



JAGAT GURU NANAK DEV PUNJAB STATE OPEN UNIVERSITY, PATIALA

(Established by Act No. 19 of 2019 of the Legislature of State of Punjab)

**The Motto of the University
(SEWA)**

SKILL ENHANCEMENT

EMPLOYABILITY

WISDOM

ACCESSIBILITY



B.Com. (Hons.)

**Course Name: ENGLISH COMPULSORY
Course Code: EC1B31204T**

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PREFACE

Jagat Guru Nanak Dev Punjab State Open University, Patiala was established in December 2019 by Act 19 of the Legislature of State of Punjab. It is the first and only Open University of the State, entrusted with the responsibility of making higher education accessible to all especially to those sections of society who do not have the means, time or opportunity to pursue regular education.

In keeping with the nature of an Open University, this University provides a flexible education system to suit every need. The time given to complete a programme is double the duration of a regular mode programme. Well-designed study material has been prepared in consultation with experts in their respective fields.

The University offers programmes which have been designed to provide relevant, skillbased and employability-enhancing education. The study material provided in this booklet is self instructional, with self-assessment exercises, and recommendations for further readings. The syllabus has been divided in sections, and provided as units for simplification.

The Learner Support Centres/Study Centres are located in the Government and Government aided colleges of Punjab, to enable students to make use of reading facilities, and for curriculum-based counselling and practicals. We, at the University, welcome you to be a part of this institution of knowledge.

Prof. G. S. Batra,
Dean Academic Affairs

B.COM (HONS.)
(Accounting and Taxation)
MULTIDISCIPLINARY COURSE (MDC-2): ENGLISH COMPULSORY

Semester-II
EC1B31204T: ENGLISH COMPULSORY-1

MAX.MARKS: 100

EXTERNAL: 70

INTERNAL: 30

PASS: 35%

Objective: Total Credits: 4

The course, giving glimpses from diverse literary forms such as poetry, fictional and nonfictional prose, is designed to equip the learners with critical thinking, to help impart the contextualised acquisition of new vocabulary and to promote creative writing. The grammatical concepts are also introduced to facilitate learners' understanding of the functional value of grammar in real-life communicative situations.

Course Outcomes:

CO 1:	To introduce learners to diverse literary forms, including poetry, fiction, and non-fiction prose, to foster critical thinking skills
CO 2:	To facilitate contextualized acquisition of new vocabulary through exposure to various literary genres
CO 3:	To encourage creative writing by providing opportunities for expression within the framework of different literary forms
CO 4:	To integrate grammatical concepts to enhance learners' understanding of the practical applications of grammar in everyday communication

Section A

Block I: Poetry: All the World's a Stage by William Shakespeare
Ring Out Wild Bells by Alfred Lord Tennyson
The Soul's Prayer by Sarojini Naidu
The Road Not Taken by Robert Frost

Block II: Prose: The Last Leaf by O. Henry
The Doctor's Word by R.K. Narayan
Why I want a Wife by Judy Brady
My Financial Career by Stephen Leacock

Section B

Grammar and Composition

Block III: Sentence structures, Word Classes: Nouns, Pronouns, Adjectives, Verbs, Adverbs, Prepositions and Linking Words, Functional English: Thanking Someone and Responding to Thanks, Apologizing and Responding to Apology, Making Requests and Responding to Requests.

Block IV: Development of Story: This is a piece of guided composition. Candidates shall develop a story from a given outline of 3-4 lines. The outline shall consist of brief hints regarding the beginning, middle and end of the story. The length of the story shall be of 150- 200 words. The following may be regarded as a sample outline:

Son falls into bad company..... disobeys his parents loses interest in studies father decides to bring the son back to the right path gives him a few apples places a rotten apple among the good ones after a few days the good apples also become rotten son understands that one rotten apple spoils all the apples tries to mend his ways gets transformed... moral.

Suggested Readings:

- Best, Wilfred D. The Students' Companion. Harper Collins Publishers, 2020.□
- Eastwood, John. Oxford Practice Grammar. OUP, 2000.□
- Murphy, Raymond. Intermediate English Grammar. 2nd Edition. Cambridge University Press.□
- Rani, D Sudha, TVS Reddy, D Ravi, and AS Jyotsna. A Workbook on English Grammar and Composition. Delhi: McGraw, 2016.□

□

INSTRUCTIONS FOR THE PAPER SETTER/EXAMINER:

- The syllabus prescribed should be strictly adhered to.
- The question paper will consist of three sections: A, B, and C. Sections A and B will have four questions from the respective sections of the syllabus and will carry 10 marks each. The candidates will attempt two questions from each section.
- Section C will have fifteen short answer questions covering the entire syllabus. Each question will carry 3 marks. Candidates will attempt any ten questions from this section.
- The examiner shall give a clear instruction to the candidates to attempt questions only at one place and only once. Second or subsequent attempts, unless the earlier ones have been crossed out, shall not be evaluated.
- The duration of each paper will be three hours.

INSTRUCTIONS FOR THE CANDIDATES:

- Candidates are required to attempt any two questions each from the sections A and B of the question paper and any ten short questions from Section C. They have to attempt questions only at one place and only once. Second or subsequent attempts, unless the earlier ones have been crossed out, shall not be evaluated.



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Semester-II

EC1B31204T: ENGLISH COMPULSORY-I
COURSE COORDINATOR AND EDITOR: MR. GURSANDESH SINGH

SECTION A

UNIT NO:	UNIT NAME
UNIT 1	POETRY: ALL THE WORLD'S A STAGE BY WILLIAM SHAKESPEARE; RING OUT WILD BELLS BY ALFRED LORD TENNYSON
UNIT 2	POETRY: THE SOUL'S PRAYER BY SAROJINI NAIDU; THE ROAD NOT TAKEN BY ROBERT FROST
UNIT 3	PROSE: THE LAST LEAF BY O. HENRY; THE DOCTOR'S WORD BY R.K. NARAYAN
UNIT 4	PROSE: WHY I WANT A WIFE BY JUDY BRADY ; MY FINANCIAL CAREER BY STEPHEN LEACOCK

SECTION B

UNIT NO:	UNIT NAME
UNIT 5	GRAMMAR: SENTENCE STRUCTURES
UNIT 6	WORD CLASSES-I: NOUNS, PRONOUNS AND ADJECTIVES
UNIT 7	WORD CLASSES-II: VERBS AND ADVERBS
UNIT 8	WORD CLASSES-III: LINKING WORDS AND PREPOSITIONS
UNIT 9	FUNCTIONAL ENGLISH: THANKING, APOLOGISING AND REQUESTING
UNIT 10	WRITING SKILLS: DEVELOPMENT OF STORY

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**SEMESTER-II
COURSE: ENGLISH COMPULSORY-1**

**UNIT-1: ALL THE WORLD'S A STAGE
RING OUT WILD BELLS**

STRUCTURE

1.1 Objectives

1.2 Introduction

1.3 Meet William Shakespeare

1.3.1 Shakespeare's Early Life

1.3.2 Shakespeare Seeks His Fortune

1.3.3 Success in the Theatre

1.4 Reading Focus

1.5 Building Background

1.5.1 Sonnet Subjects

1.5.2 Shakespeare's Songs

1.6 Prescribed Text „All the World's a Stage“

1.7 Brief about the Poem

1.8 Glossary

1.9 Explanation

1.10 Summary

1.11 Analyzing Poetry

1.12 Reading Further

1.13 Meet Alfred Lord Tennyson

1.14 Reading Focus

1.15 Building Background In Memoriam

1.16 Prescribed Text „Ring Out, Wild Bells“

1.17 Glossary

1.18 Explanation

1.19 Summary

1.20 Analyzing Poetry

1.21 Reading Further

1.1 OBJECTIVES

After reading this lesson you will be able to

- Differentiate between both the literary ages of the poets

- Review the biography of the poets
- Appraise both the poems
- Revise the prescribed poetry
- Choose the right answers from the text
- Develop your own understanding in terms of reading poetry
- Plan your intertextual or mix-media readings

1.2 INTRODUCTION

Dear Learners, this lesson will introduce you to the two masterpieces in poetry written by William Shakespeare and Alfred Lord Tennyson respectively. With the study of ‘_All’s the World a Stage’ from *As You Like It* and, ‘_Ring Out, Wild Bells’ from *In Memoriam*, we bridge the two different eras in the History of English Literature, one that marks the beginning of the exuberant era of Renaissance and the other 19th century that brings in the Victorian poise and morality.

1.3 MEET WILLIAM SHAKESPEARE

Nearly four centuries after his death, the works of William Shakespeare continue to delight readers and audiences around the world. In fact, Shakespeare’s writings are more widely read and more often quoted than any other work ever written, aside from the Bible. Yet, while Shakespeare’s literature endures, we know very little about the man himself—the most celebrated and talented English poet and dramatist of all time. The little information we do have about Shakespeare’s life has been pieced together from anecdotes, gossip, clues found in his poems and plays, legal documents, entries in the public record, and the memorials and reminiscences of his fellow writers. Unfortunately, there are no biographical portraits of Shakespeare from his own era.

1.3.1 Shakespeare’s Early Life

So, what do we know of Shakespeare, the man? He was born on April 23, 1564, in the small town of Stratford-upon-Avon, which is about one hundred miles from London. His father, John Shakespeare, was a prosperous glovemaker, butcher, and tradesman who also filled several local government positions, including high bailiff (the equivalent of mayor). His mother, Mary Arden, was the daughter of a wealthy landowner. William was the third of at least eight children born to this prosperous couple. He was their first boy and the first child to survive past childhood. He likely attended the local grammar school, studying Latin and classical literature. When Shakespeare was about thirteen, however, his father started to lose his social standing and to have serious financial problems. Shakespeare had to leave school, perhaps to help support the family. The different types of work he did remain unknown, but according to the accounts of John Aubrey, at some point Shakespeare worked as a butcher and, —when he killed a calf, he would do it in high style and make a speech.¶ At the age of eighteen, Shakespeare married a twenty-six-year-old local woman named Anne Hathaway and began a family of his own. The couple had a daughter, Susanna, and twins, Hamnet and Judith. Sadly, Hamnet died at the age of eleven.

1.3.2 Shakespeare Seeks His Fortune

Sometime between the birth of his twins in 1585 and his first notably successful play in 1592, Shakespeare moved to London to pursue a career in the theatre. He did not move his family with him, however. According to poet William Davenant, Shakespeare arrived without friends or money. What's more, his first —theatre job actually consisted of simply holding the horses of theatre-goers—which would be like parking cars at a theatre today. Nevertheless, his competence at this job, and at making clever conversation with the people coming and going, attracted the attention of the theatre's actors. Thinking him witty enough to improve a few of their plays (revising plays to add scenes or bring them up to date was a common practice at the time), the actors recommended him for the job. If Davenant's tale is true, this is how Shakespeare got his chance to write for the stage—and to act small parts as well.

1.3.3 Success in the Theatre

The production of *Henry VI* in 1592 appears to have been Shakespeare's first theatrical success. After this, he wrote and published two long narrative poems, which became immediate favourites: *Venus and Adonis* and *The Rape of Lucrece*. These works he dedicated to a newfound patron and friend, the young Earl of Southampton. When, in 1594, this young earl reached the age of maturity—and thus gained access to his fortune—he expressed his thanks for these dedications and his devotion to Shakespeare by giving the author the gift of a large sum of money. This money enabled Shakespeare to become a partial owner of a theatre company, the Lord Chamberlain's Men. As part-owner, Shakespeare became the main playwright for the troupe. By 1598 the group had performed twelve of Shakespeare's plays, earning him enough of a profit to enable him to purchase several theatre buildings and a large estate for his family in Stratford—although he continued to live primarily in London.

By 1599 the thirty-five-year-old playwright was producing two plays a year—and drawing tremendous audiences as well as critical acclaim. A literary handbook of the time calls Shakespeare —most excellent in both comedy and tragedy and —the most passionate among us to bewail and bemoan the perplexities of love. Shakespeare's greatest creative period had just begun at this point. Between 1601 and 1607, he wrote the tragic masterpieces *Hamlet*, *Othello*, *Macbeth*, and *King Lear*. He also wrote comedies that were darker and more complex than his previous works. Yet even Shakespeare's finest plays, though much admired by his contemporaries, had less literary status than his narrative and lyrical poems. During

Shakespeare's lifetime, his reputation as a great writer was based mainly on his nondramatic poems and on his sonnets. Shakespeare published his sonnets in 1609—although he had written and circulated the bulk of them in handwritten form in the 1590s (probably at about the same time he wrote his two long poems). Then, in 1610, Shakespeare moved back to Stratford, where he lived comfortably as a semi-retired gentleman, writing fewer plays than before. Among these was a supreme romance, *The Tempest*, in which the main character's farewell speech is generally looked upon as also being Shakespeare's good-bye to writing and perhaps even to life. He died on his fifty-second birthday in 1616.

1.4 READING FOCUS

What do you already know about Shakespeare's songs and sonnets?

Record the information in your notebook as to what have you read on Shakespeare from the lesson and other books, write any lines you remember, themes covered, or facts you recall about the sonnet form.

Setting a Purpose: Read on to discover more about Shakespeare's song and his philosophy of theatre and life.

1.5 BUILDING BACKGROUND

1.5.1 Sonnet Subjects

Shakespeare popularized the English sonnet (a poem of 14 lines) which made significant changes to Petrarch's model of writing sonnet **poetry**. In 1609 his collection of 154 sonnets was published. The sonnet was introduced into English by Italian sonneteers Thomas Wyatt and Surrey in the early 16th century. Shakespeare's poems explored more than the typical theme of a young man pining for love. For example, Sonnet 116 describes true love as a permanent feeling that does not lessen when the physical beauty of one's beloved begins to fade. Shakespeare's sonnets fall into three groups. Sonnets 1-126 concern a handsome young man whom the speaker urges to marry and have children. Sonnets 127-152 concern a —dark lady,|| a woman who attracted both the poet and the young man. The final two sonnets are English versions of Greek poems and have no real connection to the rest of the sequence. No one knows for certain who the handsome youth and dark lady were, but it is believed that the man was W.H. Shakespeare's patron. In reality, the characters might simply have been figments of Shakespeare's fertile imagination.

1.5.2 Shakespeare's Songs

Shakespeare's plays contain some of the finest songs ever written. Music was important to Elizabethan audiences, so Shakespeare used songs to help heighten the mood in his plays. —Fear No More the Heat o' the Sun|| is a song from the play Cymbeline (act 4, scene 2). Two princes recite the dirge over the body of their sister Imogen, whom they believe to be dead. —Blow,

Blow, Thou Winter Wind|| is from the comedy As You Like It (act 2, scene 7). It is sung by Amiens, an exiled courtier. As You Like It contains more songs than any of Shakespeare's other plays. The most famous one —All the World's a Stage' is prescribed in our syllabus.

1.6 PRESCRIBED TEXT „ALL THE WORLD'S A STAGE“

Speech: All the World's a Stage

(from As You Like It, spoken by melancholic Jaques in act 2, scene 7 (—Seven Ages of Man' speech) to Duke Senior and his companions in the Forest of Arden)

All the world's a stage,

And all the men and women merely players;

They have their exits and their entrances;

And one man in his time plays many parts,
His acts being seven ages. At first the infant,
Mewling and puking in the nurse's arms;
And then the whining school-boy, with his satchel
And shining morning face, creeping like snail
Unwillingly to school. And then the lover, Sighing
like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths, and bearded like the pard,
Jealous in honour, sudden and quick in quarrel, Seeking
the bubble reputation
Even in the cannon's mouth. And then the justice,
In fair round belly with good capon lin'd,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
Into the lean and slipper'd pantaloon,
With spectacles on nose and pouch on side;
His youthful hose, well sav'd, a world too wide
For his shrunk shank; and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion; Sans
teeth, sans eyes, sans taste, sans everything.

1.7 BRIEF ABOUT THE POEM

This poem is an excerpt from his play *As You Like It*. The poem compares the world to a stage and life to a play, and catalogues seven stages in a man's life: infant, schoolboy, lover, soldier, justice, aging man, and finally facing imminent death. The poem suggests that each stage in a man's life calls upon him to play another role. The opening line, "All the world's a stage" was said to adorn the Globe Theatre.

1.8 GLOSSARY

- merely = just, only
- time = here, a life or lifetime
- part = here, a character in a play or drama
- ages = here, periods of time
- infant = a young child

- mewling = a small weak noise that a cat makes (in modern English, to mew) □ puking = being sick, vomiting
- satchel = a shoulder bag that children sometimes use to carry books to school
- sighing = here, sighing with sexual pleasure
- furnace = an object which contains a fire, used for heating
- woeful = unhappy (old-fashioned English)
- ballad = a slow love song
- mistress = means female lover but it can also mean a woman in charge
- eyebrow = the row of small hairs above someone's eye
- oaths = promises
- pard = a large cat, such as a leopard (old-fashioned English)
- jealous in honour = here, jealous means that someone takes care of something very carefully- so the young man takes great care of his honour, his reputation as a good man
- sudden and quick in quarrel = quarrel is a slightly old-fashioned word for an argument; sudden here means unpredictable - so in an argument this young man might suddenly and become violent
- Seeking the bubble reputation = a bubble is empty, so by seeking the bubble reputation, Shakespeare means that the man does things that make him look good even if they are pointless
- Even in the cannon's mouth = a cannon was a large gun, and its mouth was at the front -so the man seeks his reputation even if it means standing in front of guns, i.e. going to war or getting in fights
- justice = here, a judge or magistrate - so someone very respected
- round belly = belly means stomach - so a round belly is a large or fat man's stomach!
- good capon lin'd = to line means to fill something at the edges (e.g. line a tin for baking a cake) and capon was chicken to eat - so the man was fat from eating good chicken
- wise saws = wise sayings or phrases (old-fashioned English)
- instances = examples (as in for instance)
- lean and slipper'd pantaloen = lean meant thin; a slipper is what people wear indoors; a pantaloen meant an old man - so this describes a thin old man who stays inside
- pouch = a small bag for carrying money
- hose = tights, thin trousers that men wore in Shakespeare's time
- well sav'd = kept carefully
- a world too wide = much too big
- shrunk shank = 'to shrink' means to grow smaller, and a shank is a piece of meat cut from a leg of an animal - so the man's legs have grown narrower with age
- manly = if someone is manly they have characteristics people traditionally admire in men, e.g. being strong and brave

- Turning again toward = becoming again
- treble = a treble is the higher part of a piece of music - so Shakespeare is referring to a boy's high voice
- pipes = a musical instrument that makes a high sound
- eventful = full of activity, containing lots of events
- history = here, a kind of play that talks about events in the past
- second childishness = being like a child again (in modern English, we sometimes talk about a 'second childhood')
- mere = here, absolute or complete (old-fashioned use)
- oblivion = if someone is 'oblivious' they don't know what is happening around them, and if they live in 'oblivion' they are completely forgotten by other people □ Sans = without (this is French for 'without')

1.9 EXPLANATION

All the World's a Stage opens with comparing the world to a stage and all the men and women to merely its players (Actors and Actresses). All these people have different routes and timings to enter this stage and have different exits to go out. They enter this stage when they are born and leave this stage when they die. Similarly, every person, during his lifetime plays many parts. These parts are called seven ages. Every player plays seven roles during his life. In fact, human beings play their parts in life as characters play their role on stage. Shakespeare says that each human being performs seven parts in this small drama on the stage of the world.

The first stage is that of an infant when he is helpless in his mother's arms. He merely pukes in the nurse's arms. He makes his entry as a baby who is fully dependent upon others. The first stage ends when the infant grows into a school child.

In the second role, he is a child who goes —creeping like a snail unwillingly to school. He is innocent. He is not willing to learn. He wants freedom. For learning, he must lose his childish liberty. The third stage brings before us the lover who sings woeful ballads for his beloved. In the youthful age when man is full of energy and might, he does everything to please his beloved. Even this shift of life, filled with merrymaking and joyous songs, passes so quickly as well.

The fourth stage is soldier, and this stage portrays the man as a soldier or a fighter fighting for the nation. His beard depicts all those strange oaths that he takes to protect his country and all the men and women living in it. No doubt he quarrels, but he also maintains his dignity to create and develop his reputation in front of others around him. Here man seeks fame though it is temporary and short lived. He endangers his life for it. It alludes how man goes to every extreme for temporary success, as success is always temporary. This is perhaps the toughest stage in his life. Then comes the fifth stage, where he turns into justice, the one who knows what is good and what is right. At this stage, he is perhaps the best person to approach to find out who is correct and who is wrong. He has round belly. He cites modern instances.

In sixth age, man becomes very weak. He keeps pouch with him. He wears warm hoses. Man's shank (ankle) has shrunk. —His big manly voice is turning again towards childish treble. His voice is not clear due to loss of teeth.

In the last stage, the condition of man becomes very miserable. Now he has grown very old and weak. The last stage comes for him to go through oblivion, that is forgetfulness. No matter how hard he tries to remember things, he is just not able to. When he enters in this stage, he changes from his old age to the oldest one. This is a strange stage of life. In this period all the life which has been previously full of strange events, comes to an end. Man becomes child once again. This is like his second childhood. In this stage he is childish as well as childlike. At this stage he forgets almost everything. His memory becomes very weak. He loses teeth, eyesight and taste. He is without everything. This is the stage in which he completes the drama of his life and leaves the stage of this world for the next. Thus, Shakespeare pictures the seven stages of a man's life in the poem All the World's a Stage.

The speech is rich in detail and imagery. Jaques paints miniature portraits of each of the stages of man's life highlighting the ridiculous, helpless, or ineffectual aspects of each stage. The baby is mewling and puking, while the schoolboy whines as he is forced to attend school against his will. The lover's sentiments are made to seem absurd and extreme, as he sadly sings of his mistress' eyebrow. The soldier seems to live in isolation from society and friendship, full of strange oaths as if belonging to a secret guild, and he is guided by negative, aggressive emotions like jealousy and anger; even when faced with the prospect of death, in the cannon's mouth he still gives priority to his reputation. The justice's belly is understood to be lined with capon—a castrated rooster, which serves as another symbol of the impotence of living creatures—because judges were often bribed with capons. As a judge, meanwhile, both his physical appearance and his intellectual state—he is full of wise saws and modern instances that is, he does not truly think independently—show him to be fulfilling his function in society without much thought or ability. Jaques's closing descriptions of the pantaloon and of the senile old man offer a vivid picture of every man's descent into obscurity: the pantaloon finds his body and his voice alike shrinking, while the final stage is second childishness and mere oblivion. Thus, in Jaques's view, not only does man pass through a number of predictable stages but also within each stage the depth of his person is no greater than that of a stock character in a play, meriting a psychological description of a few lines at most.

The Seven Ages of Man speech is left to numerous interpretations, but its insistence that all men are simply following the scripts of their lives—as co-written by Fortune and Nature—is thought provoking. The references to acting, roles, and theatre in *As You Like It* may best be interpreted in the context of the play as contrasted with the pastoral life. The characters of *As You Like It*, coming from the upper echelons of the court, would have been accustomed to civilization's comforts; while speaking with Corin, Touchstone regrets the absence of certain aspects of that courtly life, namely the abundances of society and food. Other characters function better than Touchstone in the forest milieu in that they are more willing or more able to play the roles of forest dwellers. In making frequent reference to the conventions of dramaturgy, Shakespeare assists his urban crowds to lose themselves in the ethereal theatre of the Forest of Arden.

1.10 SUMMARY

All the World's a Stage compares the world to a stage and all the men and women have their roles to play. People enter this stage when they are born and leave this stage when they die. The

various roles that every person during his lifetime plays are called as seven ages. The seven ages consist of infant, then school going child, lover, soldier, judge, old person, and nearing death extreme old age which is also called as a second childhood. All the stages have their own strengths and weaknesses, but second childhood is the most weak stage/role in the life of a human being.

1.11 ANALYZING POETRY

*** Recall and Interpret**

1. What is the world compared to?
2. What are the seven stages of man's life?
3. What do 'exits' and 'entrances' refer to?

*** Evaluate and Connect**

4. How is life similar to the theatre according to Shakespeare?
5. What characteristics would you associate with the stage of a soldier?
6. Explain the line 'the lean and slippered pantaloons.'
7. Compare and contrast the first and the seventh stage of life in a human being's life.

1.12 READING FURTHER

To learn more about Shakespeare, try these resources:

1. Collection: An Oxford Anthology of Shakespeare, edited by Stanley Wells, is divided into chapters such as —Love, —Friendship, and —Politics.
2. Biography: How Shakespeare Spent the Day, by Ivor Brown, contains interesting information about the London theatre of Shakespeare's day.
3. Listening: Ages of Man: Readings from Shakespeare is a memorable collection of speeches and sonnets delivered by actor Sir John Gielgud.

1.13 MEET ALFRED, LORD TENNYSON

Tennyson was born in 1809. Not an average child, he produced a six-thousand-line epic poem by the age of twelve. He also wrote poems in the styles of Alexander Pope, Sir Walter Scott, and John Milton before his teen years. Throughout his life, Tennyson would turn to poetry whenever he felt troubled. As he said in one of his poems, —for the unquiet heart and brain, / A use in measured language lies. Tennyson had great need of such solace. His father, a clergyman, had a long history of mental instability. When Tennyson's grandfather considered the clergyman unfit to take over the family dynasty—thereby virtually disinheriting him—Tennyson's father turned to drugs and alcohol. He often took out his bitter disappointment on the family. On more than one occasion, he threatened to kill Tennyson's older brother Frederick.

At age eighteen, Tennyson joined his older brothers at Cambridge University. Although he was painfully shy, his poetry brought him to the attention of an elite group of students known as —The

Apostles. Thriving on their affection and support, Tennyson gained confidence in his abilities. His closest friend was Arthur Henry Hallam, a brilliant and popular student who later became engaged to Tennyson's sister. While Tennyson was at Cambridge, he published *Poems, Chiefly Lyrical*, and he went to Spain with Hallam and other Apostles to aid in the unsuccessful revolt against Ferdinand VII.

In 1831 Tennyson left Cambridge to be with his father, whose health was failing. After his father's death, Tennyson decided to pursue a career in poetry rather than return to school. His early volumes of poetry drew mixed reviews, however, and Tennyson was hurt by some of the harsher criticism. Then, in 1833, he learned that Arthur Hallam had died suddenly of a stroke. Tennyson fell into a deep depression, saying, —I suffered what seemed to me to shatter all my life so that I desired to die rather than live. Although he continued to write poetry, he did not publish anything for nearly a decade; however, he wrote some of his most significant poems during this period.

When he was thirty-two, Tennyson brought out a new book of poems. This time, almost all of the reviews were positive. Fame came in 1850 with the publication of *In Memoriam A. H. H.*, a long cycle of poems about his grief over the loss of Hallam. That same year, Queen Victoria appointed Tennyson to succeed William Wordsworth as poet laureate. Finally confident about his future, Tennyson married Emily Sellwood, a woman whom he had met and become engaged to fourteen years earlier.

For the rest of his life, Tennyson enjoyed remarkable prestige. His books could be found in the home of nearly every English reader, and many people considered him a spokesman for the Victorian age. His gruff manner and striking appearance added to his mystique. In 1883 Tennyson accepted the title of baron, becoming the first poet ever to be ennobled for his work. Upon his death in 1892, he was buried near Browning and Chaucer in the Poet's Corner at Westminster Abbey.

1.14 Reading Focus

Journal your response to the question how do memories of the past affect your present life?

Write down your symbolical wish full of hope for the New Year wishing for a new beginning.

Setting a Purpose Read the following poem to find out how the speaker draws upon experiences from the past.

1.15 BUILDING BACKGROUND „IN MEMORIAM“

In Memoriam A. H. H. Tennyson was deeply shaken by the news of Arthur Hallam's death in 1833, who was his friend and his sister's fiancé. He died suddenly at the age of twenty-two. Within a few days he wrote an elegy (a poem of mourning or lament) about this loss. He continued writing elegies over the next seventeen years, exploring not only his personal grief but also the larger issues of life and death. Eventually he collected these poems under the title *In*

Memoriam A. H. H. Tennyson once described the work as a series of —short swallow-flights of song.‡ He wrote: —It must be remembered that this is a poem, not an actual biography. The different moods of sorrow as in a drama are dramatically given, and my conviction that fear, doubt, and suffering will find answer and relief only through faith in a God of Love.‡ According to legend, the inspiration for the poem came when Tennyson, staying in the vicinity of Waltham Abbey, heard the Abbey Church bells clanging in the wind on a stormy night. As a child in the large family of an impoverished country Church rector, Tennyson would have seen and perhaps experienced many of the features of society that he wrote about in Ring Out, Wild Bells.

1.16 PRESCRIBED TEXT „RING OUT, WILD BELLS“

Ring out, wild bells, to the wild sky,

 The flying cloud, the frosty light:

 The year is dying in the night;

Ring out, wild bells, and let him die.

Ring out the old, ring in the new, Ring,
 happy bells, across the snow:

 The year is going, let him go;

Ring out the false, ring in the true.

Ring out the grief that saps the mind

 For those that here we see no more;

Ring out the feud of rich and poor, Ring
in redress to all mankind.

Ring out a slowly dying cause,

 And ancient forms of party strife;

Ring in the nobler modes of life, With
sweeter manners, purer laws.

Ring out the want, the care, the sin,

 The faithless coldness of the times;

Ring out, ring out my mournful rhymes
But ring the fuller minstrel in.

Ring out false pride in place and blood,

 The civic slander and the spite;

Ring in the love of truth and right, Ring
in the common love of good.

Ring out old shapes of foul disease;

 Ring out the narrowing lust of gold;

Ring out the thousand wars of old, Ring
in the thousand years of peace.

Ring in the valiant man and free,
The larger heart, the kindlier hand;
Ring out the darkness of the land,

Ring in the Christ that is to be.

1.17 GLOSSARY

- Feud= fight
- Redress= means —remedy|| or —relief||
- Party strife= means antagonism or a dispute between sides or factions.

1.18 EXPLANATION

For centuries, shortly before midnight on New Year's Eve many of England's parish churches on the stroke of midnight, begin the ancient ritual of ringing out the old year and ringing in the new. The sentiments expressed in Tennyson's poem Ring Out, Wild Bells still resonate almost two hundred years after it was first published. The poem speaks of bringing relief from grief, about casting aside everything that was sad and bad about the year that has passed and makes fervent wish that the better aspects of human nature will emerge in the future. This poem is canto 106 from In Memoriam.

The imagery of the ringing of the Church bells on New Year's Eve is an evocation of Tennyson's view of what needs to be wrung out of society and what needs to be ushered in with the New Year. The continuous rhythm and repetition reflect the rhythmic sound of church bells when tolled both for the dead and to call people to prayer. This rhythm is not suggestive of the joyful peals that ring out on celebratory occasions, but the poem drives in a passionate message. This frequent repetition suggests the fervency of the wishes expressed by the poet.

It is a stormy night when the poem was penned. According to local legend, the nearby church bells were swinging wildly in the wind when Tennyson was inspired to write this poem. The year is dying (it is New Year's Eve) and the poet is ready to put the year and the grief that he has experienced at the death of a friend behind him.

In the first ten lines of the poem Tennyson alludes to the death of his friend Arthur Henry Hallam. The suggestion is that the time has come to put an end to grieving and move on the stage of acceptance of death - to let him go because grief saps the mind. The suggestion is that with the end of the year comes the time for a new beginning.

The Lines 11-20 seem to be Tennyson's expression of his political philosophy, written in the context of Britain's socio-economic and political situation in the mid-nineteenth century. The Kingdom is divided along sharp class boundaries into those who are rich and those who are poor. This is the cause of much conflict. It is time to redress the ills of society, for it to become kinder, more equal, and just.

The times are faithless and harsh, and Tennyson is hoping that his lines, expressing his hopes for the future will be echoed in the chiming of the New Year bells. He hopes that more powerful voices than his own - the fuller minstrel, will bring about positive social change.

Lines 21-24 are an exposition of the theme of equality and justice. Class divisions in society are exemplified in —false pride in place and blood. Both those who have inherited high social positions and those who occupy civic positions are at fault. Tennyson's New Year wish, emphasised by the repetition of the words Ring in at the beginning of both lines 23 and 24, is that nobler characteristics will emerge in the future.

Lines 25-28 express a wish that the bells will usher out greed and war and bring a thousand years of peace. The final stanza, number eight, summarizes what has gone before. Everything bad about the past must be discarded and the poet hopes for a future in which life is lived in accordance with true Christian values. He wishes the tolling bells ring out all abuses and evils, and ring in all good, and the various blessings which he enumerates on the land of England.

1.19 SUMMARY

The poem by Tennyson was written after the death of his friend Arthur Hallam. It is an elegy and speaks of ringing in relief from grief, about casting aside everything that was sad and bad about the year that has passed and makes fervent wish that the better aspects of human nature will emerge in the future. The poem not is a sad remembrance of poet's beloved friend who was a good human being but also brings about the class divisions of the English society of the Age. It also speaks about positive social change in the light of following and uplifting Christian values.

1.20 ANALYZING POETRY

*** Recall and Interpret**

1. During what time of year does canto 106 of In Memoriam take place? What does this time symbolize, or represent, to the speaker?
2. How is _Ring Out, Wild Bells' elegiac?
3. What is the historical context of the poem _Ring Out, Wild Bells?

*** Evaluate and Connect**

4. What is the main theme of _Ring Out, Wild Bells'?
5. What do you learn about the society of England after reading _Ring Out, Wild Bells'?
6. _Ring out the old, ring in the new.' What does _old' and _new' refer to in the poem?
7. Why do you think the poet is asking the happy bells to ring?

1.21 SUGGESTED READING

If you want to read more by or about Tennyson, you might enjoy the following works:

1. Poetry: Tennyson's Poetry, edited by Robert W. Hill Jr., contains an annotated selection of Tennyson's poems as well as early responses and critical essays about his work.
2. Biography: Tennyson, by Peter Levi, gives a detailed and insightful account of Tennyson's life.

B.COM (HONS.)
(Accounting and Taxation)
SEMESTER-II
COURSE: ENGLISH COMPULSORY-1

**UNIT-2: THE SOUL'S PRAYER;
THE ROAD NOT TAKEN**

STRUCTURE

- 2.1 Objectives**
- 2.2 Introduction to Sarojini Naidu**
- 2.2 The Soul's Prayer**
 - 2.2.1 "The Soul's Prayer": Text**
 - 2.2.2 Theme or central idea of the poem**
 - 2.2.3 Summary of the poem**
 - 2.2.4 Explanation with reference to the context**
 - 2.2.5 Glossary**
 - 2.2.6 Important questions**
- 2.3 Introduction to Robert Frost**
- 2.4 The Road Not Taken**
 - 2.4.1 "The Road Not Taken": Text**
 - 2.4.2 Central idea of the poem**
 - 2.4.3 Summary**
 - 2.4.4 Explanation with reference to the context**
 - 2.4.5 Glossary and Notes**
 - 2.4.6 Important questions**
- 2.5 Check your Progress**
- 2.6 Suggested Readings**

2.1 OBJECTIVES:

- To learn about the life and important works of Sarojini Naidu and to enable the students to understand the poem —The Soul’s Prayer||
- To introduce the students to Robert Frost and his poetry and to discuss in detail the poem —The Road Not Taken||.

2.2 INTRODUCTION TO SAROJINI NAIDU:

Sarojini Naidu was born on February 13, 1879 in Hyderabad. She was the eldest daughter of a Bengali Brahmin, Dr. Aghorenath Chattopadhyay, a scientist and a philosopher, who was the first Principal of Nizam College, Hyderabad. Her mother Varada Sundari Devi was also a Bengali poetess. Sarojini Naidu was brought up in a refined atmosphere and she received her formal education at King’s College, London and Girton College, Cambridge on a scholarship awarded to her by the Nizam of Hyderabad. After her return to India at the age of nineteen, she married a South Indian, Dr. Muthyala Govindarajulu Naidu.

She participated actively in the Indian Nationalist Movement. Her contribution to the Freedom Movement led her to become the first Indian woman President of the Indian National Congress. In addition to being an Indian Independence activist and a well known poet, she also became the first woman governor of an Indian state (Uttar Pradesh) in free India. She was a notable English poet and her well known collections of poetry are *The Golden Threshold* (1905), *The Bird of Time* (1912), *The Broken Wing* (1917), *The Sceptred Flute* (1943) and *The Feather of the Dawn* (1961). In 1914, she was elected a fellow of the Royal Society of Literature. Her first anthology, *The Golden Threshold* (1905) won her the title of —Bulbul-e-Hind|| or —Bharat Kokil||. Thus she is also known as the Nightingale of India. She died of a heart attack on March 2, 1949 at Lucknow, Uttar Pradesh.

2.3 THE SOUL’S PRAYER:

—The Soul’s Prayer|| by Sarojini Naidu first appeared in her collection of poems, *The Bird of Time* published in 1912. The poem represents the metaphysical ruminations of Sarojini Naidu as her soul endeavours to communicate with God. The invocation begins with all the innocence of a child’s pride as the poetess pleads to God to enlighten her on the innermost laws of Life and Death. She wants to learn about the twin-sided aspects of Life.

2.3.1 “The Soul’s Prayer: Text

In childhood’s pride I said to Thee:
= O Thou, who mad’st me of Thy breath,
= Speak, Master, and reveal to me
= Thine inmost laws of life and death.

