and spiritual union. In this excellent poem Ezekiel maintains, 'The best poets wait for words' like a patient lover waiting for his beloved till she 'no longer waits but risks surrendering'.

Another analogy that Ezekiel uses to carry on his idea in the second stanza is that of an ornithologist who needs to have a lot of patience and efforts 'to watch the rare birds', for that he has to pass:

Along deserted lanes and where the rivers flow
In silence near the source, or by the shore
Remote and thorny like the heart's dark floor.

If in the first comparison, it was the emotional experience of the physical surrender to love, in the second it is the love for the unfathomable mysteries of nature and soul which render miracles where 'The deaf can hear, the blind recover sight'. As he repeatedly points out in *Latter-day Psalms* also that 'The images are beautiful birds/and colourful fish'. The figurative use of rivers and women add evocative powers and a note of lyrical tenderness to his candid experience as if to prove that the world is still a beautiful place, as it combines in it the visible and the invisible without losing its charm as the world of direct 'sensuous perception'. They are the recurrent images. Here, it is pertinent to note that the image of the women in Ezekiel is painted as an embodiment of sensuousness and sensuality and even bestiality. The image of the bird stands for the mental and creative self of man.

The poem confirms that the poet's ideas are his own formalized notions. The emotions that he experienced as a poet and young man are synthesized in such a way that they lead to, in the words of Chetan Kernani, 'its association of ideas'. They play a greater role than its imagistic quality as images in Ezekiel are usually undecorative and functional. However, the poet shows that Ezekiel is definitely successful in producing 'the harmonious total impression', 'the intended artistic effect on the mind of the reader' with the help of images and associated ideas which have made him a significant poet in the annals of contemporary Indian poetry in English.

7.7 SUMMARY

Ezekiel draws a parallelism between the poet, the lover and the birdwatcher in this poem. All the three have to wait patiently in their respective pursuits.

A birdwatcher will fail in his objective of watching and enjoying the beauty of a rare bird if he is in a hurry. He will have to sit still for long moments and patiently wait for the bird. His impatience will spoil the game. The same is true in the case of a lover. The more a lover persists in his love, and patiently waits for the proper moment, the more successful he would be. A poet is no different. His pursuit of words resembles a birdwatcher's patient wait for the bird and a lover's persistence. Ezekiel attempts to define the poet in terms of the lover and the birdwatcher. As to force the pace and never to be still is not the way of the lover and the birdwatcher, the best poets wait for words. There is close resemblance in their search for love, bird and word. All the three become one in spirit.

The patient waiting is a kind of planned action to reach the goal. The patience of the birdwatcher is rewarded when the timid bird's beauty unfolds itself on the watcher, the patience of the lover is rewarded when the woman loved surrenders herself to him. Similarly, if the poet waits till the moment of inspiration, he achieves some noble utterance.

The second stanza stresses the fact that slow movement is good in all the three cases. A posture of stillness is recommended, because it is in stillness that one listens to the stirrings of the soul. That is why the best poets, always wait for words from the centre of stillness before they articulate their experience. This exercise in waiting is similar to the patient lover's or birdwatcher's act of relaxing on a hill.

To note the movement of a timid wing.

If one wants to watch the rare birds, one has to go to remote places just as one has to discover love in heart's dark recesses. It is, therefore, that women look something more than their body and they appear like myths of light. And the poet, in zigzag movements, yet with sense of musical delight manages to combine sense and sound in such a way that 'the deaf can hear' and 'the blind recover sight'.

The comparison of the 'deserted lanes' to 'the heart's dark floor' connects the search of the birdwatcher with that of the lover and the poet.

7.8 GLOSSARY

1. To force the pace: to do things rapidly or in a hurry.
2. Never to be still: Never to sit calm and motionless but to be always on the move.
3. Hunt: Pursuit for word, bird and beloved.
4. An exercise of will: The hunt or pursuit does not depend on their will.
5. The hunt is not an exercise of will: The artist who is subjected to the rigours of experience goes about making steady observations about life and waits for the right moment of utterance.
6. To note...wing: The bird-watcher needs to wait patiently to be rewarded with a glimpse of the rare shy bird moving.

7. Until....Loved: The woman who knows that she is loved instantly surrenders.
8. In this..... moved: this is more that is proved. Success cannot be achieved through haste. The poet is right in having been patient and silent till this hour of triumph.
9. Deserted lanes: The untrodden pathways where one can see rare birds.
10. Remote and thorny....floor: Probably means the unexplored depths of human heart just as there may be faraway and distant seashores with thorny bushes that are inhabited by rare birds (The idea of labour and hard work is implied here).
11. And there the woman....light : Only after undergoing an arduous journey may the lover get some response from the woman. The woman then becomes for him not just a being of flesh and blood, but appears as a radiant spirit. She is transformed into myths of light with the poet's poetic imagination.
12. With darkness at the core: The centre of the woman's personality which is shrouded in darkness even after she has been transformed into a radiant spirit.
13. Lost in crooked restless fights: Poets find meaning and significance in things even when they have been puzzled earlier, like a bird which has lost its way; this illumination comes only after patiently waiting for the right moment.
14. The deaf can hear, the blind recover sight: The poet or artist follows with sincerity and devotion the poetry or art and elevates it to such remedial heights or the poet invests his words with such magical sense that deaf can hear and blind recover sight.

7.9 SELF-CHECK EXERCISE (SCE)

Fill in the blanks

1. Nissim Ezekiel's poetry can be defined as _____ into the heart of existence itself.
2. Ezekiel's poetry grows out of a personal quest for _____.
3. Poet seeks a balance between an almost _____ involvement with life and _____ trying to reach out to future generations.
4. Ezekiel's groping for identity appears to reflect an _____.
5. Ezekiel's search for happiness takes him to focus on _____ relationship which generally ends in _____.
6. Ezekiel belongs to _____ background
7. Ezekiel has a _____ relationship with his environment.
8. Poetry of Ezekiel is a kind of _____ intertwined with creativity.
9. _____ is called as father and law giver of post independence Indian poetry.

10. Ezekiel is fond of using ____ language in poetry for better poetic effort.

7.10 EXAMINATION ORIENTED QUESTIONS

Q.1 Give the summary of the poem.

Ezekiel draws a parallelism between the poet, the lover and the birdwatcher in this poem. All the three have to wait patiently in their respective pursuits. A birdwatcher will fail in his objective of watching and enjoying the beauty of a rare bird if he is in a hurry. He will have to still, still for long moments and patiently wait for the bird. His impatience will spoil the game. The same is true in the case of a lover. The more a lover persists in his love, and patiently waits for the proper moment, the more successful he would be. A poet is no different. His pursuit of words resembles a birdwatcher's patient wait for the bird and a lover's persistence. Ezekiel attempts to define the poet in terms of the lover and the birdwatcher. As to force the pace and never to be still is not the way of the lover and the birdwatcher, the best poets wait for words. There is close resemblance in their search for love, bird and the patient waiting is a kind of planned action to reach the goal. The patience of the birdwatcher is rewarded when the timid bird's beauty unfolds itself on the watcher; the patience of the lover is rewarded when the woman loved surrenders herself to him. Similarly, if the poet waits till the moment of inspiration, he achieves some noble utterance.

The second stanza stresses the fact that slow movement is good in all the three cases. A posture of stillness is recommended because in stillness one listens to the stirrings of the soul. That is why the best poets, always wait for words from the centre of stillness before they articulate their experience. This exercise in waiting is similar to the patient lover's or birdwatcher's act of relaxing on a hill.

To note the movement of a timid wing.

If one wants to watch the rarer birds, one has to go to remote places just as one has to discover love in heart's dark recesses. It is, therefore, that women look something more than their body and they appear like myths of light. And the poet, in zigzag movements, yet with sense of musical delight manages to combine sense and sound in such a way that 'the deaf can hear' and 'the blind recover sight'.

The comparison of the 'deserted lanes' to 'the heart's dark floor' connects the search of the birdwatcher with that of the lover and the poet.

Q.2. What is common between the poet , the lover and the birdwatcher?

In "Poet, Lover, Birdwatcher", Ezekiel attempts to define the poet in terms of the lover and the birdwatcher. To force the pace and never to be still is not the way of the lover or the birdwatcher. Similarly, the best poets wait for words. It means that the one trait they share, is patience. All the three have to wait patiently in their respective pursuits.

The birdwatcher enjoys locating and watching birds undisturbed. He sits huddled in a remote corner waiting for the rare bird to appear and regale him with its beauty. The lover woos his beloved, patiently relaxing on a hill, waiting for the supreme moment. The poet, like the lover and the birdwatcher, 'Waits for words'. He is never in a hurry. He patiently waits for that moment when a rare idea may surprise him. Thus all three become

one in spirit.

Their patient waiting does not go unrewarded. The birdwatcher's search for the rare bird 'along deserted lanes and where the rivers flow' may give him a glimpse of the rarest of birds. The lover may, at last succeed in winning over his beloved who may surrender herself completely to the lover.

The poet's patient waiting may also be crowned with success. He will discover 'Myths of light' in the slow curving moments of a woman. His search for the word will end. He will find the greatest meaning in his own creativity. It will release him from the 'crooked restless flights'.

Thus, the poet, the lover and the birdwatcher have much in common. Their patient pursuit of their object, the hardships they encounter and the reward thereof, make them one in spirit.

Q3. Give a critical appreciation of Nissim Ezekiel's "Poet, Lover and Birdwatcher"?

Ans. "Poet, Lover, Birdwatcher" is one of the better known poems of Nissim Ezekiel. It has received considerable critical attention. According to the poet, a good poem is never written as a matter of toil. It is not a laborious task. It is written only when the poet is inspired. He draws parallelism between the poet, the lover and the birdwatcher. All the three have to wait patiently in their respective pursuits. It is patient waiting which crowns the efforts of all the three with success.

An attempt has been made to define the poet in terms of the lover and the birdwatcher. The best poets wait for the words to come to the tips of their pens. The poems of the best authors are written spontaneously. There is close resemblance among three in their search for love, bird and word. The patience of the birdwatcher is rewarded when the timid bird is caught in the net; the patience of the lover is rewarded when the woman feels convinced that he (the lover) loves her and she surrenders to him in spite of the fact that she is taking a risk. Similarly, if the poet waits till the moment of inspiration he achieves some noble utterance. In other words, he never begins writing a poem till he experiences an urge from within to write a poem.

Ezekiel opines that slow movement is good in all the three cases. To watch the rare bird one has to go to remote places just as one has to discover love in a remote place like the heart's dark floor. The women appear like myths of light there. The poet with a sense of musical delight manages to combine sense and sound in such a way that the deaf can hear and the blind recover sight. Highest poetry activates human sense and make man see and hear much more than he would have otherwise done.

Ezekiel has used images in the poem and prominent or notable about the use of images is that the change from one image to the other is so unassuming that it is not attracting attention that the three lose their separate identities and merge into one another to carry the poem forward to its end.

The poem is based on iambic pentameter lines, in two closely rhymed ten-line stanzas, giving it a rigid structure.

The poet finds the greatest sense or meaning in his own creativity which eventually liberates him from the 'crooked restless flight' of those movements, when he strenuously struggles to find the poetic idiom. The poetry which releases the poet from suffering is the medium through which the deaf can hear and the blind see.

7.11 SHORT ANSWER QUESTIONS

- a) Justify Ezekiel's poetry as an outcome of his experiences and at the same time as an instrument which shapes his ideology and attitude.
- b) Give various aspects of Ezekiel's poetry.
- c) Briefly comment on Ezekiel's poetic techniques and language.
- d) Discuss the major themes in Ezekiel's poetry.
- e) Comment on the theme of Alienation in Ezekiel's poetry.

7.12 ANSWER KEY (SCE)

1. Metaphoric journey
2. Identity
3. Existential, intellectual
4. East West dichotomy
5. man-woman, futility
6. Jewish
7. Love Hate
8. pilgrimage
9. Nissim Ezekiel
10. Paradoxical

7.13 SUGGESTED READING

1. Chetan Karnani : *Nissim Ezekiel*
2. K.R. Srivass Iyengar: *Indian Writing in English*.
3. A Raghu. *A Poetry of Nissim Ezekiel*, Atlantic Publishers and Distributors, New Delhi.
4. Raghunath Sahoo. *Tension and Moral Dilemmas in Nissim Ezekiel's Poetry*, Sarup Book Publishers, New Delhi.
5. Sanjit Mishra. *The Poetic Art of Nissim Ezekiel*, Atlantic Publishers and Distributors, New Delhi.
6. Veena Noble Dass and R. K. Dhawan Eds. *Fiction of the Nineties*, New Delhi: Prestige Books, 1994.

In the Bazaars of Hyderabad

By: Sarojini Naidu

STRUCTURE

- 8.1 Objectives**
- 8.2 Introduction to the Poetess**
- 8.3 Introduction to the Poem**
- 8.4 Detailed Summary**
- 8.5 Self-Check Questions**
- 8.6 Glossary**
- 8.7 Comprehension Questions**
- 8.8 Examination Oriented Questions**
- 8.9 Let Us Sum Up**
- 8.10 Answer Key (Self-Check Questions)**
- 8.11 Suggested Reading**

8.1 OBJECTIVES

Our objective in this lesson is

- 1. to acquaint you with the life and works of the poetess,
- 2. to give you information about the poem,
- 3. to help you prepare the poem from the examination point of view.

8.2 INTRODUCTION TO THE POETESS

Sarojini Naidu (1879-1949) was a precocious child and started writing poetry at a very early age. She went to England at the age of sixteen and studied at Cambridge for three years. Here her poetic talent developed under the Rhymers' Club and the encouragement given by Arthur Symonds and Edmund Gosse. On her return to India in 1898, she married Dr. Govindarajulu, an intercaste and inter-provincial marriage, which met with initial opposition from her parents. Her first volume of poetry, *The Golden Threshold* was published in 1905. Her collected poems appeared in *The*

Sceptred Flute (1946). *Feather of Dawn*, a small collection written in 1927, was published posthumously in 1961. In the Gandhian era, she became one of the foremost political figures of her generation (she was the President of the Indian National Congress in 1925). She continued to be active in public life after independence also and was the first woman Governor of Uttar Pradesh.

8.3 INTRODUCTION TO THE POEM

In *The Bazaars of Hyderabad*, Sarojini Naidu depicts the city of Hyderabad in complete peace and harmony without any conflict. This is because there is no competition in the city, no capitalism, and everyone is happy.

8.4 DETAILED SUMMARY

In this poem, Sarojini Naidu sings of her hometown, Hyderabad. The poem is set in a question-and-answer form. She asks the merchants what they sell and answers herself. The merchants display their goods and saleable wares in a very decorative way. Their wares are turbans of deep purple-red colour meant for festivals, beautifully and artistically stitched; mirrors with beautiful frames; and handles of daggers decorated with precious stones. All this shows a traditional, country-like atmosphere with signs of a feudal society.

The poetess again asks the shopkeepers what they weigh and gives the answer herself. They weigh and sell saffron, lentils, and rice which suggests an agrarian life. She then asks the young maidens what they grind, and they grind sandalwood for beautifying their faces, henna to decorate their hands, and spices for kitchen use. Again, it is a reference to a country life full of simplicity. There is no reference to modern goods like make-up such as synthetic vanishing creams or lotions.

The poetess refers to the pedlars selling various articles like chessmen (sixteen pieces for playing the game of chess) and dice made of elephants' teeth. Then the poetess addresses the goldsmiths who prepare bangles and anklets and sing for ladies, and also small bells for the feet of blue pigeons, which are very thin and tender like dragonfly's wings. They also make girdles and belts of gold for dancers and shields of gold for the swords of kings.

Then the poetess asks the fruit sellers what they sell and tells herself that they sell various kinds of fruits. She asks musicians about music and replies that they play various musical instruments like the sitar, sarangi, and drum. She asks the magicians what they chant and then replies herself that they chant spells for the timeless age to come.

At last, the poetess addresses the young girls and asks what they are weaving. She finds them weaving ornamental garlands for decoration, crowns for bridegrooms, and wreaths to decorate the bridal bed. They are also weaving white sheets of blossoms for burying the dead.

The poem creates an atmosphere of pastoral and free life, free from any tension. Sarojini Naidu makes Hyderabad her subject in the poem. No doubt, she remained away from Hyderabad for taking part in the freedom movement, but she never brought politics into her poetry because her husband was an employee of the Nizam of Hyderabad. That is why she liked the feudal order of the society into which she was born and brought up. It is this dream world which appealed to her, and she discarded the onslaught of modernity and capitalism. Thus, Hyderabad became her dream world in her poetry.

8.5 SELF-CHECK QUESTIONS

Answer the following questions briefly-

1. When did Sarojini Naidu start writing poetry?
2. Why did her parents oppose her marriage?
3. List the major works of Sarojini Naidu.
4. Discuss briefly Sarojini Naidu's Political life.