= Give me to drink each joy and pain

Which Thine eternal hand can mete,
For my insatiate soul would drain
Earth's utmost bitter, utmost sweet.

= Spare me no bliss, no pang of strife,
Withhold no gift or grief I crave,
The intricate lore of love and life
And mystic knowledge of the grave.'

Lord, Thou didst answer stern and low:
= Child, I will hearken to thy prayer,
And thy unconquered soul shall know
All passionate rapture and despair.

= Thou shalt drink deep of joy and fame,
And love shall burn thee like a fire,
And pain shall cleanse thee like a flame,
To purge the dross from thy desire.

= So shall thy chastened spirit yearn
To seek from its blind prayer release,
And spent and pardoned, sue to learn
The simple secret of My peace.

= I, bending from my sevenfold height,
Will teach thee of My quickening grace,
Life is a prism of My light,
And Death the shadow of My face.'

2.3.2 Central idea of the poem:

—The Soul's Prayer by Sarojini Naidu is a lyrical poem with autobiographical overtones. It presents the poet's mystic vision dealing with problems of life and death. It is written in the form of dialogue between the poet and God. The poet is eager to learn about the laws of life and death. She prays to God to satisfy her insatiate soul. In response to her prayer, God discloses to her that pleasure and pain, life and death are both a part of His creation and are delivered by His will. Spirituality is one of the dominant themes in Sarojini Naidu's poetry. She got her spiritual inspiration from the Persian Sufis and Hindu Philosophy.

2.3.3 Summary of the poem:

The poem —The Soul's Prayer deals with the poet's mystic vision as she tries to disentangle the questions of life and death. In childlike innocence, the poet pleads to God to unravel the secret of

life and death. The poem is in the form of an imaginary conversation between the poet and God. It reflects Sarojini Naidu's faith in God as she prays to the Almighty to reveal to her the metaphysical aspect of life and existence and explain to her —the inmost laws of life and death. The poet regards herself as an innocent child of God and takes pride in having born from His —breath. She expresses her deep desire to know about the mysteries of life and death. The poet urges God to speak to her. She requests God to make her acquainted with the inmost laws of Life and Death.

In her prayer, she asks not just for the joys of life but also pleads to God to grant her strength to bear the pain and grief which life may bring to her. She wants to experience both happiness and sorrow as welcome blessings from above. She wants to feed her hungry soul with the utmost joys and utmost sorrows. She craves for the —mystic knowledge of the gravel that still remains unexplored.

In response to her prayer, God assures her that He would listen to her prayers. He ascertains that her soul would experience all passionate rapture and unmatched despair. She feels God's response to be stern but down-to-earth. She acknowledges a sense of security and protectiveness in the intricate and intimate bond that she shares with God.

He assures her that she will immensely experience happiness and fame. She will be consumed by the passion of love. At the same time, her soul would be cleansed by the fire of pain. Just like a flame performs the act of purgation of the environment in which it burns, pain will cleanse the poet's soul. It will remove the worthlessness from her desire and purify her spirit. Her —chastened spirit will long for salvation and peace. After her soul has been satiated by both these extremes, it will now seek release from its blind prayer. At that moment, the soul will surrender to God and place its infinite faith in Him. In that state, the —simple secret of God's peace will be mastered by the soul. God, bending from his —sevenfold height will acquaint the poet with His grace and glory.

The soul will finally know that life is but a prism of His light. Here light symbolizes purity. Just like a prism refracts light and scatters it by causing a spectrum of colours, similarly, God's white light enters into the realm of the earth and fills our life with different hues. Another truth that is revealed is that death is inevitable. It is the shadow of His face and is unavoidable in order to bring about meaningful change and creation.

2.3.4 Explanation with reference to the context:

*In childhood's pride I said to Thee:
_O Thou, who mad'st me of Thy breath,
Speak, Master, and reveal to me Thine
inmost laws of life and death.*

Reference to the Context:

These are the opening lines of the poem —The Soul's Prayer|| by _the Nightingale of India', Sarojini Naidu. In this lyrical poem, the poet indulges in an imaginary conversation with God. She prays to God to answer the intricate questions related to life and death.

Explanation:

In these lines, the poet prays to God in childlike innocence. She takes pride in the fact that she has been created by God Himself and He is her master. She urges God to answer her mystic questions related to life and death. She wants to know about the laws of life and death which God has hidden from humanity.

*_Give me to drink each joy and pain
Which Thine eternal hand can mete,
For my insatiate soul would drain Earth's
utmost bitter, utmost sweet.*

Reference to the Context:

These lines have been taken from Sarojini Naidu's poem, —The Soul's Prayer||. The poet in her prayer is in an imaginary conversation with God. She wants to know about the complex laws of life and death.

Explanation:

In the above lines, the poet says that she though she wants to experience each joy of life, she does not want to be deprived of pain. She wants to taste everything bitter and sweet in order to satisfy her soul. She prays to God to give her every joy and pain that He can give her. She is eager to experience the varied joys and pains of life.

*_Spare me no bliss, no pang of strife,
Withhold no gift or grief I crave,
The intricate lore of love and life
And mystic knowledge of the grave. '*

Reference to the Context:

These lines have been culled from the poem —The Soul's Prayer|| by Sarojini Naidu. It is a spiritual poem in which the poet is praying to God to satisfy her hunger to know about the secrets of life and death.

Explanation:

In these lines, Naidu pleads to God that He should not hide any blessing or any pain from her. She strongly desires to taste every bliss and strife. She does not want God to hold back any gift or grief. She wants God to reveal to her the complex ideas of life and the unknown knowledge of the grave.

*Lord, thou didst answer stern and low:
_Child, I will hearken to thy prayer,
And thy unconquered soul shall know
All passionate rapture and despair.*

Reference to the context:

These lines occur in Sarojini Naidu's poem, —The Soul's Prayer|. It is a lyrical poem in which Naidu is in conversation with Almighty. She prays for the awakening of her soul to the complex issues of life and death.

Explanation:

In the above mentioned lines, God responds to the prayer of the poet. He answers her prayer in a low but strict voice. He assures her that He would listen to her prayer. He promises her that her unvanquished soul shall experience all ecstasy and sadness.

*_Thou shalt drink deep of joy and fame,
_And love shall burn thee like a fire,
And pain shall cleanse thee like a flame,
To purge the dross from thy desire.*

Reference to the context:

These lines occur in Sarojini Naidu's poem —The Soul's Prayer|. In this poem, the poet in conversation with God prays to Him to unravel the intricate lore of life and death. Interestingly, God answers her prayer and promises to satisfy her desires.

Explanation:

In response to Naidu's prayer, God assures her that she will enjoy every joy and fame to the utmost. At the same time, love shall consume her like a fire. Her soul will be cleansed by the pain she will experience just like a flame which purges its surroundings. It will purify her and remove the worthless desires. Thus pain will perform the act of purification. The rituals of fire represent purity and peace.

*_So shall thy chastened spirit yearn
To seek from its blind prayer release,
And spent and pardoned, sue to learn
The simple secret of My peace.*

Reference to the context:

These lines are a part of the poem —The Soul's Prayer| written by Sarojini Naidu. It is a lyrical poem which presents the conversation between the poet and God. God's response to the poet's prayer leads her to the answers she seeks from Him. **Explanation:**

God answers the poet's prayer and tells her that her purified soul would yearn to be rid of the blind prayer. She would seek to be released from that state. In other words, the soul would

desire to be delivered after it is spent and excused. Thus it would begin to learn the simple secrets of God's peace.

*I, bending from my sevenfold height,
Will teach thee of My quickening grace,
Life is a prism of My light,
And Death the shadow of My face.'*

Reference to the context:

These are the closing lines of Sarojini Naidu's lyrical and autobiographical poem, —The Soul's Prayer. In this poem, the poet reflects the spiritual aspects of her own life. She prays to God to guide her to understand the intricacies of life and death. God answers her prayer and satisfies her soul. **Explanation:**

The lines under reference are a part of God's response to Naidu's prayer. He assures her that He will show the poet His grandeur and glory by bending from His seven fold height. In the end, He reveals to her that life is a prism of His light through which various colours can be seen. Likewise, death is the shadow of His face and is inevitable.

2.3.5 Glossary

- **mads't:** made
- **thee:** you
 - **childhood's pride:** innocence of childhood
 - **reveal:** disclose
- **thine:** your
- **mete:** give
 - **inmost laws...death:** most secret rules of life and death
 - **eternal:** immortal, forever
 - **insatiate:** hungry, not satisfied
 - **bliss:** blessing
 - **pang:** a sudden sharp pain
 - **strife:** conflict
- **withhold:** hold back
- **intricate:** complex
 - **mystic:** spiritual apprehensions of truth beyond human intellect
 - **stern:** strict
- **hearken:** listen
 - **rapture:** a feeling of intense pleasure or joy
 - **despair:** hopelessness, anguish
 - **purge:** purify

- **dross:** worthless
- **chastened:** purified, cleansed
- **sue:** plead, implore

2.3.6 Important questions

- 1) Reflect on the theme of the poem ‘The Soul’s Prayer’ by Sarojini Naidu.
- 2) Summarize the ideas contained in the poem ‘The Soul’s Prayer’.
- 3) Discuss the treatment of life and death in the poem ‘The Soul’s Prayer’.

2.4 INTRODUCTION TO ROBERT FROST:

Robert Lee Frost was born on March 26, 1874 in San Francisco, California, U.S. He is a widely celebrated American poet of the twentieth century, well known for his depictions of rural life of New England, colloquial speech and realistic poetry. Some of his famous poems are ‘The Road Not Taken’, ‘Stopping by the Woods on a snowy evening’, ‘Mending Wall’, ‘After Apple

Picking’, etc. He published many books of poetry which include *A Boy’s Will* (1912), *North of Boston* (1914), *Mountain Interval* (1919) and *New Hampshire* (1938). He attended several schools but never got a degree, though sixteen honorary degrees were conferred upon him. During his life, he won four Pulitzer prizes for poetry, the only person so far to achieve this honour. Frost’s poetry is deeply rooted in American life and idiom. He died on January 26, 1963.

2.5 THE ROAD NOT TAKEN:

The poem ‘The Road not Taken’ was first published in Frost’s collection *Mountain Interval and Later Collections*. It is one of the most popular poems of Robert Frost. It is a beautiful lyric which combines inner lyric vision and the outer contemplative narration. The problem of decision-making or making choices is a significant theme in Frost’s poetry, and it is also the theme of this poem. It reflects on those situations in a man’s life when he has to choose only one out the two options available to him.

2.5.1 The Road Not Taken: Text

Two roads diverged in a yellow wood,
 And sorry I could not travel both
 And be one traveler, long I stood
 And looked down one as far as I could
 To where it bent in the undergrowth;
 Then took the other, as just as fair,
 And having perhaps the better claim,
 Because it was grassy and wanted wear;
 Though as for that the passing there
 Had worn them really about the same,

And both that morning equally lay In
leaves no step had trodden black.
Oh, I kept the first for another day! Yet
knowing how way leads on to way, I
doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by, And
that has made all the difference.

2.5.2 Central Idea of the poem:

The poem describes the predicament of a traveller who at one point of his journey has to choose a single path at the diversion of the road. While he wants to travel both the paths, he is unable to do so as he can choose only one of them. That fact that there is no coming back makes the decision even more difficult. This situation is symbolic of the choices a human being has to make in his life. The choices we make are ultimately responsible for our future.

2.5.3 Summary:

The poem begins with a traveller, probably the poet himself, standing at a point where two roads diverged into a yellow wood. He found himself in a difficult situation as he was unable to decide which path to take. He felt sorry that he could not travel both the roads at the same time. He stood there in order to decide which road to take. He stared at one of the roads as far as he could see and saw it bend under the bushes. Then he decided to take the other one which he thought had a better claim because it was grassy and not many people had travelled on it. The former had been worn out by many travellers.

That morning, when the traveller stood there, both the roads seemed to be equally untrodden. Both of them were covered with leaves and it was difficult to tell one from the other. He kept the first road for another day knowing well how one road led on to the other. Somewhere deep in his mind, he also acknowledged the fact that he might never return to travel on the first road.

The last stanza of the poem suggests the idea that many years later when the traveller would look back in retrospect to see whether he had made the right choice, he would regret that he had not chosen the other path. Had he chosen the other road, his life would have been different. Hence, the poem conveys the message that it is the choices we make in our life that make all the difference.

2.5.4 Explanation with reference to the Context:

*Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood*

*And looked down one as far as I could
To where it bent in the undergrowth;*

Reference to the context: These are the opening lines of the poem, —The Road Not Taken‖ by the renowned American poet, Robert Frost. It is a lyrical poem in which the poet talks about the difficulty of making choices in life. He suggests that this problem is universal as every human being encounters this predicament at some point in his life.

Explanation:

In these lines, the poet describes a traveller who is unable to decide which road to take as he stands at a diversion on a road on which he has been travelling. He is regretful that he cannot travel both the roads. He observed the roads and found that one of them bent in the bushes far away.

*Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,*

Reference to the context:

These lines have been taken from Robert Frost’s poem —The Road Not Taken‖. The poem is suggestive of the human limitation of making choices in life. Everyone is a traveller and has to make a difficult choice when he has similar options.

Explanation:

In these lines, the poet reveals that after a lot of contemplation, he decided to travel on the road which was less trodden. This road had a better claim to be chosen. It was overgrown with grass and needed more travellers. So he decided to choose that road.

*And both that morning equally lay In
leaves no step had trodden black.
Oh, I kept the first for another day! Yet
knowing how way leads on to way, I
doubted if I should ever come back.*

Reference to the context:

These lines occur in the poem —The Road Not Taken‖ written by the American poet, Robert Frost. The poet discusses the problem of choosing one option over the other. It is a difficult task and there is no turning back once the decision is made.

Explanation:

In these lines, the poet expresses his difficulty of choosing between the two roads that diverged into the forest. That morning, both the roads looked the same to the poet as they were covered with leaves, although after clear examination the poet had observed that one of them was less

trodden. He chose the one overgrown with grass and left the other one for another day. He knew well that once he had made a choice, he will never be able to return. He realized how the choice of one road would lead him to further choices. He was not sure that he he would ever come back.

*I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,*

And that has made all the difference.

Reference to the context:

These are the concluding lines of the poem, —The Road Not Taken by Robert Frost. The poem suggests that the act of making a choice leaves one nostalgic and regretful about what has been left behind. A human being is made by the choices he makes.

Explanation:

These lines reflect the state of mind of the poet years after he had chosen the less trodden road. He sighs at the decision he had made. He regrets having taken the road he took. He still longs for the other road and feels that had he made the other choice, his life would have been different. The choices we make in our present decide our future.

2.5.5 Glossary and notes diverged:

separated, divided **just as fair:**

equally good or attractive

yellow wood: represents the autumn season in which the poem is set

wanted wear: not much used (here travelled) **trodden:** walked on

sigh: a deep audible breath expressing regret

2.5.6 Important Questions:

1. Discuss the significance of title of the poem, —The Road Not Taken.
2. Summarize in your words the ideas contained in the poem, —The Road Not Taken.
3. Discuss the theme of the poem, —The Road Not Taken.
4. Write a note on the dilemma of choice in the poem, —The Road Not taken.

2.6 CHECK YOUR PROGRESS:

- 1) What is the speaker's wish in the poem —The Soul's Prayer and what is the response she receives?
- 2) Who is the poet speaking to in the poem —The Soul's Prayer?
- 3) Does God listen to the poet's prayer in —The Soul's Prayer?
- 4) According to the poem —The Soul's Prayer, how will the poet's spirit be chastened?
- 5) Explain the lines,—Life is a prism of My Light,
And Death the shadow of My face

- 6) How are the two roads different as described in the poem —The Road Not Taken?
- 7) Why does the traveller choose the less travelled road?
- 8) What is the message conveyed by the poem —The Road Not Taken? 9) Why is there a feeling of regret in the speaker's mind in the poem —The Road Not Taken?

2.7 SUGGESTED READINGS:

- Faggen, Robert. Ed. *The Cambridge Companion to Robert Frost*. U.S: Cambridge University Press, 2006. Print.
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B.COM (HONS.)

SEMESTER-II

COURSE: ENGLISH COMPULSORY-1

**UNIT-3: THE LAST LEAF;
THE DOCTOR'S WORD**

STRUCTURE

3.1 Objectives

3.2 Life and Works of O. Henry

3.3 The Last Leaf

3.3.1 Detailed Summary

3.3.2 Major Themes

3.3.3 Character Analysis

3.3.4 Situational irony in the story “The Last Leaf”

3.3.5 Title of the story “The Last Leaf” by O Henry

3.3.6 Glossary and Notes

3.3.7 Questions for Practice

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3.5.6 Glossary

3.5.7 Questions for Practice

3.6 Check your Progress

3.7 Suggested Readings

3.1 OBJECTIVES:

- To make the students acquainted with the life and important works of O. Henry and understand in detail the various aspects of the story —The Last Leaf.
- To develop an understanding about the life and works of R.K. Narayan and attempt a summary and analysis of the story, —The Doctor’s Word.

3.2 LIFE AND WORKS OF O. HENRY

O. Henry was the pen name of the widely celebrated American short story writer, William Sydney Porter. He used a number of other pen names like S.H. Peters, James L. Bliss, T.B.

Dowd, and Howard Clark but O. Henry became most popular. He was born in North Carolina in United States in 1862. He was a prolific writer who wrote many short stories. His stories are

known for their surprise endings. Most of his stories are set in the early twentieth century and many of them are set in New York, though some of them are set in villages as well. They usually feature characters with blue-collar jobs, such as policemen and waitresses. Some of his well known stories are —The Gift of the Magill, —The Ransom of Red Chief, —The Cop and the Anthem, —A Retrieved Reformation, etc. The prestigious annual award, the O. Henry Award is named after him. This award is given to outstanding short stories. The O. Henry House and O. Henry Hall (now owned by Texas State University System), both in Austin, Texas, are named for him. Many schools in Texas have also been named after him. He has several collections of short stories to his credit. The most famous among them are *The Four Million* (1906), *Roads of Destiny* (1909) and *Waifs and Strays* (1917). In addition to this, he also wrote a novel titled *Cabbages and Kings* (1904), and many works of non-fiction.

3.3 THE LAST LEAF:

The story —The Last Leaf was first published in 1907 in O. Henry's collection of short stories, *The Trimmed Lamp and other Stories*. It is set in a village named Greenwich where the pneumonia epidemic had spread. The story —The Last Leaf was one among the many stories of O. Henry that were adapted by the 1986 Indian anthology television series, *Katha Sagar*. The famous Bollywood film *Lootera* (2013) is also based on this story. —The Last Leaf narrates the story of an old artist who saves the life of his neighbour, a young girl, dying of pneumonia. He induced in her the will to live which made the girl pull through.

3.3.1 Detailed Summary:

The story opens with a description of the mazy streets of Greenwich village to the west of Washington Square. The place was preferred by artists who often found it suitable for their lodging as it offered rooms with good light at a low cost. Two young artists, Sue and Johnsy lived at the top of a building with three floors. Sue belonged to Maine and Johnsy came from California. Both of them had similar likings and tastes in art, food and fashion, so they became good friends.

They had met in spring. By winter, an epidemic hit New York. Pneumonia caught a large population in its grip. Johnsy also became grievously ill with pneumonia. All day, Johnsy lay in her bed staring through the window at the wall of the house next to hers. The doctor told Sue that Johnsy had bleak chances of survival as she had lost the will to live. He explained to her that his medicines do no good to patients who have no desire to live. He inquired about the reason of her hopelessness. Sue told the doctor about Johnsy's unfulfilled wish to go to Italy and paint a picture of the Bay of Naples.

The doctor advised Sue to give hope to Johnsy.

Johnsy, though disheartened, sat beside Johnsy and tried to liven her up. She learnt about Johnsy's obsession with the leaves falling from a vine outside Johnsy's window. An increasingly fatalistic Johnsy had started believing that as the last leaf on the vine falls, she will also die.

Sue asked Johnsy not to be superstitious and commands her to go to sleep. She goes down to discuss her friend's condition with an old artist who lived in the same building. Behrman, who was a sixty year old painter had never found success in life. He always spoke of creating a masterpiece, but never found inspiration to create one. He was a drunkard but always had a sense of responsibility towards the two young women living upstairs. Sue discusses Johnsy's superstitious belief with Behrman who denounces Johnsy's foolishness. When Sue came back upstairs that night, she found that Johnsy was fast asleep. She lowers the window shade so that Johnsy would not have a look at the leaves that were falling fast.

In the morning, Johnsy requested Sue to lift up the window shade in order to see if all the leaves were gone. Miraculously, one leaf still remained attached to the vine in spite of the night's storm. Johnsy expressed her belief that the leaf will surely fall by night and then she too will die. She kept staring at the leaf but it doesn't fall. Surprisingly, she asked Sue for some broth. She had now come to believe that the leaf was there to remind her that it was a sin to wish to die. At the doctor's next visit, he announced that Johnsy's chances of living had now improved. He also told Sue that she must visit Behrman whose condition was critical due to pneumonia. However, the next day, the old painter passed away but Johnsy was now out of danger. That afternoon, Sue went to Johnsy's room and comforting her told her that Behrman had died. The janitor had told her that two days ago, Behrman stayed out in the rain all night with a lantern, a ladder, and a palette with green and yellow paints on it.

Sue inquired of Johnsy if she ever wondered why the last leaf never moved despite all the wind. It was because the other night Behrman had painted it after the actual last leaf fell. He fell sick that night and subsequently died of pneumonia. He had finally made his masterpiece.

3.3.2 Major Themes

- a) **Willpower:** Willpower emerges as a major theme in the story, —The Last Leaf. The doctor announces that in spite of his treatment, there were hardly any chances of Johnsy's survival as she had lost her willpower. He tells Sue that he can never save a patient who has no willingness to live. The loss of this will made her decide that she too would go with the last leaf of the creeper. But the last leaf painted by the old painter exploited Johnsy's superstitious belief and made her live.
- b) **Art:** All the major characters of the story aspire to become great artists. Johnsy and Sue have come to New York to pursue their careers in art. Even old Behrman, who considers himself a failure, aims to create a masterpiece before he dies. His artistic intervention extends Johnsy's life. In painting the last leaf, Behrman fulfils his wish of making a masterpiece.
- c) **Superstition:** Johnsy's superstition is also an important theme in the story. She believes her fate to be tied to the ivy leaves. She hopes to die with the falling of the last leaf on the vine outside her window. Superstitious thoughts pervade her mind because she is weakened by

illness. Though her mind is soon changed by the steadiness of the painted last leaf, the falling of the actual last leaf did cause a death (of Behrman).

3.3.3 Character analysis

- a) **Johnsy:** Johnsy is the protagonist of the story. The story revolves around her. She had come to New York with the dream of becoming a great artist and painting the Bay of Naples one day. With the onset of pneumonia epidemic in California, she also contracts the disease and becomes so weak that she loses all hope of recovery. With sickness and pain, she became so hopeless that she started believing that she would die when the last leaf from the ivy vine outside her window drops. But she is saved by the art of Behrman, an old painter and a drunkard, who paints his masterpiece which appears to be a real leaf to Johnsy. As the leaf stays on the vine in spite of the storm, Johnsy comes to believe that she will also live and her health starts improving.
- b) **Sue:** Sue is the housemate and a friend of Johnsy. She had also come to New York to make a career. She is an artist and earns a living by drawing illustrations for magazines. She is a good human being. Just as she cares for her friend in her sickness, she is pained at the death of Behrman. As she discusses Johnsy's condition with Behrman, she provides him with a source of inspiration to create his masterpiece.
- c) **Behrman:** Behrman is an old painter who lives in the basement apartment of the building in which Sue and Johnsy live. He is above sixty years of age, is weak and has a long, grey beard. All his life, he kept speaking about making a masterpiece, but never actually made it. He feels a sense of responsibility towards Sue and Johnsy. When he comes to know about Johnsy's state of despair, he paints an ivy leaf on the wall on which Johnsy's life depended and she believed that she would die when the last leaf falls. He saves Johnsy's life by creating his masterpiece but himself got the disease and died two days later.
- d) **The doctor:** The doctor appears in the story to indicate the health of Johnsy. He feels helpless in treating Johnsy when she lost the desire to live. He later becomes hopeful when Johnsy starts recovering because the last leaf never fell. He is an important character because he reveals the truth about Behrman's last leaf by informing about his sickness to Sue.

3.3.4 Situational irony in the story "The Last Leaf"

Situational irony is a literary technique in which an expected outcome does not happen, but its opposite happens. Situational irony requires one's expectations to be thwarted. It is also sometimes called an irony of events. The outcome can be tragic or humorous, but it is always unexpected. The first instance of situational irony in the present story is that contrary to Johnsy and Sue's expectations, when they raise the window shade, they discover that one ivy leaf had

survived the stormy night. The characters' and the readers' expectations are undermined by the miraculous persistence of the leaf.

Another case is when the story opens, we see the imminent death of Johnsy, but by the end of the story, Johnsy lives and Behrman, who saved her life by painting the last leaf died.

In yet another instance of situational irony, Behrman was finally able to produce his masterpiece before his death. Ironically, the great work of art that he always talked about was created by him when no one had expected.

3.3.5 Title of the story “The Last Leaf” by O Henry

There cannot be perhaps more appropriate title of the story than —The Last Leaf. The word —last leaf reflects the main idea of the story. The last leaf holds significance from the very beginning till the end. Initially, it seemed to be the symbol of death for Johnsy as she had assumed to die with the fall of the last leaf. But the same —last leaf became her saviour. The leaf painted by Behrman never fell, so Johnsy never died in the story. It emerged as the hope of survival and remained the central point in the story.

From being associated with ailment and depression in the beginning, it conveys the message of hope, courage and optimism in the later part of the story. The last leaf saves the life of the protagonist, Johnsy and fulfils Behrman's lifelong dream to paint a masterpiece. However, the last leaf on the ivy vine saves one person's life but results in the death of the other as Behrman contracts pneumonia because of staying out in the rain and storm all night, painting the last leaf.

3.3.6 Glossary and Notes

- ◆ **Quaint:** attractive and unusual, belonging to the past
- ◆ **Greenwich village:** a place lying on the west side of Manhattan in New York City, an attraction for artists
- ◆ **Prowl:** move around restlessly as if in search of something
- ◆ **Chicory:** a flowering plant of the dandelion family used for making salads. It is also used for making medicines.
- ◆ **Pneumonia:** lung inflammation caused by bacterial infection.
- ◆ **Serrated:** having a jagged edge, saw like
- ◆ **Fancy:** whim, notion

3.3.7 Important questions :

- 1) Compare and contrast the characters of Sue and Johnsy.
- 2) Draw a character sketch of Behrman.
- 3) Discuss the aptness of the title of the story —The Last Leaf.
- 4) Comment on the surprise ending of the story, —The Last Leaf.
- 5) Behrman has a dream. What is it? Does it come true?
- 6) Discuss the major themes of the story, The Last Leaf.

- 7) What is the significance of willpower in the story? 8) Critically analyse the story, —The Last Leafl.

3.4 LIFE AND WORKS OF R. K. NARAYAN:

R. K. Narayan (full name: Rasipuram Krishnaswami Iyer Narayanaswami) is a well known Indian writer. He is widely known for his literary works set in the fictional South Indian town of Malgudi. He wrote 29 novels and a number of short stories set in Malgudi. He was among the pioneers of Indian English literature along with Mulk Raj Anand and Raja Rao. His fiction has the authenticity of lived experience and is illuminated by flashes of irony and humour. His autobiographical books like Swami and Friends, The Bachelor of Arts and The English Teacher are among some of his best works. His novel The Guide won him the Sahitya Academy Award and was also made into a successful film. Narayan was nominated to the upper house of the Indian Parliament for a six-year term starting in 1989, for his contributions to Indian literature. In 2001, he was awarded the Padma Vibhushan, India's second-highest civilian honour.

R.K. Narayan was born on October 10, 1906 in Madras and died at the age of 94 on May 13, 2001. His brother R. K. Laxman (1920-2005) was a well known cartoonist.

3.5 THE DOCTOR'S WORD :

—The Doctor's Wordl is a short story from the collection of —Malgudi Daysl by R K Narayan published in 1943.

(All of you might have visited a doctor at some point in your life. What qualities do you expect in a doctor? Should he be stern and curt or polite and friendly?

Think about it.)

—The Doctor's Wordl by R. K. Narayan is also a story about a doctor who was much respected by his patients. He had a strict countenance and didn't speak much. He was very straightforward in his verdict about whether the patient would live or not. However, when it came to his childhood friend, Gopal, he could not speak the truth about his bleak chances of living. Contrary to his expectation, his friend survived and how his word saved his friend's life remained an enigma to the doctor for the rest of his life.

3.5.1 Detailed Summary:

The story —The Doctor's Wordl by R. K.Narayan opens with the description of the protagonist of the story, Dr. Raman. He was a very able doctor, respected near and far. People valued his opinion and paid a heavy visiting fee of twenty five rupees for his advice and prescription. There was one problem though, that they went to him only when the patient was on his last legs. His opinion about the patient's chances of survival was compared to a judge's verdict. The patient's life depended on his words. He was of the opinion that agreeable words could never save a patient, so he never told lies. At the same time, if he felt that the patient's life could be saved, he would not rest till he had done so.

Gopal was a childhood friend of Dr. Raman. Despite the busy schedule, Dr. Raman never failed to spare some time for his friend whenever he came to meet him. One day, when he saw Gopal's son waiting for him outside his room at his clinic, it occurred to him that it had been months that Gopal had visited him. Gopal's son told him that his father had been very ill and needed the attention of Dr. Raman. He had been on bed for more than one and a half month now.

Dr. Raman rushed to his friend's house and observed that his friend's condition was beyond recovery. He got anxious. He started Gopal's treatment but he was not sure that he would be able to save him. He performed a surgery but his heart was very weak. Gopal's wife wanted to know if he would live. The suspense was unbearable. Dr. Raman advised Gopal's wife to go to the neighbour's house leaving her eldest son behind as the patient needed rest.

The feeble, bed-ridden Gopal asked Dr. Raman in a weak, low voice whether he was going to be alright or not. He was keen to know his condition because he wanted to sign his will before he died, in order to avoid any disputes regarding property. If he died without signing the will, it would ensue a lot of trouble. The doctor was in a fix. In case he shared the fact about the meagre chances of his survival, it would mean pronouncing Gopal's death as his word was deemed to be final. He was afraid that Gopal would die if he came to know about it. So he decided to hide the truth. For the first time in his life, he had lied to a patient and done —a piece of acting before the patient, simulated a feeling and concealed his judgement. It was not in his nature to whitewash but he assured Gopal that he was going to live. Since Dr. Raman was believed to be honest and truthful, so Gopal was relieved. He instructed Gopal's wife to give him a few spoons of glucose and brandy every few minutes.

He left Gopal's house with a heavy heart. On his way home, he stopped at the hospital to tell his assistant that Gopal might collapse anytime. However, next morning, when he went to Gopal's house, he found his pulse satisfactory. He was surprised that Gopal had survived the attack and now he would live to be ninety. He had turned the corner. But how his word proved to be true remained a mystery to him throughout his life.

3.5.2 Theme:

—The Doctor's Word captures the dilemma that a doctor faces when he is treating his patients. In addition to the treatment prescribed by the doctor, a patient's well being depends much on the hope that the doctor provides. In most cases, the patient's life and death depend upon the doctor's word. In this story, R.K.Narayan shows how a doctor's word saves the life of a patient. A little hope given by a doctor to even a very critical patient can make his will power strong. Dr. Raman believed that sweet words and consolation can never save a patient's life who was sure to die. However, he could not help telling a lie when it came to his childhood friend, Gopal. His false hope strengthened his willpower and made him survive. Thus, the doctor's word saved his life. In addition to this, the themes of honesty and friendship can also be found in this story.

3.5.3 Character Sketch of Dr. Raman:

Dr. Raman is a major character in R.K. Narayan's *Malgudi Days*. In the story, —The Doctor's Word, Dr. Raman is a very experienced and competent doctor. He is known for his —curt truthfulness and honesty in treating his patients. His visiting fee was very high because of which the people visited him when the patient was on his last legs. Dr. Raman did not believe in whitewashing. His opinion was really valued. The patient's life depended on his words. He never gave false assurance to the patient because he never believed that a patient could be saved with —comforting lies and —agreeable words. However, if he saw the slightest sign of hope, he would leave no stone unturned to save him.

However, when it came to treating his childhood friend, Gopal, Dr. Raman was caught in a fix. He wanted his friend to live but could hardly see any chances of his survival. Dr. Raman was a devoted and sincere friend. In spite of his busy schedule, he never failed to spare time for his friend. Today, he could not see him dying. Gopal's family looked up to him for positive response, but even after performing an operation, he didn't expect Gopal to live beyond a few hours. He lacked courage to tell the truth to his family.

When Gopal himself asked him about his chances of survival, he had to tell a lie in order to keep up his spirits. He gave him false assurance that his heart was —absolutely fine and he was going to live. Gopal believed him as Dr. Raman had never told a lie. In the end, his words worked wonders as Gopal was saved and was sure to live for the next forty years.

3.5.4 Friendship of Dr. Raman and Gopal:

Gopal and Raman were childhood friends. As kids, they spent most of their time together. Their friendship stood for more than forty years. After getting married, they got busy with their families and professions. Still, they found time for each other and would occasionally dine together, and talk about each other's life. It was a classic friendship which was untouched by time and circumstances. When Dr. Raman got to know about Gopal's illness, he was pained to see his dearest friend in bed. For the first time in his life, he went against his principles and did a bit of acting to keep Gopal hopeful of his survival. Gopal trusted his friend and was able to recover.

3.5.5 Ending of the story “The Doctor's Word”:

There is a sting in the tail at the end of the story. It is very interesting as Dr. Raman expects Gopal to be dead when he visits his house in the morning. However, when he discovers that Gopal is still alive and recovering, he can't figure things out. The night before, he had lied to his friend to keep Gopal's mind relaxed. Gopal's life hung on his words. He trusted his friend's opinion. In the end, Dr. Raman is still a man of his word though he does remain puzzled as to how Gopal survived through the night.

3.5.6 Glossary:

- **ominous:** threateningly inauspicious

- **wavering:** flickering
- **verdict:** an official judgement made in court
- **glimpsed:** to look at something or someone for a very short times
- **wrested:** forcibly pull from a person's grasp
- **curt:** short and rude
- **soothing:** comforting
- **arena:** field
- **Mopped:** wiped (with a cloth)
- **wrapped:** covered
- **sizzled:** made a sound
- **apologetic:** being sorry
- **whimpered:** made soft crying noises
- **gleamed:** shone brightly
- **perspiration:** sweat
- **giddy:** dizzy
- **ruminated:** thought about
- **sternly:** strictly
- **evasive:** trying to avoid something
- **implored:** requested
- **wailing:** sobbing
- **bewilderment:** uneasiness
- **agitated:** troubled
- **beckoned:** called
- **collapse:** to lose consciousness □
- simulate:** imitate, fake (v)

3.5.7 Important questions:

- 1) Why did the patients visit Dr. Raman only when they were hopeless?
- 2) Draw a character sketch of Dr. Raman?
- 3) Justify the title of the story, —The Doctor's Wordl.
- 4) Write a note on the friendship of Dr. Raman and Gopal. 5) How was Gopal saved?

3.6 CHECK YOUR PROGRESS:

- 1) Who is the author of the story, —The Last Leafl?
- 2) What was the doctor's initial prognosis for Johnsy's survival?
- 3) Why is the doctor so pessimistic when he assesses Johnsy?
- 4) According to the doctor, what was the cure of Johnsy's illness?

- 5) What is Behrman's masterpiece?
- 6) How did Sue try to revive Johnsy's interest in things around her?
- 7) What does Johnsy hope to paint one day?
- 8) Who is the narrator of the story —The Last Leaf?
- 9) Why was Dr. Raman's judgement valued by people in the story||The Doctor's Word||?
- 10) How long had Gopal been in bed?
- 11) Who went to call Dr. Raman to attend on Gopal?
- 12) What did the doctor advice Gopal's wife?
- 13) What important task did Gopal want to do before his death?
- 14) Do you think it is right for a doctor to give false hope to his patients?
- 15) Compare and contrast the theme of will power in the two stories, —The Last Leaf|| and —The Doctor's Word||.

3.7 SUGGESTED READINGS:

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B.COM (HONS.)
(Accounting and Taxation)
SEMESTER-II
COURSE: ENGLISH COMPULSORY-1

UNIT-4: WHY I WANT A WIFE
MY FINANCIAL CAREER

STRUCTURE

- 4.1 Objectives**
- 4.2 Introduction**
- 4.3 Meet Judy Brady**
- 4.4 Reading Focus**
- 4.5 Building Background**
- 4.6 Prescribed Text „I Want a Wife“**
- 4.7 Brief about the Text**
- 4.8 Explanation**
- 4.9 What does a Wife Do?**
- 4.10 Summary**
- 4.11 Analyzing Prose**
- 4.12 Reading Further**
- 4.13 Meet Stephen Leacock**
- 4.14 Reading Focus**
- 4.15 Building Background**
- 4.16 Prescribed Text „My Financial Career“**
- 4.17 Explanation**
- 4.18 Analyzing Prose**
- 4.19 Summary**
- 4.20 Reading Further**

4.1 OBJECTIVES

After reading this lesson you will be able to

- Appraise both the prose
- Revise the prescribed prose
- Choose the right answers from the text
- Develop your own understanding in terms of themes discussed
- Plan your intertextual or mix-media readings

4.2 INTRODUCTION

Dear Learners, this lesson aims to introduce you to prose in form of a manifesto and an anecdote. ‘I Want a Wife’ is a 70s Feminist Manifesto by Judy Brady and ‘My Financial Career’ is a humorous anecdote by Stephen Leacock.