8.6 GLOSSARY

1. Crimson - deep purple red colour.
2. Tunic - festive dress, short-sleeved both for men and women.
3. Brocade - Cloth with raised pattern of gold or silver."
4. Lentil - small round seeds.
5. Pedlars - One who sells articles by going from place to place
6. Ivory - White articles made of elephant's teeth.
7. Chessman - Sixteen pieces for playing chess
8. Aeons - time to come
9. Azure - bright sky coloured
10. Chaplets - wreaths of flowers
11. Garnered - to collect or store.
12. Amber - hard, clear yellowish brown gum used for making ornaments
13. Jade - hard, usually green stone.
14. Henna - reddish brown dye made from the shoots and leaves of henna plant.
15. Scabbards - cover for the handle of a sword or dagger.
16. Spells - words used as a charm.
17. Tassel - bunch of threads etc., tied together at one end and hang as an ornament.

8.7 COMPREHENSION QUESTIONS

1. Explain these lines

What do you weigh, O ye Vendors?

2. What information does the poetess give about magicians line-

“What do you chant, O magicians? Spells for the aeons to come.”

Ans. (1) In these lines the poetess asks shopkeepers what they give the answer herself. She informs us that they weigh saffron, lentil and rice. This is reference to agrarian life.

Ans. (2) In these lines the poetess asks the magicians what they chant and replies herself that they try to spell for the timeless age to

8.8 EXAMINATION ORIENTED QUESTIONS

1. What kinds of wares are sold at the bazaars of Hyderabad as described by the poet?

Ans. The various kinds of wares sold at the bazaars of Hyderabad are of various colours, garments for festivals which are beautifully stitched, with beautiful frames, handles of daggers jeweled with precious stones, lentil, rice and fruits of various kinds. The merchants have displayed their goods in a very decorative way.

2. What information do you get about the bazaars of Hyderabad from the poem?

Ans. We get information about the bazaars of Hyderabad, which are traditionally decorated in a country-like atmosphere with signs of feudal life. Merchants display their goods in rich variety. There are turbans of crimson and silver, tunics of purple brocade, mirrors framed in amber, and dagger handles of jade. In some bazaars, rice, lentils, and saffron are sold. Sandalwood, henna, and spices are prepared for sale to customers.

Indian women are known for their love of finery. Goldsmiths are selling bangles, anklets, and rings to make women look more beautiful. They also make gold girdles for dancers and sheaths of gold for the swords of kings. The poetess then gives us a picture of the fruit market. Citron, pomegranate, and plum are the fruits that can be seen in the market. Musicians play the sitar, sarangi, and drum. Flower girls are busy weaving ornamental garlands for decoration, crowns for bridegrooms, and wreaths to decorate the bridal bed. They are also weaving sheets of white flowers to decorate the dead bodies.

The description of the bazaars of Hyderabad gives us a picture of life and death—a romantic realisation of India as a country of colour and fragrance, a land of bazaars full of vendors selling goods of all kinds, wandering minstrels, and weavers.

We feel that the impressions of the town of Hyderabad are genuine, as lived and experienced by the poetess. She writes about what catches her fancy. The poem catches the spirit and flavour of life lived in the “Hyderabad” style. There is no unreality in her treatment. The lifestyle of the people of the town is reflected in the things that are available in the bazaars of Hyderabad.

The people of Hyderabad are lovers of finery and colour. They like to wear turbans of crimson and silver. They also wear tunics. They are fond of eating biryani. That is why saffron, rice, and lentils are on sale. They like to eat spices. Chess, as an indoor game, must have been very popular in Hyderabad at some point in time. Ladies of Hyderabad are seen to be fond of ornaments.

Further, she describes the work of musicians and mentions the 'cithar', sarangi, and drum, thus exposing her love for Indian life in its totality. The Indianness of the imagery in the poem displays the fusion of Hindu and Muslim cultures as we truly live it.

In the bazaars, she presents pictures of life and death. Her handling of the pictures of the bazaars of Hyderabad expresses an affirmation of faith in life. It provides us a sense of tranquillity amid the noisy confusion. There is also an awareness of death. The flower-girls weave garlands for bridegrooms, crowns, and garlands to decorate the nuptial bed. They are also weaving shrouds of freshly gathered white flowers to decorate the dead. The enthusiasm for life is almost balanced by the solemnity of death. There is no sign of industrialisation and capitalism, as the products are homemade.

3. What kind of lifestyle of the people of Hyderabad do you perceive in the poem?

Ans. The lifestyle of the people of Hyderabad, as depicted by the poetess, is one of pastoral felicity. The life of the people is simple and marked by signs of a feudal society. The poem creates an atmosphere of peaceful rural life, free from any kind of tension. Hyderabad is depicted as a place of stability where people live in harmony and with love for one another. No tension or business competition is hinted at by the poetess.

We get information about the bazaars of Hyderabad, which are traditionally decorated in a country-like atmosphere with signs of feudal life. Merchants lay out their goods in rich variety. There are turbans of crimson and silver, tunics of purple brocade, mirrors framed in amber, and dagger handles of jade. In some bazaars, rice, lentils, and saffron are sold. Elsewhere, sandalwood, henna, and spices are prepared for sale to customers.

Indian women are known for their love of finery. Goldsmiths are seen selling wristlets, anklets, and rings. They also make gold girdles for dancers and sheaths of gold for kings to keep their swords.

The poetess then gives us a picture of the fruit market. Citron, pomegranate, and plum are the fruits that can be seen in the market. Musicians play the sitar, sarangi, and drum. Flower girls are busy weaving ornamental garlands for decoration, crowns for bridegrooms, and wreaths to decorate the nuptial bed. They are also weaving sheets of white flowers to decorate the dead bodies.

The description of the bazaars of Hyderabad gives us a picture of life and death—a romantic realisation of India as a country of colour and fragrance, a land of bazaars full of vendors selling goods of all kinds, wandering minstrels, and weavers. The poem catches the spirit and flavour of life lived in the Hyderabad style. There is no unreality in her treatment. The lifestyle of the people of the town is reflected in the things that are available in the bazaars of Hyderabad.

The people of Hyderabad are lovers of finery and colour. They like to wear turbans of crimson and silver. They also wear tunics. They are fond of eating biryani; that is why saffron, rice, and lentils are on sale. They like to use spices in food. Chess, as an indoor game, must have been very popular in Hyderabad at some point in time. The ladies of Hyderabad are seen to be lovers of ornaments.

Further, she describes the work of musicians and mentions the ‘cithar’, sarangi, and drum, thus exposing her love for Indian life in its totality. The Indianness of the imagery in the poem displays the fusion of Hindu and Muslim cultures as we truly live it.

Through the bazaars of Hyderabad, the poetess presents pictures of life and death. Her handling of these pictures expresses an affirmation of faith in life. It provides a sense of tranquillity amid noisy confusion. There is also an awareness of death. Flower girls of Hyderabad weave garlands for bridegrooms, crowns, and garlands to decorate the nuptial bed. They also weave shrouds of freshly gathered white flowers to decorate the dead. The enthusiasm for life is almost as great as the solemnity of death. There is no reference to modern life or modern goods like artificial lotions. The bazaars show a pastoral and free life, free from any tension. The products are very much manual and homemade

8.9 LET US SUM UP

In the Bazaars of Hyderabad, Sarojini Naidu sings of her home town for which she had a very special preference. In a very delightful manner, she portrays the various bazaars where different items are sold. The atmosphere created by the poetess is full of colours and music when she addresses the various dealers and people and she herself answers the questions. The poem is full of colours, music

8.10 ANSWER KEY (SELF-CHECK QUESTIONS)

1. Sarojini Naidu started writing poetry at a very young
2. Her parents opposed her marriage to Dr. Govindaraji was an inter-caste and inter-provincial marriage.
3. The major works of Sarojini Naidu are:
 1. The Golden Threshold
 2. The Birth of Time
 3. The Broken Wing
 4. The Sceptred Flute[
 5. Feather of the Dawn
4. Sarojini Naidu took active interest and participation i activities of her generation/time. She was the Presu National Congress in 1925. After Independence, she Governor of Uttar Pradesh.

8.11 SUGGESTED READING

Ali Baig, Tara. *Sarojini Naidu*, New Delhi: Publications Div India 1974.

New Constellation: An Anthology of Poetry, Prose, One-Short Stories Edited by Board of Studies in English, University Jammu.

Precis Writing

STRUCTURE

- 9.1 Objectives**
- 9.2 What is Precis Writing ?**
- 9.3 How to Attempt a Precis ?**
- 9.4 General Instructions**
- 9.5 Solved Examples of Precis Writing**
- 9.6 Self-Check Exercises**
- 9.7 Suggested Reading**

9.1 OBJECTIVES

- (a) learn what is precis-writing,
- (b) learn the art of precis-writing,
- (c) attempt precis-writing in examinations, by giving yourself a thorough practice by attempting unsolved passages of precis-writing.

9.2 WHAT IS PRECIS WRITING?

‘Precis’ is a French word which means a concise or an abridged statement. Precis writing is an exercise in compression of ideas, in a manner that the give statement or a passage is reduced to a certain length. In doing so, all unessentials are to be ignored. Broad facts are to be made concise. The principal facts are be clothed in accurate and precise expressions.

Precis writing has assumed a great importance in English composition not only in academic pursuits, but also in our daily life, the importance of precis writting is felt greatly. 'Brevity is the soul of wit', The Bard of Stratford-at-Avon had rightly understood the significance of a well-polished and precise language.

Precis writing is an intellectual exercise. After comprehending the given passage, a student has to pen down the substance of the whole in a precise and well-connected form. Reduction of words has to be made and the main idea to be kept intact. The maximum has to be achieved in a minimum form. While attempting a precis, a

student has to be judicious and do the exercise in a logical manner.

9.3 HOW TO ATTEMPT A PRECIS ?

The following requirements are to be observed while attempting a precis

1. **Heading :** A precis must have an apt title. The title should be indication of the contents in the precis. An apt word, phrase or a brief sentence should form the title. Whatever the case, the title should catch attention of the reader/viewer/examiner. So, if you do, at least, careful readings of the given passage; you will assuredly hit upon the heading.
2. **Form of speech :** A precis should be written in an indirect form of narration. You should be careful about the sequence of tenses.
3. **Person :** First person singular should be completely avoided.
4. **No repetition or personal commentary :** Repetition should scrupulously avoided. It will unnecessarily add to the number of words. You are not expected to comment upon or criticize the ideas expressed by the author of the passage.
5. **Length of the precis :** Generally, the question paper contains a direction to this effect. But it is an accepted rule/practice that the total number of words in the precis should not exceed the one third ($\frac{1}{3}$) of the total number of words in the given passage. Five or six words, here and there (more or less) do not matter.
6. **Avoid**
 1. Telegraphic expression
 2. Loose and disjointed sentences
 3. Borrowing all words/expressions from the original
 4. Quotations
7. **Language :** As far as possible, use your own language. Technical, scientific or other peculiar terms may find a place in the precis, but on the whole, choose your own style and words. Remember, credit is always given to originality.

9.4 GENERAL INSTRUCTIONS

Read the passage for two times. Find out the topic/subject of the passage. Assign a suitable title to the precis which you are going to attempt. Read the passage for the third time. Underline the main ideas contained in the passage and make a rough draft of the main ideas in your own words. Rewrite the whole carefully and patiently. There should not be any ambiguous or useless expressions. The precis should be a clear and readable literary piece.

9.5 SOLVED EXAMPLES OF PRECIS WRITING

Here are five solved examples of Precis-writing. Read these with utmost attention. Try to absorb the salient features of Precis writing.

Solved Exercise No. 1

Passage : Of all, mineral oil is going to be the most important in the next fifty years or so and oil production will keep on steadily growing and outpacing any other mineral. This statement can be justified in several ways. Firstly, oil is an extremely valuable fuel decidedly richer in calories than coal, unlike the latter which has to be ruined underground. Oil is obtained at the surface through borin. Secondly, oil is of the greatest value to the chemical industry as a raw material. Already we have hundreds, even thousands of names of products that are derived from oil, and very soon there will be thousands and tens of thousands. At the present time, we have wrapping materials such as polythene and cellophene that are derived from oil; these are much used for wrapping meat, fats, sugar and other essential food products. So that not the wrapping but also the contents of the parcel that the house wife carries home will be oil by products.

Oil, of course, is a raw material for making plastics, and plastic as you know, are ousting metal, on the one hand, and wood and stone on the other. The numerous advantages of plastics make it an extremely valuable material. The next century will undoubtedly be the present age of plastics just as the present age of metal.

People will be fed, clothed and given winter-warmth by oil through its by products. Since products will even play an increasingly important part in building and tools and instruments manufacture. For Science and Industry, oil will become more valuable far than gold.

(Total No. of words = 219)

Title :-Importance of Oil in Future

Precis :- Oil has a brilliant future. It will outpace every other mineral value, 50 years hence. It generates more heat than coal and can be drilled on the surface. Also, it is of immense value to chemical industry. It has thousands of useful by-products which are being used these days. Today certain wrapping for eatables and plastics are derived from oil. Plastics hold a great promise as it ousts metal, wood and stone in factories and buildings. Oil will be more valuable than gold for science and industry.

(Total words in the Precis=90)

Solved exercise No. 2

Passage : Before the domestication of animals, the hunter discharge duty by providing food. Today the hunter is not needed for that purposes;. hunting is fashionable because hunting for sport has taken the place of hunting in livelihood. Even so, when we were surrounded by raiding barbarian the only helped to make life more tolerable. But, is war essential today? Man is thej animal who kills for reasons which are more or less metaphysical,

for an old claim to territory. War was the sport of Kings, and the game of upper classes which the prizes were wealth and honour. War has become an end in itself| exciting game, a vested interest of financiers. Those who engage in war are not men who believe themselves to be doing wrong but good men who are convinced that they are doing right. So long as power and success are worshipped military tradition in its modern form of mechanical inhumanity will flourish. We alter our values, recognize that violence is an unfortunate breach of community! devise other means of establishing satisfactory relationships. Bernard Shaw writes somewhere that in a really civilized society, flogging would be impossible, no man could be persuaded to flog another. But as it is, any decent warrior do it for a rupee, probably not because he likes it or thinks it desirable on grounds but because it is expected of him. It is obedience to social expectations. The pity and sordidness "of war lie in this that without any evil in us we engage it, not because we are in a way cruel but because we mean to be kind. We engage in wars to save democracy, to win freedom for the world, to guard our women: children, to protect our health and homes. At least we believe so.

(Total No. of words=312)

Title :- The Motive Behind Wars — Then and Now.

Precis : Man kills others for reasons, which are abstract, for an untenable claim to territory. These days, war has become an end in itself, a thrilling sport on a lucrative interest of financiers. Those, who are with others, feel that they are doing right. War will thrive until wealth, power and success are worshipped. We must alter our value and recognize violence as a social evil. Those who fight believe, that they do so to save democracy, win freedom and protect their home etc. It is an illusion and pity both.

(Total No. of words=91)

Solved Exercise No. 3

Passage : Gandhiji's ideas of women also finds a close parallel line "I am probably 90 percent female. The women in my plays are flesh, other are ideas. Shaw said Gandhiji went much further, declaring that he female and that he understood women much better than women in incapacity for compassion and suffering, his frail body, his tender hand his so flesh, his patient attitude towards the ailing and the injured, his sense of economic morality and housekeeping were all feminine. Gandhiji advised all women to be the purdah away and not to carry stone and metals on their person which called "personal furniture". He wanted them to remind themselves that more than the gold and its glitter on their bodies it is cultivation of the mind and the illumination of the soul which matter. Shaw also exhorted women "to learn some manners" are not to convert their homes into private hells, maintaining of course, that there are larger loves and divine dreams than those of the fire-side".

Shaw, like Gandhiji, was a Puritan — root and branch. His insistence on public and private austerity and vegetarianism, his complete teetotalism made him morally and spiritually a colossus. Asked why he wore a particular coat for so many years Shaw replied that it was a part of his flesh. Gandhiji's simplicity acquired the stature of a legend even during his life-time.

(Total No. of words = 242 words)

Title :-- Gandhiji and Shaw on Women

Precis : Gandhiji and GB. Shaw exhibited an identical outlook on women Both had a profound knowledge about fair sex. Female characters in Shaw's plays are "flesh" while others are mere ideas. Womanish traits, like tender heart, delicate body, thrifty nature were found to Gandhiji advised women to discard purdah and be mentally and spiritually emancipated. Shaw urged women to build ideal homes. Both Shaw and Gandhi were over-scrupulous. Both refrained from drinking and both observed vegetarianism.

(Total No. of words = 76)

Solved Exercise No. 4

Passage :- A university training is the great ordinary means to a great but ordinary end; it aims at raising the intellectual tone of society, at cultivating the public mind, at supplying true principles to popular enthusiasm and fixed aims to popular aspiration, at giving enlargement, and sobriety to the ideas of the age, at facilitating the exercise of political power and refining the intercourse of private life. It is education which gives man a clear, conscious view of his own opinion and judgement, a truth in developing them and eloquence in expressing them, and a force in urging them. It teaches him to see things as they are, to go right to the point, to disentangle a sketch of thought, to detect what is sophisticated, and discard what is irrelevant. It shows him how to accommodate himself to others, how to throw himself into their state of mind, how to bring before them his own. I how to come to an understanding with them, how to bear with them. He is at home in any society; he has common ground with every class, he knows when to speak and when to be silent; he can ask a question pertinently and gain a lesson reasonably, he can listen to others when he has nothing to impart himself, he is ever ready and yet ever in the way ; he knows when to be serious and when to trifle, and has a sure tact, which enables him to trifle with gracefulness and to serious with effect. He has repose of mind which lives in itself while it lives in the world and which has resources for its happiness at home when it cannot go abroad. He has a gift which serves him in public and supports him in retirement without which good fortune is but vulgar, and with which failure and disappointment have a charm.

— Cardinal Newman

(Total no. of words=315)

Title — Benefits of University Education

Precis : University education elevates human intellect and endows men with knowledge. It widens their mental capabilities and bestows upon sanity and sobriety. It educates them to use their political rights correctly, ventilates their ideas with conviction, and differentiates between right or wrong, non-superfluous and superfluous. It teaches them to behave correctly with others. It makes them to adjust to other views. It teaches them to be serious and trifling, as the occasion demands. confers peace of mind upon them which helps them through prosperity and adversity. It is a gift which helps him in public and in retirement.

(Words used in the precis = 100)

Solved Exercise No. 5

Passage :- The time I was in Tahiti was a glorious time; Saturn had descended on the earth. Every morning found me on the beach, watching sunrise over the ocean with a slow reddening of the vast shimmering watery little ripples caressed my feet and the tall palms standing behind we would a from the mighty slumber. These trees had seen Rupert Brooke riding the turf he rode to the vast to die fighting in the First Great War. Ganguin had at this cut off all relation with the West, with his family and race, to dwell among natives before he died of leprosy. Even R.L. Stevenson must have wandered telling his tales to the Polynesian chiefs. The place is rich with memories, memories of forgotten men, adventures and reckless wanderers, mostly men rejected of the rest of the world. For long, it was the heaven of the homeless. But this, place was soon full of bad men, in fact the whole of the Pacific ocean was invaded by rascals. During the Second Great War some of the Pacific islands were lit up with heavy bombardment. Silence of the countries was ended, and explosions were heard everywhere. Today Tahiti has hotels and restaurants. Europeans and Americans are seen dancing there; the old Polynesian dance not seen unless arranged on special request. But the beauty of nature is still the same.

(Total no. of words=242)

Title : Tahiti-An Exquisitely Beautiful Place

Precis :- The writer had a lavish enjoyment in Tahiti—a beautiful Pacific Island. The surf, the palm trees and other natural objects delighted him in their ways. Earlier, Tahiti had been frequented by many great men. It was a heaven for the homeless.

The Second Great War shattered its peace. Now the island has turned into a place with its hotels and restaurants, where tourists dance their native dances. Rascals have invaded this place. Still, the natural beauty of Tahiti remains intact.

(Total No. of words = 80)

9.6 SELF CHECK EXERCISES

Now that you have a guideline before you, should attempt a precis of each of the following passages. These passages are meant for your practice at home, so that you achieve proficiency in this particular art. Entitle each precis suitably.

Exercise No. 1

We cannot have a better illustration of the growing interdependence of all nations than the effect of modern war on disease. For one thing, easier and faster transport all over the earth can lead to the rapid spread of epidemics : witness the movement of the influenza outbreak of 1919, which had its roots in the conditions created by the war in Europe. But the disease did not confine itself to the warring European nations. Even in the remote Pacific islands more people died in proportions than in Britain. They would not have died but for the war, so that there can be no neutrals in the war against disease. The louse does not recognize frontiers; tuberculosis ignores

race and language. Neutrality in this war by lengthening the period of fighting, must mean greater mortality from disease among the neutrals.

We knew from the lessons of History that when the war came one of the our greatest enemies would be disease, then at every turn, in the home, in the hospital the battle would have to be relentlessly waged, for the disease spread. It was clear that if we did not control the situation, the microbe and other parasites would control us. We were not wrong. The bomber with high explosive and incendia bombs blasted a way for disease, bursting open the mains and blending water with sewage. The bombs have shaken up the dust and dirt of centuries and they have smoothened our clothes, our homes and our food. Worse than that, people have been driven to crowd together in basements, shelters and tube stations. For nearly a year hundreds of thousand of people, old and young, healthy and sick, dirty and clean, have lived in this way. The war has boxed us up. We eat and travel, so the speak, with a strange elbow in our back. We sleep, on fire watching nights, to the accompaniment of the noise of a stranger. We exclude the air, and so only when we are on civil defence duty. The less room we have in the greater the opportunity for the microbe. These are the environment modern war, and they are greatest in our congested industrial centres.

(E.E. Allen & A.T. Mason)

Exercise No. 2,

It is the height of selfishness for men, who fully appreciate in the the great advantages of a good education, to deny these advantages There is no valid argument by which the exclusion of the'female si privilege of education can be defended, it is; argued that:women have 3h duties to perform and that if they were educated, they would busy the their books and have little time for attending to the management of their of course, if possible for women, as it is for men, to neglect necess order to spare more time for reading sensational novels.' But women liable to this temptation that men and most women would be able household work all the better for.being able to refresh their minds, in of leisure, with a little readmg. Nay, education would eyen help them in the of the narrowest sphere of womanly duty. For education involves know means by which health may be preserved and improved,and enables consult such modern books as will tell her how to rear up her children men and women, skilfully nurse them and her husband when diseases household.

But according to a higher conception of women's sphere, womer something more than a household drudge. She ought to be able hot me her husband in sickness, but also to be his companion in health. For her wifely duty education is necessaiy, for there cannot well be congenial ct between an educated man and an uneducated wife who can conve husband on higher subjects than cookery and servant's wages. Also mother's highest duties is the education of her children'at the time whe is most amenable to instruction. A child's whole future life, to a 1 depends on the teaching it receives in early childhood and it is needle this first foundation cannot be well laid by an ignorant mother.

Execriise No. 3

Every war is represented as just by both sides in the conflict. What is justice? It is distributive justice, then

an unfair or unequal allotment of possession opportunities, new materials, places in the sun and field of economic and political influence must be corrected. If justice is to consist in the right proportion between the importance of nation and its possessions what is the test to importance. In it population, power, culture or experience in the business of government ? Is here a system of law for which we fight ? Do not insist that no nation should plunge the world into war until the resource of negotiations, discussions and arbitration are exhausted ? Thus wars are non-aggressive and liberative. They aim at defending art people against foreign invasion and attempts to enslave them. Unjust were are wars of aggressions, and aim at the seizure and enslavement of other countries. But it this distinction very clear ? Issues are very complex and our sources of information are poisoned by government, so that it is difficult for us to decide which is a just war. Right and wrong are not clearly divided that either side is possessed of only one or the other. At best, it is distribution between the more just and the less just The difference between the aggressor and defender is not real. So long as the present ideas operate, the play will continue the same in the theatre of war, only the actors will change.

Exercise No. 4

Whether work should be placed among the causes of happiness or among the causes of unhappiness may perhaps be rearded as a doubtful question. There is certainly much work which is exceedingly likesome and an excess of work is always very painful. I think, however, that, provided work is not excessive in amount end the dullest work is to most people less painful than idleness. There are in work a grades, according to the nature of the work and the abilitie of the worker. Most of the work that most people have to do is not in itself interesting, but even such work has certain great advantages. To begin with, it fills a good many hours of a day, without the need of deciding what ones shall do. Most people, when they left to fill their own time according to their own choice are at a loss to think anythink sufficiently pleasant to be work doing. And whether they decide are troubled by the feeling that something else whould have been pleasant able to fill leisure this level. Moreover the exercise of choice is in itself . Except to the people with unusual initiative it is positively agreeable to tell do at each hour of the day provided the orders, are not too unpleasant. I the idle rich suffer unspeakable boredom as the price of their freedom from. At times they may find relief by hunting big game in Africa, or by flying world, bu the number of such sensations is limited, specially after youth . Accordingly the more intelligent rich men work nearly as hard as if the which rich women for the most part keep themselves busy with innumberab whose earthshaking importance they are firmly persuaded.

Exercise No. 5

But having said this we must now turn our attention to the dangerous of nationalism unlike capitalism and communism, nationlism is not a single we system. but it is a different system in each nation. It consists essentially in self-glorification and in a conviction that it is right to pursue the interests own nation however they may conflict with those of others. In the eigh century the British proclaimed the slogan, “Britons never shall be slav proceeded to make slaves of as many non-Britons as they could. The shortly afterwards proclaimed, “Let impure blood water our furrows”— the blood being that of the Austrians. I recently received a letter from a explaining that ‘German,

above all, does not mean that Germany should world, but that a German should think only of German interests". One multiply examples indefinitely, but the phenomenon is too familiar to need illustrations. It is rather odd that emphasis upon the merits of one's own should be considered a virtue. What should we think of an individual who pro "I am morally and intellectually superior to all other individuals, and be this superiority. I have a right to ignore all inerests except my own". There doubt plenty of people who feel this way, but if they proclaim, their feeling openly, and act upon it too blatantly they are thought ill of.

Exercise No. 6

New York is a city of many beauties, and with a reckless prodigality she has done her best to obscure them all. Driven by a vain love of swift traffi, she assails your ear with an incessant din and your eye with the unsightliest rail road that human igenuity has ever contrived. She has sacrificed the amenity of her streets and the dignity of her buildings to the false God of speed. The men of New York, as they tell you, with an insistent pride, are 'hustlers', but the 'hustling' probably leads to little enough. Haste and industry are not synonmous. To run by and down is but a form of busy idleness. The captains of industry who do the work of the world are still, surrounded by bells and telephones. They show themselves furtively behind vast expenses of plate glass, and move only to eat or sleep. It is the common citizen of New York who is never quiet. He finds it irksome to stay long in the same place. Though his place may be comfortable, even luxurious, he is in a fever to leave it. And so it comes about that what he wants to call 'transporations' seems the most important thing in his life.

Movement, then, noisy and incessant, is the passion of New York. Perhaps it is the risk air which drives men to this useless activity. Perhaps it is an ingrained and superstitious habit. But the drowsiest foreigner is soon caught up in the white He too must be chasing something which always eludes him. He too finds himself leaving a quiet corner where he would like to stay, that he may reach some plan which he has no desire to see.

Exercise No. 7

Whether in the long run Gandhi's gospel of 'ahimsa', love peace- with triumph is a different matter. Gandhi's attitudes were too spiritual to be generation adopted in India or any other country. Under Nehru since 1947, India has champion 'neutralism' between the West and the Communist East but hardly 'non-violence' in a Gandhian sense. She was welcomed foreign capital and pursued five year plan of industrialization very far from Gandhi's spinning wheel. Yet Gandhi's influence and importance were enormous. First, it is very doubtful if without him the trans of power could have been effected without a brakdown into a prolonged war. Second, the example of India's freedom from British rule, which he led, as a powerful stimulus to the other peoples of Asia and Africa to demand freedom from 'colonialism' — one of the most significant movements of our time. The inside India, great social reforms add, above all, the decline of untouchability, s directly from Gandhi's campaigns. No other statesman of life this century has behind him such a weight of love and respect. His name in India and he can himself a nationalist; but, more important, he loved God and man; and in surprising, really didi forgive his enemies. The twentieth century has been successful revolutinaries and many great men. It has not seen many who were addition, simply and poewrfully good.

Exercise No. 8

If then a practical end must be assigned to the University course. I say that of training good members of society. Its art is the art of social life, and its fitness for the world. It neither confines its views to particular profession on one hand, nor creates heroes or inspires genius on the other. Works indeed genius all under no act; heroic minds come under no rule; a university is no birthplace of poets or of immortal authors, of founders of school; leaders colonies or conquerors of nations. It does not promise a generation of Aristot of Newtons, or Napoleons of Washingtons, or Raphaels or Shakespears tho such miracles of nature it has before now contained within its precincts. Nor content, on the other hand, with forming the critic or the experimentalist, economist or the engineer, through such, too, it includes within its scope. But University training is the great ordinary means to a great but ordinary end : it is at raising the intellectual tone of society, at cultivating the public mind, at purify the national taste, at supplying the principles to popular enthusiasm and find a to popular aspiration. It is education which gives a man a clear conscious view his own opinions and judgements, a truth in developing them, an eloquence expressing them and a force in urging them. It teaches him to see things as to are, to go right to the point, to disentangle a skein of thought, to detect what sophistical, and to discard what is irrelevant. It prepares him to fill any post with credit, and to master any subject with facility. It shows him how to accomodation himself to others, how to throw himself into their state of mind, how to bring before them his own, how to influence them, how to come to understanding with them how to bear with them.

Exercise No. 9

Our religion has glorified those of meek and contemplative character than those of action. Further, it places the highest good in humility, lowliness, and the contempt for wordly things.....This manner of life, then, seems to have rendered, the world weak, and to have given it over as a prey to wicked. me...

Those Princes or Republic that would save themselves from growing come up should above all else keep uncorrupted the ceremonies of religion, holding them always in veneration. For, there can be no surer sign of decay in a country the to see the rites of religions held in contempt.

It is therefore, the dury of Princes and heads of republics to uphold foundations of the religion of their countries, for them it is easy to keep their people religious, and consequently well-conducted and united. And, therefore, everything that tends to favour religion (even though it were believed to be false) should be received and availed of to strengthen it; and this should be done the more, the wiser, the rulers are, and the better they understand the natural course of things.

And as the strict observance of religious worship is the cause why states to eminence, so contempt for religion brings ruin on them. For where the feat God is wanting destruction is sure to follow, or else it must be sustained by fear felt for their Prince, who may thus supply the want of religion in his subject Whence it arises that the kingdoms that depend only on virtue of a mortal, has a short duration; it is seldom that the virtue of the father survives in the son.

(Niccolo Machi velli)

Exercise No. 10

India should be known, not from without, but from within, and it will repeat a long time and far abler hands than mine before we really know what India meant to be in the development of mankind. Heinrich Simon remarked very “Our history is miserable because we have no biographies.....If a man’s life open before me from day to day in all his acts and all his thoughts, so far can be represented externally. I gain a better insight into the history of the time by the best general representation of it.”

What we want to know is, how the prominent men in India imbibed Ved and how the principles they imbibed from that source influences their time, acts, and their thoughts. With us philosophy remains always something cold only. Our mainstay is formed by religion and ethics. But with the Hindus, philosophy is life in full earnest, it is but another name for religion, while morality has assigned to it as an essential preliminary to all philosophy.

Most of our greatest Philosophers and their followers seem to lead two one as ought to be, the other as it is. One of our great philosophers, Berk knew quite well what the world is, but he lived as Bishop, unconcerned a unreal character of all with which he had to deal. There have been cases of Vedantists, also, who have led useful, active lives as ministers and organisers states, but he who has grasped the highest truths of Vedana or has been by them, is driven at once into the solitude of the forests, waiting there for solution of all riddles, for perfect freedom, and in the end for the truest free of all, for death.

(Max. Mueller)

Exercise No. 11

In its loose, sense, thinking signifies everything that as far as we see, is “in hearts” or that “goes through our minds.” He who offers a “penny for your thought does not expect to derive any great bargain. In calling the object of his thoughts he does not intend to ascribe to them dignity, consecutiveness or any idle fancy, trivial recollection or fleeting impression will satisfy him. Day-dreaming, building or castles in the air that loose flux of casual and disconnected material that floats through our minds in relaxed moments are in this random thinking. More of our waking life than we should care to admit, even to ourselves is likely to be whiled away in this inconsequential trifling with idle fancy unsubstantial hope.

In this sense, silly folks and dullards think. The story is told of a man slight repute for intelligence, who, desiring to be chosen for a public office in New England town, addressed, a group of his neighbours in these words. “I have you don’t believe I know enough to hold office I wish you to understand I thinking something or other most of the time.” Now reflective thoughts is like the random coursing of things through the mind in that it consists of a success thinks thought of; but it is unlike this, in that the mere chance, occurrence of an chance ‘something or other’ in an irregular sequence does not suffice. Reflection involves not simply a sequence of ideas, but a consequence – a consecutive order in such a way that each determines the next as its proper outcome, while each a turn leans back on its predecessors. The successive portions of the reflection thought grow out of one another and support one another; they do not come and go in a medley. Each phase is a step from something – technical speaking, it is a term of thought. Each term leaves a deposit which is utilized the next term. The stream of

flow becomes a train, chain or thread.

(I.M.P. 19671)

Exercise No. 12

The basic conception on which the social and legal structure of ancient China was reared was that of LI. This term has been variously translated as “Ceremonial” “that which ought morally to be done”, “that which is conformable with a good social order”, “in tune with the universal harmony”, and so on. The German Sittlichkeit comes as near the meaning as any single word can. If LI is practically general among the people, then nothing else is necessary ‘for things lost on the highway will not be picked up by others’ and “each man will consider his neighbour’s goods his own.”

In its simplest form original basis of the ideal is set out in Ta Hsueh (The Great Learning).

“The men of old who wished to illustrate illustrious virtue throughout kingdom first ordered well their own states. Wishing to order their states they first regulated their families. Wishing to regulate their persons they first rectified their hearts. Wishing to rectify their hearts they first sought to be sincere in thoughts. Wishing to be sincere in their thoughts they first extended to the end of their knowledge. Such extension of knowledge lay in the investigation of

“Things being investigated, knowledge became complete. Their knowledge being complete, their thoughts were sincere. Their thoughts being sincere, their hearts were rectified. Their hearts being rectified, their persons were cultivated. Their persons being cultivated, their families were regulated. Their families regulated, their states were rightly governed. Their states being rightly governed, the whole kingdom was made tranquil and happy.”