4.3 MEET JUDY BRADY

Judith (Judy) Brady was born in San Francisco in 1937 to parents Mildred Edie and Robert Alexander Brady. She was a well-known feminist and activist, who passed away in San Francisco on May 14th, 2017. She graduated from the University of Iowa with a B.F.A. in 1962. It was in Iowa she met her husband, James Syfers, and they moved to San Francisco in 1963. As a full-time housewife and mother of two young daughters, Judy became a prominent figure in the West Coast Women's Liberation Movement.

She wrote the iconic piece ‘Why I Want A Wife,’ which was published in the first edition of MS magazine in 1972 and has been republished countless times in books and textbooks across the country. She was also active in the movement to legalize abortion.

In the early seventies she went to Cuba with the Venceremos Brigade, a deeply meaningful experience for her and she returned to Cuba in later years. In the early 80s she was one of thousands of Americans who travelled to Nicaragua to see its revolution in process. Her experience in both countries expanded her vision and deepened her commitment to social and economic justice.

Judy eventually divorced and took full time work as a secretary to support her family. She developed breast cancer in her forties and subsequently expanded her activism to the political context and environmental causes of cancer. Her book —1 in 3: Women Confront An Epidemic, published in 1991, emphasized the root environmental causes of cancer in modern industrial capitalism, rather than blaming the victim as an individual.

4.4 READING FOCUS

What do you know about matrimony?

Read about husband-and-wife roles from any sociology book and observe the same in your surroundings.

Make a list of the things that an Indian wife is expected to do.

Setting the purpose Read on feminist movements and find jokes and memes on husband wife relationship.

4.5 BUILDING BACKGROUND

The second wave of the feminist movement in the United States began during early 1960's and lasted throughout late 1970's. The purpose of the feminist movement was to have a right to vote and have the same equal rights as male citizens. Judy Brady's essay 'I Want A Wife' first appeared in the Ms. Magazine's inaugural issue in 1971. The genre of the article is a classic piece of feminist humour and is depicted as satirical prose. The table of contents read —Ms. is devoted to today's women considered as full human beings.¶ This was one of the shortest pieces in the magazine and still turned out to be one of the most durable. She had written it as a speech for a rally in San Francisco the previous year. Brady read the piece at a rally celebrating the 50th anniversary of women's right to vote in the U.S., obtained in 1920.

This prose very well relates to an anecdote in an office during lunch hours two men were having a rich splurge of lunch. One of them suddenly looks at the next table at her woman colleague who was eating biscuits with tea; and asks, —Ma'am haven't you got your lunch today?¶ And the woman answers with tongue in her cheek —No, Because I don't have a wife like you two.¶ This anecdote not only builds whole background but sums up the prose; rather also leads to a debate that will set your mind thinking.

4.6 PRESCRIBED TEXT „I WANT A WIFE“

'I Want a Wife,' the Timeless '70s Feminist Manifesto

By Judy Brady

I belong to that classification of people known as wives. I am A Wife. And, not altogether incidentally, I am a mother.

Not too long ago a male friend of mine appeared on the scene fresh from a recent divorce. He had one child, who is, of course, with his ex-wife. He is obviously looking for another wife. As I thought about him while I was ironing one evening, it suddenly occurred to me that I, too, would like to have a wife. Why do I want a wife?

I would like to go back to school so that I can become economically independent, support myself, and, if need be, support those dependent upon me. I want a wife who will work and send me to school. And while I am going to school I want a wife to take care of my children. I want a wife to keep track of the children's doctor and dentist appointments. And to keep track of mine, too. I want a wife to make sure my children eat properly and are kept clean. I want a wife who will wash the children's clothes and keep them mended. I want a wife who is a good nurturant attendant to my children, who arranges for their schooling, makes sure that they have an adequate social life with their peers, takes them to the park, the zoo, etc. I want a wife who takes care of the children when they are sick, a wife who arranges to be around when the children need special care, because, of course, I cannot miss classes at school. My wife must arrange to lose time at work and not lose the job. It may mean a small cut in my wife's income from time to time, but I

guess I can tolerate that. Needless to say, my wife will arrange and pay for the care of the children while my wife is working.

I want a wife who will take care of my physical needs. I want a wife who will keep my house clean. A wife who will pick up after me. I want a wife who will keep my clothes clean, ironed, mended, replaced when need be, and who will see to it that my personal things are kept in their proper place so that I can find what I need the minute I need it. I want a wife who cooks the meals, a wife who is a good cook. I want a wife who will plan the menus, do the necessary grocery shopping, prepare the meals, serve them pleasantly, and then do the cleaning up while I do my studying. I want a wife who will care for me when I am sick and sympathize with my pain and loss of time from school. I want a wife to go along when our family takes a vacation so that someone can continue to care for me and my children when I need a rest and change of scene.

I want a wife who will not bother me with rambling complaints about a wife's duties. But I want a wife who will listen to me when I feel the need to explain a rather difficult point I have come across in my course of studies. And I want a wife who will type my papers for me when I have written them.

I want a wife who will take care of the details of my social life.

When my wife and I are invited out by my friends, I want a wife who will take care of the babysitting arrangements. When I meet people at school that I like and want to entertain, I want a wife who will have the house clean, will prepare a special meal, serve it to me and my friends, and not interrupt when I talk about things that interest me and my friends. I want a wife who will have arranged that the children are fed and ready for bed before my guests arrive so that the children do not bother us.

And I want a wife who knows that sometimes I need a night out by myself.

I want a wife who is sensitive to my sexual needs, a wife who makes love passionately and eagerly when I feel like it, a wife who makes sure that I am satisfied. And, of course, I want a wife who will not demand sexual attention when I am not in the mood for it. I want a wife who assumes the complete responsibility for birth control, because I do not want more children. I want a wife who will remain sexually faithful to me so that I do not have to clutter up my intellectual life with jealousies. And I want a wife who understands that my sexual needs may entail more than strict adherence to monogamy. I must, after all, be able to relate to people as fully as possible.

If, by chance, I find another person more suitable as a wife than the wife I already have, I want the liberty to replace my present wife with another one. Naturally, I will expect a fresh, new life; my wife will take the children and be solely responsible for them so that I am left free.

When I am through with school and have a job, I want my wife to quit working and remain at home so that my wife can more fully and completely take care of a wife's duties.

My God, who wouldn't want a wife?

4.7 BRIEF ABOUT THE PROSE

Judy Brady in 70s wrote her tongue-in-cheek essay, 'I Want a Wife,' using irony to address the issue of gender inequality. Laced with irony and humour it grabs the readers' attention and projects the judgment of a man's perspective on gender roles. In this essay Brady aims to

convince her readers to look objectively at a man's viewpoints and expectations of what he thinks a wife is and what she should be. Brady skilfully uses clear arguments, repetition of key words and stylish language to make her essay strong and convincing. Looking at the social construct and the advantages at the hands of husbands she declares as a wife that she too needs a wife.

4.8 EXPLANATION

The prose illustrates a male's perspective of women in the 70s that is very much the norm today even. It also brings about the irony that existed between a man's expectations of women and what was expected of him. Through ironical statements she projects the lack of empathy men had towards their wives in regard to needs and desires. She indicates the irony of the social conditioning that a wife has to contribute more to a marriage as if the whole onus to run the relationship is on her. Highlighting the real picture, the prose showcases low value or lack of importance of a woman in a marriage.

There is no second thought that the portrayal is accurate of the attitudes toward gender roles at that time and even in the contemporary times; now there has been lot of change now inclusive of women voting rights, right to education and financial independence. Judy says in the beginning paragraphs that she is a wife and mother and establishes her credibility and also reveals her own subjection to the discrimination and exploitation within a marriage —I belong to that classification of people known as wives. I am A Wife, not altogether incidentally, I am a mother.¶ Brady's essay shows how hegemonically women are almost treated and made to believe as superhuman in the sheer magnitude of responsibilities required to be a wife and mother, yet as implied in the essay that is very much reflection of the real world that through the dictatorship of the gender roles, women are considered the inferior sex and also exploited on the account of labelled as a superwoman!

Judy points out that the roles of wife are unfair to the role of husband, and that there is an obvious difference, inequality, between the roles of husband and wife. She feels agonized by the disparities in the household work and by the fact that the work done by wife goes unnoticed. Brady demonstrates her point by giving examples of some household chores that are commonly performed by wife —I want a wife who will have the house clean, keep my clothes clean, ironed, mended, replaced when need be, and who will see to it that my personal things are kept in their proper place so that I can find what I need the minute I need it.¶ After listing all the numerous outrageous tasks, she concludes the article with tongue in cheek emotional statement, —My God, who wouldn't want a wife?¶

Judy through her essay is trying to suggest to the readers that these expectations and these stereotypes of roles of women, should stop. She develops her argument and brings out the unfairness of roles of women. Her constant phrase —I want a wife to...¶ stimulates the emotions within readers, which in turn, might encourage people to introspect and then act. The reason she wrote it as a manifesto for the people to read it was because she wanted people to understand that the role of women is demoralizing to them. Brady classifies in this prose what a wife is through husband's eyes. Through this she wittily brings out the husband's selfishness and laziness, and his wish to be —left free¶ from any responsibility or accountability. She wants women to stop immediately acting as _slaves.' It is only women who can save themselves against

stereotypes and gender bias in our society. Women need to step up, say no, and not be privy of the activities that are distributed in terms of compartmentalized gender roles.

Brady uses rhetoric which involves three audience appeals: Ethos, Pathos, and Logos. In the very beginning of the prose her credibility as a wife and a mother is established. It is her personal experience that shows that she really knows about her subject and was herself into the role of being a wife. She in a fed-up tone enlists numerous ‘jobs’ that are expected of a wife. She believes people will introspect will feel the need to bring about a change or will get agitated. She bring about the routine stresses of everyday life in a woman’s life and the exaggerated expectations of husbands from their wives. The concluding line —My God, who wouldn’t want a wife? says it all and is quite emotional and poignant. With this her aim also is to discourage men from taking advantage of their wives. She logically argues that more is expected out of a woman in almost all the marriages. She is not against women contributing to making of a home but argues against the inequality of men and women. She also brings about inequality in gender roles. It is thus a satire that men can never be seen capable of un-biological tasks that women are obliged, expected, conditioned, and even forced to perform.

4.9 WHAT DOES A WIFE DO?

Women play the role of —wifel by doing many helpful things for husbands as well as children born out of marriage without making anyone realize.

The desired wife tasks included:

- Work to support us so I can go back to school
- Take care of the children, including feeding them and nurturing them, keeping them clean, taking care of their clothes, taking care of their schooling and social life
- Keep track of doctor and dentist appointments
- Keep my house clean and pick up after me
- See to it that my personal things are where I can find them when I need them
- Take care of the babysitting arrangements
- Be sensitive to my sexual needs
- But do not demand attention when I am not in the mood □ Do not bother me with complaints about a wife’s duties

4.10 SUMMARY

The prose opines satirically on the male’s perspective of women in the 70s. The very same notion is present in the Indian society till date. It also brings about the irony that existed between a man’s expectations of women and what was expected of him. A woman has a long list of roles and tasks delineated for her including home chores, accountability and responsibility on the home front, role of a doting sane wife and a caring multitasking mother; whereas a man is just responsible for the money he earns and can get an excuse if he is unable to fulfill his other roles as he is under great pressure to earn bread and all his roles are taken care of by his wife.

4.11 ANALYZING PROSE

*** Recall and Interpret**

1. What is ‘I want a wife all about’?
2. What do you feel for Judy after reading the prose?
3. What is the reason to think that Judy is a creditable author?

*** Evaluate and Connect**

4. What is the role of a wife?
5. Why does Judy want a wife?
6. What is the difference between a wife and a husband’s role as per the prose?
7. What makes ‘I want a wife’ prose persuasive and convincing for the readers?

4.12 READING FURTHER

For more understanding on the prose section:

1. Check out Milan Kunc’s painting Cupid And Psyche, 1995, Oil on Canvas available online and brainstorm.
2. Read Rebecca Solnit’s essay ‘Men Explain Things to Me.’
3. Pick up few readings from Nivedita Menon’s ‘Seeing like a Feminist.’

4.13 MEET STEPHEN LEACOCK

Stephen P. H. Butler Leacock was a Canadian teacher, writer and humourist born in 1869 in England. He was also a writer, political scientist, and humourist. He is known for his light humour along with criticisms of people’s follies. He was the most widely read English speaking world between 1915 and 1925. My Financial Career is a humorous story by Stephen Leacock with a humorous content. The story My Financial Career is an interesting story catching the humour. It accounts Leacock’s painfully embarrassing experience of the bank.

4.14 READING FOCUS

What do you know about satire, farce, burlesque, comedy?

Read about character writings emerging as satire in 18th century England.

Make a list of the things that can embarrass you.

Setting the purpose Try and remember your own personal or someone else’s awkward moment, that may have brought out humour, uneasiness, or drama.

4.15 BUILDING BACKGROUND

My Financial Career humorously presents a person’s first experience in the bank. The narrative focuses on the tension and stupid actions that happened in the bank. There is much fun and laughter when the narrator makes a clown of himself through his words and behaviour. The way he describes people working in the bank is not only exaggerated but interesting as well.

4.16 PRESCRIBED TEXT „MY FINANCIAL CAREER“

When I go into a bank I get rattled. The clerks rattle me; the wickets rattle me; the sight of the money rattles me; everything rattles me.

The moment I cross the threshold of a bank and attempt to transact business there, I become an irresponsible idiot.

I knew this beforehand, but my salary had been raised to fifty dollars a month and I felt that the bank was the only place for it.

So I shambled in and looked timidly round at the clerks. I had an idea that a person about to open an account must needs consult the manager.

I went up to a wicket marked "Accountant." The accountant was a tall, cool devil. The very sight of him rattled me. My voice was sepulchral.

"Can I see the manager?" I said, and added solemnly, "alone." I don't know why I said "alone." "Certainly," said the accountant, and fetched him.

The manager was a grave, calm man. I held my fifty-six dollars clutched in a crumpled ball in my pocket.

"Are you the manager?" I said. God knows I didn't doubt it.

"Yes," he said.

"Can I see you," I asked, "alone?" I didn't want to say "alone" again, but without it the thing seemed self-evident.

The manager looked at me in some alarm. He felt that I had an awful secret to reveal.

"Come in here," he said, and led the way to a private room. He turned the key in the lock.

"We are safe from interruption here," he said; "sit down."

We both sat down and looked at each other. I found no voice to speak.

"You are one of Pinkerton's men, I presume," he said.

He had gathered from my mysterious manner that I was a detective. I knew what he was thinking, and it made me worse.

"No, not from Pinkerton's," I said, seeming to imply that I came from a rival agency. "To tell the truth," I went on, as if I had been prompted to lie about it, "I am not a detective at all. I have come to open an account. I intend to keep all my money in this bank."

The manager looked relieved but still serious; he concluded now that I was a son of Baron Rothschild or a young Gould.

"A large account, I suppose," he said.

"Fairly large," I whispered. "I propose to deposit fifty-six dollars now and fifty dollars a month regularly."

The manager got up and opened the door. He called to the accountant.

"Mr. Montgomery," he said unkindly loud, "this gentleman is opening an account, he will deposit fifty-six dollars. Good morning."

I rose.

A big iron door stood open at the side of the room.

"Good morning," I said, and stepped into the safe. "Come out," said

the manager coldly, and showed me the other way.

I went up to the accountant's wicket and poked the ball of money at him with a quick convulsive movement as if I were doing a conjuring trick.

My face was ghastly pale.

"Here," I said, "deposit it." The tone of the words seemed to mean, "Let us do this painful thing while the fit is on us."

He took the money and gave it to another clerk.

He made me write the sum on a slip and sign my name in a book. I no longer knew what I was doing. The bank swam before my eyes.

"Is it deposited?" I asked in a hollow, vibrating voice.

"It is," said the accountant. "Then

I want to draw a cheque."

My idea was to draw out six dollars of it for present use. Someone gave me a chequebook through a wicket and someone else began telling me how to write it out. The people in the bank had the impression that I was an invalid millionaire. I wrote something on the cheque and thrust it in at the clerk. He looked at it.

"What! are you drawing it all out again?" he asked in surprise. Then I realized that I had written fifty-six instead of six. I was too far gone to reason now. I had a feeling that it was impossible to explain the thing. All the clerks had stopped writing to look at me.

Reckless with misery, I made a plunge.

"Yes, the whole thing."

"You withdraw your money from the bank?"

"Every cent of it."

"Are you not going to deposit any more?" said the clerk, astonished.

"Never."

An idiot hope struck me that they might think something had insulted me while I was writing the cheque and that I had changed my mind. I made a wretched attempt to look like a man with a fearfully quick temper.

The clerk prepared to pay the money.

"How will you have it?" he said.

"What?"

"How will you have it?"

"Oh"—I caught his meaning and answered without even trying to think—"in fifties."

He gave me a fifty-dollar bill.

"And the six?" he asked dryly.

"In sixes," I said. He gave it me

and I rushed out.

As the big door swung behind me I caught the echo of a roar of laughter that went up to the ceiling of the bank. Since then I bank no more. I keep my money in cash in my trousers pocket and my savings in silver dollars in a sock.

4.17 EXPLANATION

Once the narrator of the passage visits the bank, and he informs us that whenever he goes to the bank, he feels nervous. The bank, the clerks, the wickets, and the sight of the money everything creates horror in the mind of the narrator. As soon as he enters the bank, he becomes an irresponsible idiot as he cannot control his nerves. The narrator is physically rattling as he enters the bank. It is as though he is afraid of what he has to do (lodge/deposit money). We can suspect that the fear is driven by the narrator's lack of trust in the bank.

The narrator wanted to open a bank account because his salary had been raised to fifty dollars a month. So, he thought that the bank was the right place for it. He does not wish to part with his money but knows that he has to as for him the sum of money he has is too large to keep. The narrator is shown quite naive as well as nervous who believes that for opening a bank account one must meet manager rather than meeting the accountants. No one in the bank eschews his confusion. The narrator met the accountant and asked him if he could see the manager alone. He did not know why he said alone, and murmurs to himself that alone was not to be used. But he eventually ends up using the word alone twice which creates suspicion.

Leacock exaggerates not only his own behaviour inside the bank but also the description of the accountant in the bank by describing him as a tall, cool, devil. The accountant led him to the manager. The narrator asked him whether he was the manager and if he could see him alone. The manager looked at him in some alarm. He felt that the narrator had an awful secret to reveal. So, he took him in a private room so that they were away from the public view.

The manager looking at the narrator's mysterious manner, thought that he might be a detective. So, he asked the narrator whether he was one of Pinkerton's men. The narrator replied that he was not from Pinkerton's; he came from a rival agency. He said that he was not a detective at all. He had come to open an account. He intended to keep all his money in that bank. The manager looked relieved but still serious. He concluded that he must be a very rich man, a son of Baron Rothschild or a young Gould. The manager asked the narrator if he wanted to deposit a large amount. But when he learnt that the narrator wanted to deposit only fifty-six dollars, his behaviour changed and he instructed the accountant to open the account. The manager expected that the narrator was quite rich contrary to the reality and gets cold in his approach. After

realising that the narrator is a man of no importance the bank manager ignores him and directs him elsewhere and bids him goodbye.

After leaving the manager's room Leacock accidentally stepped out into the safe instead of going out of the manager's room. Then he rolled his fifty-six dollars in the shape of a ball and pushed it at the accountant without realizing that he required some money for his routine stuff. The irony is that Leacock at that very moment wanted to withdraw six dollars for the present use out of the whole sum deposited. Instead of writing six, he foggy headed wrote fifty-six and gave the cheque to the clerk. The clerk asked him if he was withdrawing the entire amount and not going to deposit any more. The narrator agreed with him and said never. Narrator's actions might look ridiculous but afterwards he has full command over himself when he is about to withdraw the whole amount. He is completely disappointed with the ruthless and non-cooperative behaviour of the bank people. The clerk prepares to pay him. He asked him how he would have it. The narrator replied that he wanted in fifties. He took the money and rushed out. Thereafter, he kept his cash in trouser pockets and silver dollars in a sock. Since then, the narrator never visited the bank. When the narrator left the bank the people in the bank laugh at him which suggests that they may consider themselves better than the narrator. Rather than accepting that the narrator is afraid. Those in the bank lack the ability to empathize with the narrator.

Thus, the financial career of the narrator came to a premature end because of the lack of care from the people in the bank and his own shyness, pride. At no stage in the story there is a personal touch being administered by any of the people employed by the bank. It is as though all concerned look at the narrator as being a problem rather than being an asset to the bank. The bank does after all need the narrator's money in order to make a profit but doesn't treat him with the respect one would expect a new customer to receive. Thus, the narrator also projects the discrimination at the end of banks on account of rich and poor. He is pitting the individual against the institutions as for the bank narrator's money is a meagre sum, but for the narrator his whole richness is his monthly salary. Leacock brings out the theme of anxiety, fear, trust, confusion, identity and conflict.

4.18 SUMMARY

The prose is about the narrator's nervous visit to the bank. All the people and the dynamics of the banking system creates horror in the mind of the narrator. As soon as he enters the bank, he becomes an irresponsible idiot as he cannot control his nerves. He witnesses the change in the treatment of the banker's towards people who bring bank the business in terms of huge deposits vis-a-vis a person who has no money or is low on deposits. He is completely disappointed with the ruthless and non-cooperative behaviour of the bank people. Finally rather than making the full deposit he withdraws the complete amount and carries it back home stealthily by putting the same in his trouser pocket and his socks as he has no trust on the people around.

4.19 ANALYZING PROSE

*** Recall and Interpret**

1. What light do the following expression throw on Leacock's state of mind when he entered the bank; looked timidly round, shambled in?
2. Why did the manager come to think that Leacock had an awful secret to reveal?
3. What was the attitude of the manager towards Leacock on hearing that he wished to deposit only 56 dollars in the bank?

*** Evaluate and Connect**

4. Write at least two blunders Leacock committed after leaving the manager's office? What do you get to know about his character from his behaviour?
5. After the misadventure in the bank where did Leacock keep his money?
6. Give as many examples as you can to show that Leacock was feeling completely lost in the bank all the time he was there.
7. Do you think that the prose 'My Financial Career' highlights the rift between the poor and the rich?

4.20 READING FURTHER

For more understanding on the prose section:

1. Go through 'The Oxford Book of Humorous Prose: From William Caxton to P. G. Wodehouse: A Conducted Tour.'
2. Explore the book 'If Life Is A Bowl Of Cherries What Am I Doing In The Pits' by Erma Bombeck.
3. Read Scaachi Koul's 'One Day We'll All Be Dead And None Of This Will Matter.'

**B.COM (HONS.)
(Accounting and Taxation)**

**SEMESTER-II
COURSE: ENGLISH COMPULSORY-1**

UNIT-5: SENTENCE STRUCTURES

STRUCTURE

5.1 Objectives

5.2 Introduction

5.3 What is a Sentence?

5.4 Types of Sentences (on the Basis of Function)

5.5 Types of Sentences (on the Basis of Structure)

5.6 Basic Pattern of Sentences

5.7 Let Us Sum Up

5.8 Unit End Exercises

5.9 Answers to Exercises

5.10 References and Suggested Readings

5.1 OBJECTIVES

After a careful reading of the unit, you will be able to

- identify and explain different parts of a sentence;
- identify and explain different types of sentences;
 - construct different types of sentences; □
 - identify the basic sentence patterns.

5.2 INTRODUCTION

In this unit, first of all, we will learn about different types of sentences on the basis of their functions and structures. We will touch on simple, complex, compound and compound-complex sentences. Our focus will be on the basic sentence patterns to help you see the skeleton behind the body of written statements. We hope that this unit will provide you with the framework for the clear written expression of your ideas. Please note that we have explained key grammar concepts in plain English for your convenience. We are sure that you will find this unit very interesting and easy.

We have prepared some exercises for you. Please complete these before moving on to the answers provided by us at the end of the unit.

We think that you should buy a good dictionary. A good dictionary is a lifelong friend. The author of this lesson personally uses *Oxford Advanced Learner's Dictionary* (English to English) and *Cambridge Advanced Learner's Dictionary* (English to English). Many English-English, English-Hindi and English-Punjabi dictionaries are easily available in bookstores. With a good dictionary you can do the following:

- look up the meaning of an English word
- check the spelling of a word

- find out grammatical information about a word
- find the synonym or antonym of a word
- look up the collocations of a word
- check the part of speech of a word
- learn how to pronounce a word □ find examples of the use of a word

5.3 WHAT IS A SENTENCE?

‘Sentence’ is a set of words arranged in a proper order to express a meaningful statement, question, thought or command. A typical sentence has a verb. For example:

- What **is** your name?
- You **are** a good boy.
- **Do not walk** on the table. □ **May** you live long!

You can see that the above-mentioned sentences are different from one another as far as their functions are concerned. The first sentence is interrogative; the second sentence is declarative; the third sentence is imperative; the fourth sentence is exclamatory.

5.4 TYPES OF SENTENCES (ON THE BASIS OF FUNCTION)

- Declarative
- Imperative
- Interrogative □ Exclamatory

Declarative sentences state, affirm or declare something. They end with a period. For example:

- The principal will check on the students who are said to be involved in unlawful activities.
- I have stood first in the class. □ It is one of the best movies I have ever seen.

Imperative sentences are used to order, direct, advise or request. They end with a period or an exclamation mark. For example:

- Get out! □ Leave the room when she comes.

We use interrogative sentences to ask questions. Such sentences end with a question mark. For example:

- Have you visited Patiala?
- Am I speaking to Ashu? □ Had they been punished?

Exclamatory sentences show strong emotions of joy or sorrow, or they express wishes. They end with an exclamation mark. For example:

- What a beautiful vase it is!
- Hurrah! We have won the match! □ May you get good marks!

Check Your Progress

Question: Read the sentences given below and write what type of sentences they are (on the basis of their function):

- i. Please give me a glass of water. ii. You should not speak loudly. iii. I have won the competition. iv. She has won the competition! v. Have you ever been to Delhi?
- vi. Where do you live?
- vii. Keep silence.

Answer:

- i. Please give me a glass of water. (Imperative Sentence) ii. You should not speak loudly. (Imperative Sentence) iii. I have won the competition. (Declarative Sentence) iv. She has won the competition! (Exclamatory Sentence)
- v. vi. Have you ever been to Delhi? (Interrogative Sentence)
- vii. Where do you live? (Interrogative Sentence) Keep silence. (Imperative Sentence)

5.5 TYPES OF SENTENCES (ON THE BASIS OF STRUCTURE)

This is not the only way to look at sentences. Sentences can be analysed on the basis of their structure. There are four types of sentences on the basis of their structure:

1. Simple Sentences
2. Compound Sentences
3. Complex Sentences
4. Compound-Complex Sentences

□ Simple Sentence

A simple sentence has an **independent clause**; it comprises a **subject** and a **predicate**.

□ Compound Sentence

A compound sentence includes two or more independent clauses that are joined by a coordinating conjunction. There is no dependent clause.

• Complex Sentence

In a complex sentence, there is one **main clause (independent clause)** and at least one **subordinate clause (dependent clause)**. Irrespective of the fact that the subordinate clause has its subject and predicate, it remains dependent on the main clause for its complete meaning.

• Compound-Complex Sentence

A compound-complex sentence has two or more independent clauses and one or more dependent clauses.

Before we proceed, it is important to understand some new terms that have been highlighted in the brief explanations given above.

Knowledge Capsule

Clause: A clause has a subject and a verb. It may or may not stand on its own. If it stands on its own, it means it is also a sentence. If it does not, it is a part of another sentence.

A simple sentence is an independent clause, which has a subject and a verb. It does not have any other sentence or clause dependent on it. For example:

- I play.

- He goes to school.
- They believe in God.

A compound sentence is formed by combining two independent clauses. For example:

□ I am working hard, **and** I am going to win this competition.

It is notable that when independent clauses are joined, they require a coordinating conjunction between them. In the above-mentioned example, and is a coordinating conjunction. Conjunctions are linking words (Refer to the unit titled Linking Words and Prepositions for more information.).

A complex sentence is formed when a dependent clause is joined to an independent clause. The dependent clause can come either at the beginning or the end of the sentence.

For example:

- I will eat food when I reach home.
- When I reach home, I will eat food.

A compound-complex sentence contains at least two independent clauses (like a compound sentence) and at least one dependent clause (like a complex sentence). For example:

□ **Since I am a language teacher**, my friends expect me to speak perfectly, and my students expect me to write perfectly.

(**NB** This part of the lesson gives an introduction to different types of sentences on the basis of their structure. You will read about the same in detail in another term. Do not worry if you have any questions. We are always there to help you.)

5.6 Basic Pattern of Sentences

In the English language, sentences follow specific grammar patterns. If you learn these patterns, you will be able to improve your writing skills. In fact, these patterns will help you improve your basic understanding of the language. Try to identify the patterns in a variety of sentences in your day-to-day communication. It will enhance your ability to use those patterns. Let us now learn about the basic sentence patterns:

- 1) SV (Subject + Verb) Example: I play.
- 2) SVA (Subject + Verb + Adjunct)
Example: He slept peacefully.
- 3) SVC (Subject + Verb + Complement)
Example: Her eyes are beautiful.
- 4) SVO (Subject + Verb + Object)
Example: I have cooked food.
- 5) SVOA (Subject + Verb + Object + Adjunct) Example: I played football at university.
- 6) SVOC (Subject + Verb + Object + Complement) Example: The food

made her sleepy. 7) SVOO (Subject + Verb + Object + Object) Example: He sent me a gift.

It's time to learn about three new terms: Adjunct, Object and Complement.

Knowledge Capsule

Adjunct

Adjuncts are marginal elements in a sentence. They can be removed without any damage to the basic sentence structure. In other words, even when an adjunct is omitted, the sentence still remains grammatically acceptable. For example:

- a. I love him.
- b. I love him immensely.
- c. I love him a great deal.

In sentences b and c, ‘immensely’ and ‘a great deal’ are adjuncts. If these words are dropped, the basic sentence pattern/structure remains unaffected. Adjuncts are expressions of place, time, direction, etc. Most common adjuncts are adverbs or adverbial phrases, particularly adverbs of place, time and manner. Find below some examples of adjuncts:

Time Adjuncts (Adverbs of Time)

- I met him **yesterday**. □ I slept **in the morning**.

Manner Adjuncts (Adverbs of Manner)

- I completed the task **carefully**. □ He walks **like a ghost**.

Place Adjuncts (Adverbs of Place)

- I saw him **there**.

- I slept **on the floor**.

Frequency Adjuncts (Adverbs of Frequency)

- I **often** go to Delhi.
- **Usually**, she goes to a temple.

Reason Adjuncts (Adverbs of Reason)

- **As it is my birthday**, I will throw a party.
- Expect the tent to leak **because it has been in my garage for 30 years**.

Object

‘Subject’ and ‘object’ are very easy concepts. You have already learnt about the subject. Let us take a few examples to revise it. —I eat food. In this sentence, ‘I’ is a subject and ‘food’ is an object (Notably, ‘food’ is the name of something. So, it is also a noun.). Pay attention to the following sentence: —He met me. In this sentence, ‘He’ is a subject, and ‘me’ is an object (‘He’ and ‘me’ are also pronouns.). The word(s) denoting the person or thing about which something is said is (are) called the subject of the sentence. Can you identify subjects in the following sentences?

- We work hard.
- Ram goes to school.
- The woman will prosper.

‘We’, ‘Ram’ and ‘the woman’ are the subjects of their respective sentences. Now, let us consider some examples of objects.

- I eat food.
- I write a letter.
- He met me.

‘Food’, ‘letter’ and ‘me’ are the objects in the above-mentioned sentences. On the basis of these examples, some of you may tend to think that

- objects come after verbs. For example, ‘food’ follows ‘eat’; ‘letter’ follows ‘write’; ‘me’ follows ‘met’. **You are right!**
- every word that comes after a verb in a sentence is an object. **No. It is not true.**

Let us take one example to clarify it.

I live in Jalandhar.

You may think that ‘Jalandhar’ is an object, as it comes after ‘live’ (Verb). To know whether a word following a verb is an object or not, we ask two questions: —What! and —Who/Whom!.

If my answer is —I live in Jalandhar!, what will be your question? Your question will be:

—Where do you live?! So, ‘Jalandhar’ in —I live in Jalandhar! responds to —Where! (But not —What! and —Who/Whom!). So, it is not an object. Let us take one more example: He runs slowly.

If my answer is —He runs slowly.! What will be your question?

Your question will be: —How does he run?! Here, ‘slowly’ responds to —How! (But not —What! and —Who/Whom!). So, ‘slowly’ in this sentence is not an object.

I am quite sure that you have understood the concept of ‘object’. Can you make questions to see whether there are any objects in the following sentences:

- I eat food. (What do you eat?)
- I write a letter. (What do you write?)
- He met me. (Whom did you meet?)

As you can see, ‘food’ responds to ‘what’; ‘letter’ responds to ‘what’; ‘me’ responds to ‘whom’. The object is the thing that is directly or indirectly receiving the action that was performed by the subject.

Direct and Indirect Objects: There are two types of objects in the English language: direct and indirect. A direct object takes or receives the action of the verb. In other words, the direct object is acted upon by the subject of the sentence.

For example:

□ He sent me a letter.

(‘Sent’ [verb] is used for ‘letter’. In other words, ‘letter’ receives the action of the verb ‘sent’. So, the direct object in this sentence is ‘letter’ and the indirect object is ‘me’.)

Complement

Complement refers to a word or words that are required to complete the meaning of an

expression/clause. Complements are one of the five major elements of clause structures. The other four are subject, verb, object and adjunct. Complement is the part of a sentence which is regulated by the verb. It usually comes in the second half of the sentence. Unlike adjuncts, complements are not optional. They are essential to convey the complete

meaning of the sentence. For example:

- *Maths* (Subject) is **difficult**. (Subject complement)
- Practice makes *Maths* (object) **easy**. (Object complement)

A complement is normally a noun or an adjective. The verb is usually be or become-type (like become, turn, seem, look, etc.) in sentences with complements.

According to *Cambridge Advanced Learning Dictionary*, —In clauses with linking verbs (be, seem, become), complements which follow the verb and which add information about the subject are called subject complements: Sheila is a nurse. (adding information about Sheila)

All of them seemed surprised.

Complements which add more information about an object are called object complements:

He makes me very angry. (adding information about me).

Complements and adjuncts are different. A complement is necessary in order to complete the meaning. An adjunct is not necessary, and adds extra information.¶

(Source: <https://dictionary.cambridge.org/grammar/british-grammar/complements>)

Now, let us read the patterns of sentences again in the light of our understanding of adjuncts, complements and objects.

1) SV (Subject + Verb)

SV is the most basic sentence structure. All the other structures have this basic structure in them.

Examples:

- I/ play.
- He/ studies.
- They/ walk.
- You/ laugh.
- We/ sleep.
- The child/ runs.
- The mother/ is working.

- He/ cried.
- They/ were weeping.

2) SVA (Subject + Verb + Adjunct)

An adjunct, which supplies further detail about actions, events and states, can be added to the basic SV structure. Adjuncts are most often optional elements that provide information related to manner, time, location or cause. Consider the following examples:

- He/ ran/ very fast. [Adjunct of manner]
- I/ came/ in the morning. [Adjunct of time]
- They/ live/ in Patiala. [Adjunct of location/place]
- She/ died/ since you left her. [Adjunct of cause] Some More Examples:
- He/ slept/ peacefully.
- They/ came/ to the wedding.
- The Principal/ comes/ suddenly. □ She/ is going/ away.
- The inspection team/ came/ late.
- He/ slept/ last night.
- You/ wept/ in a second-hand bookshop.
- Ram/ went/ to temple.

3) SVC (Subject + Verb + Complement)

You have read about Subject and Complement. There is a fundamental difference between an object and a complement. The difference is that the subject and the object refer to different things, whereas the subject and the complement (**in a SVC clause**) refer to the same thing. Consider the following example: Subject/ Verb/ Object I/ play/ cricket.

In this clause, the subject is a person (—I) and the object is a game (—cricket), i.e. they are not the same. In contrast, the subject and the complement refer to the same thing. For example:

Subject/	Verb/	Complement
Raj/	looks/	sad.

In this clause, the complement (—sad) makes a reference to the same person as the subject (Raj), i.e. it is Raj who is sad. Pay attention to some other random examples:

□ Her eyes/ are /beautiful.

- They/ are/ intelligent.
- I/ am/ a doctor.
- He/ became/ a policeman.
- She/ is/ a player.
- Ram's mother/ is/ a nurse.
- She/ is/ an Indian.
- He/ turned/ pale.
- The tea/ is getting/ cold.
- It/ was/ a very pleasant talk.