“Families regulated and states rightly governed” is thus the ancient Chinese thought. The regulation of families was dependent on the cultivation of the individual personality. For so long as the people could be persuaded by truth no complicated legal apparatus was necessary in the affairs of state.

(H.S. Bhati & Regulated Dr. Tan Chung)

Exercise No. 13

Detente with the West has become an overriding consideration for Soviet Union and China. It is, perhaps, the one issue on which they and all communist countries agree. So much so that a world communist Conference of the kind of Mr. Brezhnev was lately suggesting, has a greater chance of being if it concentrates on this theme rather than on the question of solving ideological differences. Because of China’s intransigence a world Communist conference is still not possible. It is therefore not unlikely that the Soviet policy is to soften up China, with that conference as the ultimate aim, while concentrating on holding immediately meeting confined to Europe in which China’s friend and ally, Albania, can participate. To the Soviet offer, of restoring State relations on a basis of equality, Albania may not respond instantly. But whenever it does, only be a reflection of China’s own changing attitude. Evidence of this is very meagre though the October 17 Chinese message to the Soviet Union a non-aggression pact shows that rigid positions are being abandoned. This as much of the Soviet Union which, apart from making similar

conce noises, perceptibly moving away from its Asian collective security scheme China has indignantly rejected. Mr. Brezhnev concedes that a “very important element in ensuring Asian security is the establishment and development of and lasting bilateral”, implying thereby that his scheme is not immediately feasible. Mrs. Gandhi has more or less echoed this sentiment in recent an interview G.D.R. Nemsnek which China should take note of. The changed Soviet statn clearly meant to make it amenable.

Exercise No. 14

The history of civilization shows how man always has to choose between making the right and wrong use of the discoveries of science. This has never more true than in our own age. In a brief period amazing discoveries have made and applied to practical purposes.

It would be ungrateful not to recognize how immense are the boons which science has given to mankind. It has brought within each of multitudes benefits advantages which only a short time ago were the privilege of the few. It has show how malnutrition, hunger and disease can be overcome. It has not only lengthen life but it has deepened its quality. Fields of knowledge, experience and recre open in the past only to a few, have been thrown open to millions. Through a work of science the ordinary man today has been given the opportunity of a long and fuller life than was ever possible to his grandparents.

But the gift of modern science can be misused. The motor – driven vehicle facilitates business and gives harmless enjoyment to many; but it can strew roads with dead and dying. The cinema is a means of instruction and recreation opening ‘magic casements’ but it is often a channel of vulgarity and false value. The wireless can link the world together in a moment of time, but it can also the instrument of lying propaganda. The aeroplane makes travel rapid and easy it can also become a weapon of destruction.

It is this two-fold aspect of the use to which science can be put that raised in an acute form the question as to how far it is morally justifiable to make and perfect discoveries and inventions which can be used for purposes of destruction or result in the ultimate impoverishment of man.

Exercise No. 15

When Vinobha Bhave reaches a village, the villagers, the villagers are already gather eagerly waiting for him. They tell him their problems to which he listens understanding and sympathy. The local landlords come voluntarily to seem him tells them quietly of India’s great land problems which, if not settled peacefully through his ‘revolution of love’, will be settled violently by political revolution reminds them of the religious beliefs which they are all familiar with, which to that the giving up of all possessions to the poor is blessed in the sight of God. At the evening prayers he speaks to the assembled people simply in a language they can understand. He quotes the sacred writing; talks of the ways in which vill life can be improved, and then asks for land from those who possess more than they need. He is hardly ever disappointed : deeds are written out and signed at a meeting.

A village committee is set up to administer the redistributed land, to see it is properly cultivated by those to whom it is given and to obtain seeds and from the Government. It is all done without much publicity. Vinoba Bhave refused even to be interviewed for the radio. No large organisation has been set up. The village, and the workers

appointed in the district to help the peasants, are responsibility for seeing that the land which is given is properly cultivated. In each village a of new life and hope is planted by Vinoba Bhave as he passes; the period themselves must see that it grows and develops into a healthier plant. The Bhod movement is more than a redistribution of land; it is aimed at a change of the spiritual revolution. In Vinoba Bhave's own words. "If I can be the agent of the rich and the poor, I shall be glad. For the poor I am striving to win rights. the rich I am striving to win the moral development. If one grows naturally and other spiritually who then is the loser."

Exercise No. 16

Three stages can be broadly identified in the British outlook of India. A first stage was probably the worst as far as it affected India. The process adjustment to the independence of India was slow and painful for the British Government since it could neither forget the past nor renounce its self-imposed responsibility for the safety of the sub-continent. The Kashmir issues came it hardly for Britain's main political aim in the region, namely to contain India which under Jawaharlal Nehru was assuming an international position of respect, if not its moral influence. During the first ten years of India's independence, Britain, tried to put brakes on India's popularity by taking the Kashmir issue and stirring suspicion among her neighbours. However by steering clear of the rival camps engaged in the war, India kept the prestige high both in Europe and the United States of America people, if not Government, looked towards India for peaceful solution of dispute and as a trusted mediator, India's chairmanship of the Korean truce and of the international Control Commission in Indo China pertain to this period.

The second stage in British on India can be used to have begun with China attack, and India's humiliation in 1962. Suddenly India's prestige burst like a picker bubble and it became obvious that India was running frantically for military assistance to the U.S.A. and to British, non-alignment and the philosophy of peace were seen in the cold light of national weakness. It was the time of when the Europeans begin seriously to ask whether democracy and non-alignment would survive in India.

The third stage emerged in successful conclusion of the brief but decisive war of December, 1971 which resulted in the birth of free Bangla Desh and end a confrontation with Pakistan. The mixture of firmness and restraint shown throughout the months of crisis have signally demonstrated that stability and unity are now solidly founded. It can be said that today after 25 years. of independence India has regained her standing in the world on the solid basis of political and economy stability. India now counts in the comity of nations and the cynics of yesterday are the warm admirers of today.

Exercise No. 17

There is no doubt that people are growing more and more interested in the seas, and that there is a great need for that interest. Men have long tried to the secrets of the oceans to gain knowledge for its own sake, but there are other practical reasons to do so. The sea can provide us with many things that we need in every life. Future generation will probably draw far more on the seas for the food, and not only food in form of fish. Minerals necessary for modern industry are there also, when we can find out how to extract them.

We have explored and mapped most of the land, and we are quickly exploring the air. The seas present a greater difficulty because we cannot yet and probabably never shall be able to set foot on the deep ocean floor.

The aim of the extensive ocean-going expeditions, and of the marine biology stations around the coast, and even of those who simply study of the shore uncovered by the tide, is to build up our knowledge of this vast and unfamiliar world beneath the waves. In some cases, the knowledge gained can be put to practical use, much of it is for interest only.

For the very early mariners, interest lay in the currents, and especially those on the surface, that carried the ships along. They were also interested in the weather of the sea, yet even these hard-bitten sea men were not immuned from a curiosity at animals and plants that lived below the waves. Their first impulse may have been to seek trade overseas or to fish for food, but over and above this anything strange beautiful, whether brought up on their nets or cast ashore by the tides, caused to wonder. So from the earlier times, the pursuit of the practical everyday things, was on a side by with enquiry that springs from a desire to know more.

Bit by bit grew the knowledge of the physical features of the seas, of things as currents, waves and winds, as well as biology, the knowledge of animals and plants.

Exercise No. 18

The test of the people's attitude towards the partition of the country came on 14 August, 1947 when independence Pakistan was formed. If the people of India had willingly accepted partition, surely the Hindus and Sikhs of the Punjab, Frontier, Sind and Bengal would have rejoiced in the same way as the Muslims of those regions. Reports, which have rejoiced in the same way as the Muslims of those regions. Reports, which we received from all those provinces, showed hollow was the claim that the Congress's acceptance of partition meant its acceptance by the Indian people.

The 14th of August was for the Muslims of Pakistan a day of rejoicing. For the Hindus and the Sikhs it was a day of mourning. This was the feeling not of most people, but even of important leaders of the Congress. Acharya Krippl was then President of the Congress. He is a man of Sind. On 14th August issued a statement that it was a day of sorrow and destruction for India. The feeling was expressed openly by the Hindus and Sikhs throughout Pakistan. It was surely a strange situation. Our national organisation had taken a decision in favour of partition, but the entire people grieved over it.

One question naturally arises here. If partition evoked, such feeling of anger and sorrow in the heart of all Indians, why did the Indian people accept it? Why was there not greater opposition to it? Why was there such a hurry to take a decision which almost everybody regarded as wrong? If the right solution of the Indian problem could not be found 15th August, why take a wrong decision and then grieve over it?

I was again and again said that it was better to wait till a correct solution was found. I had done my best, but my friends and colleagues unfortunately did not support me. The only explanation that I can find of their strange blindness to fact is that anger or despair, had clouded their vision. Perhaps, also the fixation of a date — 15th

August – acted like a charm and hypnotized them the accepting whatever Lord Mountbatten said.

(Man and Abul Kalam Azad)

Exercise No. 19

Here are a couple of generalization about England that would be accepted in almost all observes. One if that the English are not gifted artistically. They are as musical as the Germans or Italians, painting and sculpture have never flourish in England as they have a France. Another is that, as the European's go the English are not intellectual. They have a horror of abstract thought, they feel no need is and philosophy or systematic 'world view'. Nor is this because they are 'practical as they are so fond of claiming for themselves. One has only to look at the methods of town- planning and water-supply their obstinate clinging to everythan that is out of date and nuisance, a spelling system that defies analysis and a system of weights and measures that is intelligible only to the compilers of arithmetic b to see how little they case about mere efficiency. But they have a certain poe acting without thinking. Their world famed hypocrisy, their doubt-faced atitude towards the Empire, for instance — is bound up with this. Also, in moment supreme crises, the whole nation can suddenly draw together and act up species of instinct, really code of conduct which is understand by almost every though never formulated.

But there it is worth noticing a minor English trait which is extremely marked though not often commented on, and that is a love of flowers. This is of the first things that one notices when one reaches England from abroad especially if one is coming from southern Europe. Does it not contradict the English indifference to the arts ? Not really, because it is found in people who have no aesthetic feel whatever. What does it link up with, however, is another English charactertics which is so much a part of us that we barely notice it, and that is the addition hobbies and spare-time occupation, the privateness of the English life.

Exercise No. 20

Education ought to teach us to be in love always and what to be in love we The great things of history have been done by the great lovers, saints, men science and artist and the problem of civilization is to give every man a chance being a saint, a man of science or an artist. But this problem cannot be solve unless men desire to be saints, men of science and artists. And if they are to desert that continuouly, they must be taught what it means to be these things. We thing of the man of science, or the artist if not of the saints, as a being with peculiar give not as one who exercises more precisely and incessantly perhaps, activities which we all ought to exercise. It is a common place now that art has ebbed a way our ordinary life, out of all the things which we use, and that it it practised longer by workmen but only by a few painters and sculptors. That has happened because we no longer recognise the aesthetic activity as an activity of the spirit and common to all men. We do not know that when a man makes anything he ought to make it beautiful for the sake of doing so, and that when a man buys anything he ought to demand beauty in it for the sake of the beauty. We think of beautiful if we thing of it at all, as a merce source of pleasure, and therefore, it means us an ornament added to things for which we can pay extra as we choose. But beauty is not ornament of life, or the things made by man. It is an essential part of both.

9.7 SUGGESTED READING

1. The ELT Grammar Book 2002 - AIL A Book.
2. Wren Martin - High School Book English Grammar, S. Chand and Company Ltd.

Precis Writing

STRUCTURE

10.1 Objectives

10.2 Solved Passages of Precis Writing

10.3 Self-Check Exercises

10.1 OBJECTIVES

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

- (a) learn the art of precis-writing.
- (b) attempt precis-writing by giving yourself a thorough practice by attempting unsolved passages of precis-writing.

10.2 SOLVED PASSAGES OF PRECIS WRITING

Here are ten solved exercises in precis writing. Read these with a single minded attention for your own benefit.

Solved Exercise No. 1

Food, What to eat, where to get it, and how to afford it, has always been very close to man's consciousness. The primary long term factor responsible for the world food crisis is the population explosion. The accelerating increase is due to a drop in the death rate brought about by the spread of better sanitation and other public health measures which has not been compensated for by a corresponding decrease in the birth-rate. With some demographers predicting a population of 8,000 million by the year 2000 those who deny the urgency of limiting the birth of an additional population as large as that in the world now.

Yet with thousands of years of effort behind us, we cannot even decently feed today's 4000 million people. To make matters worse, the population is growing in those very areas that are experiencing the greatest nutritional difficulties. At present rates India will have another 207 million people by 1985. Destitute Bangladesh will add 40 million to its present 84 million (unless the death rate rises drastically as it seems possible). Rich areas—North America, Europe, Russia and Oceania together account for about 10 percent of the total yearly increase in the

world's population whereas the underdeveloped world accounts for almost 90 percent.

(Total no of words = 230)

Precis :—

Title : On Food Crisis and Population Rise

Food has always been man's concern. Present food shortage is an outcome of population explosion. Better health care has lowered the death rate. By the year 2000, population will shoot up to 8000 million. Countries having food scarcity are getting more populated. India and Bangladesh will have many millions more by 1985, Rich countries, like the U.S.A., Europe Russia and Ocenia have a 10% yearly population growth, while underdeveloped countries register a 90% growth.

(Total No. of word = 72)

Solved Exercise No. 2

In the West, bamboo may still be thought an exotic garden plant, but in the East, for half the human race it is a necessity. 'It is almost unthinkable what we would do without bamboo, remarks Thonom Sinichai, a Thai village headman. His house is built of bamboo shoots, stores his rich in a bamboo bin. "My bamboo card has bamboo shafts," he says.

Cheap abundant, every reliable, bamboo is also flexible and splendidly durable, by an yardstick it has matchless pedigree of virtues—the wood with innumerable uses.

Bamboo is all things to all men. Stirring in a storm, soothing in repose, it on spark the emotion just as quickly as the wind. Upright in its straightness, flexible in its pliancy and redoubt able in its strength, bamboo is gifted with all the quanties of the perfect parent. As practical as the wheel, and as useful as the caveman's first stone adge, the bamboo brings together a tantalizing and unique microcosm talent aesthetic and plain charm. It is a quite simply peerless.

(Total No. of words = 173)

Precis :—

Title : Bamboo—The Wood With Innumerable Uses.

Unlike in the West, bamboo is of utmost necessity to the Orientals. It is used in buildings, vehicles and for storing grains etc. It is flexible, abundant, reliable and durable. It is practical and useful. It works good and looks good, simple and charming. It is, in reality, a matchless plant.

(Total No. of words = 51)

Solved Exercise No. 3

In these days, when most people live in cities in cramped surroundings because of high rents, the home is

as a rule physically the wrong environment for the child. The man who rears young trees in a nursery garden provides them with the right soil; the light and air, the right space and right neighbour. He does not attempt to rear the trees one by one in separate cellars. Yet in the modern urban home Children, like young trees require soil, light and air, and neighbours of their own kind. Children ought to be in the country, where they can have freedom without excitement. The psychological atmosphere of a small urban apartment is as bad as the physical. Consider the matter of noise. Busy grown-up people cannot be expected to endure a continual racket all round them, but to tell a child not to make a noise is a form of cruelty producing in him exasperation leading to grave moral faults. Much the same thing applies to the necessity for not breaking things. When a boy climbs on the kitchen shelves and breaks all China, his parents are seldom quiet pleased. Yet his activity is of a kind that is essential to his physical development. In an environment made for children such natural and healthy impulses need not be checked.

(Total No. of Words = 248)

Precis :—

Title : —Suitable Environment For Children

Cramped surroundings are not a congenial environment for the mental and physical development of children. Young plants need a right soil, light, space and neighbour. It is so with children. Countryside provides the right atmosphere and freedom for them. Breaking things and noise making, thought irritable to elders, is natural with children. These natural impulses should be encouraged among them

(Total No. of Words = 59)

Solved Exercise No. 4

Every form of government tends to perish by excess of its basic principles Aristocracy ruins itself by limiting too narrowly the circle within which power is coined, oligarchy ruins itself by the incontinent scramble for immediate wealth. In either case the end is revolution. When revolution comes, it may seem to arise from little causes and petty whims, but though it may spring from slight occasions, it is the precipitate result of grave and accumulated wrongs; when a boy is weakened by neglected ills, the merest exposure may bring serious disease. “Then democracy comes; the poor overcome their opponents, slaughtering some and banishing the rest and give to the people an equal share of freedom and power”.

But even democracy ruins itself by excess of democracy. Its basic principle is the equal right of all, to hold office and determine public policy. This is at first glance a delightful arrangement; it becomes disastrous because the people are not properly equipped by education to select the best rulers and the wisest courses. “As to the people they have no understanding and only repeat what their rulers are pleased to tell them”; to get a doctrine accepted or rejected it is only necessary to have it praised or ridiculed in a play. Mob-rule is a rough sea for the ship of state to ride, every wind of oratory stirs up the waters and deflects the course. The upshot of such a democracy is tyranny or autocracy. At last the vilest and most unscrupulous flatterer calling himself the “Protector of the people” rises to power.....