4) SVO (Subject + Verb + Object)

The basic sentence structure SV may become SVO with the addition of an object. Some verbs may take objects and some verbs do not take objects. For example: There is no object in the following sentence: —I sleep.∥ (SV). However, there is one object (‘cricket’) in the following sentence: —I play cricket.∥ (SVO).

In the English language, SVO is a common structure. Pay attention to the following example:

—I write a lesson.∥ The subject of the clause (the thing or person performing the action) is —I∥; the verb, which describes the particular action, is —write∥, and the object (the thing undergoing the action) is —a lesson∥.

Always remember that all verbs are not capable of taking objects. Only transitive verbs can have objects. ‘Transitive’ means ‘passing over’. In the case of transitive verbs, an object is needed. Intransitive verbs do express actions but without any specific object on which the action is being done. If there is no object, the sentence is intransitive.

For example:

Ram sleeps.

This sentence tells us about the action (sleep) of the subject (Ram), but there is no specific object for the action. On the other hand, a transitive verb requires an object to receive the action.

Check Your Progress

Question: Can you think of some verbs which act as:

- i. Transitive verbs
- ii. Intransitive verbs
- iii. Both transitive and intransitive verbs

Answer:

Examples of Sentences with Transitive Verbs (SVO)

- I **bought** a cake.
- He **loves** children.
- They **annoyed** me.
- Roy **threw** a stone.
- I **caught** the ball.
- They **invited** me.
- He **cuts** vegetables.
- She **likes** me.
- The **boy** stole a bike.

Examples of Sentences with Transitive Verbs (SV)

- She **laughs**. □ They **go**.
- He **walked**.
- The child **will sleep**.

- He **complains**.
- The sparrows **chirruped**.
- He **fainted**.
- They **have arrived**. □ The old man **died**.

Examples of Verbs that Act as Transitive Verbs as well as Intransitive Verbs in Sentences

- I will **play**. (intransitive)
- I will **play** the guitar. (transitive)
- He **sings**. (intransitive)
- He **sings** a song. (transitive)
- They **can speak**. (intransitive)
- They **speak** English. (transitive)
- We **won!** (intransitive)
- We **won** the match. (transitive)

5) SVOA (Subject + Verb + Object + Adjunct)

Sometimes, we can add an adjunct to the SVO structure. Adjuncts, as you know, are discretionary elements that supply extra information related to manner, time, location and so on. Consider the following examples: Subject/Verb/Object/Adjunct

They/ have written/ an essay/ neatly.

In this utterance the adjunct function is represented by the adverb —neatly|. This adjunct provides additional information regarding the manner in which the subject —they| carry out an action on the object —an essay|. Pay attention to the following random examples:

- My sister/ wrote/ the poem/ quickly. [Adjunct of manner]
- I/ met/ him/ yesterday. [Adjunct of time]
- I/ cleaned/ the car/ in the parking. [Adjunct of location/place]

Check Your Progress

Question: Can you identify the type of adjuncts in the following sentences:

- The CEO stated his policy clearly.
- We attended the meeting yesterday.
- The company organized a function in the ground.
- People throw a lot of garbage on the road.
- I met him regularly. ?

Answer:

- The CEO stated his policy **clearly**. [Adjunct of manner]
- We attend the meeting **yesterday**. [Adjunct of time]
- The company organized a function **in the ground**. [Adjunct of location]

- People throw a lot of garbage **on the road**. [Adjunct of location/place] □ I met him **regularly**. [Adjunct of frequency]

6) SVOC (Subject + Verb + Object + Complement)

We can add a complement to the SVO structure. In grammar, a complement is a word, phrase or clause that is necessary to complete the meaning of a given expression. If the complement is removed from a sentence, the sentence cannot convey a complete sense. When a complement fills the same position as the object in the SVO structure, then the complement refers to the same thing as the subject (We have already discussed it.). However, the complement refers to the same thing as the object when it follows the object. For example:

Subject/Verb/Object/Complement

The news/ made/ her/ sad.

It is clear in this example that the complement (—sad||) refers to the same thing/person as the object (her), i.e. it is —her|| who is —sad|| and not —the news|| that is —sad||. Other examples include:

- The parents/ named/ the child/ Shabd.
- The committee/ elected/ Dr. Deepti/ their leader.
- They/ made/ me/ captain.
- They/ elected/ me/ president.
- The news/ made/ his name/ popular.
- She/ made/ him/ happy.
- She/ got/ her shoes/ wet.
- England/ declared/ me/ a jew. □ He/ made/ his son/ a doctor.

7) SVOO (Subject + Verb + Object + Object)

You have already learnt about direct and indirect objects. When two objects are included in a clause, a distinction is made between the direct object and the indirect object. The direct object is the thing or person undergoing an action, being talked about and so on, and the indirect object is the thing/person which/who is the recipient or beneficiary of the action. In this structure, direct and indirect objects are added to the SVO structure.

Check Your Progress

Question: Can you identify direct and indirect objects in the following sentences:

- I hit the ball.
- My mother bought me a necklace.
- I told him a story.

Answer:

- I hit the ball (direct object).
- My mother bought me (indirect object) a necklace (direct object).

- | |
|---|
| <ul style="list-style-type: none">• I told him (indirect object) a story (direct object). |
|---|

Consider the following example: —He sent me a gift. In this sentence, the verb —sent is for —the gift. It means —the gift was sent and not —me was sent. —Me is the beneficiary of the action. So, —the gift is the direct object and —me is the indirect object in the sentence. Pay attention to the following examples:

- I/ wish/ you/ a very happy birthday.
- She/ gave/ him/ a book.
- I/ sent/ her/ a gift.
- He/ sold/ me/ his car.
- I/ gave/ my wife/ a car.
- My father/ showed/ me/ his collection.
- My mother/ gave/ me/ some money.
- The doctor/ prescribed/ her/ medicine.
- The CEO/ offered/ me/ a job.

5.7 LET US SUM UP

Words combine in a proper order to make a meaningful sentence. It is important to understand sentence structures to communicate effectively.

On the basis of their functions, sentences can be declarative, interrogative, imperative and exclamatory. A sentence that states, affirms or declares something is called a declarative sentence. A sentence that asks a question is called an interrogative sentence. A sentence that expresses some command, advice, request or entreaty is called an imperative sentence. An exclamatory sentence makes a statement that conveys strong emotions or excitement.

On the basis of their structures, sentences can be categorized as simple, compound, complex and compound-complex sentences. A simple sentence has a subject and a predicate. A compound sentence contains two or more independent clauses. A complex sentence contains one main clause and one or more dependent clauses. A compound-complex sentence has two or more independent clauses and at least one dependent clause.

Most sentences in English are constructed using the following basic sentence patterns:

- 1) SV (Subject + Verb)
- 2) SVA (Subject + Verb + Adjunct)
- 3) SVC (Subject + Verb + Complement)
- 4) SVO (Subject + Verb + Object)
- 5) SVOA (Subject + Verb + Object + Adjunct)

- 6) SVOC (Subject + Verb + Object + Complement) 7) SVOO (Subject + Verb + Object + Object)

5.8 UNIT END EXERCISES

I. Identify the following sentences on the basis of their functions:

- a. The teacher has distributed the question papers.
- b. Did you come to my home yesterday?
- c. I stood first in the class.
- d. Do you like Accounts and English?
- e. Hurrah! We have won the match.
- f. Always work hard.
- g. Do not argue with your elders.

II. Give two examples of each of the following types of sentences:

- a. Simple Sentences
- b. Compound Sentences
- c. Complex Sentences
- d. Compound-Complex Sentences

III. Identify the following sentences on the basis of their structures:

- a. Ram works hard.
- b. Ram works hard, and he makes a lot of money.
- c. Ram will make a lot of money if he works hard.
- d. If Ram works hard, he will make a lot of money, and he will build his house.

IV. Identify the sentence structures of the following sentences:

- a. I finished the work.
- b. I gave him a bat.
- c. I met him yesterday.
- d. This made me happy.
- e. He laughed.
- f. He speaks loudly.
- g. He is tall.

5.9 ANSWERS TO EXERCISES I.

- a. Declarative Sentence
- b. Interrogative Sentence
- c. Declarative Sentence
- d. Interrogative Sentence
- e. Exclamatory Sentence

f. Imperative Sentence

g. Imperative Sentence

II.

a. Simple Sentences

i. I love coffee.

ii. He slept on the couch.

b. Compound Sentences

i. She won the prize, and she celebrated her victory.

ii. He is very rich, but he is very stingy.

c. Complex Sentences

i. Although he was wealthy, he was unhappy. ii.
She left the house when he insulted her.

d. Compound-Complex Sentences

i. I left my wallet at home, so I used my ATM card when I went to the shopping mall.

ii. My boss yelled at me, so I quit because I was hurt.

III.

Simple Sentence

Compound Sentence

Complex Sentence Compound-
Complex Sentence

IV.

a. I finished the work. (SVO)

b. I gave him a bat. (SV indirect O direct O)

c. I met him yesterday. (SVOA)

d. This made me happy. (SVOC)

e. He laughed. (SV)

f. He speaks loudly. (SVA)

g. He is tall. (SVC)

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(Accounting and Taxation)

SEMESTER-II
COURSE: ENGLISH COMPULSORY-1

UNIT-6: WORD CLASSES-1: NOUNS, PRONOUNS AND ADJECTIVES

STRUCTURE

6.1 Objectives

6.2 Introduction

6.3 Nouns

6.4 Pronouns

6.5 Adjectives

6.5.1 Position of Adjectives

6.5.2 Order of Adjectives

6.5.3 Types of Adjectives

6.5.4 Comparison of Adjectives

6.6 Let Us Sum Up

6.7 Unit End Exercises

6.8 Answers to Exercises

6.9 References and Suggested Readings

6.1 OBJECTIVES

After a careful reading of the unit, you will be able to ○ define and provide examples of nouns, pronouns and adjectives; ○ identify and explain different types of nouns, pronouns and adjectives; ○ use nouns, pronouns and adjectives.

6.2 INTRODUCTION

Modern English grammar normally refers to four major word classes: nouns, verbs, adjectives and adverbs. The other word classes include prepositions, pronouns, determiners, conjunctions and

interjections. In this unit, first of all, we will learn about different types of nouns. Then, we will study pronouns and adjectives.

Please note that we have explained nouns, pronouns and adjectives in plain English for your convenience. We have given examples from our day-to-day life so that you can learn grammar in context. We hope that you will find this unit very interesting and easy.

This unit is broadly divided into three parts: Nouns, Pronouns and Adjectives. We have prepared some exercises for you. Please complete these before moving on to the answers provided by us at the end of the unit.

6.3 NOUNS

Nouns are words used to name people, animals, places, things and abstract ideas. The highlighted words in the following sentences are nouns:

- **Hari** and **Seeta** are **friends**. □ This is my **dog**. □ My **cat**'s name is **Tom**.
- The **Jungle** is dense.
- I live in **Patiala**.
- I love **grammar**. □ Do you have a **pen**?

Noun' is one of the eight parts of speech in the English language. Nouns can be classified as:

- Proper Nouns
- Common Nouns
- Collective Nouns
- Material Nouns

We can also classify nouns on the basis whether they are countable or uncountable:

- Countable Nouns Vs. Uncountable Nouns

We can also classify nouns on the basis whether they can be perceived using one of the five senses (i.e., taste, touch, sight, hearing, smelling) or not:

- Concrete Nouns Vs. Abstract Nouns

Proper nouns refer to specific names of people, organizations, things, etc. To simplify it, let us consider some examples. It is a holiday today when I am writing this lesson. Notably, this day has a specific name, i.e. Sunday'. We can say that the specific name of this day, i.e. Sunday' is an example of proper nouns. Let us take one more example. Do you have a pet at home? If yes, does that pet have a name? I have a dog named Tyson. Tyson is a specific name. Similarly, my friend has a dog named Tuffy. Tyson and Tuffy are two examples of proper nouns. Have you noticed something common about Sunday', Tuffy' and Tyson'? All these proper names start with a capital letter irrespective of the fact where they occur in a sentence. The Taj Mahal, Jalandhar, Parker Pen, Khaitan fan, the Tribune, etc. are some examples of proper nouns.

Let us go back to the example related to ‘_Sunday’. Each weekday has its specific name. For example, Monday, Tuesday and Wednesday. All these are examples of proper nouns. However, Monday, Tuesday and Wednesday are related to one another because they belong to one category, i.e. all of these are days. Similarly, Tuffy and Tyson are related to each other because they belong to the same category, i.e. they are ‘_dogs’. ‘_Dog’ and ‘_Day’ are examples of common nouns. Always remember that a common noun does not refer to one person or thing in particular, but it is common to any and every person or thing of the same kind. Let us take one more example for clarity. India is the specific name of our country; Bangladesh is the name of another country. ‘_India’ and Bangladesh are examples of proper nouns, whereas ‘_country’ is an example of common nouns.

Imagine if there are many dogs in my room. Can I use one word to refer to their group? Yes, I can say ‘_a pack of dogs’. ‘_Pack’ is an example of **collective nouns**. A collective noun refers to a group or collection of similar individuals, considered as one complete whole. For example, a group of owls is called ‘_parliament’. Similarly, a group of pandas is known as ‘_embarrassment’. Is it not interesting? A list of common collective nouns is given below:

- Committee
- Army
- Herd
- Public
- Staff
- Team
- Flock
- Gang
- Class

Proper Name	Common Name	Collective Noun
Sohan (Name of a man)	Man (The category to which Shabd belongs)	Group (Referring to many men as a whole/unit)
Sakshi	Girl (The category to which Sakshi belongs)	Group (Referring to many girls as a whole/unit)
Captain Vikram Batra	Soldier	Army
Sachin Tendulkar	Player	Team
Nakul Kundra	Teacher	Staff

Let us take some examples of proper nouns, common nouns and collective nouns:

Have you seen a hammer? It is made of iron. What about an ice cream, which is made of milk? Iron and milk are examples of material nouns. A material noun denotes the matter or substance of which things are made. I wear a ring, which is made of silver. Now you know that silver is an example of material nouns. Some common material nouns are *oil*, *water*, *rice* and *silk*.

You know that your mother loves you so much. But can you quantify your mother's love? Can you say that your mother loves you 200 kgs or 200 kms? Of course, you cannot do it. Love can be felt through her actions and gestures. You cannot quantify it. The idea of love is in your mind. You interpret some of her gestures and words as a token of her love for you. Or, in other words, these gestures and words are the manifestations of love. —Love is an example of abstract nouns. If something which is a creation of the mind and seen only with the mental eye, it is called an abstract noun. Let us take another example. There is a bunch of flowers on my study table. These flowers are beautiful. A friend of mine does not find these flowers beautiful. The idea of beauty is in our minds; it is not there outside in the material form. Shakespeare rightly says that beauty lies in the eye of the beholder. Beauty is another example of abstract nouns. You cannot touch beauty, but you can touch a flower. Flower is a concrete noun. What do you think about iron, rice, milk and furniture? You can experience this group of nouns with your senses: you can see/smell/touch/taste them. One more thing, you might be surprised that iron and rice are material nouns. How can they be concrete nouns? One noun can belong to a number of categories. Iron and rice are material nouns (as things are made of them) as well as concrete nouns (as we can touch them).

Do you remember my dog, Tyson? I have **one** dog. I can count the number of dogs in my locality. However, all nouns are not countable. For example, can you count love, English (the language), laughter, advice, behaviour, violence and progress? Can you say two laughters' or three advices'? You do not use such expressions, as they are grammatically unacceptable. Countable nouns are the names of objects, people, etc. that we can count—

Knowledge Capsule

Nouns are the words that name people, places, animals, things, ideas and emotions. **Proper nouns** are the special or specific names of people, animals, places, objects and events. They always begin with a capital letter. For example: Ram, Microsoft, Crompton and Lamborghini Diablo. **Common nouns** are names of people, animals, places or things of the same kind. For example: student, computer, fan and car. **A collective noun** is the name given to a group of people, animals or things of the same kind, spoken of as one whole. For example: army (of soldiers), swarm (of bees), bunch (of keys), team (of players) and bouquet (of flowers). **Material nouns** refer to a material or substance from which things are made, such as silver, gold, iron, cotton, diamond and plastic. We can also classify nouns on the basis whether they are countable or uncountable. **Countable nouns** are names of items/things/people that can be counted. They may be singular or plural. For example: tree, trees, bus, buses, boy and boys. **Uncountable nouns** are names of items/things that cannot be counted. For example: sugar, water, oil, juice and sky. We can also classify nouns on the basis whether they can be perceived using one of the five senses (i.e., taste, touch, sight, hearing, smelling) or not. **Concrete nouns** are those that we can perceive with one of our five senses—we can see, hear, touch, smell or taste them. For example: flower, car, toy, ball and keys. **Abstract nouns** refer to ideas and concepts that cannot be sensed on a physical level, but are sensed on a mental or emotional level. For example: love, beauty and hate.

Check Your Progress

Question 1: Fill in the blanks with suitable nouns and mention the types of nouns:

- i. I have a large ___ of stamps.
- ii. There was a ___ of bees in my garden. iii. ___ is the sixth month of the year. iv. The Taj Mahal is in ___.
- v. Chandigarh is the capital of ___.
- vi. One who attends a school is known as a ___.
- vii. _____ are kept on the table.

Answer:

- i. I have a large **collection** of stamps. (Collective noun) ii. There was a **swarm** of bees in my garden. (Collective noun) iii. **June** is the sixth month of the year. (Proper noun) iv. The Taj Mahal is in **Agra**. (Proper noun)
- v. Chandigarh is the capital of **Punjab**. (Proper noun) vi. One who attends a school is known as a **student**. (Common noun) vii. **Books** are kept on the table. (Common noun)

for example, pen, apple and girl. Uncountable nouns are the names of things which we cannot

Question 2: Choose the most suitable option.

	Nouns are _____
(a.)	words that refer to people, places, or things
(b.)	words that can replace other nouns to make sentences less repetitive, including I, what, you, none, etc
(c.)	words that express strong emotion such as Wow! or Ouch!
(d.)	Words that refer to what is happening now

Answer: (a.)

count— for example, milk, oil, sugar, gold and honesty. They mainly denote abstract things and substances.

6.4 PRONOUNS

Do you remember any essays you learnt in your pre-primary school? Let me take a very simple one to refer to in the context of our next topic, i.e. pronouns: My Best Friend'. How would you write an essay on My Best Friend'? Would you write it in the following way?

Ram is my best friend. Ram reads in my class. Ram works hard. Ram always gets good marks. Ram is very punctual.

Would you start every sentence with the name of your best friend? No. You would write your essay as follows:

Ram is my best friend. He reads in my class. He works hard. He always gets good marks. He is very punctual.

You can see that Ram (proper noun) is used in the first sentence to refer to a particular person. In the following sentences, Ram' is replaced with He'. He' is an example of pronouns. Thus, a pronoun is a word which is used instead of a noun. Since a pronoun is used instead of a noun, it must be of the same number, gender and person as the noun it stands for. For example, for Geeta and Hari, we will use the pronoun they'; for Geeta she'; for Hari he'.

Pronouns can be of different types:

- Personal Pronouns
- Reflexive and Emphatic Pronouns
- Demonstrative Pronouns
- Reciprocal Pronouns
- Interrogative Pronouns
- Relative Pronouns
- Distributive Pronouns □ Possessive Pronoun

Let us go back to our first example. The example refers to a person, i.e. Ram, and he' has replaced Ram' in the second sentence. He' is a third-person pronoun. If I write something about me, shall I say: —My name is Nakul. **He** is a teacher.!? **That is wrong.** The correct pronoun should be a first-person pronoun, i.e. I': —My name is Nakul. **I** am a teacher. Similarly, If I am to speak about you (the reader/student), I will use a second-person pronoun. For example, —I am writing this lesson for you. First-person pronouns refer to the speaker (*I, we, me* and *us*); second-person pronouns refer to the person or people spoken to

(*you*); third-person pronouns refer to another person or thing (*she, he, they, etc.*). Personal pronouns stand for the three persons, i.e. first person, second person and third person.

		Person			Singular	Plural
		Subject		Object	Subject	Object
First Person	I	Me	We	Us		
Second Person	You	You	You	You		
Third Person	He, She, It	Him, Her, It		They	Them	

A pronoun is a word used in place of a noun. Pronouns include *I, me, we, us, you, he, him, her, it, they, them, them, mine, ours, yours, his, hers* and *theirs*. **Personal pronouns** are used in place of the names of persons, animals and things.

Check Your Progress

Question: Choose the most suitable option.

—What did she ask you to do?|| What is she in this sentence?

- a) Conjunction
- b) Preposition
- c) Pronoun
- d) Noun

Answer: (c)

Sometimes when a student appears in an interview, he/she is asked to introduce himself/herself. It is often seen that some students start their introduction with a sentence like the following: —Myself is Ayra/Arun.|| Dear students, this sentence is grammatically unacceptable. Myself is a pronoun, which never comes at the beginning of a sentence. Pay attention to the following two sentences to understand how myself can be used in sentences:

- I myself will do the work. □ I saw myself in the mirror.

In the first sentence, I am emphasizing that I will do the work. I am implicitly laying stress on the point that I will do the work of my own without anyone's help or contribution. Here, myself is used as an emphatic pronoun. In the second sentence, the action of seeing reflects back on me (myself). [On the contrary, in I kicked the ball, the action of kicking is transferred to an object and does not come back to me. But if I say —I kicked myself, the action comes back to me.]. Here, myself is used as a reflexive pronoun. In simple words, we can say that a reflexive pronoun is used to show the person (or thing) does something to himself/herself (itself). It is

important to note that this pronoun refers to the same person, i.e. the subject. It is called ‘reflexive pronoun’ because the action of the subject reflects upon itself.

Person	Singular	Plural
1 st	myself	ourselves
2 nd	yourself	yourselves
3 rd	Himself, herself, itself	themselves

Some examples of reflexive and emphatic pronouns are as follows:

- I **myself** did not meet him. (Emphatic pronoun)
- He painted the picture **himself**. (Emphatic pronoun)
- I hurt **myself**. (Reflexive pronoun)
- They insulted **themselves**. (Reflexive pronoun)

Emphatic and reflexive pronouns:

Reflexive and emphatic pronouns are words like *myself, yourself, himself, herself, itself, ourselves, yourselves* and *themselves*. A pronoun is a reflexive one if the action of the subject reflects upon the doer. Emphatic pronouns, on the other hand, are used to just emphasize the action of the subject.

Check Your Progress

Question: —Now onwards, I myself will do it and become an IAS officer. What is ‘myself’ in this sentence?

- a) Emphatic pronoun
 - b) Reflexive pronoun
 - c) Personal pronoun
 - d) Demonstrative pronoun
- Answer:** (a)

When I bought my first water filter, I did not know how to use it. I contacted the company that had manufactured it. Within two days, a salesman came to my house to DEMONSTRATE how their water filter worked. He said, —Sir, **this** is the best filter in the world. Similarly, when I was to buy a new car, a salesman came to give me a demo (**demonstration**). He showed me the car and said: —**That**’s the best car in the world. ‘This’ and ‘that’ are examples of demonstrative pronouns, as they point out the objects which they refer to. Have a look at the following sentences:

- **This** is a list of the rules. □

- **That** looks boring.□
- **These** are exceptionally bright students.□
- **Those** are difficult questions to answer.□

When **this**, **that**, **these** and **those** are used as pronouns, they are called demonstrative pronouns.

Demonstrative pronouns point out a person or thing. There are four demonstrative pronouns: this and that (for singular words) and these and those (for plural words).

Once when I came back home, I realized that someone had stolen my dog. Of course, I did not know the culprit was. Someone refers to a person I do not exactly know who he/she is.

Someone is an example of indefinite pronouns.

Here is a list of indefinite pronouns:

Anybody, anyone, anything, everybody, everything, everyone, nobody, no one, nothing, somebody, someone, something, many and several

An indefinite pronoun refers to a person or thing only in a general way (Not definite!). For example,

One should do one's duty.

All are busy with their work.

A few remained there to tell the story of their misfortune.

Indefinite pronouns are used when referring to something non-specific (e.g., everyone or everything) or something unknown (e.g., someone or something).

I love to spend time in the company of kids. I love to share my mind and heart with them. I think God manifests through them on earth. I love my son and he reciprocates my love. I can say that we love each other. Each other is an example of reciprocal pronouns. Each other is used to refer to a reciprocal action between two persons. If more than two persons are involved in a similar situation, we use one another. For example, there are five members in my family. We love one another.

Each other and one another are called reciprocal pronouns. They are used to say that people do the same thing, feel the same way or have the same relationship.

Reciprocal pronouns express a mutual relationship or action. In English, we use each other and one another for this purpose.

I have told you that there are five members in my family. Each has a very important role to play in my life. In the preceding sentence, I have used the word ‘each’ to refer to every single person in the group, one at a time. ‘Each’ is an example of distributive pronouns. Distributive pronouns distribute attention to each unit in a group. They are always singular and are, therefore, followed by a verb in the singular form. ‘Each’, ‘either’ and ‘neither’ are examples of distributive pronouns.

A distributive pronoun considers members of a group separately, rather than collectively.

Today, I was surprised to see a beautiful vase on my table. I was almost sure that my wife had bought it for me. Nevertheless, I asked her, —Who has brought this vase? In this sentence, ‘who’ is used for my wife (a person), whose name is Sakshi. ‘Sakshi’ (being a name) is a noun and if I use any word that stands for/replaces it, that word will be a pronoun. ‘Who’ is a pronoun in the above-mentioned sentence. Since ‘who’ is used to ask a question, it is an interrogative pronoun. We use interrogative pronouns to ask questions. These pronouns are: **who, which, whom, what** and **whose**. These are also known as wh-words. Questions using these are called wh-questions:

- **Who** met with an accident last night?
- **Which** is your pen?
- **Whom** do I ask for at the desk?
- **What** did you do when the water supply was interrupted?
- **Whose** are these books?

The **interrogative pronouns** *who, whom* and *whose* are used to refer to people. The interrogative pronouns *which* and *what* are used to refer to things.

	Subject	Object	Possessive
People	Who	Whom	Whose
Things	Which What	Which What	

Interrogative pronouns:
 Interrogative pronouns are pronouns that ask questions. An interrogative pronoun takes the place of the unknown information the question asks about.
 The five main interrogative pronouns in English are:
what (subject or object pronoun that asks about a thing)
which (subject or object pronoun that asks about a person or thing)
who (subject pronoun that asks about a person) *whom* (object pronoun that asks about a person) *whose* (possessive pronoun that

asks about a person)

I really respect my friend who has bought a painting for me. Here, who is a pronoun, as it is used for a person/my friend (noun). I would like to draw your attention to the fact that who in the first sentence is not used to ask questions. So, it is not an interrogative pronoun. It is used to introduce a relative clause. Relative clauses tell us more about people and things:

My brother, **who has done PhD in English**, is going abroad.

This is the house **that my grandfather built in 1947**. We

use:

- *who* and *whom* for **people**□
- *which* for **things**□
- *that* for **people or things**.□

Cambridge Advanced Learner's Dictionary draws our attention to the point why *where*, *when* and *why* are not relative pronouns even when we use them to make relative clauses:

—In informal language, we often use *where*, *when* or *why* to introduce defining relative clauses instead of *at which*, *on which* or *for which*.¶

<i>where</i>	places	<i>I know <u>a restaurant</u> where the food is excellent. (... a restaurant at which the food is excellent)</i>
<i>when</i>	times	<i>There isn't <u>a day</u> when I don't feel rushed off my feet. (... a day on which I don't feel rushed ...)</i>
<i>why</i>	reasons	<i>Do you know <u>the reason</u> why the shop is closed today?</i>
		<i>(... the reason for which the shop is closed ...)</i>

(Source: <https://dictionary.cambridge.org/grammar/british-grammar/relative-pronouns>)

—Where^{ll} is considered a relative adverb. It replaces —in which^{ll}/ —at which^{ll}. In other words, it is not a replacement for the relative pronoun —which^{ll}. Similarly, —when^{ll} and —why^{ll} do not qualify to be called relative pronouns.

A relative pronoun is a word that introduces a dependent (or relative) clause and connects it to an independent clause.

The pen with which I am writing this lesson is not my pen. This is Ram's pen. In other words, I can refer to it as a pen of Ram'/ a pen of his'. His' is an example of possessive pronouns, as his' stands for Ram', a noun. Possessive pronouns show that something/someone belongs to someone/something. Always remember that possessive pronouns do show ownership, but they do not come before nouns or in noun phrases [we cannot say mine pens', hers pens', etc.]. They stand alone. A list of some possessive pronouns is as follows:

Mine, ours, yours, his, hers, its and theirs

(His' is a possessive pronoun as well as a possessive adjective. Consider the following sentence: His life is full of fun.' Here, his' in his life' is a possessive adjective. Now consider another example: This is my pen so that one must be his.' In this sentence, his' is a possessive pronoun.)

For example:

- The house on the corner is ours.□
- Did you know that the book is mine?□
- They shall finally have what is theirs.□
- The dog is hers.□
- The bag is his.□

Ram' is used in the above-mentioned example to make you understand how his' stands for Ram'. Usually, when a living being owns something, we use an apostrophe (') and —s^{ll}. And when a non-living thing —owns^{ll} something, we use —of^{ll}. For example:

- Nakul's pen□
- The cap of the pen□

So, we should use Ram's pen' while referring to the pen. Or, we can say: —The pen is his.^{ll} But do

A possessive pronoun shows possession, belonging or ownership. Examples: *mine, yours, and theirs*.

Check Your Progress

Question: Underline the pronouns in the sentences given below and write what type they are.

- i. The watch is hers.
- ii. We ourselves will do this work. iii. I saw myself in the mirror. iv. Who broke this slate?
- v. I met Ram, who is my classmate. vi. Eat either of these two apples. vii. These are our clothes. viii. Never abuse others.
- ix. She is sleeping.
- x. What is your father?
- xi. Whom did you see yesterday? xii. Tell me the name of the child whom you want to help. xiii. Each of you can dance. xiv. One should do one's duty.
- xv. We love each other.

Answer:

- i. The watch is **hers** (Possessive pronoun).
- ii. **We** (Personal pronoun) **ourselves** (Emphatic pronoun) will do this work.
- iii. I saw **myself** (Reflexive pronoun) in the mirror. iv. **Who** (Interrogative pronoun) broke this slate?
- v. **I** (Personal pronoun) met Ram, **who** (Relative pronoun) is wearing a blue shirt. vi. Eat **either** (Distributive pronoun) of these two apples. vii. **These** (Demonstrative pronoun) are our clothes. viii. Never abuse **others** (Indefinite pronoun). ix. **She** (Personal pronoun) is sleeping.
- x. **What** (Interrogative pronoun) is your father?
- xi. **Whom** (Interrogative pronoun) did **you** (Personal pronoun) see yesterday? xii. Tell me (Personal pronoun) the name of the child **whom** (Relative pronoun) **you** (Personal pronoun) want to help.
- xiii. **Each** (Distributive pronoun) of **you** (Personal pronoun) can dance.
- xiv. **One** (Indefinite pronoun) should do **one's** (Indefinite pronoun) duty.
- xv. **We** (Personal pronoun) love **each other** (Reciprocal pronoun).

not use the expression: the pen of Ram’.

6.5 ADJECTIVES

Pen’ is the name of an object, so it falls into the category of nouns. I have two pens. One is black and another is blue. Black’ and blue’ are the qualities of the pens (noun), and they are examples of adjectives.

All of us have different qualities that make us unique as well as different from others. Someone may be fair or dark; someone may be slim or fat; someone may be tall or short. Fair, dark, slim, fat, tall and short are also examples of adjectives. Adjectives are the words which show or describe the quality of a noun/pronoun, i.e. the appearance, colour, size, nature of the thing, place or person indicated in the noun. We may say that adjectives give us more information about nouns and pronouns.

- Raj Lakshmi is a beautiful girl. (The adjective beautiful’ describes the noun girl’.)□
- Raj Kumar is a handsome boy. (The adjective handsome’ describes the noun boy’.)□

Check Your Progress

Question: Choose the most suitable option.

	Adjective is
(a.)	a noun that receives the action in the sentence, such as —Susie went to the store where —store is the object
(b.)	something that indicates ownership, such as <u>mine</u> ’
(c.)	a word or words that modify a noun. For instance, <u>bright</u> ’, <u>great</u> ’, or <u>soft</u> ’
(d.)	a word that refers to people, places, or things

Answer: (c)

6.5.1 Position of Adjectives

- A **rich** man left his wallet here. □ He is **rich**.

In these sentences, rich’ acts as an adjective. In the first sentence, it occurs before the noun man’ and describes it. On the other hand, in the second sentence, it occurs after the verb is’ and semantically refers back to the subject he’. In the first sentence, rich’ is an attributive adjective, and in the second sentence, it is a predicative adjective.

An attributive adjective comes before a noun and qualifies it or classifies it. For example:

- An **innocent** man shouted at me.
- The government has given us the **golden** opportunity to take the exam again.
□ **Dry** cough has caused a number of problems.

A predicative adjective comes after a verb and semantically refers back to the subject. For example,

- Shabd looked **innocent**.
- Ayra is **happy**. □ Anadhi is **young**.

Most adjectives can act as attributive adjectives as well as predicative adjectives. For example: He is **handsome**. A **handsome** boy looked at me.

However, there are some adjectives that occur either as predicative adjectives or attributive adjectives. Some examples of those adjectives that occur as attributively only are as follows:

- He is my **former** colleague. (We cannot say: My colleague is former.)
- He is my **elder** brother. (We cannot say: My brother is elder.)
- Let us attend **remedial** classes. (We cannot say: The classes are remedial.)

The following are a few examples of those adjectives which are used only predicatively:

- I am **afraid**. (We cannot say: He is an afraid boy.)
- She is **asleep**. (We cannot say: She is an asleep girl.)

Check Your Progress

Question: Can you specify predicative and attributive adjectives in the following sentences?

- i. The pretty girl smiled at me.
- ii. I am happy.
- iii. He opened the wooden door.
- iv. The grapes are green.
- v. You look tired.
- vi. She was carrying a heavy suitcase.
- vii. This bomb is dangerous.
- viii. Hari was the eighth participant.
- ix. This vicious crime was committed by a mad man.
- x. He lives in a big house.

Answer:

- i. The pretty girl smiled at me. (Pretty: attributive adjective)
- ii. I am happy. (Happy: predicative adjective)
- iii. He opened the wooden door. (Wooden: attributive adjective)
- iv. The grapes are green. (Green: predicative adjective)
- v. You look tired. (Tired: predicative adjective)

- vi. She was carrying a heavy suitcase. (Heavy: attributive adjective)
- vii. This bomb is dangerous. (Dangerous: predicative adjective)
- viii. Hari was the eighth participant. (Eighth: attributive adjective)
- ix. This vicious crime was committed by a mad man. (Vicious, Mad: attributive adjectives)
- x. He lives in a big house. (Big: attributive adjective)

- The boy is **ready**. (We cannot say: He is a ready boy.)

6.5.2 Order of Adjectives

Let us take one example: “I love new white pants.” Can I say: “I love white new pants.” ?
No! That sounds quite odd. Adjectives are usually placed in the following order:

Opinion + Size + Quality + Shape + Age + Colour + Origin + Material + Type + Purpose

For example:

It is a long, wide, metal brush. (Size + Shape + Material)

Panettone is a round, Italian, bread-like Christmas cake. (Shape + Origin + Type)

She was a beautiful, tall, thin, old, grey-haired Indian woman. (Opinion + Size + Quality + Age + Colour + Origin)

6.5.3 Types of Adjectives

- Adjectives of Quality (Descriptive adjective)
- Adjectives of Number (Numeral adjective)
- Adjectives of Quantity
- Possessive Adjective
- Demonstrative Adjective
- Interrogative Adjective
- Distributive Adjective

I have a black dog. It is very faithful. ‘Black’ and ‘faithful’ describe the dog (noun); they are adjectives. [Remember that adjectives are the words that describe nouns and pronouns.] Adjectives of quality (Descriptive adjective) are those adjectives that show what quality or in what state persons or things are (they tell us ‘what kind’)—for example, a faithful dog, a black dog, a brave boy, a careful student and an industrious workman.

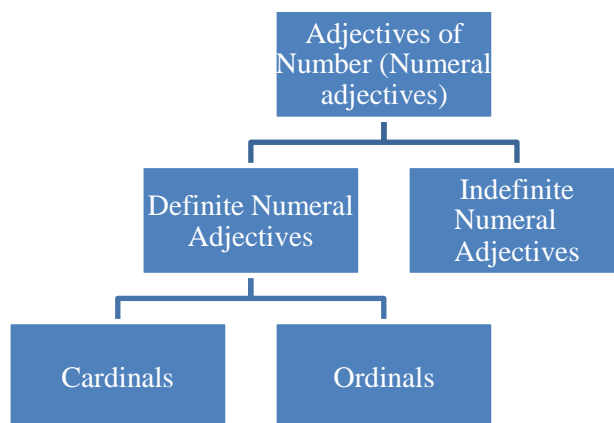
I have two pens and five books. Two and five are examples of Adjectives of number (numeral adjectives), which denote:

- (i) how many persons or things are referred to (they tell us how many) or
- (ii) in what order a person or thing stands (they tell us in what order).