(Total Words = 290)

Precis :—

Title :—Causes of Downfall of Various Forms of Governments.

Every form of government crumbles because of the excess of its basic principles. Aristocracy perishes because it confines itself to the interest of a small circle. Oligarchy sees the exit because of excessive greed for wealth. The outcome is revolution and blood-spilling, till democracy comes on the scene. Rights and freedom are promised in a democracy. Democracy also perishes because electorate are not properly educated to elect their administrators. A state cannot run on a mob-rule as ordinary influences change its course. Eventually, a cunning and an unprincipled person rises to power and establishes an autocracy.

(Total Word=91)

Solved Exercise No. 5

Of all the water in the world, only 1% is available for human use. The rest is locked up in the ice-caps, in the oceans and under the ground. That 1% of 'available water' is the amount which flows round the 'hydrological cycle'. The sun powers a vast natural distillery—water evaporates from the oceans, rains on the continents, flows through rivers and streams, and flows again to the sea to complete the cycle.

Every year 38,000 cubic kilometers of water flows round that cycle. That is the maximum amount of water that is available for man and it should be enough. Even with a doubled world population, the hydrological cycle would provide 4,500 cubic metres of water per year per head—more than three times as much as each person in the developed world now uses.

But nature does not distribute water "per head". In the Congo Basin the average yearly rainfall is 151 cms to 175 cms. In some parts of Latin America it has not rained a drop for twenty years. Africa as a whole only receives 12% of the water distributed by the hydrological cycle where the U.S.A. receives over 30%.

Intervention in the 'hydrological cycle' to divert water and redistribute in a more balanced way is needed. Waste and pollution of water have also prevented.

Industry uses 200 cubic kilometres of water per year, of which 40 kilometers evaporates and the remaining 160 cubic kilometres are contaminated to some degree. The contaminated waste water of industry pollutes 25 times its volume. For example 40 litres of water is used to produce one can of vegetable; 10 litres of water to produce one litre of petroleum; 200 cubic metres of water produce one tonne of steel, 3½ cubic metres of water to make one tonne of certain artificial fibres and plastics require much more. All this water is not consumed it is wasted in quality.

(Total No. of Word=326)

Precis :—

Title :— Water Resources in the world

Human beings use only one percent of the total world water; The rest is stored in oceans, ice-caps and

underground. This amount of water flows rounded 'hydrological cycle' through evaporation, condensation, rains, and waters, ba oceans through rivers and streams. This cycle supplies 38,000 cubic kms of which is sufficient for double the present population of the world at 4500cubic kms per man a year. Nature does not distribute water on per head basis. Central areas have enough rain, while others very scanty. So dedistribution of water desirable. Water used by industries gets spoiled to some extent which polluted times its own volume.

(Total No. of Words=106)

Solved Exercise No. 6

One of the main reasons, why wrong ideas and unless practices can give up, is ignorance. Among primitive tribes today, as was the case, too, in pre-history time, there is hardly any scientific knowledge, everything is mysterious. They rises and sets and the moon changes; but people have no idea, or what are the relations of the heavenly bodies to the earth. No one knows anything about the natural crisis of rain or drought, storms on earthquakes, famine or disease. This everything is put down to mysterious influences by magic or by good and bad spirits. Such ideas cannot very well be called superstitions so long as no belief explanation is available. But reason may show that they are false; and finally when scientific knowledge demonstrates the way, things really work, the ideas of magic or spirit-influence can be seen to be mere superstitions.

So, as science progresses superstition ought to grow less. On the whole, that is true. But it is surprising how superstitons linger on. If we are tempted to look down on savage tribes and other nations for holding such ideas, we should remember that even today, among the civilized nation, a great many equally stupid superstitions exist and are believed in by a great many people. It is worth making a list of the superstitions which you know about. Some people will not sit down thirteen at a table; others will not light three cigarettes from one match, or do not like a start anything important on a Friday, or refuse to walk under a ladder; many people by charms and talismans because they think that they will bring luck. Perhaps you yourself are inclined to believe in some of these ideas. Try to find out if there is really anything for people believing in them.

(Total No. of words–308)

Precis :-

Title:- Basis of Superstitions or Superstitions-Then And Now

Wrong ideas and unprofitable practices crop up because of ignorance. The primitive people didn't possess scientific knowledge, Naturally, they were ignorance about the phenomenon of rain, earthquakes movement of heavenly bodies, diseases etc. They believed in spirits and magic, which they thought, were responsible factors for these mysterious happenings. Superstitions grow less with the advance of science. But even in modern civilized world, superstitions regarding many about things, linger on. It will be amusing to find why people still hang on to these superstitions.

(Total No. of words = 84)

Solved Exercise No. 7

In “Gulliver’s Travels”, J. Swift gives an account of the commonest causes of the “Quarrels of Popes and Kings”. He gives three main reasons. The ambitions of making people forget the badness of their own government; and difference of opinion especially in religion. Sometimes, he says, one rural quarrels with another for fear the other should quarrel with him. Sometimes a war is begun because the enemy is too strong, and sometimes because he is too weak. And, Above all, poor nations are hungry, and rich nations are proud.

In Swift’s time, a nation could afford a war, either to win or to lose it, though already wars becoming expensive. When soldiers carried their ammunition in their pockets, they could not do great harm by our standards. It is true that a rich city might undergo the massacre of a large number of its inhabitants if enemy soldier succeeded in storming it, and that the depredation of these soldiers might leave the city very poor. It is true that when a large ship foundered or was sunk several hundred sailors perished. But all this is nothing compared with the effect of one bomb today. Of all the buildings of a town nothing a left but debris and dust. If the inhabitants have not been evacuated in time, they perish. In Swift’s time, a large cannon had for its target a part of a well, or a town, now-a-days the target for a missile is a whole city.

It is obvious that war now is criminal as well as foolish. But, though warfare has changed, men haven’t. Many men still covet the possession of others, even the richest men remain unsatisfied. Many people being, in fact, insatiable. Many men still have ideas of material greatness and many more have the narrow idea of duty. “My country, write a wrong”. Indeed, the age old cause of tension between men and between nations are still as they were in Swift’s time.

(Total No. of Words = 346)

Precis :-

Title: Why Wars Flare-up?

or

Wantonness of War

Ambition on the part of rulers, a bad government and religious fanaticism formed main causes of a war according to Swift in “Gulliver’s Travel”. Fear, pride and love of wealth are other causes. In Swift’s time, wars, though expensive, would not leave much destruction in their trail. Today’s wars are fought on a much larger scale. Hence, wars have become both criminal as well as foolish. Methods and scope of warfare have changed since then, but not the men. They continue to be greedy and full of narrow nationalism. So. the reason why nations go to war and still the same these days also.

(Total No. of words=101)

Solved Exercise No. 8

Just as the heart of England is the middle classes, so the heart of the middle classes is the public-school system. This extraordinary institution is local. It does not even exist all over the British islands, almost unknown is

Scotland, and though it may inspire other great Institution-Aligarh for example it remains unique because it was created by the Anglo-Saxon middle classes, and can flourish only where they flourish. How perfectly it expresses their character for better, for instance, than does the university, into which social and spiritual complexities have already entered. With its boardinghouses, its compulsory games, its system of perfect and fagging and its insistence on good form, it produces a type whose weight is out of all proportion to its numbers.

On leaving his school, the boy either sets to work at once—goes into any or into business or emigrates—or else proceeds to the university, and after three or four years there enters some other profession—becomes a barrister, doctor, civil servant, school master, or journalist. In all these careers his education or the absence of it, influences him. Many men look back on their school days as the happiest of their lives. They remember with regret that golden time when life though hard was not yet complex; When they all worked together and played together and thought together, so far as they thought at all; when they were taught that school was the world in miniature and believed that no one can love his country who does not love his school.

(Total No. of words=274)

Precis:-

Title: On the Utility of Public Schools

Public school system in England owes its existence to Anglo-Saxon middle class. It is confined to England only but has influenced educational set-ups abroad also. Middle class's character is reflected by this system better than does a universal one are its salient features. A public school product, later in any profession, will be ruminating on his happy school days when he looked upon his school as a mini-world. He knows that the highest form of patriotism is love for one's school.

(Total No. of words=89)

Solved Exercise No. 9

One of the heaven's best gifts to man is humour, for it adds innocent pleasure to life both in health and in sickness, and helps to promote good feeling among people in their daily intercourse with one another. Sidney Smith says, "Man cannot direct his ways by plain reason, and support his life by tasteless food, but God has given us wit and flavour, and brightness and laughter, and perfumes, to enliven the days of man's pilgrimage, and to charm his pained steps over the burning mark. Think for a moment what life would be if there were no humour or wit in the world, no laughter, no pain. Now humour is not the same thing as wit. Wit concerned chiefly with words, while humour deals rather with situations. A man may be witty and yet not possess much humour. Humour is something much larger and profounder than wit. Nearly all our greatest writers have the gift of humour.

But like all the pleasurable things of life, wit and humour have their danger and three of the commonest are those of being vulgar, unkind and profane. In other words those who use these gifts of wit and humour must avoid vulgarity, must see that they do not hurt the feelings of others, and must beware of jesting about sacred things. The only way in which you can acquire a right taste for what is good in the world of wit and humour is for you to read good examples, and fortunately we have many in our literature. Shakespeare is a mine in himself, so is Dickens.

(Total No. of Words=264)

Precis: -

Title: Humour-Heaven's Best Gift to Man

Humour is the choicest gift from nature to men. It yields pleasure and promote good feelings in our daily life. Life would be drab and ugly without with and homour Humour deals with situations, while wit is expressed in words. Wit and humour have dangers also. These should not be vulgar, unkind and impious. No fun should be poked on sacred things and feelings of others should not be injured. Those who need examples of healthy humour and wit should study great writers, expecially Shakespear and Dickens.

(Total No. words=85)

Solved Exercise No. 10

Mrs. Gandhi has rightly deplored the craze for foreign goods which she regards as “one of the side effects of our colonial past.” But it is not merely “no colonial past” which is responsible for the desire of foreign goods and for a lack of pride in goods turned out in India. Many factors have gone into the creation of such a situation which reflects no credit on us as an independent nation.

Are the people solely to blame? Have those in authority set an example in taking pride in Indian things? When our ministers travel in costly foreign manufacturer cars, throwing to the winds the precepts which preach about taking pride in Indian manufactutred good as well as well as principles of austerity, it is not surprising that the public develops a similar partiality for foreign goods. The best way to get to people to do something is to set an example. To this day the people remember how Lal Bahadur Shastri set an example by travelling in an Indian manufactured small car.

Our embassies should be decorated with the products of India's varied an and crafts so that they become the nation's show places abroad. There are in countries which have such exquisite whether they be carpes from Mirae the intricately carved tables of Kashir or the colourful textiles which range from raw-silks to printed cottons.

In many fields the Indian workman has demonstrated that he is as good a his counterpart in other countries, eve though he may be working under sever disadvantages. But to achieve the best quanlity in industrial products, care is require at very stage, the use of proper materials, concern for good workmanship at maintenancance of standards.

Though we have an Indian Standars Institution, it is not always that Indian industrialist show a consistent concern for quality and standards. The preservation of a closed market for many goods has encouraged inefficiency and indifference quality. While the public should develop the spirit of swadeshi' and encourage Indian manufacturers in preference to foreign products, Indian manufacturers should take pride in the quality of the goods they product.

(Total No. of word=352)

Precis:-

Title :- Need for Appreciation of ‘Swadeshi’

Though the craze for foreign goods is a hang over of our colonial pasty, some other reasons are there for this as favour foreign goods. Examples should be set by our leaders as was done by Bhadur Shastri when he used an Indian car. Further, our embassies should exhibition Indian handicrafts and arts, so as to publicize the work of Indian skill and a Indian workman has proved that he is second to none in hif field, though he working under certain unfavourable conditions. Still better standards should be acheived using first grade materials, and good workmanship. People should encourage hon market and producers must manufactur quality products.

(Total No. of words=119)

10.3 SELF-CHECK EXERCISES

Now that your have gone through the ten solved exercises in precis-writing you should attempt a precis of each of the following twenty passages. You a required to do so for attaining profeciency in this field. (This is meant for your own practice at home).

Give a suitable title to each precis.

The earth and the sun are the sources of life and if we keep away from then for long, life begin to ebb away. Modern industrialised communities have lost with the soil and do not experience that joy which nature gives and the rich glow of health which comes from contact with mother earth. They talk of nature’s heart and go to seek it on occasional week ends, littering the country side with products of their own artifical lives but they cannot commune with nature or feel part of it. It is something to look at the admire, because they are told to do so, then return with a sign of relief to their normal haunts; just as they might try to admire some classic poet or writer and then wearied by the attempt, return to their favourite novel or detective story, where no effort of mind it necessary. They are not children of nature like the old Greeks or Indians but strangers, paying an embarassing call on a scarce known distant relative. And so they do not experience that joy a nature’s rich life and infinite variety and that feeling of being intensely alive which came to naturally to our forefathers.

Exercise No. 2

Lands that are subject ot frequent inundations are always poor, and the reason may be that worms are drowned. The most insignificant insects and reptiles are of much more consequence and have much more influence in the economy of nature than the in curious realise, and are mighty in their effect from their minutes which renders them less au object of attention, and from their numbers and fecu Earthworms, though they are in appearnce a small and despicable link in the class of nature, if lost, would make a lamentable charm.

For, to say nothing of half the birds and some quarupeds which are aims entirely supported by them worms seem to be the great promoters of vegetable which would proceed but lamely without them, by boring, preforating, and loos the soil, and rendering it previous to rains and the fibres of plants, by drawing straws and stalks of leaves and twigs into it, and, most of all by the throwing up sad infinite numbers of lumps of earth called worm-casts which are fine manure for grain and grass. Worms, too, provide near soil for hills and slopes where the washes the earth away, and they affect slopes, probably to avoid, being flooded.

Garuenrs and farmers express their detestation of worms, the former because they render their walks unsightly and make them much work, and the latter because they think worms eat their green corn. But these men would find that the earth without worms would soon become cold, hard bound void of fermentation, consequently sterile, besides, favour of worms, it should be hinted that con, plants and flowers are not so much injured by them as many species beetless and 'long-leg' in their larva or grub state, and by unnoticed myriads shellless snails, caused slugs, which silently and imperceptibly make amazing have the field and garden.

-EE. Allen and AT. Mason

Exercise No. 3

The tourist trade is one of the very best forms of economic activity country to encourage. It brings in foreign exchange but that is only the most obvious of its benefits. It also stimulates industry employment over a wide area providing captive market for a variety of goods and services. Moreover, it is by far the effective means of projecting to foreigners the truth about a country, and countr which have no reason to be ashamed of themselves can only gain from being better known. Propaganda is always, and rightly suspect, but when people visit a place become fond of it, what they say in its favour can have great influence.

India's tourist potential is enormous. The country can offer a dazzling choice of climate and scene, ranging from the tropical branches of the south to the Himalya in the North. It carriers a rich load of interesting and beautiful monuments from past. It muttaes a selectionof wild life which few countries in the world can river It has a distinstive cuisine which many outsiders appreciate. Finally, its price level is on the whole low and, therefore, attracts tourists

Apart from these general advantages, it should be mentioned that, since English in spoken in every part of India, the English speaking tourist can feel more at ho there than i many foreign countries. And, of course, "the English speaking tourists includes the most cconomically desirable to all, the Americans. Moreover, there a short-term opportunity for India in the fact that the Beitish tourist are at presene handicapped for travelling out the sterling area in an opportunity which reinforced by the fact many British people have family links which should given them a sentiments motive for visiting India.

Exercise No. 4

What is the purpose of poetry in moderm life? Let us begin by saying what is It is not ethical. The poet does not desire to improve the morals of his readers. The cant of a poet's "message" is now completely discredited and theory of "uplift" may be to the unimportant province where it still flourists. Didactic poetry is now almost universally recognised as an impertinence..

The danger of poetry has become a kind of after-dinner amusement it is greater than the danger of its reverting to a method of moral instruction. Literature today is too cheap; poetry tends to become a sort of pleasant hobby, something which 'nice poople' play with when there is nothing more amusing to to. People's minds are absorbed in Commerce, Sociology, Politics. Literature has lost its prestige. We are very far from the time when Lorenzo Valla's discoursing on Latin grammer disturbed the supremacy of the Popes and equilly far from the more recent times when a pamphlet by Chateanbriand re-established, at least temporarily, the dynastry of the Bourbons. Literature seems out of touch with men's lives, their real interests. And so in their popular from books are something people read to amuse themselves to beguile a tedious railway journey, or to pass the long unemployed Sunday

afternoon. Knowledge of modern Literature even in its more intellectual forms, and especially poetry, is an accomplishment, not a passion; any entertainment for idle women, and a real force.

Petrarch who wept with emotion over that copy of Homer he could not read, would appear a very ridiculous sight today. Nobody would think of becoming emotional over the possession of a mere book, an object to use a few leisure hours. I do not suppose many read modern poetry for mere amusement, but even here the motive is not so much a purely aesthetic enjoyment as a sort of snobbery and outcome either of the foolish desire to know the latest fashion in poets or of that affection of superior wisdom which claims a monopoly of culture—Richard Addington: “The Art of Poetry”.