Numeral adjectives can be of two types: Definite and Indefinite adjectives. A definite adjective denotes an exact number, whereas an indefinite adjective refers to an indefinite number (without saying precisely what the number is). Some examples are given below:

Definite	Indefinite
<u>Five</u> pens	<u>All</u> men
<u>Ten</u> boys	<u>No</u> men
<u>First</u> person	<u>Many</u> men
<u>Third</u> Bus	<u>Several</u> men

The definite numerical adjectives five and ten tell us about the number of pens and boys respectively (how many), whereas first and third refer to the order of person and bus respectively. Those definite numeral adjectives that show how many persons or things (For example, one, two, three, four, etc.) are called cardinals, and those definite numeral adjectives that show the serial order in which a person or thing stands (For example: first, second, third, etc.) are called ordinals.



I know that you are quite confused to see all, many and several as examples of indefinite numeral adjectives when we have studied them as indefinite pronouns. These words can be used as adjectives as well as pronouns. Their usage decides whether they occur as adjectives or pronouns.

The words that are used to describe nouns are adjectives, whereas the words that replace nouns are pronouns.

All

As a pronoun: All can relax.

Here, all stands for all the members of a group/ people.

As an adjective: All men will go.

Here, all tells us about men (noun), i.e. all (not one or two) men will go. It gives us more information about men (noun).

(Have you noticed that all as a pronoun occurs alone, and it as an adjective is followed by a noun [men]?)

Many

As a pronoun: We were hoping to sell our old books, but many were not in good condition. As

an adjective: He said goodbye to his many friends.

Several

As a pronoun: Not any one drug will suit or work for everyone and sometimes several may have to be tried.

As an adjective: It took several days for the package to arrive.

My father gifted me a new set of books on my birthday. However, there isn't enough space in my book almirah. In the preceding sentence, enough is an example of Adjectives of quantity, which answer the question how much but do not indicate the quantity in definite numbers. The chief adjectives of this class are: **much, little, no, some, any, enough, sufficient, half, all, whole and half.**

Possessive Adjective	Possessive Pronoun
Possessive adjectives are used to show that someone/something belongs to or is connected in some way with someone or something.	Possessive pronouns are used to show that something/someone belongs to someone/something.

<p>When the words <i>my, his, her, its, our, your</i> and <i>there</i> are used attributively before a noun, they are called possessive adjectives. For example: My friend, your book and their house.</p>	<p>The words <i>mine, his, hers, its, ours, yours</i> and <i>theirs</i> are called possessive pronouns.</p> <p>(‘His’ is a possessive pronoun as well as a possessive adjective. Consider the following sentence: ‘His life is full of fun.’ Here, ‘his’ in ‘his life’ is a possessive adjective. Now consider another example: ‘This is my pen so that one must be his.’ In this sentence, ‘his’ is a possessive pronoun.)</p> <p>Always remember that possessive pronouns do show ownership, but they do not come before nouns or in noun phrases.</p> <p>They stand alone.</p>
<p>For example:</p> <ul style="list-style-type: none"> • <u>Our</u> house is on the corner. • Did you know that it is <u>my</u> book? • They shall finally have <u>their</u> property. • It is <u>her</u> dog. • It is <u>his</u> bag. 	<p>For example:</p> <ul style="list-style-type: none"> • The house on the corner is <u>ours</u>. • Did you know that the book is <u>mine</u>? • They shall finally have what is <u>theirs</u>. • The dog is <u>hers</u>. • The bag is <u>his</u>.
<p>They are adjectives because they give us extra information about nouns/pronouns. For example, <u>our</u> house is on the corner.</p> <p>In this sentence, ‘our’ comes before the noun ‘house’ and gives us some information about the house that</p>	<p>They are pronouns because they stand for or replace nouns. For example, the pen with which I am writing this lesson is not my pen. This is Ram’s pen. In other words, I can refer to it as ‘a pen of Ram’/ ‘a pen of</p>

<p>it is not owned by someone else but by us.</p>	<p>his'. <u>His</u>' is an example of possessive pronouns, as <u>his</u>' stands for/replaces <u>Ram</u>', a noun.</p> <p>[<u>A pen of Ram</u>' is used in the above-mentioned example to make you understand how <u>his</u>' stands for <u>Ram</u>'. Usually, when a living being owns something, we use an apostrophe (') and <u>s</u>'. When a non-living thing <u>owns</u>' something, we use <u>of</u>']</p>
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The words some', enough', all', no' and none' can function as adjectives of number as well as adjectives of quantity depending upon the context.

- If the noun is material or abstract, the adjective is quantitative. For example, I can see enough juice in the jug. (Quantitative adjective).
- If the noun is common, then the adjective is numeral. For example, Enough students have taken admission this year (Numeral adjective).

Let us take some examples:

- I have no idea about the risks involved in it. (Quantitative adjective)
- No man was allowed there. (Numeral adjective)

Now you are to read about Possessive Adjectives, Interrogative Adjectives, Distributive Adjectives and Demonstrative Adjectives. Since you have already read about Possessive Pronouns, Interrogative Pronouns, Distributive Pronouns and Demonstrative Pronouns, you already understand the spirit behind the four pertinent words, i.e. possessive', demonstrative', distributive' and interrogative'.

Possessive: To show a sense of ownership.

Demonstrative: To point out the objects being referred to.

Distributive: To distribute attention to each unit in a group.

Interrogative: To ask questions.

Let us study these words in the context of adjectives and pronouns:

Demonstrative Adjectives	Demonstrative Pronouns
---------------------------------	-------------------------------

<p>When I bought my first water filter, I did not know how to use it. I contacted the company that had manufactured it. Within two days, a salesman came to my house to DEMONSTRATE how their water filter worked. He asked me, —Sir, is <u>this</u> filter not working?! Similarly, when I was to buy a new car, a salesman came to give me a demo (demonstration). He showed me the car and said: —<u>That</u> car is the best in <u>this</u> segment.¶ <u>This</u>‘ and <u>that</u>‘ are examples of demonstrative adjectives, as they point out the objects which they refer to.</p>	<p>When I bought my first water filter, I did not know how to use it. I contacted the company that had manufactured it. Within two days, a salesman came to my house to DEMONSTRATE how their water filter worked. He said, —Sir, <u>this</u> is the best filter in the world.¶ Similarly, when I was to buy a new car, a salesman came to give me a demo (demonstration). He showed me the car and said: —<u>That</u> is the best car in the world.¶ <u>This</u>‘ and <u>that</u>‘ are examples of demonstrative pronouns, as they point out the objects which they refer to.</p>
<p>A demonstrative adjective modifies the noun and is always followed by the noun. (It always comes before the noun.) For example, <i>this</i> filter, <i>that</i> car, <i>this</i> segment.</p>	<p>Nouns are not used with demonstrative pronouns. For example, <i>this</i>, <i>that</i>.</p>
<p>Have a look at the following sentences:</p> <ul style="list-style-type: none"> • <u>This</u> food is good. • <u>That</u> scooter is old. • <u>These</u> tables are antique. • <u>Those</u> boys are clever. 	<p>Have a look at the following sentences:</p> <ul style="list-style-type: none"> • <u>This</u> is a list of the rules. • <u>That</u> looks boring. • <u>These</u> are exceptionally bright students. • <u>Those</u> are difficult questions to answer.
<p>When <u>this</u>‘, <u>that</u>‘, <u>these</u>‘ and <u>those</u>‘ are used as adjectives, they are called demonstrative adjectives.</p>	<p>When <u>this</u>‘, <u>that</u>‘, <u>these</u>‘ and <u>those</u>‘ are used as pronouns, they are called demonstrative pronouns.</p>
<p>They are adjectives because they give us extra information about nouns/pronouns. For example: <u>Those</u> boys are clever. In this sentence, <u>those</u>‘ comes before the noun <u>boys</u>‘ and gives us some information about the boys and makes it clear that <u>those</u>‘ boys are clever (not <u>these</u>‘!)</p>	<p>They are pronouns because they stand for or replace nouns. For example: <u>These</u> are exceptionally bright students. In this sentence, <u>these</u>‘ does not come with any noun. In fact, it stands for or represents the noun <u>students</u>‘.</p>

There are four demonstratives in the English language—this, that, these and those—and they can appear in sentences as demonstrative pronouns and/or demonstrative adjectives. *This* and *That* are used with singular nouns, and *these* and *those* are used with plural nouns.

Distributive adjectives and pronouns show that the persons or things named are taken separately or in separate lots. They are each, every, either and neither.

Distributive Adjectives	Distributive Pronouns
<p>I have told you that there are five members in my family. Each member has a very important role to play in my life. In the preceding sentence, I have used the expression <u>each member</u> to refer to every single person in the group, one at a time. <u>Each</u> in <u>each member</u> is an example of distributive adjectives. Distributive adjectives distribute attention to each unit in a group. They are always singular and are, therefore, followed by a verb in the singular form. <u>Each</u>, <u>every</u>, <u>either</u> and <u>neither</u> are examples of distributive adjectives.</p>	<p>I have told you that there are five members in my family. Each has a very important role to play in my life. In the preceding sentence, I have used the word <u>each</u> to refer to every single person in the group, one at a time. <u>Each</u> is an example of distributive pronouns. Distributive pronouns distribute attention to each unit in a group. They are always singular and are, therefore, followed by a verb in the singular form. <u>Each</u>, <u>either</u> and <u>neither</u> are examples of distributive pronouns.</p>
<p>Distributive adjectives are modifying words that are followed by nouns. For example: each member</p>	<p>Distributive Pronouns are used as either the subject or object in a sentence. They stand alone and are never followed by nouns. For example: each</p>
<p>For example:</p> <ul style="list-style-type: none"> • Take this medicine every four hours. • You should take neither side. • Every man wanted to win the race. • Take either side, whichever you prefer. 	<p>For example:</p> <ul style="list-style-type: none"> • Each of these pictures is beautiful. • We may take either of these two pens. • Neither of them speaks well. • Each of those boys goes to school.

Interrogative adjectives and pronouns are used to ask questions.

Interrogative Adjectives	Interrogative Pronouns
<p>Interrogative adjectives modify nouns by asking questions. They are <i>whose</i>, <i>what</i> and <i>which</i>.</p>	<p>Interrogative pronouns help us ask questions and at the same time do the work of nouns they stand for. They are</p>

	<i>who, which, whom, what and whose.</i>
For example: <ul style="list-style-type: none"> • Whose laptop is this? • What scooter has she opted for? • Which way is Devi Mandir? • Which name have you liked? 	For example: <ul style="list-style-type: none"> • Who took my umbrella? • Whom did you meet? • What is that noise? • What did they eat?
Knowledge Capsule Adjectives are words that describe nouns or pronouns. They remain the same for singular and plural nouns and pronouns. Adjectives of quality (Descriptive adjectives) show the kind and quality of a person or thing. Adjectives of number (Numeral adjectives) show the number or serial order of persons or things. Adjectives of quantity show how much (quantity) of a thing is meant. Possessive adjectives modify nouns by showing possession or ownership. Demonstrative adjectives point out which person or thing is meant. Interrogative adjectives are used to ask questions. Distributive adjectives refer to each one of a number. An Adjective used to refer to each and every person, thing separately is called Distributive adjective .	

Check Your Progress

Question: Identify the adjectives in the following sentences and state their kind.

1. Jalandhar is a big city.
2. I ate some rice.
3. The foolish man spilled some milk on the floor.
4. She has five pens.
5. June is the sixth month of the year.
6. The teacher appreciated every boy.
7. Neither accusation is true.
8. Those girls are her friends.
9. A lazy boy is still sleeping.
10. Could you please add more sugar to my tea?
11. These cows are white.
12. Each boy took his seat.
13. Which slate is yours?
14. Our books are in the bag.
15. Whose purse is that?

Answer:

1. Jalandhar is a big city. Big is an adjective of quality.

2. I ate some rice. Some is an adjective of quantity.

3. The foolish man spilled some milk on the floor. Foolish is an adjective of quality. Some is an adjective of quantity.
4. She has five pens. Five is an adjective of number.
5. June is the sixth month of the year. Sixth is an adjective of number.
6. The teacher appreciated every boy. Every is a distributive adjective.
7. Neither accusation is true. Neither is a distributive adjective. True is an adjective of quality.
8. Those girls are her friends. Those is a demonstrative adjective. Her is a possessive adjective.
9. A lazy boy is still sleeping. Lazy is an adjective of quality.
10. Could you please add more sugar to my tea? More is an adjective of quantity.
11. These cows are white. These is a demonstrative adjective. White is an adjective of quality.
12. Each boy took his seat. Each is a distributive adjective.
13. Which slate is yours? Which is an interrogative adjective.
14. Our books are in the bag. Our is a possessive adjective.
15. Whose purse is that? Whose is an interrogative adjective.

6.5.4 Comparison of Adjectives

There are three degrees of comparison:

- Positive degree: He is tall.
- Comparative degree: He is taller than his brother.
- Superlative degree: He is the tallest among his brothers and sisters.

Positive	Comparative	Superlative
Sweet	Sweeter	Sweetest
Young	Younger	Youngest
Happy	Happier	Happiest
Easy	Easier	Easiest
Thin	Thinner	Thinnest
Hot	Hotter	Hottest
Beautiful	More Beautiful	Most Beautiful
Difficult	More Difficult	Most Difficult
Good	Better	Best
Bad	Worse	Worst

The positive degree denotes the existence of some quality. It is used in isolation (without any comparison). However, if there is any comparison between two persons or things, the comparative degree is used to denote a higher degree of quality than the positive. The superlative degree shows the highest/best/lowest/worst in the group.

Check Your Progress

Question: Supply the proper form of the Adjectives:

1. Good: How is your sister feeling after her operation? Is she _____?
2. Bad: It is one of the ___ movies I have ever seen.
3. Tall: He is _____ than his brother.
4. Great: Shakespeare is the _____ writer of all times.

5. Slow: This machine is ___ than the other machine.
6. Beautiful: It is the _____ painting of the town.
7. Light: Silver is ___ than gold.
8. Precious: Diamonds are _ than gold.
9. Old: He is the ___ man in our locality.
- 10: Rich: He is a ___ man.

Answer:

1. How is your sister feeling after her operation? She was in pain yesterday. Is she better?
2. It is one of the worst movies I have ever seen.
3. He is taller than his brother.
4. Shakespeare is the greatest writer of all times.
5. This machine is slower than the other machine.
6. It is the most beautiful painting of the town.
7. Silver is lighter than gold.
8. Diamonds are more precious than gold.
9. He is the oldest man in our locality.
- 10: He is a rich man.

6.6 LET US SUM UP

Nouns are the words used for names of persons, places, things or ideas. They can be categorized as

- Proper Nouns

- Common Nouns
- Collective Nouns
- Material Nouns
- Countable Nouns Vs. Uncountable Nouns
- Concrete Nouns Vs. Abstract Nouns

We use pronouns in place of nouns and noun phrases. Pronouns can be of different types:

- Personal Pronouns
- Reflexive and Emphatic Pronouns
- Demonstrative Pronouns
- Reciprocal Pronouns
- Interrogative Pronouns
- Relative Pronouns
- Distributive Pronouns
- Possessive Pronoun

Adjectives give us more information about people, animals or things represented by nouns and pronouns. They can be of the following types:

- Adjectives of Quality (Descriptive adjective)
- Adjectives of Number (Numeral adjective)
- Adjectives of Quantity
- Possessive Adjective
- Demonstrative Adjective
- Interrogative Adjective
- Distributive Adjective

6.7 UNIT END EXERCISES

Exercise-I

Read the following sentences and identify the types of nouns in the following sentences:

1. The Ganges is a famous river in India.
2. We live in a village.
3. The jury hated it.
4. Oil is used in it.
5. Gold is very costly.
6. We should love children.
7. Ram lives in Jalandhar.

Exercise-II

Read the following sentences and identify the types of pronouns in the following sentences:

1. We are playing.

2. I slapped myself for wasting my time.
3. I myself cleaned the house.
4. Few know of his reality.
5. Each of the boys has revived a gift.
6. Naresh and Nirmal like each other.
7. The book, which I bought on Sunday, is lost.
8. Who has won the prize?

Exercise-III

Read the following sentences and identify the types of adjectives in the following sentences:

1. I have five pens.
2. I have a blue pen.
3. The seventh boy in the row is intelligent.
4. Many pens were kept on the table.
5. My books are in the bag.
6. Whose books are these?
7. Every person wanted to win the race.
8. These men are working hard.

6.8 ANSWERS TO EXERCISES

Exercise-I

1. The Ganges (proper noun), River (common noun), and India (proper noun)
2. Village (common noun)
3. Jury (collective noun)
4. Oil (material noun, concrete noun)
5. Gold (material noun, concrete noun)
6. Children (common noun)
7. Ram (proper noun), Jalandhar (proper noun)

Exercise-II

1. We are playing. (Personal Pronoun)
2. I slapped myself for wasting my time. (Reflexive Pronoun)
3. I myself cleaned the house. (Emphatic Pronoun)
4. Few know of his reality. (Indefinite Pronoun)
5. Each of the boys has revived a gift. (Distributive Pronoun)

6. Naresh and Nirmal like each other. (Reciprocal Pronoun)
7. The book, which I bought on Sunday, is lost. (Relative Pronoun)
8. Who has won the prize? (Interrogative Pronoun)

Exercise-III

1. I have five pens. (Definite Numeral Adjective-Cardinal)
2. I have a blue pen. (Descriptive adjective)
3. The seventh boy in the row is intelligent. (Definite Numeral Adjective- Ordinal), (Descriptive adjective)
4. Many pens were kept on the table. (Indefinite Numeral Adjective)
5. My books are in the bag. (Possessive Adjective)
6. Whose books are these? (Interrogative Adjective)
7. Every person wanted to win the race. (Distributive Adjective)
8. These men are working hard. (Demonstrative Adjective)

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**B.COM (HONS.)
(Accounting and Taxation)
SEMESTER-II
COURSE: ENGLISH COMPULSORY-1**

UNIT-7: WORD CLASSES-II: VERBS AND ADVERBS

STRUCTURE

7.1 Objectives

7.2 Introduction

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7.4 Action Verbs

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7.6 Adverb

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7.7.6 Interrogative Adverbs

7.7.7 Relative Adverbs

7.8 Some Random Examples of Adverbs in Sentences

7.9 Let Us Sum Up

7.10 Unit End Exercises

7.11 Answers to Exercises

7.12 References and Suggested Readings

7.1 OBJECTIVES

After a careful reading of the unit, you will be able to

- define and provide examples of verbs and adverbs; □
- identify and explain different types of verbs and adverbs; □
- use verbs and adverbs.

7.2 INTRODUCTION

Modern English grammar normally refers to four major word classes: nouns, verbs, adjectives and adverbs. The other word classes include prepositions, pronouns, determiners, conjunctions and interjections. In this unit, first of all, we will learn about different types of verbs. Then, we will study adverbs.

Please note that we have explained verbs and adverbs in plain English for your convenience. We have given examples from our day-to-day life so that you can learn grammar in context. We hope that you will find this unit very interesting and easy.

This unit is broadly divided into two parts: Verbs and Adverbs. We have prepared some exercises for you. Please complete these before moving on to the answers provided by us at the end of each part of the unit.

7.3 VERB

It is a word which says what a subject **is**, what it **does** or what it **possesses**. For example:

He **goes**.

I **sleep**.

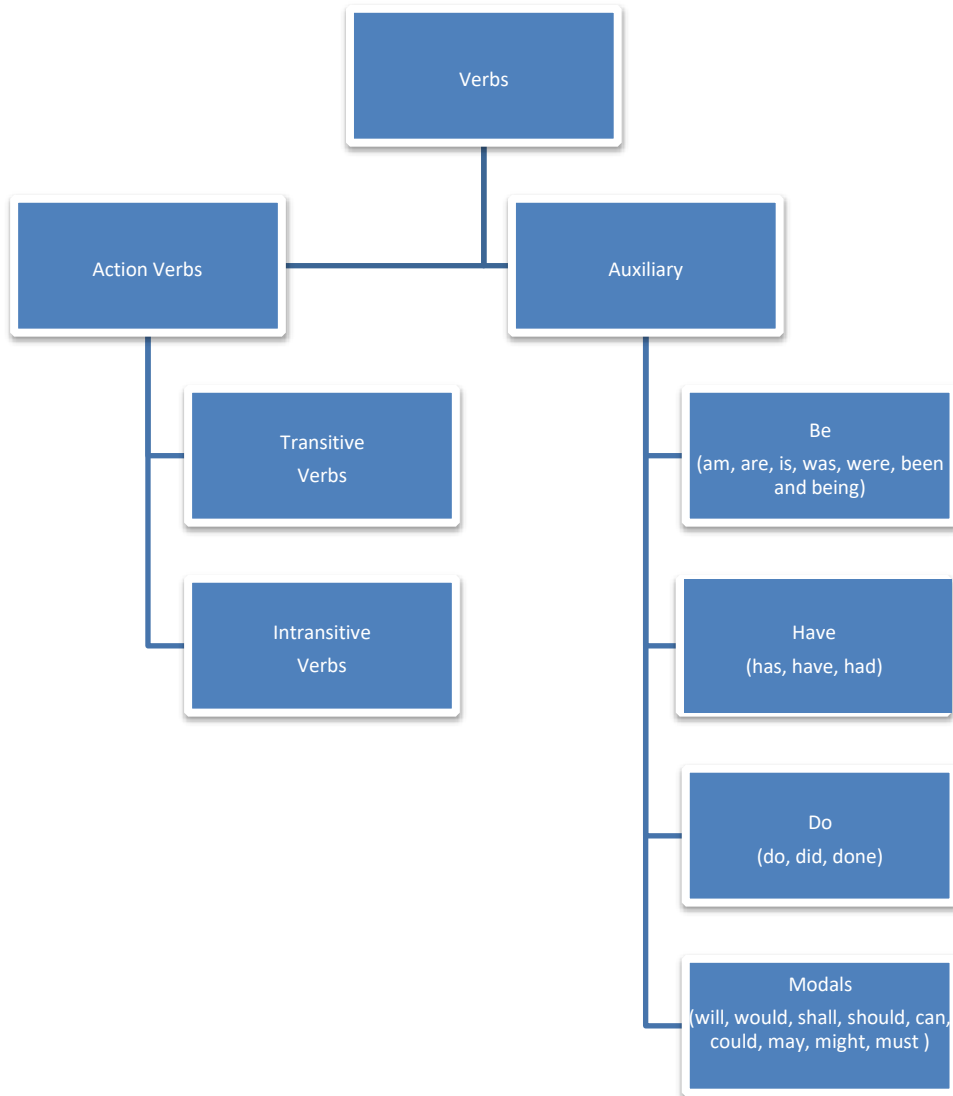
They **walk**

We **run**.

He **is** intelligent.

I **have** five pens.

In other words, a verb is a word used for saying something about some person or thing; it conveys an action (drink, walk, eat, write), an occurrence (happen, become), a possession (has, have) or a state of being (be, exist, stand). We can broadly divide verbs into two categories: **Action Verbs and Auxiliary**.



Check Your Progress

Question: Choose the Most Suitable Option.

Which of the following is not a type of verbs?

- a) Intransitive
- b) Transitive
- c) Emphatic
- d) Action

Answer: (c)

7.4 ACTION VERBS

These verbs refer to what the subject is doing in the sentence. To identify an action verb, a simple question can be asked: **“What is the subject doing?”** For example:

I am writing this lesson.

The subject here is ‘I’, and **what is ‘I’ doing? I am writing.** Hence, **“writing” is an action verb.**

There are two types of Action Verbs: Transitive Verbs and Intransitive Verbs

7.4.1 Transitive Verbs

A verb can be described as transitive or intransitive based on whether it requires an object to communicate a complete thought or not. ‘Transitive’ means ‘passing over’. In the case of transitive verbs, an object is needed (You can read about the object in the unit titled —Sentence Structures.)). In other words, a transitive verb requires an object to receive the action. For example:

Ram is **playing** football.

Here the verb is „**playing**“ and the subject is *Ram*.

If we form the question - **what is *Ram* playing?**

The answer is- **football**. Thus, we see that there was a specific object on which the action of **playing** was being done.

7.4.2 Intransitive Verbs

These verbs do express actions but without any specific object on which the action is being done. If there is no object, the sentence is intransitive. For example:

Ram sleeps.

This sentence tells us about the action (sleep) of the subject (*Ram*), but there is no specific object for the action.

NB: To learn how verbs are used in sentences, you should read tenses in the lesson titled “Development of Story” and basic sentence structures in the lesson titled “Sentence Structure”.

You learnt forms of verbs during your school days. Let us revise some major forms of verbs:

Verb (V1) First Form of Verb	Past Tense (V2) Second Form of Verb	Past Participle (V3) Third Form of Verb
arise	arose	arisen
arrange	arranged	arranged

arrive	arrived	arrived
ask	asked	asked
awaken	awakened	awakened
behave	behaved	behaved
beat	beat	beaten
become	became	become
begin	began	begun
belong	belonged	belonged
bet	bet	bet
bid (to offer)	bid	bid
bid (to order, invite)	bade	bidden
bind	bound	bound
bite	bit	bitten
bleed	bled	bled
blow	blew	blown
break	broke	broken
breed	bred	bred
bring	brought	brought
buy	bought	bought
call	called	called
cast	cast	cast
catch	caught	caught
choose	chose	chosen
cling	clung	clung
come	came	come
creep	crept	crept
cut	cut	cut
deal	dealt	dealt
dig	dug	dug
do	did	done
draw	drew	drawn

drink	drank	drunk
drive	drove	driven
eat	ate	eaten
fall	fell	fallen
feed	fed	fed
feel	felt	felt
fight	fought	fought
find	found	found
flee	fled	fled
fly	flew	flown
forbid	forbade	forbidden
forget	forgot	forgotten
forgive	forgave	forgiven
forsake	forsook	forsaken
freeze	froze	frozen
get	got	got (or gotten)
give	gave	given
go	went	gone
grow	grew	grown
hang (to suspend)	hung	hung
hang (to execute)	hanged	hanged
have	had	had
hear	heard	heard
hide	hid	hidden
hit	hit	hit
hold	held	held
hurt	hurt	hurt
keep	kept	kept
kick	kicked	kicked
kill	killed	killed

know	knew	known
lay	laid	laid
lead	led	led
leave	left	left
lend	lent	lent
let	let	let
lie	lay	lain
lose	lost	lost
make	made	made
mean	meant	meant
meet	met	met
mistake	mistook	mistaken
overcome	overcame	overcome
pay	paid	paid
put	put	put
quit	quit	quit
read	read	read
ride	rode	ridden
ring	rang	rung
rise	rose	risen
run	ran	run
say	said	said
see	saw	seen
seek	sought	sought
sell	sold	sold
send	sent	sent
set	set	set
shake	shook	shaken
shed	shed	shed
shut	shut	shut
sing	sang	sung
sink	sank	sunk

sit	sat	sat
slay	slew	slain
sleep	slept	slept
speak	spoke	spoken
speed	sped	sped
spend	spent	spent
spin	spun	spun
split	split	split
spread	spread	spread
spring	sprang	sprung
stand	stood	stood
steal	stole	stolen
stick	stuck	stuck
strew	strewed	strewn
stride	strode	stridden
strike	struck	struck
string	strung	strung
strive	strove	striven
swear	swore	sworn
sweep	swept	swept
swim	swam	swum
swing	swung	swung
take	took	taken
teach	taught	taught
tear	tore	torn
tell	told	told
think	thought	thought
throw	threw	thrown
thrust	thrust	thrust
weep	wept	wept
win	won	won
wind	wound	wound

wring	wring	wrung
write	wrote	written

Check Your Progress

Question: State whether the verbs in the following sentences are transitive or intransitive.

- i. I **sang** a song.
- ii. I **sang** at the school concert.
- iii. She **dances** regularly.
- iv. They have **purchased** a bungalow.
- v. We **cried** a lot.
- vi. She **laughed** at my joke.
- vii. You **love** coffee.
- viii. They **slept**.
- ix. You **ate** food.

x. I have **passed** the exam. **Answer:**

- i. I **sang** a song. (Transitive verb)
- ii. I **sang** at the school concert. (Intransitive verb)
- iii. She **dances** regularly. (Intransitive verb)
- iv. They have **purchased** a bungalow. (Transitive verb)
- v. We **cried** a lot. (Intransitive verb)
- vi. She **laughed** at my joke. (Intransitive verb)
- vii. You **love** coffee. (Transitive verb)
- viii. They **slept**. (Intransitive verb)
- ix. You **ate** food. (Transitive verb)
- x. I have **passed** the exam. (Transitive verb)

7.5 AUXILIARY VERBS

An auxiliary verb is a helping verb, which is used together with a main verb to show time and continuity. Auxiliary verbs are of four types: Be Verbs, Have Verbs, Do Verbs and Modals.

7.5.1 Be Verbs

Be verbs are used to describe or tell us the condition of people, things, places and ideas. The verb be has eight forms:

Base: be

Present Tense Forms: am, are, is

Past: was, were

-ing: being

Past Participle: been

Examples:

1. He is a doctor.
2. She was an IPS officer.
3. I am writing this lesson.
4. They are teachers.
5. They were playing.
6. We are late.
7. You are on time.
8. This subject is being studied by everyone.
9. We have been selected.
10. He will be playing.
11. He could be running.
12. I have been writing a letter.
13. He has been recruited.

Note: Be requires a modal before it to form a complete verb (could be running; will be slept). Been requires have, has or had (have been writing; has been recruited). Being must be preceded by am, is, are, was or were (is being studied) to form a complete verb.

7.5.2. Do Verbs

The auxiliary do is used to make negatives (do + not), to make question forms and to make the verb more emphatic.

Question Form

To make the question form of most main verbs, do, does (Present simple) and did (Past simple) are followed by the subject and the main verb:

- Do you work hard?
- Did you like the previous lesson?
- Does he not play football?

Negative Form

The negative forms of the present simple and the past simple of all main verbs are made with the auxiliary do + not/ does + not/ did + not:

- I do not want him to regret his decision.
- Ram does not work hard to get good marks.
- Did you not go to school yesterday? Your school was open.

Be verb (example: He is not a doctor) and some uses of have as main verbs (example: We haven't anything for you today.) do not follow this structure.

Emphatic Form

Do, does (Present simple) or did (Past simple) are used to give extra force to the main verb in affirmative sentences.

Compare

neutral	emphatic
I like it.	I do like it!
neutral	emphatic
He looks handsome.	He does look handsome.
I did not recognise your aunt, but I recognised your mother.	I did not recognise your aunt, but I did recognise your mother.

7.5.3 Have Verbs

The forms of —have (have, has and had) are used in the perfect tenses.

Examples:

He has slept. (Present perfect tense)

She had purchased a bungalow. (Past perfect tense)

7.5.4 Modals

Modals are special verbs; they behave in an irregular manner in English. They differ from main verbs like run, eat, drive, etc. They provide details about the function of the main verb that follows. They can perform a wide range of communication functions.

Here are some characteristics of modal verbs:

They never change their form. You cannot add *_s'*, *_ed'* and *_ing'* to them. On the other hand, main verbs can be modified on the basis of the subject and the tense in the sentence. For example:

- They play. (correct)
- He plays. (correct)
- He played. (correct) □ He was playing. (correct)

We have altered *_play'* in the above-mentioned sentences. But we cannot change/alter any modal verb. For example:

- He wills play. (Incorrect)
- He willed play. (Incorrect)
- He willing play. (Incorrect)

Modals are always followed by a bare infinitive (, i.e. without *—to*). For example:

He will to play. (Incorrect)

He will play. (Correct)

Modals are used to express certainty, possibility, willingness, obligation, necessity and ability. You will read about modals in detail in the fourth semester of your programme. Here, I have touched on some major meanings of modal verbs.

Modals in the Present and the Past

Here is a list of modal verbs:

Can, could, may, might, will, would, shall, should, must

All modal verbs can be used in the present, but only *_could'*, *_would'*, *_should'* and *_might'* can be used in the past. Technically, *_would'* is the past tense of *will*; *_could'* is the past tense

of can; might is the past tense of may; should is the past tense of shall; would is the past tense of will.

Present	Past
He says that he will work hard.	He said that he would work hard.
I say that I shall work hard.	I said that I should work hard.
He says that he may come there.	He said that he might come there.
He says that he can lift the bundle.	He said that he could lift the bundle.

Some Major Meanings of Modals (in the present/ the future):

Basic Sentence Structure: Subject + Modal Verb + First Form of Verb (Affirmative Sentences)

❖ **Can**

- **To express or inquire about willingness.**
 - Can you drive me home?
 - Can I stay here tonight?
- **In the negative form, to show inability or impossibility.**
 - We cannot help you in this situation.
 - You cannot board the train.
- **To show possibility, in the sense that an action is theoretically possible.**
 - You can stand first in the class if you work hard.
 - It can rain today.
- **To show ability**
 - I can lift this bundle of books.
 - I can run.
- **To seek permission (informal)**
 - Can I use your pen?
 - Can I come in?

❖ **Could**

- **To make a request.**
 - Could I speak to Ashish? (on the phone)
 - Could I apply for leave?

➤ **To identify a possibility in the present.**

- We could go to the canteen. Or, we could go to a cinema.
- We could sleep. Or, we could relax on the couch.

❖ **May**

➤ **To express possibility in the present and the future.**

- He may join our college as Principal tomorrow.
- She may go abroad next year.

➤ **In formal situations, to seek permission.**

- May I come in, Ma'am?
- May I kindly request you to grant me leave for one day?

❖ **Might**

➤ **To express possibility in the present and the future.** [Note: In this context, may and might are interchangeable. May shows slightly more possibility than might.] □ He might join our college as Principal tomorrow.

□ She might go abroad next year.

➤ **In formal situations, to express permission, in the sense of being allowed to do something. It is politer than „may“.**

- Might I be excused?
- Might I attend the meeting?

❖ **Will**

➤ **To express intention.**

- I will go to school today
- We will buy a car next year.

➤ **To make a semi-formal request.**

- Will you give me a glass of water, please?
- Will you show me some books on the history of Punjab?

➤ **For talking about the future with certainty.**

- I will see you in the evening.
- I will read this book tomorrow.

❖ **Would**

➤ **For requests.**

- Would you please come with me?
- Would you please go there?

➤ **For preferences.**

- I would like to have a cup of tea.
- Would you like to have a car or a bike?

➤ **To seek permission.**

Would you mind letting me use your pen?

Would you mind if I borrowed your pen?

➤ **To comment on a likely truth.**

- The doorbell just rang. That would be my father!
- There is some noise in the kitchen. That would be a cat.

❖ **Shall**

'Shall' is only used for the future time reference with 'I' and 'we'. It is more formal than 'will'.

➤ **Asking for suggestions.**

- Shall we buy this shirt?
- Shall I jump onto the table?

➤ **For offering someone help.**

- Shall I help you with your luggage?
- Shall I help you write your notes?

❖ **Should**

➤ **To indicate expectation**

- You should expect him to be here any moment.
- You should receive my letter in a day or so.

➤ **To suggest or provide advice**

- You should work hard to pass this exam.
- You should prepare notes from this book

Check Your Progress

Question: Fill in the blanks with suitable auxiliary verbs.

Choose your answers from the options given below.

- i. _____ I come in, teacher? (may, will, is, am)
am) _____
You _____
if _____
We _____
will) am, are, will)
- v. _____ eat bananas. Or, we could eat oranges. (can, could, is, are)
- vi. He _____ join our company as CEO tomorrow. (is, am, are, may, has, have, may be)
- vii. _____ I go to school today. (is, am, are, will, has, have, may be, might be)
_____ you mind letting me sit on your chair? (may, would, is, am, are)
_____ I buy this shirt? (would, shall, is, am, are, could be)
- x. You work hard if you want to become an IPS officer. (should, shall, is, am, are, could be)
- xi. I _____ go to the office on time. (should, is, am, are, could be, might be)
- xii. It is already 10 p.m.! You be late! (should, is, am, are, could be, must)
- xiii. I have seen some security guards around the park. The chief minister must be there.
- xiv. I two mobile phones. (have, has, will, is) xv. They not work hard. (is, do, does, have) xvi. He not speak truth. (is, do, does, have) xvii. I not like mobile phones. (is, do, does, have) xviii. I like coffee. (is, do, does, have) xix. He rich. (is, do, does, have) xx. They a lot of money. (is, do, does, have) xxi. They rich. (is, are, do, does, have)
- xxii. They living in Patiala before coming to Jalandhar. (was, were, is, are) _____
- xxiii. She _____ waiting for me for one hour. (has been, have been, is, are) _____
- xxiv. She waiting for me. (has been, have been, is, are) xxv. You come late. (has been, have, have been, is, are)

- i. _____ I come in, teacher? 1(M1ay) ii. _____ you like biscuits or toffees? (**Would**)

- iii. _____ You win the race if you run fast. (**can**)
- iv. _____ I speak to Mr. Manohar? (**Could**)
- v. _____ We eat bananas. Or, we could eat oranges. (**could**) vi. He _____ join our company as CEO tomorrow. (**may**) vii. I _____ go to school today. (**will**)
- viii. _____ you mind letting me sit on your chair? (**Would**) ix. I buy this shirt? (**Shall**)
- x. You work hard if you want to become an IPS officer. (**should**) _____
- xi. I go to the office on time. (**should**) xii. It is already 10 p.m.! You be late! (**must**) xiii. I two mobile phones. (**have**) xiv. They not work hard. (**do**) xv. He not speak truth. (**does**) xvi. I not like mobile phones. (**do**) xvii. I like coffee. (**do**) xviii. He rich. (**is**) xix. They a lot of money. (**have**)
- xx. They _____ rich. (**are**)
- xxi. They _____ living in Patiala before coming to Jalandhar. (**were**) xxii. She _____ waiting for me for one hour. (**has been**)
- xxiii. She _____ waiting for me. (**is**)
- xxiv. You _____ come late. (**have**)
- _____
- _____

➤ **To infer responsibility or obligation**

- We should work hard to fulfil our parents' dreams.
- I should go to the office on time.

❖ **Must**

➤ **To make a command.**

- You must work hard.
- You must come to see me at 5 p.m.

➤ **To make a conjecture, but with some certainty.**

- It is already 10 p.m.! You must be hungry!
- I have seen some security guards around the park. The chief minister must be there

Check Your Progress

Question: Modals. Choose the more natural-sounding options.

1. Why I care about your problems?

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- a) can
b) should

1. I __get here earlier because it was raining. a) shouldn't
b) couldn't
2. We _____go out to that new Italian restaurant tonight. a) should
b) must
3. Everyone who crosses the border _____show his/her passport. a) must
b) should
4. P1: When is Raj coming here? P2: He is on the way. He _____
be here any minute.
a) must
b) should
5. P1: _____my friend sleep over? P2: Yes, but he will have to get
permission from his parents.
a) Can
b) Should
6. you please try to be nicer to your brother? a) Must
b) Could

Answer: 1. b 2. b 3. a 4. a 5. a 6. a 7. b

7.6 Adverb

An adverb is a word that gives us information about a place, time, degree, cause or manner of a verb, an adjective, a phrase or another adverb. It answers questions such as *how, when, where, how much*, etc. Usually, adverbs are formed by „ly“ suffix to adjectives. For example,

Beautiful+ly= Beautifully

Intelligent+ly= Intelligently

Horrible+ly= Horribly

There are, however, many common adverbs that do not end in -ly, such as *again, also, just, never, often, soon, today, too, very* and *well*. Let us take some examples to understand adverbs. **Adverb for Verb**

In the sentence —Ram runs.‖, Ram‘ is a noun and run‘ is a verb. If I add fast‘ to the sentence in question, the sentence will be: —Ram runs fast.‖

Now the question arises- What/who is fast? Ram or his running? Of course, fast‘ tells us the manner Ram runs. Fast‘ is used for the verb run‘, so fast‘ is an adverb. But you know, as it is clear in the definition of adverbs, adverbs do not tell us only about verbs but also about adjectives, other adverbs and phrases. **Adverb for Adverb**

Ram runs fast. (Noun + Verb + Adverb)

If I add very‘ just before fast‘, the sentence will be: Ram runs very fast.

Here, very modifies/describes fast (adverb). A word that describes an adverb is also an adverb.

So, very is an adverb.

Adverb for Adjective

Pay attention to the following sentence: Bindu is intelligent. (Noun+ Be verb+ Adjective). If I add very before intelligent, which is an adjective, very would be qualified to be called an adverb. Here very modifies an adjective (intelligent), unlike in the previous example where it modifies an adverb (fast).

Bindu is very intelligent. (Noun + Be verb + Adverb + Adjective)

Check Your Progress

Question 1: Complete the sentences using the adverb forms of the adjectives given in brackets:

- i. I am working on this project_. (happy) ii. He left the room ___to avoid me. (swift)
 iii. The teacher asked me to write answers _____. (quick) iv. You should not shout at him_. (angry) v. The child smiled____. (beautiful)

Answer:

- i. I am working on this project happily. ii. He left the room swiftly to avoid me.
 iii. The teacher asked me to write answers quickly.
 iv. You should not shout at him angrily. v. The child smiled beautifully.

Question 2: Choose the Most Suitable Option.

	An adverb...
(a.)	adds information to the meaning of noun
(b.)	is essential to complete the sentence
(c.)	and an adjective are used together in a sentence
(d.)	qualifies verbs, adverbs and adjectives in sentences

Answer: (d)

7.7 TYPES OF ADVERBS

There are many types of adverbs:

- Adverbs of Manner
- Adverbs of Place
- Adverbs of Time
- Adverbs of Certainty
- Adverbs of Degree

- Interrogative Adverbs □ Relative Adverbs

7.7.1 Adverbs of Manner

Adverbs of manner describe the way in which something happens. They are usually placed after the main verb or the object. *Examples:*

- He sings *well*. (after the main verb) □
- He left the place *quickly*. □
- They shouted *loudly*. □
- He threw the ball *swiftly*. □

The adverb should not be put between the verb and the object. It means ‘*swiftly*’ must not be between ‘*threw*’ (verb) and ‘*the ball*’ (object) in the above-mentioned example.

When there is more than one verb in a sentence, the location of the adverb is crucial. When an adverb follows a clause, it modifies the entire action stated by the clause.

Take note of how the following two statements change in meaning:

Pay attention to the difference in meaning between the following pair of sentences:

- He *quietly* asked me to eat the cake (= his direction was quiet) □ □ He asked me to eat the cake *quietly* (= the eating of the cake was to be quiet) □

7.7.2 Adverbs of Place

Adverbs of place tell us *where* something happens; they are usually placed after the main verb or after the object.

Examples:

- I looked *everywhere* □
- Get *out*. □
- They were playing football *nearby*. □
- The father took me *inside*. □

7.7.3 Adverbs of Time

Adverbs of time tell us *when* an action happened, but also *for how long* and *how often*. For example:

- When: *today, tomorrow, yesterday, later, now, last year* □

- For how long: *all day, not long, for a while, since last year, for some time*□
- How often: *monthly, weekly, sometimes, frequently, never, often, yearly*□ —When adverbs are usually placed at the end of the sentence:

Examples:

- I decided to complete my homework *later*.□
- I went to visit my ancestral village *last year*.□

Adverbs that convey the frequency of actions are normally put before the main verb but after auxiliary verbs (such as be, have, may, must). Examples:

- I *often* visit Manish Karyana Store. (before the main verb)□
- I *never* ignore my mistakes. (before the main verb)□
- You must *always* fulfil your promise. (after the auxiliary *must*)□
- She is *never* slow.(after the auxiliary *is*)□

Some other such ‘frequency’ adverbs indicate the exact number of times an action takes place and are usually placed at the end of the sentence. For example: The super-specialist doctor comes to the village dispensary village once a week.

7.7.4 Adverbs of Certainty

Adverbs of certainty express how certain or sure we feel about an action or event. *Certainly, definitely, probably, undoubtedly* and *surely* are some examples of adverbs of certainty. For example:

- He *definitely* saw me in the parking lot.□
- She is *probably* in her room.□
- He is *certainly* there.□

7.7.5 Adverbs of Degree

Adverbs of degree indicate the intensity or degree of an action, an adjective or another adverb.

Some common Adverbs of degree are as follows:

Almost, nearly, quite, just, too, enough, hardly, scarcely, completely, very, extremely.

For example:

- The tea was *extremely* hot.□
- He has *just* arrived.□
- It is *too* good.□

7.7.6 Interrogative Adverbs

These adverbs are *why*, *where*, *how* and *when*. They are usually placed at the *beginning of a question*.

Examples:

- *Why* was he so late?□
- *Where* have you gone?□
- *How* are you?□
- *How* much is that pen?□ □ *When* does the doctor arrive?□

7.7.7 Relative Adverbs

Relative adverbs give more information about the persons, places or objects being mentioned or discussed. The words *where*, *when* and *why* are examples of relative adverbs. They are used to connect clauses.

Examples:

- That is the place *where* I met my boss for the first time.□
- I cannot think about the day *when* I met with the accident.□
- This is the reason *why* I am not happy.□

7.8 SOME RANDOM EXAMPLES OF ADVERBS IN SENTENCES

Abruptly: When he saw me, he left the room abruptly.

Beautifully: She dresses beautifully.

Delicately: This vase must be handled delicately.

Delightfully: He delightfully accepted my offer.

Firmly: I firmly believe that everyone should cast their vote.

Truthfully: She truthfully answered the questions asked by her teacher.

Quickly: We have to walk quickly to reach there on time.

Wearily: After completing the project, I wearily headed to bed.

Willfully: The rich man willfully donated his property to the Krishna temple.

Briskly: My friend briskly walked to the classroom.

Brutally: The criminal was brutally murdered.

Cheerfully: They cheerfully greeted each other.

Randomly: I randomly distributed sweets.

Uneasily: He looked around uneasily.

Weirdly: He behaved weirdly at the concert.

Wholeheartedly: I wholeheartedly welcomed them.

Downstairs: I came downstairs to meet the guest.

Everywhere: They looked everywhere for their car.

Here: We will come here.

Inside: When it's raining, I like to walk inside.

Outside: When it is not raining, I like to walk outside.

Upstairs: I went upstairs to see my son who was sleeping.

Early: The CEO arrived early for the meeting.

Later: I will see you later.

Never: He never wanted me to fail in my exams.

Now: We are moving now.

Regularly: I regularly write my column.

Today: We met him today.

Tomorrow: Tomorrow, we will leave for Canada.

Yesterday: She met a doctor yesterday.

Also: They also enjoy that music.

Enough: My son is mature enough to travel alone.

Check Your Progress

Question: Underline the mistakes in the following sentences and rewrite them correctly:

- i. Ram works hardly. ii. Ram hard ever works.
- iii. He ran fastly. iv. The rose smells sweetly.
- v. We are bad in need of sugar. vi. The bride walks graceful. vii. You do your work careful. viii. She oftenly comes to see me. ix. I am perfect fine.
- x. I will sure help you.
- xi. This is the place when Mahatma Gandhi was born. xii. They live joyful. xiii. He handled the situation wise.
- xiv. I wrote the letter happy.
- xv. He seldomly comes here

Answers:

- i. Ram works **hardly**. Correct: Ram works hard.
- ii. Ram **hard** ever works. Correct: Ram hardly ever works. (Note: When hardly is used with ever, it means almost never.)

- iii. He ran **fastly**. Correct: He ran fast.
- iv. The rose smells **sweetly**. Correct: The rose smells sweet.
- v. We are **bad** in need of sugar. Correct: We are badly in need of sugar.
- vi. The bride walks **graceful**. Correct: The bride walks gracefully. vii. You do your work **careful**. Correct: You do your work carefully. viii. She **oftenly** comes to see me. Correct: She often comes to see me. ix. I am **perfect** fine. Correct: I am perfectly fine.
- x. I will **sure** help you. Correct: I will surely help you.
- xi. This is the place **when** Mahatma Gandhi was born. Correct: This is the place where Mahatma Gandhi was born. xii. They live **joyful**. Correct: They live joyfully.
- xiii. He handled the situation **wise**. Correct: He handled the situation wisely.
- xiv. I wrote the letter **happy**. Correct: I wrote the letter happily.
- xv. He **seldomly** comes here. Correct: He seldom comes here.

Quite: I was quite pleased to know that my friends were there to support me.

Too: This machine is too easy to operate. Very: You are very happy because you have learnt adverbs.

7.9 LET US SUM UP

Action verbs and auxiliary verbs are the two major types of verbs. There are two types of action verbs: transitive and intransitive. Intransitive verbs are the ones that do not transfer the action to objects, whereas transitive verbs show an action done on an object. Auxiliary verbs are of four types: Be verbs, Have verbs, Do verbs and Modals. Be is an irregular verb with several forms:

Present: (I am, (he, she, it) is (you, we, they) are + -ing form: being

Past: (I, he, she, it,) was, (you, we, they) were + -ed form: been

‘Have’ has three forms: have, had, had. Do, does and did are known as do verbs.

Can, could, may, might, will, shall, would, should and must are modal verbs.

An adverb is a word that modifies (describes) a verb (He walks slowly), an adjective (He is very handsome.), another adverb (He walks very slowly.) or even a whole sentence (Fortunately, I had won the lottery). Adverbs can be of the following types:

Adverbs of Manner

Adverbs of Place

Adverbs of Time

Adverbs of Degree

Adverbs of Certainty

Relative Adverbs

Interrogative Adverbs

7.10 UNIT END EXERCISES

Exercise-I Fill in the blank with the correct auxiliary verb from the choices presented:

1. What _____ the men eating when you met them at night? (was, were, are, did, been)
2. I always wanted to try swimming. (was, does not, have, is)
_____ you go to submit this application form? (were, been, are, did, does)
4. Why do you think he _____ want you to get good marks? (did not, is, has not, has been, have)
5. Ram going to celebrate his birthday. (will, do not, is, did not, has)
6. Reena _____ want to go to hospital; she wants to go to the police station instead. (does not, is not, was not, has not, was not)
7. I _____ like his efforts. They weren't creative. (did, have, been, did not, have not)
8. I love ice-creams, but I like the strawberry flavour. (were not, been, do not, is, was)
9. Where you heading towards last night? (were, was, is, do, did)
10. Nimisha _____ completed her work yet; she is hospitalized. (are, were, has, has not, would not)

Exercise-II

Read the following sentences and mention the types of adverbs used in them:

1. I met him in the morning.
2. We sat lazily on the floor.
3. She spoke loudly.
4. It is extremely cold today.
5. Please sit patiently.
6. I solved the mathematical problem easily.
7. I decided to celebrate my birthday there.
8. I will build a house here.
9. He laughed merrily.
10. You will have to complete this assignment today.
11. She is waiting for me outside.

7.11 ANSWERS TO EXERCISES

Exercise-I

1 – were, 2 – have, 3 – did, 4 – did not, 5 – is, 6 – does not, 7 – did not, 8 – do not, 9 – were, 10 – has not Exercise-II

1. I met him in the morning. (Adverb of time)
2. We sat lazily on the floor. (Adverb of manner)
3. She spoke loudly. (Adverb of manner)
4. It is extremely cold today. (Adverb of degree)
5. Please sit patiently. (Adverb of manner)
6. I solved the mathematical problem easily. (Adverb of manner)
7. I decided to celebrate my birthday there. (Adverb of place)
8. I will build a house here. (Adverb of place)
9. He laughed merrily. (Adverb of manner)
10. You will have to complete this assignment today. (Adverb of time)
11. She is waiting for me outside. (Adverb of place)

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SEMESTER-II

COURSE: ENGLISH COMPULSORY-1

Unit-8: Linking Words and Prepositions

STRUCTURE

8.1 Objectives

8.2 Introduction

8.3 Linking Words

8.3.1 Coordinating Conjunctions

8.3.2 Correlative Conjunctions

8.3.3 Subordinating Conjunctions

8.3.4 Conjunctive Adverbs

8.4 Prepositions

8.4.1 Prepositions- Time

8.4.2 Prepositions- Place (Position and Direction)

8.4.3 Other Important Prepositions

8.5 Let Us Sum Up

8.6 Unit End Exercises

8.7 Answers to Exercises

8.8 References and Suggested Readings

8.1 OBJECTIVES

After a careful reading of the unit, you will be able to

- define linking words and prepositions;
- identify linking words and prepositions; □ construct sentences using linking words and prepositions in sentences.

8.2 INTRODUCTION

In this unit, first of all, you will learn about different types of linking words. Then, you will study prepositions. Linking words and prepositions play a very important role in effective communication. Linking words weave sentences together to present a clear body of ideas/statements; they help your readers to follow your train of thoughts. A preposition usually indicates the temporal, spatial or logical relationship of its object to the rest of the sentence.

Please note that we have explained linking words and prepositions in plain English for your convenience. We have given examples from our day-to-day life so that you can learn grammar in context. We hope that you will find this unit very interesting and easy.

This unit is broadly divided into two parts: linking words and prepositions. We have prepared some exercises for you. Please complete these before moving on to the answers provided by us at the end of each part of the unit.

8.3 LINKING WORDS

Conjunctions and connectors are known as linking words, as they link or join prefixes, words, phrases and clauses. For example, *and* is a conjunction in the following sentences:

- *Pre- and Pro-*government slogans charged the atmosphere in the rally. (Joining two prefixes)
- *Ram and Sham* are good friends. (Joining two words)
- I brush my teeth *in the morning and at night*. (Joining two phrases)
- *He is Ram, and he is preparing for Civil Services Exams*. (Joining two clauses) Broadly speaking, conjunctions are connectors. Connectors are of four types:
 1. Coordinating Conjunctions (For example: *and, so, but*, etc.)
 2. Correlative Conjunctions (For example: *neither, nor; not only, but also*, etc.)
 3. Subordinating Conjunctions (For example: *if, so that, because*, etc.)
 4. Conjunctive Adverbs (For example: *therefore, however*, etc.)

Remember that just a few conjunctions and conjunctive adverbs can connect individual words or phrases; the vast majority can only connect two clauses. In this lesson, we will study how conjunctions and connectors join two or more clauses so that these two clauses become one sentence. I am sure that you will find this lesson very easy, as you have already learnt different types of sentences. Compound Sentences are formed with the help of coordinating conjunctions, whereas complex sentences are formed with the help of subordinating conjunctions.

8.3.1 Coordinating Conjunctions

It is notable that when independent clauses are joined, they require a coordinating conjunction between them. Coordinating conjunctions include the following words: *for, and, nor, but, or, yet, so*. They are easy to remember if you think of the word —FAN BOYS—:

- **F**or (Used in the sense of because)

- **And** (To join or add clauses of equal status)
- **Nor** (Used in the sense of ‘also not’)
- **But** (Used to show opposite and conflicting ideas)
- **Or** (To show choices or possibilities)
- **Yet** (In the sense of ‘despite something’/ ‘nevertheless’)
- **So** (To show result)

When a compound sentence is written, a comma is used before the coordinating conjunction to punctuate the sentence correctly. For example:

- I put on a coat, **for** it was quite cold outside.
- He is Ram, **and** he is a doctor. □ I cannot sing, **nor** can I dance.
- He worked hard, **but** he could not pass his exams.
- You can go to school, **or** you can play with kids.
- You slept a lot, **yet** you were tired. □ You were tired, **so** you went to sleep.

Check Your Progress

Question: Fill in the Blanks.

- We stayed at home _watched a film. (Choose from the following: and, but, or, so)
- I wanted to buy a newspaper _did not have enough money.
(Choose from the following: and, but, or, so)
- I have a lot of homework to do now, ___I cannot go to the cinema with you. (Choose from the following: and, but, or, so)
- Do you want tea _coffee? (Choose from the following: and, but, or, so)
- I cannot eat, _can I serve. (Choose from the following: and, nor, but, or, so)

Answers

- We stayed at home and watched a film.
- I wanted to buy a newspaper but did not have enough money.
- I have a lot of homework to do now, so I cannot go to the cinema with you.
- Do you want tea or coffee?
- I cannot eat, nor can I serve.

8.3.2 Correlative Conjunctions

Correlative conjunctions are used in pairs to join alternatives or equal elements; they always appear in pairs. The most common correlative conjunctions are:

Both, and

Neither, nor

Either, or

Not only, but also

Although, yet

Whether, or

Lest, should

No sooner did, than

Hardly, when

As, as [as much as, as soon as, as long as, as far as]

Parallelism should be kept in the mind while using correlative conjunctions. It means that the words following both parts of a correlative conjunction should belong to the same parts of speech. For example, if a verb follows not only, then a verb should also follow but also. Let us take some examples:

- He is not only *indifferent* but also *careless*. (Both adjectives. Hence, a balanced sentence.)
- He has not only *danced* but also *sung*. (Both verbs. Hence, a balanced sentence.)
- He made up his mind to either *play* football or *cook* food. (Both verbs. Hence, a balanced sentence.)

Using different parts of speech after each part of correlative conjunctions makes the sentence imbalanced. Consider the following example:

- He is not only *indifferent* but also *behaves* in an awkward manner. (Adjective and Verb. Hence, an imbalanced sentence.)

Now, let us see how these correlative conjunctions are used in sentences:

Both, and: Both is paired with and to add emphasis to two coordinated elements in a sentence.

- Both he and she are my friends.
- I like both Ram and Sham.
- Both teachers and students run two miles every day.

Neither, nor: We use neither ... nor when we are to talk about two or more things that are not true or that do not happen.

- He neither played the game himself nor allowed others to do it.
- I could neither study nor sleep.
- He neither ate the cake himself nor allowed others to eat it.

Either, or: We use either ... or to show an unavoidable choice between alternatives.

- I could either study or sleep.
- Either Ram or Sham is a doctor. □ I will take either juice or coffee.

Not only, but also: This pair is used in the sense that not only this, but also that. This correlative conjunction presents two related pieces of information. Both pieces of information are presented as surprising or unexpected, with the second one being even more surprising than the first.

- My old father plays not only cards but also cricket.

(Note: The subject is the same here, i.e. my old father.) □

Not only my father but also my mother plays cricket.

(Note: The object is the same here, i.e. cricket.)

Although, yet: Although means in spite of and yet means nevertheless.

- Although he makes a lot of money, yet he always begs for monetary help.
- Although he is rich, yet he is greedy.
- Although he worked hard, yet he failed.

Whether, or: This pair of conjunctions is used to express a doubt or choice between alternatives

□ I do not know whether Ram will sing or Radha will dance.

- Only God knows whether he will be rejected or selected in the interview.
- The management will decide whether the students will take their exams online or offline.

Lest, should: Lest is a conjunction meaning for fear that. Lest....should expresses so as to prevent any possibility that.

- Work hard lest you should fail.
- I obeyed him lest he should be angry.
- She turned away from the window lest she should be noticed.

No sooner did, than: If the second event happens right after the first, we can use the structure no sooner... than to describe that. This pair refers to past events. This structure no sooner introduces the event that occurred first.

- No sooner did she reach the hospital than the doctor arrived.
- No sooner did he reach here than she left for the market.

Hardly, when: The idea conveyed with No sooner did...than can be expressed using hardly/scarcely...when.

- Hardly had she reached the hospital when the doctor arrived.
- Scarcely had he reached here when she left for the market.

As, as: As soon as conveys the same meaning which is conveyed by Hardly...when and No sooner did...than.

- As soon as she reached the hospital, the doctor arrived.
- As soon as he reached here, she left for the market.

—As...as pair is used in some other structures. As much as is for quantity; as soon as is for time; as far as is for distance/extent. As long as refers to provided that/ on condition that/ length. As well as is used to include information.

- I will call you as soon as I have completed my novel.
- I am happy as long as my friend is sitting next to me during the lesson.
- I do not have as much money as you have.
- My left arm is as long as my right arm.
- I will buy a shirt as well as a bag.
- As far as I know, the teacher teaches all lessons dedicatedly.

Check Your Progress

Question: Fill in the blanks with suitable correlative conjunctions.

- i. _____ work hard _____ repent forever. ii. He is _____ afraid _____ intelligent. iii. He does _____ study _____ work. iv. I am concerned _____ you attended the class _____ not.
- v. _____ he has lost a lot of money, _____ he spends lavishly on cars. vi. He is _____ helpful _____ social.

Answer:

- i. Either work hard or repent forever. ii. He is either afraid or intelligent. iii. He does not only study but also work. iv. I am concerned whether you attended the class or not.
- v. Although he has lost a lot of money, yet he spends lavishly on cars. vi. He is neither helpful nor social.

8.3.3 Subordinating Conjunctions

A complex sentence is formed when a dependent clause is joined to an independent clause. The dependent clause can come either at the beginning or the end of the sentence. For example:

- I will eat food when I reach home.
- When I reach home, I will eat food.

I hope you have noticed that when the dependent clause is placed at the beginning of the sentence, a comma is placed after it. When the dependent clause is at the end of the sentence, a comma is not required. Some more examples are given below:

- Wait here until I come back.
- I will not come with you until you do this work.
- She behaves as if she were a queen.
- He sang when I danced.
- Although he is intelligent, he is simple.

Dependent clauses begin with subordinating conjunctions. Below are some of the most common subordinating conjunctions:

- after
- although
- as

- because
- before
- even though
- if
- since
- though
- unless
- until
- when
- whenever
- whereas
- wherever
- while

The following list shows different types of relationships along with the connectors that indicate those relationships:

- Cause/Effect: because, since, so that
- Comparison/Contrast: although, even though, though, whereas, while
- Place/Manner: where, wherever, how
- Possibility/Conditions: if, whether, unless
- Relation: that, which, who, whom
- Time: after, as, before, since, when, whenever, while, until

(Source: <https://writingcenter.unc.edu/tips-and-tools/sentence-patterns/>)

Wh-words: The wh-word (used in the question) becomes the connective pronoun when it joins (subordinates) the question-clause to the main clause.

- Who (used to refer to a person): I know the boy who is studying in that school.
- Whom (used to refer to a person): I know the man whom I had met earlier.
- When (used to refer to time/moment): She was sleeping when I reached there.
- Which (used to refer to something/some activity): I know the city which is known as a sports hub.
- Where (used to refer to a location/place): I found my wallet where I had left it.
- How (used to refer to the manner): I wanted to know how he was performing in sports.

Some Random Examples of Subordinate Conjunctions

- *After* a long drive, it feels good to stretch your legs.
- Everyone was disheartened *because* their favourite shop was closed for ever.
- Rajni said *that* she had completed her work.
- I like running *because* it is the best exercise.
- Varinder stayed behind after college *because* he had a detention.
- I teach my students *when* they have a class with me.
- *Now that* the semester is over, I can take a break from college.
- *Once* you find your best friend, never take him/her for granted.
- *Whenever* we visit Jalandhar, we always enjoy Wonderland the most.
- *While* it might seem like a case study about integrity, it is actually a case study about leadership and unity.
- *If* you feel thirsty, you can take water from the kitchen.
- *While* they were singing, I was dancing.
- I am always welcomed *whenever* I go to their house.
- I was not asked my name *when* I visited the Kapoors.
- *Since* I have started working full-time in a university, I hardly find time for any part-time job.
- *Because / since / as* I worked six days a week, I could not find time to study.
- I think I should go to Vrindavan, *even though* I have recently visited the place.
- I will not leave for work *unless* you come to see me. (‘unless’ refers to a condition)
- I will not go to school *until* I get a new cycle. (‘until’ is for time. Here, it means ‘till the moment I get a cycle’)

8.3.4 Conjunctive Adverbs

Michael Swan in *Practical English Usage* says, —Conjunctions make **grammatical** and **meaning** connections: they join clauses into sentences, and show the relationship between them...Adverbials can make **meaning** connections, but they do not make grammatical connections: they do not join clauses into sentences...When an adverbial comes between two clauses, there is normally either a full stop (.) or a semi-colon (;) before it in careful writing, because the clauses are still grammatically separate.

The Minister paused briefly; **then** he started to speak. || (283-284)

Conjunctive adverbs are the words (or short phrases) that provide a link to a ‘previous’ sentence or independent clause. They are used to show sequence, contrast, cause and effect and other relationships.

A list of common conjunctive adverbs and their meanings is given below:

- Also (in addition)
- Consequently (as a result)

- Furthermore (in addition; more importantly)
- However (despite whatever amount or degree)
- Indeed (really or certainly, often used to emphasize something)
- Likewise (in the same way)
- Meanwhile (while something else is happening)
- Nevertheless (despite what has just been said or referred to)
- Nonetheless (despite what has just been said or referred to)
- Therefore (for that reason)

They can also be phrases (i.e., not just single words):

- as a result
- as a consequence
- for example
- on the contrary **Some Examples:**
- Raj did not study throughout the semester; **therefore**, he failed in the exams.
- She went to London to see him; **however**, she could not meet him.
- The thief broke into my house and stole my laptop; **in addition**, he ate the ice cream kept in the freezer.
- You are my friend; **nonetheless**, you speak ill against me in my absence.
- Reema won a lottery in the UK; **on the contrary**, her husband suffered a financial loss in India. **Important Points**

Note: some words which appear as conjunctions can also function as prepositions or adverbs. We label whether a word is a conjunction or preposition/adverb on the basis of the function it performs in a sentence. Never get confused. For example, ‘yet’ can be used as a conjunction as well as an adverb.

- My results have not been declared yet. (‘yet’ as an adverb)
- The old man insults me, yet I respect him for his knowledge and experience. (‘yet’ as a conjunction)

I would like to draw your attention to the importance of conjunctions. Without conjunctions, we will have to state every complex idea in a series of short, simplistic sentences: I like chocolates. I like almonds. I hate eggs. (Instead of one sentence: I like chocolates **and** almonds, **but** I hate eggs.)

Check Your Progress

Question: Fill in the blanks with suitable subordinating conjunctions and

conjunctive adverbs.

- A. _____ I called her, she was sleeping.
B. She was writing _____ she was speaking to me on phone.
C. He has been ill _____ he left Jalandhar.
D. I reached the station _____ the train had left.
E. _____ Professor reached, he went to take his class.
F. Keep your bag _____ you can find it.
G. Ram passed the exam _____ he had worked hard.
H. We eat salad _____ we may remain healthy.
I. You cannot pass the exams _____ you work hard.
J. He speaks _____ he were wise.
K. He is taller _____ you are.
L. Do not over speed _____ you should be fined.
M. _____ you work hard, you will stand first in class.
N. We should learn tenses; _____, we should practice basic sentence structures.
O. I love running; _____, I love cycling.
P. I have loved the review; _____, I have asked my friends to read it.
Q. The man has got a job in Patiala; _____, he has decided to shift there.
R. There are many books on crime fiction; _____, none of them interests me.
S. I left for my work; _____, a visitor arrived.
T. The law does not permit drinking and driving at the same time; _____, there would be many more accidents.

Answer:

- i. When I called her, she was sleeping.
ii. She was writing while she was speaking to me on phone.
iii. He has been ill since he left Jalandhar.
iv. I reached the station after the train had left.
v. As soon as Professor reached, he went to take his class.
vi. Keep your bag where you can find it.
vii. Ram passed the exam because he had worked hard.
viii. We eat salad so that we may remain healthy.
ix. You cannot pass the exams unless you work hard.
x. He speaks as if he were wise.
xi. He is taller than you are.
xii. Do not over speed lest you should be fined.

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| <p>xiii. If you work hard, you will stand first in class.</p> <p>xiv. We should learn tenses; additionally, we should practice basic sentence structures.</p> <p>xv. I love running; also, I love cycling.</p> <p>xvi. I have loved the review; moreover, I have asked my friends to read it.</p> <p>xvii. The man has got a job in Patiala; therefore, he has decided to shift there.</p> <p>xviii. There are many books on crime fiction; however, none of them interests me.</p> <p>xix. I left for my work; then, a visitor arrived.</p> <p>xx. The law does not permit drinking and driving anytime; otherwise, there would be many more accidents.</p> |
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8.4 PREPOSITIONS

A preposition shows the relationship of a noun to the remaining part of the sentence. It literally means ‘place before’. Prepositions are of two types: Simple and Complex. Simple prepositions are single-word prepositions, whereas complex prepositions comprise two or more words.

Simple Prepositions	Complex Prepositions
Examples: In, at, on, of, from, within, up	Examples: Ahead of, along with, due to

A

preposition usually indicates the temporal, spatial or logical relationship of its object to the rest of the sentence. Pay attention to the following examples:

- The pan is **on** the table.
- The book is **beneath** the bench.
- I am leaning **against** the wall.
- His house is **beside** my house.
- He was attentively listening to his teacher **during** the class.
- I live **at** Lakshmi Pura, Jalandhar. □ I am **in** Delhi.

Prepositions are —little words‡, yet they pack a punch. It is important to use the correct preposition; else, you can express anything incorrectly.

8.4.1 Prepositions – Time

Prepositions	Usage	Examples
□ on	<ul style="list-style-type: none"> • dates • days of the week • occasions 	<ul style="list-style-type: none"> ▪ On 15th August 1947, India got freedom. I went to work on Monday. I did not go to work on Tuesday. On Wednesday, I was not feeling well. On this Diwali, I will buy a car. On this occasion, I express my gratitude.
□ in	<ul style="list-style-type: none"> • months • seasons • time of day (in the afternoon/evening/morning) • year • after a certain period of time (<i>when?</i>) • <i>period of time (in the present/past/future)</i> 	<ul style="list-style-type: none"> ▪ My results were declared in March / in summer. ▪ I woke up in the morning. I took tea in the evening. ▪ I completed my BA in 2021. India got freedom in 1947 I will get ready in an hour.
□ at	<ul style="list-style-type: none"> • for <i>night</i> • for <i>weekend</i> • a certain point of time (<i>when?</i>) • <i>Day-break, Sun-set</i> 	<ul style="list-style-type: none"> ▪ I was sleeping at night. ▪ We decided to meet at the weekend. I was at home at half-past six.
□ since	<ul style="list-style-type: none"> ▪ from a certain point of time (past till now) 	<ul style="list-style-type: none"> ▪ I have been living in this house since 1947.

□ for	▪ over a certain period of time (past till now)	▪ I have been writing this book for eight years.
□ ago	▪ a certain time in the past	▪ I met him five years ago.
Prepositions	Usage	Examples
□ before	▪ earlier than a certain point of time	▪ I went there before 2019.
□ to	▪ telling the time	▪ It's ten to eight (7:50).
□ past	▪ telling the time	▪ It's fifteen past eight (8:15).
□ to / till / until	<ul style="list-style-type: none"> • marking the beginning and end of a period of time • up to (the time that) 	He works from Tuesday to Thursday. They waited till 5 o'clock for you.
□ till / until	▪ in the sense of <i>how long something is going to last</i>	▪ He is on leave until Monday.
□ by	up to a certain time	<ul style="list-style-type: none"> ▪ I will complete the work by 8 o'clock. ▪ By 10 o'clock, I had eaten my dinner.

8.4.2 Prepositions – Place (Position and Direction)

Prepositions	Usage	Examples
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<p>□ in</p>	<ul style="list-style-type: none"> ▪ someone/something inside something/someone ▪ In room, building, kitchen, toilet, street, town, country, world, house, bag, book, car, taxi, picture, inside a thing, etc. 	<ul style="list-style-type: none"> ▪ I saw a dog in the washroom. I live in Jalandhar. It is written in the book. I was sitting in the car. I saw him in a taxi. There was an ant in my mouth. ▪ He was looking slim in the picture. There is immense love in the world. I kept my pen in the bag.
<p>□ at</p>	<p>□ for events</p>	<ul style="list-style-type: none"> ▪ I met him at a
<p>Prepositions</p>	<p>Usage</p>	<p>Examples</p>
	<ul style="list-style-type: none"> • place where you are to do something typical (watch a film, study, work) • for small town and villages 	<ul style="list-style-type: none"> ▪ concert. She was dancing at the party. He was behaving in an absurd manner at the cinema. I will see you at school. We cannot sit idly at work. You will see great professors at university. I live at Laxmi Pura. He lives at Lamba Pind.

□ on	<ul style="list-style-type: none"> • attached • being on a surface • for a certain side (left, right) • for a floor in a building • for public transport • for <i>television, radio, internet</i> 	<ul style="list-style-type: none"> ▪ Hang the picture on the wall. ▪ He was sitting on the bed. ▪ His house was on the right. ▪ My office is on the second floor. ▪ I am on the train right now. He was on a plane. ▪ I saw him on TV. The news on the radio was disheartening.
□ by, next to, beside	<ul style="list-style-type: none"> ▪ left or right of somebody or something 	<ul style="list-style-type: none"> ▪ He lives beside my house. ▪ His house is next to my office.
□ under	<ul style="list-style-type: none"> ▪ on the ground, lower than (or covered by) something else 	<ul style="list-style-type: none"> ▪ My sneakers are under the table.
□ below	<ul style="list-style-type: none"> ▪ lower than something else but above ground 	<ul style="list-style-type: none"> ▪ There was a big clock below the
Prepositions	Usage	Examples
		bulb.
□ over	<ul style="list-style-type: none"> • covered by something else • meaning <i>more than</i> • getting to the other side (also <i>across</i>) • overcoming an obstacle 	<ul style="list-style-type: none"> ▪ You should put a coat over your vest. ▪ Only those who are over 18 years of age can watch this movie. Let us climb over the wall.

□ above	▪ higher than something else	▪ Can you raise your hand above your head for me, please? (Can you raise your hand higher than your head?)
□ across	▪ getting to the other side ▪	▪ I will see you across the road in ten minutes.
□ through	When we talk about moving from one side to another but <u>in</u> something', such as long grass or a forest, we use through instead of across.	▪ He drove through the tunnel carefully.
□ to	• movement to person or building • movement to a place or country • for <i>bed</i>	▪ I am going to the cinema. ▪ He is going to the USA. ▪ It's time to go to bed.
□ into	▪ enter a room / a building ▪ (shows motion)	▪ The mother ran into the kitchen.
□ towards	▪ movement in the direction of something (but not directly to it)	▪ I am going towards the post office.
Prepositions	Usage	Examples
□ onto	▪ movement to the top of something	▪ The cat jumps onto the table
□ from	▪ in the sense of <i>where from</i>	▪ A flower from the garden beautified my room.