The other morning a young liftman hurled a passenger out of his lift discourteously refusing to say ‘Please’. This, of course, was carrying a common manners too far, discourtesy is not a legal offence and does not excuse assault battery. There is no allowance for moral and intellectual damages in these matters. But this does not mean that the damages are negligible. The pain of a kick on the shin soon passes away, but the pain of the wound to our self-respect or our *va* may poison a whole day, for there are few things more catching than a bad temper and bad manner, which probably do more to poison the stream of the general than all the crimes in the calendar.

But though we are bound to endorse the verdict against the liftman, most people have a certain sympathy with him. While it is true that there is no law that compels us to say ‘Please’, there is a social practice, much older and more sacred than any law, which enjoins on us to be civil. And the first requirement of civility that we should acknowledge a service. ‘Please’ and ‘Thank you’ are the small change with which we pay our way as human beings, the little courtesies by which we keep the machine of life oiled and running sweetly. Moreover, if bad manners are infection so also are good manners. If we encounter incivility most of us are apt to become uncivil, whereas a cheerful person descends on even the gloomiest of us with something of the benediction of a fine day.

It is a matter of general agreement that the war has had a chilling effect upon those little everyday civilities of behaviour that sweeten the general air. We must get those civilities back if we are to make life kindly and tolerable for each other, but we cannot get them back by invoking the law, which can protect us only against material attack. The most subtle and effective retaliation to discourtesy is to elaborate politeness. The polite man may lose the material advantage, but he always has the spiritual victor.

-E.E. Allen and A.T. Mason

Exercise No. 6

As a nation we are undermonstrative. We have all been taught at that school that enthusiasm is rather a bad form, we prefer to conceal our emotions, we are rather ashamed of anyone who exhibits them without restraint. Silence seems to denote power and instinctively we admire it. We have even become a little suspicious of the orator. The value of action is enhanced if it is unaccompanied by words. Many a great man of action has been practically inarticulate. Sentiments of adoration or of anguish are not for the public ear. Gush and gas do not appeal to us. So we assume the cloak and mark of indifference, callousness and apathy; underneath the feelings are deep, but they must be concealed.

Who has ever travelled in a crowded railway carriage, abroad in continual silence? It is not unfriendliness on our part, or unsociability, nor are we stupidly dull; it is really partly shyness, partly indifference, partly unwillingness

to embark on experiments of intercourse with strangers, partly defective powers of expression and perhaps, too, partly laziness. During the war, our vocabulary, which in the best of time is rather limited became exhausted. To our amazement, horror or indignation we found no appropriate language. The people consequently, who are the real creators of phrases and words had recourse more and more to deliberate understatement.

Exercise No. 7

Those who first drove the states into the hands of the Venetians little thought their children were to be the princes of the ocean, and their places its pride, yet it must be remembered that nature made strange preparation for the things where no human existence and fortune of Venice were anticipated or compelled by the setting of those bars and doors to the rivers and the sea. The deeper currents divided its Islands, hostile navies would again have reduced the rising city into servitude, had stronger surges beaten its shores, all the richness and refinement of the Venetian architecture must have been exchanged for the walls and bulwarks of an ordinary seaport? Had there been no tide, as in other part of the Mediterranean, the narrow canals of the city would have become noisome, and the marsh in which it was built pestiferous? Had the tide been only a foot of eighteen inches higher in its rise, the water-access to the palaces would have been impossible? When as it is, there is sometimes a little difficulty, at the ebb in landing without setting foot upon the lower and slippery steps, and the highest tides sometimes enter the courtyards and overflow the entrance halls. Eighteen inches more of difference between the level of the flood and ebb would have rendered the doorsteps of every place, at low water a treacherous mass of weeds and limpets, and the entire system of water carriage for the higher classes, in their easy and daily intercourse, must have been done away with. The streets of the city would have been widened, its network of canals filled up, and all the peculiar character of the place and the people destroyed.

INTONATION

STRUCTURE

- 11.1 Objectives**
- 11.2 Introduction**
- 11.3 Types of Intonation**
- 11.4 Check Out Some More Examples**
- 11.5 Let Us Sum Up**
- 11.6 Check Your Progress (CYP)**
- 11.7 Examination Oriented Questions**
- 11.8 Answer Key (CYP)**
- 11.9 Suggested Reading**

11.1 OBJECTIVES

The objective of this lesson is to acquaint the learner with intonation. Intonation is about how we say things, rather than what we say. Intonation is the rising and falling of sounds of voice while speaking.

11.2 INTRODUCTION

Intonation is defined as the variations which take place in the pitch of voice in connected speech. It shows how the voice rises and falls in speech. In normal speech, pitch of our voice goes on changing constantly. Although intonation is primarily a matter of pitch variation, it is important to be aware that functions attributed to intonation such as the expression of attitudes and emotions, or highlighting aspects of grammatical structure, almost involve concomitant variation in other prosodic features. David Crystal for example says that “intonation is not a single system of contours and levels, but the product of the interaction of features from different prosodic systems – *tone, pitch-range, loudness, rhythmicity* and *tempo* in particular.” Intonation is the means by which the speaker conveys his attitudes and emotions.

Rising and falling intonation patterns are an important part of American English. These intonation patterns do for your speech what punctuation does for your writing. They indicate pauses, stops, and questions and also communicate emotions. Varied intonation tells your listener whether you are talking or not, if you are asking a

question, and whether you are excited, angry, surprised or confused. Not using these rising and falling patterns can confuse the listener and can also leave your speech sounding monotone. Another common misuse of these patterns is the current trend toward “upspeak,” which is ending each sentence with a rising intonation. This makes the speaker sound insecure and makes their statements sound like questions. Following the guidelines below for using rising, falling, and non-final intonation will make your speech clearer and more engaging for your listener.

11.3 TYPES OF INTONATION

a) Rising Intonation. In this type of intonation the voice rises at the end of the sentence. This is when your pitch goes up. It is used when asking a yes/no question. The pitch of voice rises on the most important syllable. Rising intonation is quite difficult to describe in words. When we speak, our voices do much more than rise or fall. The sentence may start higher or lower; stressed syllables may be stronger or weaker, higher or lower, louder or quieter, quicker or slower; the unstressed syllables may remain at the same level as the stressed syllable before them or go higher or lower. And the voices are different too. All these factors interact in intonation. For the purpose of studying, we can say that rising intonation is used for the emotions mentioned above, but you should understand that rising intonation in different situations may sound differently. For example, a rise expressing surprise may sound a little different from a rise expressing polite interest or a rise asking to repeat. This material will help you understand what rising intonation means and where it is used, but you will need a lot of listening practice in order to master rising intonation.

Statements

1. Is his name John?
2. Are you leaving?
3. Are we going to the movies?
4. Is it true?
5. Can you believe it?

b) Falling intonation. This is when your pitch lowers at the end of a phrase or sentence. We use falling intonation at the end of a statement or with a question that uses who, what, when, where, why, or how. Falling intonation is used for asking and giving information in normal, quiet, unemphatic style. At the same time, falling intonation conveys certain emotions, such as completion, finality, confidence. Falling intonation sounds more categorical, confident, and convincing than rising intonation. Falling intonation is the most common type of intonation in English. It is used in statements (declarative sentences), special questions, commands (imperative sentences), exclamatory sentences, in the first part of disjunctive questions and in the last part of alternative questions.

Statements

1. I went to the store.
2. She has a new car.

3. I have to work late tonight.
4. My computer is broken.
5. He is coming home.

Questions

1. Who was that?
2. What is his name?
3. When will we leave?
4. Where are you going?
5. Why did you leave?
6. How did he fall?

c) Non-final intonation

In non-final intonation sentences, the pitch rises and falls within the sentence. This type of intonation is used with unfinished thoughts, introductory phrases, series of words and also when we express choices. Let's discuss some examples:

i) Unfinished thoughts

1. She bought the magazine, but she didn't read it.
2. When I finished high school, I got a job.
3. If I study hard, I'll pass the test.
4. I'm going outside, for some fresh air.

ii) Introductory Phrases

Phrases like *as a matter of fact*, *as far as I'm concerned*, *actually*, *in my opinion*, *if you don't mind* and *by the way* also indicate that a thought is not finished, so we use non-final intonation. Some examples:

1. As a matter of fact, I do know where she lives.
2. As far as I'm concerned, she was not suitable for that position.
3. Actually, the movie was pretty good.
4. In my opinion, this car is way too expensive.
5. If you don't mind, I'm going to bed.
6. By the way, have you read that book I lent you?

iii) Series of Words

Suppose that you say you like playing several sports like football, tennis, basketball, and volleyball. Here's how it would sound in English with non-final intonation:

I like playing football, tennis, basketball and volleyball.

We have rising intonation on football, tennis and basketball. The intonation falls on volleyball.

I like playing football, tennis, basketball and volleyball.

Some more examples:

1. At college I'm taking psychology, French, history, and linguistics.
2. He left work, came home, took a shower, and went to bed.
3. I need rice, beans, lettuce, and sugar.
4. "I learned law so well, the day I graduated I sued the college, won the case, and got my tuition back." – Fred Allen

iv) Expressing Choices

Non-final intonation is also used when you choose between two or more things. Some examples:

1. Do you want to stay home or go to the movies?
2. Are you going to travel in March or April?
3. Do you speak Spanish or Portuguese?
4. Is your name Mary or Mandy?
5. Would you like a coke or some juice?

4. Wavering Intonation

Wavering intonation is used when we express specific emotions or attitudes within a word. You can express, for instance, surprise, anger, sarcasm, hesitation, fear, amazement, among others.

Take a look at these two words to see them showing curious, very surprised, disappointed, angry and in agreement:

1. You did? (curious)
2. You did? (very surprised)
3. You did? (disappointed)
4. You did? (angry)
5. You did. (in agreement)

11.4 CHECK OUT SOME MORE EXAMPLES

1. Thanks a lot. (normal) Thanks a lot. (very happy)
Thanks a lot. (sarcastic)
2. Okay. (normal)
Okay. (hesitant or unwilling)
Okay! (very excited)
Okay! (frustrated and angry)
3. No! (angry)
No? (surprised)
No... (hesitant)
No. (sarcastic)

11.5 LET US SUM UP

Intonation is like a tune in the voice which is used to express different shades of meaning. Intonation is very important in communication as it gives information beyond just the basic meaning of the words.

11.6 CHECK YOUR PROGRESS (CYP)

Exercise I- Locate the tone in the following sentences:

- a) Where do you live?
- b) Please come in.
- c) Take care.
- d) Do not loose heart.
- e) I will come in.

Exercise II- Locate the tone in the following sentences:

- a) What is the time?
- b) Can you lend me a pencil?
- c) Nice to meet you.
- d) Does she know about this?

11.7 EXAMINATION ORIENTED QUESTIONS

Exercise I- Locate the tone in the following sentences:

- i) Are you Canadian?

- ii) What's your name?
- iii) Why did you do that?
- iv) He's good but I can't trust him.
- v) Nothing can save him now.

11.8 ANSWER KEY (CYP)

Exercise I- a) Falling tone b) raising tone c) raising tone d) raising tone e) Falling tone

Exercise II- a) Falling tone b) raising tone c) Falling tone d) raising tone

11.9 SUGGESTED READING

1. Cruttenden, A. *Intonation*. Cambridge: CUP, 1986. Print.
2. Knowles, G. *Patterns of Spoken English: an Introduction to English Phonetics*. London: Longman, 1987. Print.

HOMOPHONES [SECTION - I]**STRUCTURE****12.1 Objectives****12.2 What are Homophones?****12.2.1 Solved Examples of Homophones****12.3 What are Eponyms?****12.3.1 Types of Eponyms****12.4 Fill in the Blanks****12.5 Self-Check Exercise****12.6 Multiple Choice Questions****12.7 Suggested Reading****12.1 OBJECTIVES**

The objectives of this lesson are:

- a) To familiarize you with Homophones and Eponyms.
- b) To give you an insight into the uses of Homophones and Eponyms.

12.2 WHAT ARE HOMOPHONES?

Homophones are two or more words (such as *knew* and *new* or *meat* and *meet*) that are pronounced the same but differ in meaning, origin, and often spelling.

Adjective: Homophonous or homophonic. A homophone is generally considered a type of homonym for example *Cue* and *Queue*, *Peace* and *Piece*, *Discreet* and *Discrete*. A homophone is a word that sounds exactly like another word, but has a different meaning and a different spelling. If you stand on the stair and stare at the picture, you have a good example of a couple of homophones.

As mentioned above, sets of words like “you’re” and “your” are called homophones. The root of that word, *homo-*, means “same”, and the root *phone-* means “sound.” Homophones are two words that sound the same, but

have different meanings. So the words “two” and “to” are homophones, as are “ate” and “eight”. Here are a few homophones: *deer* and *dear*, *billed* and *build*, and *sew*, *so*, and *sow*.

➤ **Homophones occur in English because there are multiple ways to spell the same sound.**

For example:

- ◆ The sound of /n/ can be spelled with the letter N or the letter combination KN, resulting in the homophones *night* and *knight*.
- ◆ The sound of /a/ can be spelled A-consonant-E or AY (among other possible spellings), giving us *daze* and *days*.
- ◆ The schwa sound (the muffled /uh/sound of vowels in unaccented syllables) causes words like *complement* and *compliment* to be pronounced alike.

➤ **Examples of homophones**

1 accessory, accessory 2 ad, add 3 ail, ale 4 air, heir 5 all, awl 6 bazaar, bizarre
7 be, bee 8 beach, beech 9 bean, been 10 beat, beet

➤ **Not precisely the same pronunciation.**

1 affect, effect 2 axe, acts 3 axle, axil 4 deal, dele 5 caret, carrot 6 close, clothes 7 cask, casque 8 deuce, juice
9 facts, fax 10 formerly, formally 11 halve, have
12 hostel, hostile 13 ion, iron

➤ **The two spellings have a meaning in common.**

1 ambiance, ambience 2 assay, essay 3 aught, ought 4 cot, cote 5 depository, depository 6 forbear, forebear
7 forego, forgo 8 gage, gauge 9 gel, jell 10 genet, jennet 11 gibe, gybe 12 gray, grey

➤ **Few frequently misused homophones**

1. **affect/effect**

Affect (verb) - to do something that influences someone or something

Example: The actions of the nobility affected girls' ideas of correct behavior.

Effect (verb) - to make something happen

Example: His careful work effected (brought about) the new structures in the organization.

Effect (noun) - a result or reaction to someone or something

Example: The aristocrats' purchase of more and more elaborate clothing had the effect of increasing social divisions

2. **Lay/lie -**

Lay, Laid (Present, Past Verb) - to put or set something down

Example: You can lay (present) your books over there.

She laid (past of lay) her books on the table.

Lie, Lay (Present, Past Verb) - for a person or creature to recline or rest in a horizontal position

Example: Every morning, I lie (present) down to take a nap. Yesterday after the exam, I lay (past of lie) down for just five minutes

3. Then/Than

Then (Adverb) - after something has happened; next

Example: If the risks are too great, then the company may gain almost nothing.

Than (Conjunction/Preposition) - used when comparing

Example: Although he should be more grieved than the doctor, Meursault displays much less sorrow

4. Whether/Weather

Whether (Conjunction) - used when talking about a choice between two possibilities

Example: Resources obviously play a big role in whether or not a company takes risks

Weather - the temperature or conditions outside

Example : The rainy weather was responsible for the car accident

12.2.1 Solved Examples of Homophones

1. **Beside** - (It's only a preposition meaning 'next to' or in comparison with). Please sit beside me. Our problems are insignificant beside others.
Besides - (It can be either a preposition or an adverb, meaning 'as well as', except or, other than)
Besides his books, there were lots of maps. There is nothing we can do beside waiting.
2. **Cannon** - (A big gun) This is an old cannon and cannot be used in the modern warfare.
Canon - (Rule). This is the fundamental canon of morality and we should observe it without reluctance.
3. **Desert** - (A sandy track of land or to give up) Some of the geologists say that the desert of Rajasthan is advancing towards the states of the North.
Dessert - (Course at the end of the dinner). After a sumptuous dinner the guests could not enjoy the dessert.
4. **Dairy** - (Milk Depot). The government dairy was closed today because of the shortage of milk .
Diary (A daily notebook). Some people believe that by keeping a diary one can improve one's habits easily.
5. **Die** - (To expire). If man is to die ultimately, why he should make his life a continuous labour.

- Dye** - (To colour). The deep dye of religion can never fade and that is why he has become fanatic.
6. **Dual** - (consisting of two). In a drama, he is playing dual role.
- Duel** - (formal fight between two persons, using arms and other weapons). Both the boys were killed in a fierce duel.
7. **Elicit** - (to draw out) The sole aim of the police is to elicit information from the spy.
- Illicit** - (Illegal). The illicit distillation of wine is the cause of a great loss to the exchequer.
8. **Further** - (In addition). People did not catch him but as he spoke further, he was understood properly.
- Farther** (Distant). Nearer the Church, farther from Heaven.
9. **Gate** - (Entrance). The gate of Heaven is open for everyone, if one can desist from committing sin.
- Gait** - (Manner of walking). The temperament of the man can be judged even by his gait.
10. **Ghastly** - (It relates to ghosts, spirits). She was frightened by the ghastly atmosphere of the jungle.
- Ghastly** - (shocking, horrible). She was shaken to the roots to see the ghastly murder of the boy.
11. **Stationary** - (Motionless). The car bumped from the rear when the vehicle was stationary.
- Stationery** - (Writing material). We will not save much by effecting economy in stationery.
12. **Story** - (Narrative). Chancer is one of the greatest story-teller in verse.
- Storey** - (A floor of the building). A shrill cry was heard from the second storey of the house.
13. **Suit** - (to fit). This proposal will suit me because it accords with my plan.
- Suite** - (A set of rooms). A suite was reserved for Prime Minister.
14. **Tamper** - (To meddle with). The records should be kept safe, none should tamper with them.
- Temper** - (Disposition). He is a man of unpredictable temper, the can never stick to his opinion.
15. **Team** - (Group). The Indian Cricket team has been selected by the board.
- Teem** - (To abound). The valley teems with tourists.
16. **Troop** - (A company of persons or animals moving together) When the bell rang, all the students trooped out of the room.
- Troupe** - (A group or company of entertainers like circus, dancers etc.) The troupe, coming from a town, met with an accident.
17. **Urban** - (Belonging to the city or town or urban area). A country girl finds it difficult to adjust with the urban culture.
- Urbane** - (Refined, polished cultured). She is a very urbane person.
18. **Wave** - (To move) Wave your hands and he will come down the hill.
- Waive** - (To forego) He waived his claims to the property.
19. **Wet** - (containing water). The wet cloth became heavier and it was difficult to carry it.

Whet - (to sharpen). Whet the knife with this piece of stone before cutting this mango.

20. **Yoke** - (Piece of wood placed on the neck of oxen). This yoke of slavery will have to be thrown so that we may make progress.

Yolk - (Yellow of an egg). Do not throw away the yolk child, it is nutritious.

EPONYM

[SECTION - II]

12.3 WHAT ARE EPONYMS?

Eponym

The word eponym (pronounced ep-uh-nim) came into use around 1833 and comes from the Greek word, “eponymos”. Broken down, its construction is as follows: “epi”, meaning “upon or after” and “onyma”, meaning “name”. Simply put: “named after”.

An eponym is a word derived from a name, or a name that becomes a word. The English language has many eponymous words, both common and obscure. Science, Medicine, and the natural world are sources of many familiar eponyms. Eponym is a name of a legend or real person that writers associate with some other person, object, institution, or thing. Simply, we can define it as a famous person whose name is given to someone else, such as Homer has derived the name of his ancient epic *The Odyssey* from a major character, *Odysseus*.

Traditionally, the term “eponym” is used in reference to “a person whose name is or is thought to be the source of the name of something, such as a city, country, or era”. “A real or fictitious person whose name has become synonymous with an era, event, object, practice, or the like”. Here, “eponym” is used in a narrower than traditional sense, namely, in reference to people (real people, Biblical and literary characters, gods and heroes in Greek and Roman mythology, etc.) whose names or derivatives thereof have distinct cultural associations and have become an inalienable part of cultural discourse. Generally, these names are associated with a certain (sometimes more than one) quality, character trait, mode of behavior, etc.

- ◆ a real or mythical person from whose name the name of a nation, institution, etc. is derived: Sir William Penn, father of William Penn, is the eponym of Pennsylvania
- ◆ a person whose name has become identified with some period, movement, theory, etc. a noun or name derived from a person’s name (Ex.: *Jacksonville* after Andrew Jackson; *seaborgium* after Glenn T. Seaborg; *Lou Gehrig’s disease*)

➤ **Everyday Use of Eponym**

- ◆ The **sandwich** was given the name of a British politician, John Montagu, who was fourth Earl of Sandwich.
- ◆ The **cardigan sweater** was named after the British military officer, James Thomas Brudenell, who was Seventh Earl of Cardigan.
- ◆ The **saxophone** was given the name of Sax, a surname of a family from Belgium, which was skilled at making musical instruments.

➤ List of Eponyms

This is a list of few common eponyms:

Adam's apple : the lump of cartilage surrounding the larynx (voice box) at the front of the human neck - most noticeable on adult men

atlas : a book of maps

boycott : the withdrawal of support, or the refusal to buy or use something, as a form of protest or activism; (also a verb)

cardigan : a jacket-like, woollen sweater that opens at the front and may have buttons that are often left undone

casanova : a man who easily charms and seduces women; a womanizer

Celsius : a temperature scale based on two fixed points with water freezing at 0°C (zero degrees Celsius) and boiling at 100°C. It is used in temperatures for weather, cooking and so on in most countries.

chauvinist : a person (usually male) with an exaggerated devotion towards a gender, person or group; a person with excessive patriotism

Fallopian tubes : two tubes that lead from the ovaries to the uterus in a female mammal. The ova (female reproductive eggs) travel from the ovary to the uterus through the Fallopian tubes.

paparazzi : photographers who work independently and follow celebrities to get photographs of them, often in an intrusive way

sandwich : two slices of bread with some other food between them, such as meat, cheese or peanut butter

12.3.1 Types of Eponyms

➤ Types of Eponyms : There are six structural types of eponyms:

a. Simple

Eponyms in which a proper noun has been fully adopted and become the common named of something else.

- ◆ The Greek figure Atlas holds the world on his shoulders. We now use his name, atlas, as the common term for a book of maps.
- ◆ The watt is the common name for a unit of electric power named after its developer, James Watt

b. Compounds and attributive

Eponyms mix names and descriptions.

- ◆ The loganberry is named after a US lawyer, James Logan.

- ◆ A Mieses opening is a move in a game of chess that is named after Jacques Mieses, a grandmaster of the game.

c. Possessives

Eponyms written in the possessive tense and attribute ownership to their namesake.

- ◆ Newton's laws of physics are named for the physicist, Sir Isaac Newton.
- ◆ The Strait of Magellan is named for Ferdinand Magellan, a Portuguese explorer.

d. Suffix-based derivatives

Eponyms in which the name of the person is combined with a suffix to make a new word.

- ◆ Mesmerism is named after a German physician, Franz Mesmer.
- ◆ Narcissism is named after the mythical character, Narcissus.

e. Clippings

Eponyms in which a name has been shortened or adapted

- ◆ The word "dunce" is a combination of the middle and last names of John Duns Scotus. He was a friar and a theologian who was considered to be a fool.
- ◆ A "gal" is the name of a unit of measurement of acceleration shortened from the name of the scientist Galileo Galilei.

f. Blends

Eponyms in which two words are blended together to make a new one.

- ◆ The word "gerrymander" is a combination of the name Elbridge Gerry and the word Salamander, and refers to an unfair practice of dividing voting districts in a city.
- ◆ The term "Reagonomics" is a combination of the name Reagan and the word Economics, and refers to the policies of US President Ronald Reagan.

➤ Related Terms

Eponym is not the only term used when discussing the naming of things. Here are a few related terms:

1. Antonomasia

Like eponym, antonomasia concerns the names of famous people. Whereas eponym uses celebrity's names for products, antonomasia provides celebrities with names that describe them, often highlighting their most prominent features. Here is an example of antonomasia versus eponym:

Antonomasia: The Philosopher for Aristotle

Eponym : Aristotelian for Aristotle-related studies

2. Epithet

Whereas eponyms are often names given to things by people, epithets are names given to people based on descriptions. Epithets, also known as by names, further describe prominent figures such as royalty.

Epithet: Alexander the Great

Eponym: Alexandrian

Eponyms, Antonomasia, and Epithet all involve the naming of certain people or things based on origins or characteristics.

12.4 FILL IN THE BLANKS

1. Get up my—— (sun / son)
2. You —— (ought / aught) to have said it long ago.
3. —— (Buoys / Boys) float on the sea to warn ships of danger.
4. He skidded because he did not apply the ____ (brake / break).
5. We must try our best to —— (caste / cast) away all prejudices.
6. The —— (hair / hare) has a short tail.
7. The flesh of Kangaroo sells very —— (deer / dear) .
8. He told me the —— (tail / tale) of a fox.
9. What is the —— (prize / price) of it?
10. Please —— (pray / prey) for me.

Answers- Son, Ought, Buoys, Break, Cast, Hare, Dear, Tale, price, pray.

12.5 SELF CHECK EXERCISE

1. The children lost _____ dog (there, their, they'r)
2. For breakfast, I had _____ pancake (fore, four, for)
3. I _____ from new York to London (few, flu flew)
4. I got all the answers _____ on my test (write, rite right)
5. I like to have a _____ as a snack everyday (pare, pear, pair)
6. There was a cat _____ (buy, bye, by)
7. I hope that the wound will _____ (heal, heel, he'll)
8. What should I _____ to go to the party tonight (where, wear, ware)

HOMONYMS [SECTION I]**STRUCTURE**

- 13.1 Objectives**
- 13.2 Definition**
- 13.3 Homonyms and Their Meaning**
- 13.4 Check Your Progress (CYP)**
- 13.5 Examination Oriented Question**
- 13.6 Answer Key (CYP)**
- 13.7 Suggested Reading**

13.1 OBJECTIVES

The objective of this lesson is to introduce homonyms to the learners. The lesson also aims to enhance the vocabulary of learners.

13.2 DEFINITION

What are Homonyms?

Homonym is closely related to two other words, *homograph* and *homophone*.

A homograph is a word that is spelt identically to another word but nonetheless has a different meaning and probably a different origin. For example tear and tear are spelt identically, but they are pronounced differently and have entirely different meanings. One Tear means to rip and sounds T-AIR and the other Tear is to weep and sounds T-EAR. Many homographs are not even pronounced differently. Thus, the word hide sounds exactly the same whether one means skin of an animal or the verb meaning to conceal or keep out of sight.

A homophone is a word that sounds exactly like another word, but has a different meaning and a different spelling. If one stands on the stair and stare at the picture, one have a good example of a couple of homophones.

It is possible for a word to be homograph or a homophone. However, whatever the word may be, it is also, by definition, a homonym. In other words, homonym is a conceptual word that embraces both homographs and homophones. Hence, homonym can refer to a word that is spelt the same way as another word but sounds differently, to a word that is spelt the same way and sounds identical too, and to a word that sounds the same as

another word but is spelt differently. Hence, homonym is just the collective noun for homograph and homophone

Let us look at the words below:

Race	Race
Bow	Bow
Sight	Site
Read	Reed
Left	Left
Wound	Wound

- a) The word race can mean a running competition (verb) or someone's ethnic background (noun). Therefore, race has at least two very different meanings but again the words sound same and spelt same.
- b) If you bow (verb) to the queen and are wearing a bow (noun) in your hair. The word bow, though it has the same spelling in both cases, has nonetheless got two different meanings and two different pronunciations. It is, therefore, a homograph but not a homophone but still a homonym.
- c) Site (noun) and Sight (noun) cannot be homographs because they are not spelt the same, but they are homophones because they sound the same.
- d) Reed and Read are homophones, but not homographs.
- e) Left verb as well as noun-is both a homograph and homophone.
- f) Wound is a homograph, but if you wound up some wool, it would sound differently from the wound in your leg, so the word is not a homophone.

13.3 HOMONYMS AND THEIR MEANING

Homonym	Meaning
ad	advertisement
add	to increase
ail	pain, trouble
ale	liquor, beverage
air	atmosphere
err	make a mistake
heir	inheritor
Aisle	passage

Isle	island
I'll	I will
Arc	curved shape
Ark	boat
Ate	past of eat
eight	number
all	everyone, everything
awl	punching tool
aloud	audible
allowed	permitted
altar	table for worship
alter	change
ant	insect
aunt	relative
bail	security
bale	bundle
ball	round body, dance
bawl	cry aloud
bare	no covering
bear	animal, to carry
baron	nobleman
barren	unfruitful
base	bottom
bass or base	in music
bee	insect
be	to exist
beat	strike, win
beet	vegetable
been	past of be
bin	storage container
berry	fruit

bury	to inter
berth	sleeping place
birth	being born
bite	tear with teeth
byte	computer data
blew	past of blow
blue	color
board	wooden slat
bored	disinterested
boarder	a lodger
border	outer edge
born	come into life
borne	carried
bow	archery tool, tie
beau	gentleman friend
bowl	basin , dish
boll	pod, ball
bole	tree trunk, earth
bough	tree limb
bow	to bend, ship part
boy	male child
buoy	floating signal
brake	stopping device
break	past of broke, opening
bread	food
bred	brought up
bridal	belonging to wedding
bridle	a curb
bridal	belonging
broach	to utter
brooch	a jewel

burrow	rabbit hole
borough	town
butt	except
butt	push with head
bye	farewell
by	near
buy	purchase
canon	large gun
canon	law, rule
canvas	material
canvass	to poll
capital	city, uppcase
capitol	building
carrot	vegetable
karat/ carat	weight
caret	proof reading mark
cash	money
cache	hole for hiding goods
cast	mold, throw
caste	status
cede	to give up
seed	germ of plants
cell	small room, body part
sell	to give for money
censor	judge of suitability
sensor	receiving device
census	population count
senses	faculties
cent	penny
sent	to make go
scent	odor
cereal	breakfast food

serial	in a series
chews	masticates
choose	select
cheap	inexpensive
cheep	bird's chirp
chili	spicy food
chilly	cool
coral	rock like deposit
choral	choir
chord	musical sequence
cord	string, measure
chute	inclined trough
shoot	fire a weapon
cite	summons
site	place
sight	view
close	shut
clothes	garments
coarse	rough
course	class, route
compliment	to flatter
complement	full amount
core	inner part
corps	soldiers
council	assembly, group
counsel	give advice
creak	squeaky noise
creek	stream
crewel	embroidery yarn
cruel	mean
cymbal	musical instrument

symbol	representative sign
dam	water blockage wall
damn	curse
dear	beloved
deer	animal
dew	moisture
do	perform
due	owed
die	expire, stamp
dye	color
doe	female deer
dough	unbaked batter
done	finished
dun	pester for payment
dual	two
duel	to fight
earn	acquire for work
urn	vase
eight	number
ate	past of eat
eye	organ of sight
I	myself
aye	yes
fair	clear, pretty
fare	price, food
faze	to disturb
phase	stage
feat	accomplishment
feet	plural of foot
fir	evergreen tree
fur	animal hair

flea	insect
flee	to run away
flour	grain
flower	blossom
flew	past of fly
flue	chimney vent
flu	sickness
for	preposition
fore	preceding
four	number
forth	go forward
fourth	4th
foul	distasteful
fowl	bird
freeze	turn to ice
frieze	decoration
gait	manner of walking
gate	an entry way
groan	deep sigh
grown	participle of grow
gild	adorn
guild	group
guilt	blame
gilt	gold on surface
new	not old
knew	past of know
grisly	frightful
grizzly	type of bear
groan	deep sigh
grown	participle of grow
hail	salute, ice

hale	healthy
hair	body growth
hare	rabbit
hall	corridor
haul	to carry
hay	dried grass
hey	greeting, expression
heal	to cure
heel	back to foot, scoundrel
hear	receive audibly
here	in this place
heard	past of hear
herd	group of animals
hi	greeting
high	great elevation
him	objective pronoun
hymn	religious song
hoard	hide money away
horde	large group
hoarse	scratchy voice
horse	animal
hole	cavity
whole	entire
hour	sixty minutes
our	belonging to us
idol	worshipped being
idle	inactive
idyll	poem
in	preposition
inn	lodging place, tavern
incite	urge
insight	intuition

its	possessive pronoun
it's	it is
kernel	seed
colonel	officer
knead	work dough
need	desire
knew	past of know
new	not old
gnu	animal
knight	title of honor
night	period of darkness
know	understand
no	not so
knot	tied
not	negative
leach	filtrate
leech	worm
lead	metal
led	guided
lean	thin, slant
lien	mortgage
lesson	instruction
lessen	to make less
lie	falsehood
lye	chemical
loan	to lead
lone	solitary
made	created
maid	woman
mail	letters
male	masculine
maize	corn

maze	intricate puzzle
main	principal
mane	hair
mall	hammer, stores
maul	beat, tear up
mantle	cloak
mantel	part of fireplace
marry	to wed
merry	gay
marshal	officer
martial	of war
meet	encounter, match
meat	food
meddle	interfere
medal	a token
mite	small insect
might	possibly, power
morn	early in day
mourn	grieve
naval	nautical
navel	center of abdomen
nay	no
neigh	whinny of a horse
none	no one, not any
nun	female devotee
oar	paddle
ore	mineral
oh	interjection
owe	indebted
one	single
won	gained

pail	bucket
pale	lacking color
pain	agony
pane	square of glass
pair	twosome
pare	to peel
pear	fruit
peace	quiet
piece	a part
peak	high point
peek	to look
peal	loud sound
peel	remove covering
pedal	for the foot
peddle	to sell
peer	contemporary
pier wharf	
pistil	part of a flower
pistol	firearm
plain	simple
plane	airplane, flat surface
pole	stick
poll	canvass
pore	opening in skin
pour	cause to flow
principal	chief, person
principle	main, rule
profit	gain
prophet	foreteller
rain	water
reign	rule

rein	bridle
raise	lift
raze	demolish
rap	strike, singing style
wrap	cover
read	interpret
reed	plant
real	genuine, true
reel	stagger, wind
read	past of read
red	color
retch	vomit
wretch	miserable person
review	go over
revue	musical show
right	correct
rite	ceremony
write	print letters
ring	circle, jewelry
wring	to twist
road	street
rode	past of ride
role	part played
roll	bread, turn over
rote	memorized
wrote	past of write
wrung	past of wring
rung	sounded
rye	grain
wry	contemptuous
sail	ship movement

sale	reduction of prices
scene	vista
seen	participle of see
sea	ocean
see	to view
seam	fastening
seem	to appear
serf	slave
surf	waves
sew	stitch
sow	plant
so	conjunction
shake	vibrate
sheik	Arab leader
shear	clip
sheer	thin, steep
shoe	foot covering
shoo	be gone
shone	past of shine
shown	participle of show
shoot	to kill
chute	channel
slay	kill
sleigh	vehicle
soar	rise high
sore	painful
sole	only, foot bottom
soul	spirit
some	part
sum	total
son	boy child

sun	star
stair	steps
stare	internet gaze
stake	wager, post
steak	meat
stationery	paper
stationary	stagnant
steal	thievery
steel	metal
straight	not crooked
strait	narrow passageway
suite	connected rooms
sweet	sugary, pleasing
tale	story
tail	part of animal
taught	past of teach
taut	tight
tea	drink
tee	golf ball peg
team	group
teem	full off
tear	moisture from eyes
tier	row, tank
their	belonging to them
there	place
they're	they are
threw	past of throw
through	finished, across
thrown	participle of throw
throne	seat of royalty
toe	part of foot
tow	pull, drag

to	preposition
too	also, excess
two	number
um	vase
earn	gain by labor
vice	sin
vise	a pres
vale	valley
vail	take off
veil	cover
vane	weathercock
vein	blood vessel
vain	conceited
wail	moan
wale	moan
whale	sea animal
waist	part of body
waste	destroy, squander
wait	stay
weight	heaviness
waive	relinquish
wave	move
warn	to caution
worn	affected by wear or use
way	manner, road
whey	of milk
weigh	balance, measure
weak	not strong
week	seven days
wear	to put on
ware	merchandise
where	in which place
wet	moist

whet	to sharpen
which	the one that
witch	sorceress
while	time
wile	deceit
whine	whimpering
wine	alcoholic, beverage
wood	material of tree
would	was willing
wrote	past of write
rote	by memory
yolk	yellow of egg
yoke	oxen collar