8.4.3 Other important Prepositions

Prepositions	Usage	Examples
□ from	<ul style="list-style-type: none"> ▪ shows the source 	<ul style="list-style-type: none"> ▪ This tea is from India.
□ of	<ul style="list-style-type: none"> • who/what does it belong to • what does it show 	<ul style="list-style-type: none"> ▪ A city of Punjab was nominated to be the best city in the competition. ▪ The picture of the house is amazing.
□ by	<ul style="list-style-type: none"> ▪ who made/ did it 	<ul style="list-style-type: none"> ▪ <i>Kanthapura</i> is a book by Raja Rao.
□ on	<ul style="list-style-type: none"> • walking • on bike • entering a public transport vehicle 	<ul style="list-style-type: none"> ▪ I will prefer to go there on foot. He was sitting on his bike. ▪ Let us get on the bus.
□ in	<ul style="list-style-type: none"> ▪ entering a car / Taxi 	<ul style="list-style-type: none"> ▪ Get in the car
□ off	<ul style="list-style-type: none"> ▪ leaving a public transport vehicle 	<ul style="list-style-type: none"> ▪ We must get off the train now.
□ out of	<ul style="list-style-type: none"> ▪ leaving a car / Taxi 	<ul style="list-style-type: none"> ▪ He got out of the taxi.
□ by	<ul style="list-style-type: none"> ▪ rise or fall of something ▪ travelling ▪ [Travelling by public transport like a train or a bus, but travelling in your personal car] 	<ul style="list-style-type: none"> ▪ Prices have slashed by 20 percent. I will go there by bus.
Prepositions	Usage	Examples
□ at	<ul style="list-style-type: none"> ▪ for <i>age</i> 	<ul style="list-style-type: none"> ▪ She was admitted to a school at 45.

□ about	▪ for topics, meaning <i>what about</i>	▪ There was a discussion about cybercrime.
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George Lyman Kittredge and Frank Edgar Farley in *An Advanced English Grammar with Exercises* write that several words are used as adverbs as well as prepositions. It is the function of each word in a sentence that decides whether that word is an adverb or a preposition.

As Adverb	As Preposition
I fell <i>down</i> .	I fell <i>down</i> the rock.
Stand <i>by</i> !	He stood <i>by</i> the car.
A big dog ran <i>behind</i> .	She ran <i>behind</i> the car.
Keep <i>off</i> !	Keep <i>off</i> the grass.

Other examples are: aboard, above, after, along, before, below, beneath, beside, between, beyond, ere, in, inside, on, outside, past, round, since, under, up, within, without.

(Source: <https://www.gutenberg.org/files/45814/45814-h/45814-h.htm>)

Some words like *for* and *notwithstanding* may be either prepositions or conjunctions.

Prepositions	Conjunctions
This gift is <i>for</i> you.	We must leave, <i>for</i> it is late.
Raj is coming, <i>notwithstanding</i> the storm.	It is raining in torrents. She will come, <i>notwithstanding</i> .

Some Random Examples of Prepositions 1.

1. Radha went **to** her school after a long time.
2. The cat jumped **in/into** the river.
3. Are the girls still playing **in** the playground?
4. All our hopes fell **to** the ground.
5. The UFO landed **on** the ground.
6. We drove **towards** the university. (Towards- in the direction of.) 7. We drove **to** the university. (To- to indicate a destination or direction)
8. They climbed **on** the wall.
9. My brother got **in/into** my car.
10. He was lying **on** the floor.
11. I moved the fridge **into** the kitchen.
12. Sakshi kept her books **on** the table.
13. Shall we carry **on** with our discussion?

14. I noticed that there was no water **in** my glass.
15. Sunil jumped **on / onto** the stage and danced. (Onto- to talk about direction or movement to a position on a surface)
16. There were **over** a thousand people **at** the concert.
17. We had been **on** the road (= travelling) **since** dawn and needed some rest.
18. He died **of** tuberculosis.
19. She is suffering **from** tuberculosis.
20. You should not be impatient **with** us.
21. Could I speak **to** Ashish?
22. I could not wait for him **because** I was getting late.
23. There were some vivid pictures **on** the walls.
24. She asked me **for** money.
25. I live **at** Kot Kishan Chand **in** Tanda. (‘At’ for a smaller place in one sentence)
26. I live **at** Tanda **in** Punjab. (‘At’ for a smaller place in one sentence)
27. I live in Mumbai in Maharashtra. (‘In’ for both places if they are considerably big)
28. My city is famous **for** its museums.
29. She was not **in** a hurry.
30. Have you ever been **to** Delhi? 31. There’s a temple **behind** my office.

Check Your Progress

Question: Fill in the Blanks with Suitable Prepositions.

- i. He usually travels Jalandhar train.
- ii. My parents have been married twenty years.
- iii. You frequently see this kind of violence television.
- iv. The professor India was a great English teacher.
- v. She is a student Jagat Guru Nanak Dev University, Patiala.
- vi. I prefer tea coffee.
- vii. He was the hall.
- viii. Sakshi lives Delhi.
- ix. My university starts 9 a.m.
- x. They live Rampura.
- xi. I will see you noon.

- xii. You can find exercises _____ the end of the lesson.
- xiii. The frog jumped _____ the pond.
- xiv. My parents go _____ the temple everyday.
- xv. He is senior _____ me.
- xvi. Dr. Kundra teaches English _____ me.
- xvii. I will return to Jalandhar _____ Saturday.
- xviii. My birthday falls _____ 18 June.
- xix. Pens were sold _____ the milkman.
- xx. He hit _____ a wonderful plan.
- xxi. The soldiers fought _____ courage.
- xxii. My mother came back _____ Beas yesterday.
- xxiii. I have been working with this university _____ 2013.
- xxiv. I have been working here _____ 8 years.
- xxv. The dog ran _____ the cat.
- xxvi. Light comes _____ the sun.
- xxvii. This gift is presented to me _____ the company.
- xxviii. The train is _____ time.
- xxix. I am going _____ the station. (Direction)
- xxx. I am going _____ the station. (Destination)
- xxxi. Divide these mangoes _____ two students.
- xxxii. Divide these mangoes _____ five students.
- xxxiii. I saw him _____ the road.
- xxxiv. He was moving _____ my house.
- xxxv. The sky is _____ our heads.

Answer:

- i. He usually travels to Jalandhar by train.
- ii. My parents have been married for twenty years.
- iii. You frequently see this kind of violence on television.
- iv. The professor from India was a great English teacher.
- v. She is a student of Jagat Guru Nanak Dev University, Patiala.
- vi. I prefer tea to coffee.
- vii. He was in the hall.
- viii. Sakshi lives in Delhi.
- ix. My university starts at 9 a.m.
- x. They live at Rampura.
- xi. I will see you at noon.
- xii. You can find exercises at the end of the lesson.
- xiii. The frog jumped into the pond.
- xiv. My parents go to the temple everyday.

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| xv. | He is senior to me. |
| xvi. | Dr. Kundra teaches English to me. |
| xvii. | I will return to Jalandhar on Saturday. |
| xviii. | My birthday falls on 18 June. |
| xix. | Pens were sold by the milkman. |
| xx. | He hit upon a wonderful plan. |
| xxi. | The soldiers fought with courage. |
| xxii. | My mother came back from Beas yesterday. |
| xxiii. | I have been working with this university since 2013. |
| xxiv. | I have been working here for 8 years. |
| xxv. | The dog ran after the cat. |
| xxvi. | Light comes from the sun. |
| xxvii. | This gift is presented to me by the company. |
| xxviii. | The train is behind/on/before time. |
| xxix. | I am going towards the station. (Direction) |
| xxx. | I am going to the station. (Destination) |
| xxxi. | Divide these mangoes between two students. |
| xxxii. | Divide these mangoes among five students. |
| xxxiii. | I saw him across the road. |
| xxxiv. | He was moving around my house. |
| xxxv. | The sky is over our heads. |

8.5 LET US SUM UP

Coordinating conjunctions, subordinating conjunctions, correlative conjunctions, and conjunctive adverbs are linking words. A preposition is a word that indicates the link between a noun or pronoun and other words in a sentence.

8.6 UNIT END EXERCISES

Exercise-I

Choose the best word or phrase to fill the gaps:

- Ram _____ Sham are good friends. (But / And / So)
- He hates chocolates, ___ I love them. (But / And / So)
- _____ I am ill, _____ I cannot come to university. (But / And / So)
- You can come with me, _____ you can go with them. (Or / Till / But)
- I cannot come to university ___ I have an urgent piece of work. (So / Because / Unless)
- I will message you _____ I reach home. (As / And / When)

7. you submit all your assignments, you will be allowed to continue the course. (Unless / Until / As long as)
8. I wanted to go to Goa, _____my wife wanted to go to Manali. (So / When / Whereas)
9. You cannot watch this movie_you are 18 or older. (Provided that / Unless / As)
10. She still went to college_____she was sick. (Even though / Until / If)
11. Do not call me _____you have reached there. (Until / While / As long as)
12. the bad weather, they left for work. (Because / Despite / Whereas)
13. Wash your hands_____you eat your breakfast. (Till / When / Before)
14. I did not have permission to enter the mall._, I was not allowed to see my friend who works there. (Because / As / Consequently)
15. I like cycles, motorbikes, trains and airplanes._, I do not like cars. (So / However / And)
16. He could not submit his admission form because he was unable to pay the tuition fee.
_____, he did not apply for the scholarship. (Or / Until / In addition)
17. I was preparing notes, my sister was singing a song. (While / Until / Despite)
18. I will like you _____I die. (After / Unless / Till)
19. I had my breakfast____I got home. (But / As Soon As / Until)
20. you do not work hard, you will not pass your exams. (If / So / As Long As)
21. we had no money, we still had a good time. (Finally / However / Although)
22. My boss insulted me._, I have decided to leave my job. (If / Therefore / As Long As)
23. He is a singer nor a dancer. (If / So / Not only/ Neither)
24. He is _____a singer but also a dancer. (If / So / Not only/ Neither)

Exercise-II

Underline prepositions in the following paragraph:

I was very happy to see my old friend in the market. He was speaking to someone on the phone. He disconnected the call when he noticed me. He rushed to hug me. He said that he had some parcel in his bag and he was to deliver it to someone living across the river. I was really very happy to see him, and I wanted to spend some time in his company. But, he was getting late and he had to leave. I asked him to come over for dinner. He said that he would see me on Sunday at 9 pm. On that day, I was at home; I was keenly waiting for him. My friend reached my home on time. He was accompanied by his wife and two kids. I was surprised to know that his wife worked in an office which was beside my house. And my house was behind a supermarket, where they would usually come to buy grocery items. They brought a cake for me. I kept this

cake on the table and sat on a chair. I was happy to receive this gift from my friend. All of us were in a jocund mood. I told my friend that I had been living in this city since 2004 and I had been trying to know his whereabouts for ten years.

8.7 ANSWERS TO EXERCISES

Exercise-I

1. Ram _____Sham are good friends. (and)
2. He hates chocolates,___I love them. (but)
3. _____I am ill, I cannot come to university. (so)
4. You can come with me, you can go with them. (or)
5. I cannot come to university___I have an urgent piece of work. (because)
6. I will message _____I reach home. (when)
7. you submit all your assignments, you will be allowed to continue the course. (As long as)
8. I wanted to go to Goa,_____my wife wanted to go to Manali. (whereas)
9. You cannot watch this movie_you are 18 or older. (unless)
10. She still went to college_____she was sick. (even though)
11. Do not call me _____you have reached there. (until)
12. the bad weather, they left for work. (Despite)
13. Wash your hands_____you eat your breakfast. (before)
14. I did not have permission to enter the mall._, I was not allowed to see my friend who works there. (Consequently)
15. I like cycles, motorbikes, trains and airplanes._, I do not like cars. (However)
16. He could not submit his admission form because he was unable to pay the tuition fee.
_____, he did not apply for the scholarship. (In addition)
17. I was preparing notes, my sister was singing a song. (While)
18. I will like you _____I die. (till)
19. I had my breakfast___I got home. (as soon as)
20. you do not work hard, you will not pass your exams. (If)
21. we had no money, we still had a good time. (Although)
22. My boss insulted me._, I have decided to leave my job. (Therefore)
23. He is a singer nor a dancer. (neither)
24. He is _____a singer but also a dancer. (not only)

Exercise-II

I was very happy **to** see my old friend **in** the market. He was speaking **to** someone **on** the phone. He disconnected the call when he noticed me. He rushed **to** hug me. He said that he had some parcel **in** his bag and he was **to** deliver it **to** someone living **across** the river. I was really very

happy **to** see him, and I wanted **to** spend some time **in** his company. **But**, he was getting late and he had **to** leave. I asked him **to** come **over** for dinner. He said that he would see me **on** Sunday **at** 9 pm. **On** that day, I was **at** home; I was keenly waiting **for** him. My friend reached my home **on** time. He was accompanied **by** his wife and two kids. I was surprised **to** know that his wife worked **in** an office which was **beside** my house. And my house was **behind** a supermarket, where they would usually come **to** buy grocery items. They brought a cake **for** me. I kept this cake **on** the table and sat **on** a chair. I was happy **to** receive this gift **from** my friend. All **of** us were **in** a jocund mood. I told my friend that I had been living **in** this city **since** 2004 and I had been trying **to** know his whereabouts **for** ten years.

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B.COM (HONS.)
(Accounting and Taxation)
SEMESTER-II
COURSE: ENGLISH COMPULSORY-1

UNIT-9
FUNCTIONAL ENGLISH: THANKING, APOLOGISING, MAKING REQUESTS

STRUCTURE

- 9.1 Objectives**
- 9.2 Introduction**
- 9.3 Thanking Someone and Responding to Thanks**
- 9.4 Spoken English and Role Plays**
- 9.5 Apologising and Responding to Apology**
- 9.6 Making Requests and Responding to Requests**
- 9.7 Unit End Exercises**
- 9.8 Let Us Sum Up**
- 9.9 References and Suggested Readings**

9.1 OBJECTIVES

After a careful reading of the unit, you will be able to

- demonstrate an understanding of the expressions related to gratitude, apology and request;
- demonstrate how to respond to thanks, apologies and requests;
□ hone spoken English skills through role plays.

9.2 INTRODUCTION

To thank is to show that you are grateful or pleased about something; to apologise means to express regret for doing anything that has caused someone difficulty or dissatisfaction; to request is to ask for something politely. In this unit, as the title of the unit suggests, we will learn how to

thank someone, how to apologise and how to make requests. In addition, we will also learn the expressions used to respond to thanks, apologies and requests. This unit mainly aims to improve your spoken English through role plays about thanks, apologies and requests.

We hope that you will find this unit very interesting and easy. We have prepared some exercises for you. Please complete these for a better understanding of the topic.

9.3 THANKING SOMEONE AND RESPONDING TO THANKS

When someone gives you a birthday gift, you feel so happy and you express your happiness by saying ‘_thanks’. All of us are aware that we show our appreciation when we are grateful to someone. By saying thanks, we acknowledge their efforts/gestures. On a daily basis, we express our gratitude to many people for the many things they do for us. We are thankful

- when someone helps us
- when someone favours us
- when someone appreciates us
- when someone gives us a gift
- when someone makes us feel happy
- when someone gives us a compliment
- when someone gives us constructive feedback
- when someone comforts us
- when someone gives us a piece of advice

Can you think of some other situations when you express thanks to others? I am sure that there are many more such situations. Would you like to thank your family for their consistent support and love? You may say the following words to your family members over dinner: —Dear family, I am eternally grateful to you for everything you have done for me. There are a number of ways to say ‘_thanks’. Let us have a look at some common expressions that we can use in our day-to-day life:

- Thank you.
- Thanks.
- Thanks a lot.
- Thank you very much.
- Thank you. That is very kind of you.
- Thank you. You are very helpful.
- Sincere thanks.
- I am indebted to you.
- I appreciate what you have done for me.
- I am grateful to you.
- I thank you from the core/bottom of my heart.

- If anyone deserves thanks, it is you.
- Thanks for being thoughtful.
- I express my gratitude to you for your consistent support and help.
- What you have done means a lot to me.
- My gratitude knows no bounds.
- How can I ever thank you enough for all you have done?
- Please accept my endless gratitude.
- Please accept my heartfelt thanks.
- You have been extremely supportive through my hard times.
- I really appreciate it.
- I want to thank you for all the support and concern.
- That was very kind of you.
- Thank you for being there for me.

How would you respond to such expressions? If someone expresses thanks to you, you are expected to respond to that gesture warmly. Let us have a look at some expressions that you can use in such situations.

- You are welcome. □ Not at all.
- No problem at all.
- Please, do not mention it.
- It was my pleasure.
- It was really no trouble at all.
- It was the least I could do.
- Glad to help you.
- I am always at your disposal.

Choose an appropriate expression as per the context. For example, if your teacher thanks you for your assistance in the class during the contact programme, you may give a courteous response as follows: —I am always at your disposal, sir/ma'am.∥ Or, you may say: —I am glad to assist you, sir/ma'am.∥ —Not at all∥ will not make any sense in this situation.

9.4 SPOKEN ENGLISH AND ROLE PLAYS

Role play exercises give students an opportunity to assume the role of a person or act out a given situation. The most exciting thing about role plays is that you can pretend to be any person in any imaginary situation. For example, I can become a student, a minister, a king, a doctor, or any other person in an imaginary situation. If I am to role-play a doctor in an imaginary hospital setting, the other participant can role-play a patient or colleague. This would help us engage in a relevant contextual dialogue. If you like, you may stay in your own shoes, or you may put yourself into an imaginary situation! For example, I may participate in a role play as a teacher (This is what I am in my professional life!).

Role plays can really help you understand the use of ‘_thanks expressions’ in socio-cultural contexts. Broadly speaking, they can help you improve your speaking skills. In the beginning, we should practice speaking skills slowly (Something that we learn slowly remains with us for a long time. On the other hand, we tend to forget the things we learn quickly in no time. This is how we acquire a language- slowly and steadily. So, slow practice is effective.); our main purpose should be meaningful communication.

Some of you might have noticed that I have used the word ‘_acquire’ instead of ‘_learn’ in one place in the previous paragraph. We should try to acquire language skills in socio-cultural contexts. Let me simplify it. Learning a language demands an interest in and a positive attitude towards the target language in formal as well as informal situations. In formal contexts, a language is taught with systematic instructional planning. It usually involves a teacher with an individual methodology and learners with multiple personal agendas in the class. Importantly, it includes consistent evaluation and certification at the end of a course. On the other hand, learning a language in informal contexts is based on the learner’s exposure to and experience with the target language in day-to-day socio-cultural situations outside the classroom. This kind of learning could be even more effective than planned instruction in terms of understanding and the retention of knowledge. When we study a language as a subject, we may learn its grammar rules and structures. However, we do not feel very confident and comfortable when we are to use that language in real-life situations. My three-year-old child can fluently speak in Punjabi (mother tongue) though he does not know any prescriptive rules of this language. It is due to his ample exposure to the mother tongue at home. So, the best way to learn a language is not to learn it through its grammatical structures and rules; I believe we should get exposure to the target language if we wish to learn it naturally and easily. We should not struggle to focus too much on rules. If you want to improve your spoken English, you should speak in English as much as you can. Do not worry about errors at all, as errors are a stepping stone to learning.

While everybody has abundant exposure to the mother tongue (in our case, Punjabi), it is not always so with the second language (in our case, English). In India, people do not get an opportunity to learn English in a ‘_natural’ environment. That’s why, even after studying English in schools and colleges for twelve to fifteen years, many students cannot speak English accurately and fluently. We must create opportunities for students to use and practice English. Notably, role plays in English can help us hone our English speaking skills.

A roleplay takes place between two or more people who act out roles to explore a particular scenario. If you do not find a family member or friend to participate in role plays, do not worry. I always ask my students to do ‘_mirror-practicing’. Just stand in front of a mirror and play both roles. It is a kind of self-talk in an imaginary situation in which you are to pretend to be two different persons who engage in a dialogue (Such a situation reminds me of monoacting in which an individual plays numerous roles in an alternate manner in the same scene); it will give you the confidence to speak English in real-life contexts.

Always remember that the English language has four basic skills: reading, writing, speaking and listening. Regretfully, many people learn English as a subject but not as communication skills. A skill can be developed through training and experience. I would like to correlate English language skills with driving skills. You may read a book on how to drive a car and learn all the

driving rules. Even when you have learned everything ABOUT driving, you cannot drive a car without attending practice and training sessions. Similarly, you can learn all the rules and structures of English, but this will not enable you to use English in your day-to-day life. English communication skills help us relook at the language as a practical skill (not as a theoretical subject!). So, if you wish to improve your English, get ample exposure to the language and use it as much as you can on a daily basis. Over a period of time, you will acquire considerable fluency and accuracy.

Role Play-I

Let us develop a role play out of an imaginary situation. Here, I have imagined becoming a customer and I want to say thanks to a bookseller for his wonderful services. My brother has decided to become the bookseller. (When my brother/sister is not around me, I role-play both roles in front of a mirror. The show must go on!)

BOOKSELLER: Good afternoon, Sir. What can I do for you?

CUSTOMER: Good afternoon. I would like to buy some books.

BOOKSELLER: Titles, Sir?

CUSTOMER: Raja Rao's *Kanthapura* and Mulk Raj Anand's *Untouchable*.

BOOKSELLER: Sir, we do not have these books at present. Could you please come tomorrow? By then we will arrange the books.

CUSTOMER: I have come from a faraway place. **I shall be highly thankful if you arrange them right away.**

BOOKSELLER: Sir, I will try my best. Please give me some time. Kindly have a seat.

[The BOOKSELLER gives some instructions to his assistant, who immediately leaves for the store.]

CUSTOMER: **So nice of you.**

BOOKSELLER: Not a problem at all. **I am glad that I am of some help.**

[After some time, the assistant returns with the books.]

CUSTOMER: **That is really nice!** I think both of the books are available now.

BOOKSELLER: **It is our pleasure, Sir. Thank you for giving us a chance to serve you.**

CUSTOMER: **Pleasure is all mine. You are so helpful.** I love to visit your shop. You never disappoint me.

BOOKSELLER: **Sir, we are always at your disposal.**

CUSTOMER: Please pack the books. How much rupees am I to pay?

BOOKSELLER: Two hundred and nineteen rupees. Plus taxes.

CUSTOMER: Could you gift-wrap these books? You see, it is a gift to my friend! He is going abroad tomorrow.

BOOKSELLER: I see! (Later) Here it is!

CUSTOMER: **That is very kind of you. Bye! Thanks again.**

BOOKSELLER: Bye, Sir. Do visit again. Have a nice day.

Activity

Imagine that you are in the following situations. What will you say to thank? At the beginning of the lesson, you have learnt many ‘_thanks expressions’. You can choose appropriate expressions from there. Explain which expressions will not work in the following situations? Why do you say so?

- An elderly neighbour of yours gives you a rare coin.
- Your friend sends you an expensive gift on your birthday.
- A stranger lends you his pen at the post office.
- You are ill, and your uncle brings some fruit and flowers for you.

9.5 APOLOGISING AND RESPONDING TO APOLOGY

Despite our best intentions, we make mistakes in our life. It is rightly said that to err is human. When we make mistakes, we upset/hurt others. A wise person, if wrong, would not hesitate to apologise to ease the tense situation; he/she will learn from his/her mistakes and add rich experiences to his/her life. So, you should never let your ego dominate your mind. If you realise that you are wrong, do not hesitate or feel reluctant to apologise. It will give you greater peace of mind. Besides, it will help you build your positive image. You may ruin your relationships with friends, family, and coworkers by not apologising or apologising half-heartedly. Apologising does not make you a horrible person or a loser; it simply indicates that you give more importance to your relationship than your ego.

Sometimes, we turn a blind eye to our unjustified behaviour. In that case, the best thing is to see a situation from multiple perspectives. If someone seems to be hurt or offended, try to see the situation from their perspective. Put yourself in their place/position/shoes. When we imagine ourselves in their shoes, we will be able to predict their feelings and their behaviour, bridging the gap between the self and the other. If you want to develop long-lasting connections with people, you must learn how to apologise appropriately and truly. There are two key components to a successful apology. To begin with, it expresses the person’s sorrow for their words or acts. Second, it admits that your acts, whether deliberate or not, caused harm to the person to whom you are apologising.

Can you think of some situations in which you may have to apologise? A list of such situations is given below:

- missing the deadline to submit your assignment
- arriving late to a class
- not answering emails or calls on time
- not fulfilling your promise
- forgetting to bring gifts for loved ones on special occasions
- ignoring a friend’s/ family member’s messages
- hurting someone unintentionally

- not attending a party
- not attending a funeral ceremony

Let us have a look at some common expressions we can use to say sorry:

- I am sorry.

(‘I am sorry’ is very informal, and it is usually used to apologise for small things. You can be more expressive and say something like —I’m terribly sorry I forgot to post your letter! or —I’m awfully sorry! I did not know this would happen. To show the intensity of your remorse/regret, you can also use adverbs like *deeply*, *desperately*, *dreadfully*, *extremely*, *frightfully*, *genuinely*, *really*, *truly*, *very*, etc.)

- I do apologise for ... (my stupidity)
- I must apologise for... (my strange behaviour)
- I apologise for... (coming late to the class)
- I would like to apologise for... (the inconvenience caused to you)
- I am so sorry for ... (my unprofessional remark) □ I should not have... (said that. I take my words back.) □ It is all my fault.
- I am ashamed of... (my aggressive/unprofessional behaviour)
- Please, forgive me for... (my mistake)
- Excuse me for ... (not being able to live up to your expectations) □ I am terribly sorry. I did not mean to do it.
- Pardon me. I take full responsibility.
- Please, forgive me.
- Please, accept my sincere apologies.
- I feel ashamed. It will not happen again.

If someone has suffered a material loss due to you, your verbal apology may not compensate for their loss, and they might expect you to pay for the loss. This situation helps us to evolve a general strategy that can work when we are to apologise. You may consider the following steps:

- Explicit apology and request for forgiveness (For example, I am sorry, I apologise, Excuse me, Forgive me, and Pardon me)
- Taking on responsibility (For example, I did not mean to do it.)
- Explanation or account for the offense (For example, I enthusiastically lifted the vase to feel its surface. I did not know that it was slippery.)
- Offer of repair for the offense (For example, I will buy you a new vase.)
- Promise of forbearance from similar offenses in the future (For example, I will not repeat such a mistake in the future. I will be quite careful now onwards.)

Mahatma Gandhi in his autobiography mentions that he, during his childhood, fell into bad company and took to smoking surreptitiously and he even stole money to procure funds for it. He realized his mistake soon. He wrote an apology to his father, and his father forgave him.

We should not bear grudges against others. Guru Nanak Dev ji preaches about the need for forgiveness. In Hinduism, atonement, forgiveness and expiation are the best means to self-purification. *The Bible* says that forgive others to be forgiven. Once we are mentally prepared to forgive others, we may use the following expressions to respond to apologies: □ That is all right.

- Never mind.
- Do not apologise.
- It does not matter.
- Do not worry about it.
- Do not mention it.
- That is OK.
- I understand it.
- You could not help it.
- Forget about it.
- No harm done.
- Forget it!

In some compelling situations, you may reject apologies. In this case, you should use very polite expressions to share your mind and heart. For example:

- Thank you for your apology. Right now, I am not in a state of mind to accept this apology. What you have done to me is very hurtful and it will take some time to heal.

Role Play-II

Let us develop a role play out of an imaginary situation. Here, I have imagined becoming a student and I want to say sorry to my teacher for not being able to submit my assignment by the stipulated time. My brother has decided to become the teacher. (I reiterate when my brother/sister is not around me, I role-play both roles in front of a mirror. The show must go on!) STUDENT: **Sir, I am extremely sorry that I could not submit my assignment on time.**

TEACHER: Why did you not submit it on time?

STUDENT: Sir, my assignment was ready. However, my father fell sick, and he was hospitalized. I got very busy.

TEACHER: How is your father now?

STUDENT: He is fine.

TEACHER: Why did you not inform me about your father's hospitalisation before the last date of submission?

STUDENT: **I apologise, Sir.** I was on my toes all the time. I forgot about the assignment.

TEACHER: **It is all right.** You are the only student who could not submit his assignment on time. As per the norms, I will have to take permission from Head of the Department before accepting your assignment. Could you please give me a photocopy of your father's discharge slip for official purposes? It is to be put on record.

STUDENT: I will not be able to submit it. My father was not hospitalized. I have told a lie. I could not submit my assignment on time, as I did not find time to read the lesson. **Please accept my sincere apologies. I will not do it again. I am ashamed of my behaviour.**

TEACHER: I am disheartened to know how insensitive you are. **I will not accept your apology.** You have hurt me. I am really disappointed.

STUDENT: **Please give me a chance, Sir.** I assure you that **I will not disappoint you in the future.**

TEACHER: **That is OK.** But I would like to see your father.

STUDENT: Once again, **I am really sorry. Sir,** I will ask my father to see you.

TEACHER: OK.

Activity

Imagine that you are in the following situations. What will you say to apologise? In this section, you have learnt many ‘_sorry expressions’. You can choose appropriate expressions from there. Explain which expressions will not work in the following situations? Why do you say so?

- You borrowed a car and crashed it into a building.
- You lost your brother’s favourite book.
- You lost the book you borrowed from the local library.
- You knocked down a child while you were riding a bicycle on a busy road.
- You forgot to wish your friend on his/her birthday.
- You have invaded the other person’s space.

9.6 MAKING REQUESTS AND RESPONDING TO REQUESTS

In our day-to-day life, we ask people to do something or other for us. We ask them politely and they get ready to help us readily and cheerfully on most occasions. A request is a polite way of asking people to do something. Alfred George Gardiner’s essay —On Saying Please¹ highlights the importance of courtesy and politeness in our social behaviour. Have you ever been requested to do something for someone? The following is a list of situations in which you may have to make requests:

- Requesting your friend to let you use his car in some emergency
- Requesting your friend to drive you to the railway station
- Requesting someone to help you move into your new house
- Requesting someone to let you stay at their place for a while
- Requesting your teacher to extend the deadline for the submission of projects

- Requesting your brother to lend you some money

Activity

Mention any five situations when you would like to request someone to help you.

1. 2.
3. 4.
- 5.

Requests are simply cordial questions. A request is to ask, solicit or beseech someone for something you require.

• **I was wondering if you would** mind letting me use your pen.

• **I wonder if I could** use your pen.

• **Would you mind** letting me use your pen?

• **Would you mind if** I borrowed your pen?

• **Do you mind if** I use your pen?

• **Is it OK if** I use your pen?

• **Could you** lend me a pen?

• **Can I** borrow your pen?

• **Will you** give me a pen?

• **Give** me a pen.

Expressions for Making Requests
(From Most Formal to Least Formal)

Expressions for Accepting Requests:

Sure, I would be glad to... (help you.) I

would be happy to ... (assist you.) Sure.

Just a moment. No problem. Of course

Certainly.

All right.

Yes, please.

Expressions for Refusing Requests:

Your request does not seem to be reasonable.

I do not agree with you.

I cannot comply with your request.

I am sorry, I cannot.

I am sorry. I have to turn down your request.

I had loved to, but ... (my circumstances do not allow me.)

Sorry to say that ... (I will not be able to accede to your request)
It sounds great, but ... (I will not be able to accept your request)
I am afraid that I will not be able to help you. I can help you later
on but not right away.

Role Play-III

Let us develop a role play out of an imaginary situation. I will not pretend to be anyone else in this role play. It means I will speak my dialogues as Nakul. I want to request a counter clerk to help me fill up an application form. My brother has decided to become the clerk. (I reiterate when my brother/sister is not around me, I role-play both roles in front of a mirror. The show must go on!)

NAKUL: Excuse me.

COUNTER CLERK: Yes?

NAKUL: I want to fill up this application form. **Could you please help me?**

COUNTER CLERK: **Sure, I would be glad to help you.** How can I help you?

NAKUL: I do not know what is to be mentioned in column 8.

COUNTER CLERK: All right. Let me check it. (After a pause.) If your official address and home address are the same, then you are not required to mention anything here. Leave this column blank.

NAKUL: **So kind of you for your help, Sir.** Thanks.

COUNTER CLERK: **It's my pleasure.** Sir, if your form is complete in all respects, you may submit it to me.

NAKUL: Yes, Sir. It is complete. **May I get an envelope?**

COUNTER CLERK: Of course, yes. Please have it.

NAKUL: Sir, I have put the form in the envelope. **Could you please accept the form?**

COUNTER CLERK: **Sure, Sir. By all means.**

NAKUL: **Thank you very much.**

Activity

Imagine that you are in the following situations. What will you say to make a request in each situation? You have learnt many 'request expressions'. You can choose appropriate expressions from this lesson. Explain which expressions will not work in the following situations? Why do you say so?

- You need notes from your friends.
- You want your teacher to check your work.
- You want your father to buy a bike for you.
- You want a car mechanic to repair your car immediately.

9.7 UNIT END EXERCISES

Task-1

Role-play some of the following situations with at least ten lines per conversation, paying attention to how and how often you say thanks or express your gratitude.

- Someone has helped you board the bus.
- You have enjoyed your stay in a hotel.
- Someone has helped you role-play.
- An old friend invites you to a restaurant and pays the bill. □ Your teacher has cleared your doubts.

Task-II

Role-play some of the following situations with at least ten lines per conversation, paying attention to how and how often you use ‘_sorry_’ expressions.

- You forgot to bring medicines for your grandfather.
- You missed the deadline to submit your project.
- You accidentally broke a beautiful vase at your friend’s house.
- Your words offended your friend. □ You ran into an elderly person.

Task-III

Role-play some of the following situations with at least ten lines per conversation, paying attention to how and how often you make requests.

- You have attended a presentation. Request the presenter for a copy of the PPT.
- You go to your workplace on your bike. Request your colleague to take you with him in his car during the winter season.
- Request the bank clerk to give you details about opening a new bank account. □ Request your friend to give his laptop to you for one day.

9.8 LET US SUM UP

In this unit, you have learnt the language of gratitude, apologies and requests. When someone does something for you, it is always good to show them that you appreciate the thought behind their action. We should be courteous while expressing thanks/gratitude to someone. An apology is about validating the other person’s feelings when they have been hurt or wronged. It should show our regret/remorse. We should apologise in a humble way. A request is when we ask someone for something. Since we are asking someone for something, it is important to be polite. We must avoid being too direct. We should respond to thanks/gratitude, apologies and requests sincerely and genuinely.

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**BACHELOR OF Commerce (Hons.)
(Accounting and Taxation)**

SEMESTER-II
COURSE: ENGLISH COMPULSORY-1

Unit-10: Development of Story

STRUCTURE

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10.1 OBJECTIVES

After a careful reading of the unit, you will be able to

- define and explain the characteristics of short stories;
- develop writing skills; □ develop and analyse short stories.

10.2 INTRODUCTION

In this unit, you will learn about the development of stories. First of all, the key elements of stories will be introduced to you. We will also look at the possible length of a story. J. C.

Nesfield's tips for writing stories are also given in this unit so that you know about the dos and don'ts of the art of short story writing. Since one of the objectives of the lesson is to develop your writing skills, we would like you to have a quick look at tenses and revise the unit named

Sentence Structures. We have focused this part of the unit on tenses because we want you to ensure that you should write grammatically acceptable sentences. After looking at the grammatical aspect of writing, we will teach you how to develop a story out of an outline. Towards the end of the unit, you will find many practice exercises. Do a lot of practice. It is well said that practice makes a man perfect. It is time to unleash your creativity. Best wishes!

10.3 STORY

A brief fictional prose narrative that usually deals with only a few characters is known as Short Story. It is a self-contained unit and can be read in a short span of time. It is shorter than a novella. It is usually concerned with a single effect. The basic difference between a novel and a short story is that of their scope. The novel has a wider scope for the development of characters and themes and the employment of different narrative techniques. In a story, the incident is more important than the character. The story has one plot and a limited setting. It is interesting to note that a short story is usually narrated/told within 10,000 words. Flash fiction may range between a few words and a thousand words. Before we proceed, let us have a look at some important terms used in this paragraph:

- **Fiction:** It is a piece of creative writing that originates out of one's imagination. It is not presented as a factual account irrespective of the fact that it may have been inspired by a true story or situation. Novels, novellas and short stories fall into the fiction genre.
- **Story:** A short story is shorter and more restricted in terms of the number of characters and situations than a novella. It may have just one episode, or it may be made up of a series of incidents related to a central situation.
- **Novel:** A novel is longer than a novella. It usually has an intricate plot. There may be a subplot as well. In the novel, characters are not only revealed but also developed. The novel usually has some major characters whose physical, social, psychological, economic and/or cultural aspects are portrayed in an elaborated manner.
- **Novella:** It is longer than a short story but shorter than a novel. The long short story is sometimes referred to as a novella. It ranges from roughly fifty to one hundred pages in length.

Character: A character is a person in a fictional work. In his book *Aspects of the Novel*, E. M. Forster has discussed two basic types of characters: flat characters and round characters. Flat characters are —immediately recognizable and can usually be represented by a single sentence or characteristic. They are one- or two-dimensional, simple figures, but round characters are fully developed, complex characters with a wide range of attributes. Since they develop and change the story, round characters can be called dynamic characters. A round character cannot be summed up in a sentence or two. We find both flat and round characters in stories, novels and novellas.

In a short story, however, most characters are not fully developed due to temporal and spatial restrictions. Hence, many a time, any one aspect of a character is revealed through the development of the plot. In a story, if the role of a character is limited to breaking into a house to steal money, that character would be a flat character, and we can sum up that character in one word (burglar/thief) or in one sentence. On the other hand, the hero who

shows a depth of personality and develops through his crisis and/or internal/external conflicts will be an example of round characters.