13.4 CHECK YOUR PROGRESS (CYP)

Explain the meaning and use the following homonyms as verb, noun, adjective, pronoun and adverb into sentences:

1. Race, Race
2. Site, Sight
3. Saw, Saw
4. Gate, Gait
5. Groan, Grown
6. Gild, Guild
7. Knew, New
8. Hay, Hey
9. Heard, Herd
10. It's, Its

13.5 EXAMINATION ORIENTED QUESTIONS

Explain the meaning and use the following homonyms as verb, noun, adjective, pronoun and adverb into sentences:

- | | |
|----------------------|---------------------------|
| 1. Grate, Great | 2. Council, Counsel |
| 3. Creek, Creak | 4. Compliment, Complement |
| 5. Coarse, Course | 6. Sent, Cent, Scent |
| 7. Idle, Idol, Idyll | 8. Buy, By, Bye |
| 9. Arc, Ark | 10. Aloud, Allowed |
| 11. Doe, Dough | 12. Dual, Duel |
| 13. Earn, Urn | 14. Eight, Ate |
| 15. Eye, I, Aye | |

13.6 ANSWER KEY (CYP)

- Race- as noun means someone's ethnic background.
Sentence: To which **race** he belongs?
Race- as verb- run fast/beat fast
Sentence: His heart continued to **race** as he glanced over at Edith.
- Site- as noun- a place
Sentence- The builders were collecting their wages from the **site** hut.
Sight- as noun- the faculty or power of seeing
Sentence- He ran so fast and soon became out of **sight**.
- Saw- past of see as verb
Sentence- He **saw** a big snake on the branch of the tree.
Saw- as noun- a hand tool for cutting wood or other hard materials, typically with a long, thin serrated blade and operated using a backwards and forwards movement.
Sentence- Cut the wood with a **saw**.
- Gate- as noun means a hinged barrier used to close an opening in a wall, fence, or hedge.
Sentence- She closed the front **gate**.
Gait- as a noun means a person's manner of walking.
Sentence- As he strode through the hallway, everyone could tell by his **gait** that he was wealthy.
- Groan- as verb means make a deep inarticulate sound conveying pain, despair, pleasure, etc
Sentence- Marty **groaned** and pulled the blanket over his head.
Grown- past participle of grow (verb)
Sentence- He had **grown** gentle in five years of city life.
- Gild- as verb means cover thinly with gold.
Sentence- Camelot's **gilded** towers.

Guild- as noun means a medieval association of craftsman or merchants, often having considerable power; an association.

Sentence- He now founded Saint George's **Guild** himself contributing \$7000.

7. Knew- past of know (verb)

Sentence- He **knew** and respected Laura.

New- as adjective means produced, introduced, or discovered recently

Sentence- The **new** Madonna album.

8 Hay- noun- grass that has been mown and dried for use as fodder.

Sentence- He watched her lift a bale of **hay**.

Hey- exclamation- used to attract attention, to express surprise, interest, on annoyance, or to elicit agreement.

Sentence- **Hey!** What's going on here?

9. Heard- past of hear (verb)

Sentence- Behind her she **heard** men's voices. Herd- collective noun- a large group of animals

Sentence- There are large **herds** of cattle and flocks of sheep and goats.

10. It's- contraction of it is.

It's her right.

Its- determiner - means belonging to.

The ball is in **its** bin.

13.7 SUGGESTED READING

1. Rothwell, David, *The Wordsworth Dictionary of Homonyms*. Wordsworth Reference, 2007,
2. Resource list Homonyms.
http://www.readskill.com/Resources/SkillResourceLists/pdf/RM_HomonymsSD.pdf.
3. Joshi, Manik, Homonyms, Homophones and Homographs, Manik Joshi, 2014.

CORRECTION OF SENTENCES**STRUCTURE**

- 14.1 Objectives**
- 14.2 Rules for Correcting Sentences**
- 14.3 Solved Exercise on Corrections**
- 14.4 Check Your Progress (CYP)**
- 14.5 Self Check Exercise**
- 14.6 Let Us Sum Up**
- 14.7 Answer Key (CYP)**
- 14.8 Suggested Reading**

14.1 OBJECTIVES

The objective of this lesson is to make the distance learners alive to those mistakes which they generally commit while writing and which can be eliminated if they are sounded clearly through a practical and frequent exercise which is sure to benefit them in the examination as also their daily routine.

14.2 RULES FOR CORRECTING SENTENCES

Our first table will deal with common errors in the agreement of verb with its subject:-

Incorrect Sentences**Correct Sentences**

- | | |
|--|--|
| 1. The voice of the boys are good | 1. The voice of the boys is good. |
| 2. The old fashion of people are bound to go | 2. The old fashion of people is bound to go. |
| 3. Are you or Mr. William to go there? | 3. Are you or is Mr. William to go there? |
| 4. Am I or Miss Nisha to do this work? | 4. Am I or is Miss Nisha to do this work? |
| 5. Not one of the boys are here. | 5. Not one of the boys is here. |

Note:- It has to be noted that in conditional and exclamatory sentences the verb sometimes does not agree with its subjects and in number.

Incorrect Sentences

1. If he was in your place, he would have done it.
2. Was I present, I would have helped hepled you.

Correct Sentences

1. If he were in your place, he would have done it
2. Were I present, I would have helped you.

It should be remembered that two or more nouns or pronouns forming a subject and joined by and are followed by a plural verb. Examples are as follows:-

Incorrect

1. Four and four makes eight.
2. There is Ram and his friend.
3. In goodness lies our glory and success.
4. Next comes our winter holidays.

Correct

1. Four and four make eight.
2. There are Ram and his friend.
3. In goodness lie our glory and success.
4. Next come our winter holidays.

Note:- In this context it should be kept in mind that if two nouns joined by and refer to the same thing, they take a single verb. Examples are:-

Incorrect

1. My friend and guide have come.
2. His enemy, adversary and rival have gone.
3. The Judge and Collector are here.
4. His wealth and property are lost.
5. His bravery and courage are remarkable.

Correct

1. My friend and guide has come.
2. His enemy, adversary and rival has gone.
3. The Judge and Collector is here.
4. His wealth and property is lost.
5. His bravery and courage is remarkable.

But if two nouns joined by 'and' have an article placed before each other, they are followed by a plural verb, for they refer to two different things in such a case. Illustrations are as follows:-

Incorrect

1. The Judge and the collector is here.
2. The singer and the poet is dead.

Correct

1. The Judge and the Collector are here.
2. The singer and the poet are dead.

- | | |
|-------------------------------------|--------------------------------------|
| 3. A black and white cow are here. | 3. A black and white cow is here. |
| 4. A black and a white cow is here. | 4. A black and a white cow are here. |

Exception:- If two nouns joined by ‘and’ denote a single object or thought or idea or have the same sense, the verb has to be singular. Examples are:-

Incorrect

1. Fast and speedy win the race.
2. Bread and butter are ready.
3. The horse and carriage are at the gate.

Correct

1. Fast and speedy wins race.
2. Bread and butter is ready.
3. The horse and carriage is at the gate.

Then it has to be remembered that a singular subject joined to other words by ‘as well as’, ‘like’, after together with, ‘along with’, ‘besides’, in addition to, ‘and not’, are followed by a singular verb. Illustrations can be as follows:-

Incorrect

1. Rahim as well as other boys was there.
2. I as well as he is right.
3. The bus along with all its accessories was sold.
4. Victory after victory were registered by us.
5. The fort-in addition to adjoining areas was destroyed.
6. I have lost my scooter along with all its tools. Have you found them?

Correct

1. Rahim as well as other boys were there.
2. I as well as he am right.
3. The bus along with all its accessories were sold.
4. Victory after victory was registered by us.
5. The fort -in addition to adjoining areas were destroyed.
6. I have lost my scooter along with all its tools. Have you found it?

Note:- If nouns or pronouns are joined by ‘not only.....but also’ the verb has to agree with the second noun or pronouns. For example:-

Incorrect

1. Not only I but you also was there.
2. Not only the teachers but also the Principal are at fault.

Correct

1. Not only I but you also were there.
2. Not only the teachers but also the Principal is at fault.

Note:- It should also be noted that verbs must agree with their subjects and not their complements. Here are some illustrations:-

Incorrect

1. It were you who had done it.
2. Flower and fruits is what we do not get here.

Correct

1. It was you who had done it.
2. Flower and fruit are what we do not get here.

Then there are some nouns which are singular in form but plural in meaning. Such nouns are followed by a plural verb. Examples are police, public, committee, audience, gentry and cattle, etc. This can be illustrated as follows:-

Incorrect

1. The police is searching for the thief.
2. The Committee is divided in its opinion.
3. The audience is caring for the
4. There is only four pair of shoes

Correct

1. The police are searching for the thief.
2. The Committee are divided in their opinion.
3. The audience are caring for the acting . acting .
4. There are only four pair of shoes.

Some collective nouns are followed by a singular or plural verb. This depends on the context in which they are used.

Incorrect

1. The marriage party consist of people.
2. The committee were unanimous in in its opinion.
3. The majority are opposed to this move.

Correct

1. The marriage party consists of 50 50 people.
2. The committee was unanimous in their opinion.
3. The majority is opposed to this move.

Note : If a plural noun is a proper name for same single object or some collection unit, it is followed by a singular verb.

Example :-

Incorrect

1. The Soviet States of Russia have succeeded.
2. The Arabian nights are interesting.

Correct

1. The Soviet States of Russia has succeeded.
2. The Arabian night is interesting.

Note : In the case of a plural noun denoting same quantity or quality considered collectively, the verb is usually singular.

Incorrect

1. Twenty years are a long period.
2. Fifty paisa in a rupee are my share.
3. Thirty miles are a considerable distance

Correct

1. Twenty years is a long period.
2. Fifty paisa in a rupee is my share.
3. Thirty miles is a considerable distance

14.3 SOLVED EXERCISE ON CORRECTIONS

Here are some other random examples in the following table which can be very useful for the examination

Incorrect

1. If you will work, you will pass.
2. There is another side of the problem.
3. He has apologised for me.
4. The boys of this college are more intelligent than that college.
5. I have an urgent work at home.
6. He gave me some advices.
7. He is known by me.
8. I am listening you.
9. He is being laughed by them.
10. You are well known by us.
11. Wait here until I do not return back.
12. Await for me here till I do not do it.
13. Wait me at the railway station.
14. Walk gently lest you should stumble.
15. No sooner we reached there it it started raining.

Correct

1. If you work, you will pass.
2. There is another side to the problem.
3. He has apologised to me.
4. The boys of this college are more intelligent than those of that college.
5. I have an urgent piece of work at home.
6. He gave me some pieces of advice.
7. He is known to me.
8. I am listening to you.
9. He is being laughed at by them.
10. You are well known to us.
11. Wait here until I return.
12. Await me here till I do it.
13. Wait for me at the railway station.
14. Walk gently lest you should not stumble.
15. No sooner did we reach there than started to raining

- | | |
|---|---|
| 16. The patient died before the doctor came. | 16. The patient had died before the doctor came. |
| 17. The scissors is made of steel. | 17. The scissors are made of steel. |
| 18. He is such a person who laughs at us. | 18. He is such a person as laugh at us. |
| 19. Thought he works hard, but he | 19. Though he works hard he fails. fails. |
| 20. He is the eldest boy of the class. | 20. He is the oldest boy of the class. |
| 21. You are the oldest son in the | 21. You are the eldest son in the family. family. |
| 22. Distribute the sweets between boys of the class. | 22. Distribute the sweets among the the boys of the class |
| 23. He said that he will come here tomorrow. | 23. He said that he would come here tomorrow. |
| 24. Do you know what is his father? | 24. Do you know what his father is? |
| 25. We started reading English since 6th class. | 25. We started reading English from 6th Class. |
| 26. It is raining from morning. | 26. It has been raining since morning. |
| 27. He is here from the last 10 years. | 27. He has been here for the last ten years. |
| 28. They got not even single mark in the examination. | 28. They got not even a single mark in the examination. |
| 29. Why are you making noise in class ? | 29. Why are you making a noise in the the class ? |
| 30. His brother secured passing marks in the examination. | 30. His brother secured pass marks in the examination. |
| 31. You are a hard worker man. | 31. You are a hard working man. |
| 32. Hardly we left the station than it started drizzling. | 32. Hardly had we left the station when it started drizzling. |
| 33. Every one should do one's duty. | 33. Everybody (one) should do his duty. |

14.4 CHECK YOUR PROGRESS (CYP)

1. My dog always gowl at the postman.

2. This resembles to that.
3. There are less pieces of cheese on this place.
4. Please give it to Mohan or myself.
5. She married with her boss.
6. She smiled friendly.
7. She has a son and daughter.
8. His teaching was like Buddha.
9. I was in Rome during two months.
10. Dad has laid on the sofa all morning.
11. See you on next sunday.
12. Here is my cup; please fill.
13. He speaks English good.
14. The story is too interesting
15. They can't decide if to wait or leave.
16. Why not we dismiss the fellow ?
17. She enjoys to sing.
18. She is taller to I am.
19. Each of the boys were given a prize yesterday.
20. John told to me about it.

14..5 SELF CHECK EXERCISE

Correct the following sentences :-

1. There are many a slip between the cup and the lip.
2. Do not make mountain of mole hills.
3. Water of river are cold.
4. The river has over flown its banks.
5. He asked me to waited there till he did not return back.
6. His brother is a M.P.

7. Today is a holiday.
8. You are my family member.
9. None of the two boys are at a fault.
10. Neither of boys of the class were present.
11. I intend to go to Delhi.
12. She prefers an orange more than a banana.
13. They should avail the opportunity.
14. We are not proudy.
15. He as well as his sisters are rude.
16. There is no place for you here.
17. We are cutting jokes
18. The water is essential for health.
19. We take the lunch at 1 p.m.
20. He is telling truth.

14.6 LET US SUM UP

Well dear learners, in this lesson we have come across some of the most common areas in the sentence correction, that is structure errors, subject-verb agreement errors, verb tense errors, preposition errors, pronoun error, idiomatic errors, etc. Try practicing correction of sentences. Besides, you are also advised to go through Oxford Advanced Learner's Dictionary. The Dictionary will expose you to the correct usage of words/sentence structure, and other grammatical rules for spotting the error in a sentence.

14.7 ANSWER KEY (CYP)

1. My dog always growls at the postman.
2. This resembles that.
3. There are fewer pieces of cheese on this plate.
4. Please give it to Mohan or me.
5. She married her boss.
6. She smiled in a friendly way.
7. She has a son and a daughter.
8. His teaching was like that of Buddha.

9. I was in Rome for two months.
10. Dad has lain on the sofa all morning.
11. See you next sunday.

14.7 SUGGESTED READING

1. Rothwell, David, *The Wordsworth Dictionary of Homonyms*. Wordsworth Reference, 2007,
2. Resource list Homonyms. http://www.readskill.com/Resources/SkillResourceLists/pdf/RM_HomonymsSD.pdf.
3. Joshi, Manik, Homonyms, Homophones and Homographs, Manik Joshi, 2014.