Theme: Theme is the central or dominating idea, thesis or meaning of a work. According to Ross Murfin and Supriya M. Ray, it is —not simply the subject of a literary work, but rather a statement that the text seems to be making about that subject.¶ Example: the subject of a story may be a poor man’s hardships. However, whether that poor man’s struggle leads him to success or not would define the theme of the work. If the poor man overcomes his underprivileged condition with his strenuous efforts, then the work seems to tell us that a human being is the maker of their destiny. On the other hand, if the poor man does not overcome his underprivileged condition even after doing hard work and eventually dies, then the work probably wants to tell us that human beings are mere puppets in the hands of their destiny.

- **Narrative Technique:** Narrative techniques are the methods used by an author to tell a story. The point of view is one of the narrative techniques which an author employs to tell the story from a specific perspective. ‘First person’ is the *I/we* perspective. ‘Second person’ is the *you* perspective. ‘Third person’ is the *he/she/it/they* perspective. Let me give you three examples from my forthcoming book of short stories titled *The Whirlpool of Riddles* by Sahitya Akademi, New Delhi:

(i) **Third Person Point of View:**

—**King Vijay** was ready to shed every last drop of **his** sweat and blood to make **his** reign a success. The time of day never mattered to **him!**

He always willingly looked into issues that needed **his** attention. **His** dedication and love helped **him** to win the hearts and souls of his subjects. **He** was the apple of their eye. Time swept past, and every day appeared to go by as fast as a blink. Unluckily, **his** hectic and tiring schedule ate into **his** personal life. Although sorrows upon sorrows befell him, **he** successfully managed to cloak **himself** in false gaiety. No one ever detected the miseries lying hidden deep at the core of **his** heart.¶

(—All About Cupidity¶)

(ii) **Second Person Point of View**

—Hope to see **you** soon with my comrade. Can **you** wait?...¶

(—The Waiting Room¶)

(iii) First Person Point of View

—When **I** was in the eighth standard, **I** thought that one had to wear spectacles in order to acquire a scholarly air. **My** desire to own glasses resulted from my fascination with TV actors, who had popularised them like anything. **I** prayed for poor eyesight day and night. By the next year, my wish had been granted. As the years went by, **I** realised that this boon would toss me into a waste bin. With the advent of new fashions, the characters on TV discarded glasses, but **I** could not! At this point in time, **I** was nicknamed ‘**Battery**’ by my friends. How could **I** snatch their freedom of speech in a democratic, socialist country? **I** remained silent and worked diligently to achieve my goal.¶

(—Personal Diary¶)

- **Plot:** Plot is the sequence of interconnected events within a narrative work like a story. It is different from ‘**story**’, as it emphasizes causality. It means the plot includes not only what happens but also why and how things happen the way they do. E. M. Forster gives an example to clarify the difference between ‘**story**’ and ‘**plot**’: —The king died and then the queen died¶ is a story. But ‘**the king died and then the queen died of grief**’ is a plot.
- **Setting:** Setting is the background against which the action of a story is presented. In other words, it is the combination of place, historical time and social milieu; it gives us the general background information about the characters and plot of a literary work. Example: a story may be set in Amritsar and it may depict the division of India in 1947.

10.4 HOW SHORT CAN A STORY BE?

In the hustle-bustle of life, some people do not find a lot of time to read long fiction. They prefer to read short fiction, which is nowadays popularly known as flash fiction. **Flash fiction** is the type of fiction that has less than 1000 words. Although it is quite short in length, yet it does not compromise with its structure; it has a beginning, a middle and an ending. Flash fiction can be in different forms like drabble, mini-saga, six-word stories, etc. **Postcard fiction** is exactly what it sounds like—a tale that might fit on a postcard. It is usually approximately 250 words long, although it might be as long as 500 or as short as 25. **Mini-Sagas** first appeared in a competition run by the Sunday Telegraph in 1982. A mini-saga is a story which must have exactly fifty words and a title not exceeding fifteen words. Like real stories, it has a beginning, a middle and an ending. **A drabble** is a tale that is only 100 words long (not including the title). Larry Smith, the founder of the storytelling magazine SMITH Magazine, invited his community to write their life stories in precisely six words in 2006, igniting a worldwide sensation in a short span of time.

10.5 TIPS FOR WRITING STORIES

In one of my short stories, the narrator aspires to become a writer and he understands that writing a creative piece of art is an agony. He says,

—Should I write a thriller? Should I write a story exposing the recruitment scam? Or, should I write the story of my unrequited love? If I write about the evils in our society, my book will be burned. I might be exiled. I might be killed. I'm afraid of democracy. Every second author points out the hardships faced by the citizens of India. Nobody suggests a solution. I'll fill my stories with solutions. I'll invoke Swami Vivekanand and request him to bless me with the wisdom and vision needed to do this.¶

(To be a Writer...)

You should not be worried as the narrator is in the story —To be a Writer¶. You can find a good theme everywhere. There are great writers who have written evergreen stories on a trivial thing like a lottery ticket (Anton Chekhov's —The Lottery Ticket¶) as well as on a grave issue like the pain of the partition of India (Saadat Hasan Manto's —Toba Tek Singh¶). Be a good observer. You will find a good theme around you. Always remember that creativity is not hereditary. All of us are capable of developing creativity to any extent.

J. C. Nesfield in *English Grammar, Composition and Usage* says,

—Bear in mind the following hints:-

1. When you are telling a story, try to *tell it as simply and naturally as possible*.
2. You must have *a clear idea of the various incidents of the story in your mind* before you begin to write.
3. If you are given an *outline*, read it carefully. Note all the points. Write with a careful eye on these points all the time. *Keep as far as possible to the order in which the points are given in the outline*.
4. Then make a start. *The opening is very important*. It should arrest the reader's attention. The best way to begin is to plunge into the story straight away.
5. *Arrange your points in proper, natural order*. Do not jump from point to point. *Think out the proper connection between the various points of your story, so that the whole will read like a continuous narrative*.
6. You may introduce *dialogue* here and there. Be careful to make it crisp and natural.
7. The *conclusion is perhaps the most important of all*. An unexpected ending will help to make the story striking and memorable.
8. Revise what you have written, and remove all mistakes in spelling, grammar and punctuation.
9. Now give a well thought-out and suitable title or heading to your story. You may name it after the *chief point, character, or incident*. Or you may choose a *proverb* or some well-known *maxim* that the story illustrates.¶

10.6 TENSES

I think you should read the lesson named ‘Sentence Structures’ once again before you try your hands at developing stories. Now, let us have a quick look at tenses. Tenses and sentence structures will help you create grammatically acceptable sentences.

- The Present - What are you currently doing? I am eating food.
- The Past - What did you do some time back? I ate food.
- The Future - What will you do later? I will eat food.

Tenses are fundamental in the creation of sentences in the English language. The tense of a verb indicates when an event or action occurs/occurred/will occur. There are four different kinds of tenses: Simple, Perfect, Continuous and Perfect Continuous. Each of these has a present, past and future form.

❖ PRESENT TENSES

➤ SIMPLE PRESENT TENSE

The action is simply mentioned and there is nothing being said about its completeness. Examples: I go. I run. I play.

STRUCTURE

Singular-

He/She/It/Singulars + V1 (first form of verb) + s/es* *[Add -es to verbs ending in: -ss, -x, -sh, o, -ch: *he passes, she catches, he fixes, it pushes, he goes*] e.g., He eats food. He fixes a meeting. **Plural-**

They/We/You/I/ Plurals + V1. (They eat food. They fix a meeting.)

Negative

Singular-

He/She/It/Singular (Subject) + Does Not + V1. (He does not eat food.)

Plural-

They/We/You/I/Plural (Subject) + Do Not + V1. (They do not eat food.)

Interrogative

Singular-

Doesn't + He/She/It/Singulars (Subject) + V1 + ? (Doesn't he eat food?)

OR

Does + He/She/It/Singulars (Subject) + Not + V1 + ? (Does he not eat food?) **Plural-**

Don't + They/We/You/I/Plural (Subject) + V1 + ? (Don't they eat food?)

OR

Do + They/We/You/I/Plural (Subject) + Not+ V1 + ? (Do they not eat food?)

USES

USE 1 Repeated Actions. Examples: I wake up early in the morning. I go to school. I take a bath.

USE 2 Facts or Generalizations. Examples: The earth revolves around the sun. Salt dissolves in water.

USE 3 Scheduled Events in the Near Future. This tense is occasionally used to refer to scheduled events in the near future. Examples: The train leaves in the evening at 5 p.m. The prime minister goes to America next year. The school reopens in July.

USE 4 Now (Non-Continuous Verbs). There are a number of common non-continuous verbs that are never or rarely used with continuous forms. Example: we cannot say I am liking it. ✗ or I am loving it. ✗ (Present Continuous Tense), as like and love are non-continuous verbs.

It means we cannot use ing with like and love. So, we say: I like it. ✓ and I love it. ✓ (Present Indefinite Tense). Some other examples of non-continuous verbs are: believe, dislike, doubt, imagine, know, hate, prefer, realize, recognize and remember.

PRESENT CONTINUOUS TENSE

The action in this tense is ongoing. In other words, it is still going. Examples: I am running. I am going. I am reading.

STRUCTURE

Positive-

Singular (Noun)/He/ She/ It + Is + V1 + ing. (He is singing.)

I + Am + V1 + ing. (I am singing.)

Plural/They/We/You + Are + Not + V1+ ing. (They are singing.)

Negative-

Subject+ Is/Am/Are + Not + V1+ ing. (He is not singing. I am not singing. They are not singing.) Interrogative-

Is/Am/Are + Subject + V1+ ing +? (Is he singing? Is he not singing? Is he not singing? Are they singing? Am I singing?)

USES

USE 1 Now. Something is happening now, at this very moment. Examples: I **am writing** this lesson. You **are reading** this lesson.

USE 2 Longer Actions in Progress Now. To express that we are now engaged in a lengthier activity that is ongoing; nevertheless, we may not be doing it at this very moment. Example: I am

teaching at a university. (If I say it when my friend happens to see me in a restaurant and asks about my profession.

USE 3 Near Future. Sometimes, this tense is used to express whether or not something will happen in the near future. Examples: I am going to meet some friends after work. I am not going to Delhi. Is he **coming to Jalandhar tomorrow?**

USE 4 Repetition and Irritation with “Always”. It conveys the sense that something annoying or surprising occurs frequently. Example: He is always smoking.

➤ PRESENT PERFECT TENSE

This tense refers to the action that is complete or has ended. Example: I have passed the exams.

STRUCTURE

Positive-

He/She/It/Singular + Has + V3. (He has sung a song.)

They/We/You/Plural + Have + V3. (They have sung a song.)

Negative-

Subject + Has/Have + Not + V3. (He has not sung a song.)

Interrogative-

Has/Have + Subject + V3 + ? (Have they cooked food? Have they not cooked food? Have they not cooked food? Has he cooked food?) **USES**

USE 1 Unspecified Time Before Now. The Present Perfect Tense is used to express that something happened at some point in the past. It does not matter what time it happened. (Keep in your mind that we CAN use the Present Perfect with non-specific expressions like ever, never, once, many times, several times, before, so far, already, yet, etc.) In addition, we may use today, this week, this month, and so on in the Present Perfect.)

Or

To express past actions whose time is not mentioned and not specific. Example: Have you read *The Geeta*? (Time is not important, but the fact is important.)

Use 2- To indicate completed activities in the immediate past (With just). Example: He has just gone out.

Use 3- To explain previous actions when we are more concerned with the impact they have on the present than with the action itself. Example: Gopi has eaten all the biscuits (That is, There aren't any left for you.)

Use 4- To indicate an action that began in the past and continues up to the current moment (often with the words since and for). Examples: I have known him for seven years. I have lived in this house for five years.

➤ PRESENT PERFECT CONTINUOUS TENSE

It refers to the action that has been taking place for some time and it is still ongoing. Example: I have been eating. (**Eating for some time- it is understood. Time is not mentioned in this example. But the concept/sense of time is always there in the Perfect Continuous Tenses. When time is not specified, it is assumed the listener is already aware of that time.**)

STRUCTURE

Positive-

He/She/It/Singular + Has Been + V1+ing + Since/For or Recently/Lately. (He has been sleeping for six hours.)

I/They/We/You/ Plural + Have Been + V1 + ing + Since/For or Recently/Lately. (They have been sleeping for six hours.)

Negative-

Subject + Has/Have + Not Been + V1 + ing + Time. (He has not been sleeping for six hours. They have not been sleeping for six hours.)

Interrogative-

Has/Have + Subject + (Not) Been + V1 + ing + Time + ? (Has he been sleeping for six hours? Have they been sleeping for six hours? Have they not been sleeping for six hours?)

USES

It is important to note that the basic difference between the Present Continuous Tense and the Present Perfect Continuous Tense is of time. In the Present Perfect Continuous Tense, time is emphasized or at least under consideration.

I have been eating. (Eating for some time. You know when —I started eating. Focus is on time between the moment —I started eating' and Now.')

I am eating. (Eating at present. You do not know or consider when —I started eating. Focus is on Now.')

Present Continuous + Time = Present Perfect Continuous

I am eating food + for two hours = I have been eating food for two hours.

❖ PAST TENSES

➤ SIMPLE PAST TENSE

The event/action is just described and assumed to have occurred in the past. Example: I spoke to him.

Remember: Unlike the past expressed in the Present Perfect Tense, actions/happenings expressed in the Simple Past Tense always carry a sense of time. Time may or may not be mentioned, but it is always there in the mind of the speaker. Example: He completed this task. – the Simple Past Tense- (He completed the task at some particular point of time about which the speaker is conscious)

He has completed this task. –the Present Perfect Tense (The sentence is more about the fact or information related to the completion of some activity in the past. Time is not important here.)

STRUCTURE

Positive-

He/She/they/We/You/I/It/Singular/Plural + V2 (Second form of Verb). (They ate. I slept. You went home.)

Negative-

He/She/they/We/You/I/It/Singular/Plural + Did Not + V1. (They did not eat. I did not sleep. You did not go home.)

Remember:- V1 (First Form of Verb) is used with 'did'.

Interrogative-

Did + He/She/they/We/You/I/It/Singular/Plural + V1? (Did they not eat? Did they eat? Did I not eat?)

USES

USE 1 Completed Action in the Past. To show that some activity began and ended at a given period in the past, use this tense. Examples: I met him yesterday. I watched a play. (The speaker is conscious of time though he/she has not mentioned it.)

USE 2 A Series of Completed Actions. To list a succession of performed activities in the past, we use the Simple Past. These events occur in the order of 1st, 2nd, 3rd, 4th and so on. Example: I **woke up early in the morning, took a bath and went to my school.**

USE 3 Duration in Past. It is used with a duration which started and ended in the past. Example: I studied in this school for five years.

USE 4 Habits in the Past. It is used for a habit that came to an end in the past. Example: He ate non-vegetarian food during his college days.

USE 5 Past Facts or Generalizations. Generalizations which are no longer true. Example: It was believed that the sun revolved around the earth.

➤ **PAST CONTINUOUS TENSE**

It refers to the activity that was continuous until a specific point in the past. Examples: I was jumping. I was celebrating my birthday.

STRUCTURE

Positive-

Singular (Noun)/He/ She/ it + Was + V1 + ing. (He was singing.)

I + Was + V1 + ing. (I was singing.)

Plural/They/We/You + Were + Not + V1+ ing. (They were singing.)

Negative-

Subject + Was/Were + Not + V1+ ing. (He was not singing. I was not singing. They were not singing.)

Interrogative-

Was/Were + Subject + V1 + ing + ? (Was he singing? Was he not singing? Was he not singing?
Were they singing? Was I singing?)

USES

USE 1 Interrupted Action in the Past. It is used to demonstrate that a past activity was in progress at the time of the interruption. Example: I was driving my bike when he called me.

USE 2 Parallel Actions. Example: I was studying while he was making dinner.

USE 3 Repetition and Irritation with “Always”. With words such as —always|| or —constantly||, this tense expresses the idea that something irritating or shocking frequently happened in the past. Example: He was always smoking.

➤ **PAST PERFECT TENSE**

Past Perfect is used to express something that happened before another action in the past.

□ I had eaten. (before I slept)/ I had slept. (before I completed the novel)/ I had played.
(before I studied)

The Past Perfect Tense is also known as the ‘double past’ tense. It does not have its individual existence without the Simple Past Tense.

STRUCTURE

Positive-

They/We/You/He/She/It/I/Singular/Plural + Had + V3. (They had gone home.)

Interrogative

Had + They/We/You/He/She/It/I/Singular/Plural + V3 + ? (Had they gone home?)

Negative

They/We/You/He/She/It/I/Singular/Plural + Had + Not + V3. (They had not gone home.)

USE

Completed Action Before Something in the Past. Example: The patient **had died** before the doctor came.

➤ **PAST PERFECT CONTINUOUS TENSE**

It is used to describe anything that began in the past and proceeded till a later stage. Examples: I had been eating (for five minutes before he went). I had been sleeping (for one hour before he came). I had been playing (for ten minutes before he met with an accident).

STRUCTURE

Positive-

They/We/You/He/She/It/I/Singular/Plural + Had Been + V1 + ing + Time. (They had been sleeping for six hours. [Before I slept])

Interrogative

Had + They/We/You/He/She/It/I/Singular/Plural + Been + V1 + ing + Time + ? (Had they been sleeping for six hours?)

Negative

Examples: They had not been sleeping for six hours. Had they not been sleeping for six hours?

USE

Duration before Something in the Past. It is used to describe a course of activity that started before a given point in the past and proceeded till that moment. This is similar to the Present Perfect Continuous, except the duration does not extend until today; instead, it ends before something else in the past. Example: They had been sleeping for two hours before the incident took place.

❖ FUTURE TENSES

➤ SIMPLE FUTURE TENSE

The Simple Future Tense is used when we plan or make a decision to do something in the future.

STRUCTURE

Positive-

Subject + Will + V1. (I will eat. I will sleep. I will play.)

Negative-

Subject + Will + Not + V1. (I will not play.)

Interrogative

Will + Subject + Not + V1 +? (Will I not play?)

USES

Use 1: Promises. Example: I will never forget you.

Use 2: Predictions. This tense is used for making a prediction based on experience or intuition. Example: This earthquake will cause havoc.

Use 3: Future Habits. Example: He will always ask for me when we are short of funds.

➤ FUTURE CONTINUOUS TENSE

The future continuous tense is used to describe an activity that will take place at a certain point in the future. The activity, however, will not be completed at this time. For instance, I will be singing at 9 a.m.

STRUCTURE

Positive-

Subject + Will + Be + V1 + ing. (I will be playing.)

Negative-

Subject + Will + Not + Be + V1 + ing. (I will not be playing.)

Interrogative

Will + Subject + Not + Be + V1 + ing? (Will I not be playing?)

USES

Use 1: Future actions in progress. Example: In an hour, I will be sleeping.

Use 2: Guesses. Example: Ram will be getting married very soon.

Use 3: Questions. It is to make polite questions about something or somebody. Example: Will you be coming to the office before or after 10 a. m.?

➤ FUTURE PERFECT TENSE

The Future Perfect Tense expresses an action that will occur in the future before another action in the future.

STRUCTURE

Positive-

Subject + Will + Have + V3. (I will have played before 6 p.m.)

Negative-

Subject + Will + Not + Have + V3. (I will not have played.)

Interrogative

Will + Subject + Have Not + V3? (Will I have not played?)

USES

Use 1: Completion of action before a specified point in the future. Example: Before they come, we will have left the house.

Use 2: Duration in the Future. Example: By the next year, I will have studied at this university for eight years.

Use 3: Certainty about the Near Past. Example: The chief minister will have arrived at the college by now. (I am sure the chief minister has arrived at the college)

➤ FUTURE PERFECT CONTINUOUS TENSE

It is used to refer to an ongoing action before some point in the future.

STRUCTURE

Positive-

Subject + Will + Have Been + V1 + ing + Time. (I will have been playing for an hour when it is 5 pm)

Negative-

Subject + Will + Not + Have Been + V1 + ing + Time. (I will not have been playing for two hours.) **Interrogative**

Will + Subject + Not + Have Been + V1 + ing + Time + ? (Will I not have been playing for two hours?)

USES

USE 1: Duration. This tense is used to describe circumstances that will persist for a set amount of time at a certain point in the future. For instance, we will have spent 5 hours cleaning the house before they arrive.

USE 2: Cause. This tense is used by English speakers to show certainty about the cause of a future scenario. Example: By this time, he will have been sleeping for eight hours, so he will be relaxed.

Check Your Progress

Question 1: Fill in the Blanks with Suitable Verb Forms. Specify the Tense of Each Sentence.

- i. The patient (die) before the doctor came. ii. Gandhi ji has
(Write) a famous book. iii. I (Read) the novel since morning. iv. He
(Smoke). {Negative Habit in the Past} v. He did not _____ with me.
(Play) _____

Answer: _____

- i. The patient had died before the doctor came. (Past Perfect Tense)
ii. Gandhiji has written a famous book. (Present Perfect Tense)
iii. I have been reading the novel since morning. (Present Perfect Continuous Tense) iv. He
was always smoking. (Past Continuous Tense) v. He did not play with me. (Simple Past
Tense)

Check Your Progress

Question 2: Fill in the Blanks with the Most Suitable Options. Specify the Tense of Each Sentence.

- i. I am _____ (go, went, going) to attend the party tonight.
ii. She has _____ (take, took, taken) the full responsibility of the child.
iii. We _____ (miss, missing, missed) you so much yesterday.
iv. Mr. Mohanty _____ (will teach, has taught, have taught) us English next year.

Will you _____

- v. Where did you _____ (go, went, gone) last Sunday?
- vi. My brother does not _____ (liked, liking, like) football.
- vii. He has _____ (win, won, winning) a lottery.
- viii. He _____ (play, played, plays) the guitar when he was young.
- ix. _____ (help, helped, helping) me?

Answer:

- i. I am going to attend the party tonight. (Present Continuous Tense)
- ii. She has taken the full responsibility of the child. (Present Perfect Tense)
- iii. We missed you so much yesterday. (Simple Past Tense/ Past Indefinite Tense)
- iv. Mr. Mohanty will teach us English next year. (Simple Future Tense/ Future Indefinite Tense)
- v. Where did you go last Sunday? (Simple Past Tense/ Past Indefinite Tense)
- vi. My brother does not like football. (Simple Present Tense/ Present Indefinite Tense)
- vii. He has won a lottery. (Present Perfect Tense)
- viii. He played the guitar when he was young. (Simple Past Tense/ Past Indefinite Tense)
- ix. Will you help me? (Simple Future Tense/ Future Indefinite Tense)

Check Your Progress

Question 3: Choose the Most Suitable Options.

Q1	This house _____ in 1985 by my uncle.		
(a.)	Built	(b.)	Was built
(c.)	Was build	(d.)	Has built
Q2	The police _____ him.		
(a.)	Has arrested	(b.)	Will arrested
(c.)	Was arrested	(d.)	Did arrested

Q3	We _____ for the examination.			
	(a.)	Have preparing	(b.)	Are preparing
	(c.)	Had preparing	(d.)	Have been prepared

Q4	It _____ since yesterday.			
	(a.)	Is raining	(b.)	Has been raining
	(c.)	Have been raining	(d.)	Was raining

Q5	I _____ for five hours.			
	(a.)	Have been working	(b.)	Has been working
	(c.)	Was working	(d.)	Am working

Q6	The students _____ submit their reports by the end of this week.			
	(a.)	Will	(b.)	Are
	(c.)	Is	(d.)	Was

Q7	Shefor a while.			
	(a.)	Are Ailing	(b.)	Is Ailing
	(c.)	Has Been Ailing	(d.)	Have Been Ailing

Q8	The teacher _____ the student for lying.			
	(a.)	Has punished	(b.)	Punished
	(c.)	Is punished	(d.)	Was punished

Q9	I _____ to become a successful writer.			
	(a.)	Have always wanted	(b.)	Am always wanted
	(c.)	Were always wanted	(d.)	Was always wanted

Q10	The inmates of the juvenile home _____ away yesterday.			
	(a.)	Ran	(b.)	Runs
	(c.)	Run	(d.)	Will Run

Q11	-I have watched the movie in Japanese.∥ This sentence is written in the _____.							
	(a.)	Present Perfect Tense	(b.)	Simple Past Tense	(c.)	Past Perfect Tense	(d.)	Present Perfect Continuous Tense

Q13	Raj always _____ meetings on time.							
	(a.)	Arrive	(b.)	Arrives	(c.)	Is arriving	(d.)	Are arriving

Q14	Ruchi usually _____ dinner for her husband after work.							
	(a.)	Cook	(b.)	Cooks	(c.)	Are Cooking	(d.)	Is Cooking

Q15	This week Ruchi is away on business so Manish _____ dinner for himself.							
	(a.)	Cook	(b.)	Cooks	(c.)	Are cooking	(d.)	Is cooking

Q16	Mr. and Mrs. Malhotra _____ to work together every day.							
	(a.)	Drive	(b.)	Drives	(c.)	Are Driving	(d.)	Is Driving

Q17	Today Mr. and Mrs. Malhotra _____ to work separately because Mr. Parsons has to go to a meeting at another branch							
	(a.)	Drive	(b.)	Drives	(c.)	Are Driving	(d.)	Is Driving

Q18	My parents normally _____ breakfast at 7:00 a.m.							
	(a.)	Eat	(b.)	Eats	(c.)	Are Eating	(d.)	Is Eating

Q19	At the moment my parents are on vacation, so they _____ breakfast much later.							
	(a.)	Eat	(b.)	Eat	(c.)	Are Eating	(d.)	Is Eating

Q20	My husband and his colleague _____ golf right now.							
	(a.)	Play	(b.)	Plays	(c.)	Are Playing	(d.)	Is Playing

Answer:

1-b

2-a

3-b
4-b
5-a
6-a
7-c
8- a, b
9- a
10- a
11- a
12- c
13- b
14- b
15- d
16- a
17- c
18- a
19- c
20-c

10.7 DEVELOPING STORY OUTLINES INTO READABLE STORIES

In this part of the lesson, you will learn how to develop story outlines into readable stories. This is a piece of guided composition. You will be required to develop a story from a given outline of 3-4 lines. The outline shall consist of brief hints regarding the beginning, middle and end of the story. The length of the story shall be 150-200 words. Let us start with a story you read during your school days. The following may be regarded as a sample outline:

—A group of mice live happily_the farm’s cat is too old and lazy _____a new cat arrives young and a keen hunter_mice start disappearing.

The mice have a meeting_proposes a plan to tie a bell around the cat’s neck. All the mice agree _____great plan_none of them wants to take on the task.¶

(Based on Aesop’s —Belling the Cat¶)

Can you develop a story based on the outline? To make the narrative more interesting, use your imagination. Remember that a story should be organized in such a manner so as to sustain the

curiosity of the reader to know what happens next. You should write it in a simple and lucid manner. A good story leaves a lasting impression.

Let us study some more story outlines and their respective expanded stories from Aesop's *Fables* (translated by George Fyler Townsend). **Study the following examples carefully:**

(i)

Outline

A LION-----Mouse running over his face-----caught him and was about to kill-----
-----Mouse requested for kindness and promised to pay back ----- Lion showed mercy-
----- Lion caught by some hunters----- Mouse gnawed the rope with his
teeth, and set him free. *Expanded Story*

The Lion and the Mouse

A LION was awakened from sleep by a Mouse running over his face. Rising up angrily, he caught him and was about to kill him, when the Mouse piteously entreated, saying: —If you would only spare my life, I would be sure to repay your kindness.¶ The Lion laughed and let him go. It happened shortly after this that the Lion was caught by some hunters, who bound him by strong ropes to the ground. The Mouse, recognizing his roar, came and gnawed the rope with his teeth, and set him free, exclaiming: —You ridiculed the idea of my ever being able to help you, not expecting to receive from me any repayment of your favor; now you know that it is possible for even a Mouse to confer benefits on a Lion.¶

(ii)

Outline

Sons perpetually quarreled among themselves ----- Father wanted to teach a practical lesson- -----asked them to bring him a bundle of sticks-----he placed the faggot into the hands of each of them in succession, and ordered them to break it in pieces-----
--- Sons were not able to do it----- and then Father asked them to break each stick separately ----- teaches the lesson that unity is strength.

Expanded Story

The Father and His Sons

A FATHER had a family of sons who were perpetually quarreling among themselves. When he failed to heal their disputes by his exhortations, he determined to give them a practical illustration of the evils of disunion; and for this purpose he one day told them to bring him a bundle of sticks. When they had done so, he placed the faggot into the hands of each of them in succession, and ordered them to break it in pieces. They tried with all their strength, and were not able to do it. He next opened the faggot, took the sticks separately, one by one, and again put them into his sons' hands, upon which they broke them easily. He then addressed them in these words: —My sons, if you are of one mind, and unite to assist each other, you will be as this faggot, uninjured by all the attempts of your enemies; but if you are divided among yourselves, you will be broken as easily as these sticks.¶

(iii)

Outline

A HARE ridiculed the Tortoise----- the Tortoise challenged to defeat the hare in a race-----
-----the Hare assented to the proposal ----- the Fox should choose the course and fix
the goal-----the race started together-----the Tortoise never for a moment stopped---
-----the Hare, lying down by the wayside, fell fast asleep ----- the Tortoise reached
the goal ----- Slow but steady wins the race.

Expanded Story

The Hare and the Tortoise

A HARE one day ridiculed the short feet and slow pace of the Tortoise, who replied, laughing:
—Though you be swift as the wind, I will beat you in a race.¶ The Hare, believing her assertion
to be simply impossible, assented to the proposal; and they agreed that the Fox should choose the
course and fix the goal. On the day appointed for the race the two started together. The Tortoise
never for a moment stopped, but went on with a slow but steady pace straight to the end of the
course. The Hare, lying down by the wayside, fell fast asleep. At last waking up, and moving as
fast as he could, he saw the Tortoise had reached the goal, and was comfortably dozing after her
fatigue.

Slow but steady wins the race.

(iv)

Outline

A FOX fell into a deep well ----- A Goat, overcome with thirst, came to the same
well, and seeing the Fox, inquired if the water was good ----- the Fox praised the water-
-----The Goat jumped down----- the Fox leaped upon his back ----- safely
reached the mouth of the well-----turned around and cried out, —You foolish
old fellow!¶ ----- Look before you leap.

Expanded Story **The**

Fox and the Goat

A FOX one day fell into a deep well and could find no means of escape. A Goat, overcome with
thirst, came to the same well, and seeing the Fox, inquired if the water was good. Concealing his
sad plight under a merry guise, the Fox indulged in a lavish praise of the water, saying it was
excellent beyond measure, and encouraging him to descend. The Goat, mindful only of his thirst,
thoughtlessly jumped down, but just as he drank, the Fox informed him of the difficulty they
were both in and suggested a scheme for their common escape. —If,¶ said he, —you will
place your forefeet upon the wall and bend your head, I will run up your back and escape, and
will help you out afterwards.¶ The Goat readily assented and the Fox leaped upon his back.
Steadying himself with the Goat's horns, he safely reached the mouth of the well and made off as
fast as he could. When the Goat upbraided him for breaking his promise, he turned around and
cried out, —You foolish old fellow! If you had as many brains in your head as you have hairs in
your beard, you would never have gone down before you had inspected the way up, nor have
exposed yourself to dangers from which you had no means of escape.¶ Look before you leap.

(v)

Outline

TWO MEN were traveling together----- a Bear suddenly met them on their path-----
One of them climbed up quickly-----the other fell flat on the ground ----- when
the Bear felt him with his snout ----- he feigned the appearance of death as much as he
could-----the Bear soon left him ----- the other Traveler descended from the
tree and jocularly inquired of his friend what it was the Bear had whispered in his ear-----
—Never travel with a friend who deserts you at the approach of danger.¶

Expanded Stor

The Bear and the Two Travelers

TWO MEN were traveling together, when a Bear suddenly met them on their path. One of them
climbed up quickly into a tree and concealed himself in the branches. The other, seeing that he
must be attacked, fell flat on the ground, and when the Bear came up and felt him with his snout,
and smelt him all over, he held his breath, and feigned the appearance of death as much as he
could. The Bear soon left him, for it is said he will not touch a dead body. When he was quite
gone, the other Traveler descended from the tree, and jocularly inquired of his friend what it was
the Bear had whispered in his ear. —He gave me this advice,¶ his companion replied.
—Never travel with a friend who deserts you at the approach of danger.¶ Misfortune tests the
sincerity of friends.

(vi)

Outline

A SHEPHERD-BOY brought out the villagers three or four times by crying out, —Wolf! Wolf!¶
- -----when his neighbors came to help him-----laughed at them for their
pains-----the Wolf truly come at last-----nobody believed the boy this time-----
---- the Wolf lacerated or destroyed the whole flock-----There is no believing a liar, even
when he speaks the truth.

Expanded Story

The Shepherd's Boy and the Wolf

A SHEPHERD-BOY, who watched a flock of sheep near a village, brought out the villagers
three or four times by crying out, —Wolf! Wolf!¶ and when his neighbors came to help
him, laughed at them for their pains. The Wolf, however, did truly come at last. The Shepherd-
boy, now really alarmed, shouted in an agony of terror: —Pray, do come and help me;
the Wolf is killing the sheep;¶ but no one paid any heed to his cries, nor rendered any assistance.
The Wolf, having no cause of fear, at his leisure lacerated or destroyed the whole flock.

There is no believing a liar, even when he speaks the truth.

(vii)

Outline

A dying FATHER wants his sons to give the same attention to his farm as he himself had given
it-----He said, —My sons, there is a great treasure hid in one of my vineyards.¶-----
The sons carefully dug over every portion of their land-----no treasure ----- but the
vines repaid their labor by an extraordinary and superabundant crop.

Expanded Story

The Farmer and His Sons

A FATHER, being on the point of death, wished to be sure that his sons would give the same attention to his farm as he himself had given it. He called them to his bedside and said, —My sons, there is a great treasure hid in one of my vineyards.¶ The sons, after his death, took their spades and mattocks and carefully dug over every portion of their land. They found no treasure, but the vines repaid their labor by an extraordinary and superabundant crop.

(viii)

Outline

A CROW having stolen a bit of meat ----- in her beak. A Fox longed to possess the meat himself-----He praised her beauty and urged her to sing-----exclaimed Oh, if her voice were only equal to her beauty ----- the Crow set up a loud caw and dropped the flesh-----the Fox quickly picked it up----- —My good Crow, your voice is right enough, but your wit is wanting.¶

Expanded Story

The Fox and the Crow

A CROW having stolen a bit of meat, perched in a tree and held it in her beak. A Fox, seeing this, longed to possess the meat himself, and by a wily stratagem succeeded. —How handsome is the Crow,¶ he exclaimed, —in the beauty of her shape and in the fairness of her complexion! Oh, if her voice were only equal to her beauty, she would deservedly be considered the Queen of Birds!¶ This he said deceitfully; but the Crow, anxious to refute the reflection cast upon her voice, set up a loud caw and dropped the flesh. The Fox quickly picked it up, and thus addressed the Crow: —My good Crow, your voice is right enough, but your wit is wanting.¶

(ix)

Outline

A thirsty CROW-----water level low in the pitcher ----- collected stones and dropped them into the pitcher-----water-level high-----the Crow drinks water--
-----Necessity is the mother of invention.

Expanded Story

The Crow and the Pitcher

A CROW perishing with thirst saw a pitcher, and hoping to find water, flew to it with delight. When he reached it, he discovered to his grief that it contained so little water that he could not possibly get at it. He tried everything he could think of to reach the water, but all his efforts were in vain. At last he collected as many stones as he could carry and dropped them one by one with his beak into the pitcher, until he brought the water within his reach and thus saved his life. Necessity is the mother of invention.

10.8 PRACTICE EXERCISES

Develop the following outlines into readable stories:

1.

a monkey who resided on a jamoon (berry) tree-----the kindhearted monkey offered the crocodile some fruits-----became good friends ----- the monkey sent some fruits for the crocodile's wife-----She desired to eat the monkey's heart ----- He invited the monkey to his house for dinner----- the crocodile took him on his back--- -----while talking, he blurted out the real reason for taking the monkey home----- -----The clever monkey said that he had left his heart on the tree-----The crocodile believed him and took him back to the tree ----- the clever monkey saved his life.

2.

An abandoned village after an earthquake----- the mice make it their home ----- the elephants trampled the mice while walking there ----- the king of mice clinched a deal with them: —we will return the favour when you are in need. The elephant king honoured the request and changed their route-----After a few days, the elephants got trapped-----the king sent a fellow elephant who was not trapped, to the mice----- all the mice started nibbling the nets, and freed the elephants ----- *A friend in need is a friend indeed.*

3.

A tortoise and two geese great friends-----the lake was drying-----the geese to migrate-----the tortoise pleaded the geese to take him with them-----They held a stick with their beaks and asked the tortoise to hold the stick with his mouth-----warned him not to speak-----flew -----some onlookers commented ----- the tortoise opened his mouth to say something back-----he fell to the ground and died ----- *Think before you speak.*

10.9 LET US SUM UP

A short story is a fictional work of prose; it is shorter in length than a novel. A short story can be written in less than fifty words. In this unit, you have learnt how to develop stories between 150 and 200 words. Try to write your stories as simply and naturally as possible. Tenses form the backbone of the English language. Having a good understanding of tenses and sentence structures can help you produce grammatically acceptable sentences. Through many examples, you have learnt how to develop stories out of story outlines.

10.10 REFERENCES AND SUGGESTED READINGS

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