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(SEWA)**

SKILL ENHANCEMENT

EMPLOYABILITY

WISDOM

ACCESSIBILITY

**JAGAT GURU NANAK DEV
PUNJAB STATE OPEN UNIVERSITY, PATIALA**
(Established by Act No. 19 of 2019 of the Legislature of State of Punjab)

**BACHELOR OF ARTS (LIBERAL ARTS)
CORE COURSE (CC): ENGLISH COMPULSORY**

**SEMESTER-IV
EC2B32406T
ENGLISH COMPULSORY-II**

Head Quarter: C/28, The Lower Mall, Patiala-147001
WEBSITE: www.psou.ac.in

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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, skill-based 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 University has a network of 10 Learner Support Centres/Study Centres, 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. Anita Gill
Dean Academic Affairs



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SEMESTER-IV (EC2B32406T): ENGLISH COMPULSORY-II

MAX.MARKS: 100

EXTERNAL: 70

INTERNAL: 30

PASS: 35%

Credits: 6

Objective:

The course is designed to empower the learners with the most sought after 21st century skills i.e., critical thinking and communication skills. In order to enhance the learners' understanding of the functional value of grammar in relevant communicative situations, they would be introduced to the important grammatical concepts too.

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.

Section-A

Unit 1: Poetry: On his Blindness by John Milton

The Clod and The Pebble by William Blake

Unit II: Short Stories: Kabuliwallah by Rabindranath Tagore

The Eyes are not Here by Ruskin Bond

Unit III: Short Stories: Grief by Anton Chekov

The Selfish Giant by Oscar Wilde

Unit IV: One-Act Plays: Mother's Day by J.B.Priestley

Riders to the Sea by John Millington Synge

Section-B

Grammar and Vocabulary

Unit V: Types of Sentences: Simple, Compound and Complex

Unit VI: Common Errors

Unit VII: Modals: Can, Could, May, Might, Will, Would, Shall, Should, and Must

Unit VIII: Reading: Comprehension of Unseen Passage

Unit IX: Vocabulary Development-I: Antonyms, One-word Substitutes.

Unit X: Vocabulary Development-II: Idioms and Proverbs

Suggested Readings:

- Best, Wilfred D. The Students' Companion. Harper Collins Publishers, 2020.
- Eastwood, John. Oxford Practice Grammar. OUP, 2000.
- Hosler, Mary Margaret. English Made Easy. Delhi: McGraw, 2013.
- McCarthy, Michael & O' Dell. Felicity English Vocabulary in Use. Cambridge University Press, 2009
- Murphy, Raymond. Intermediate English Grammar. 2nd Edition. Cambridge University Press, 2012.
- Rani, D Sudha, TVS Reddy, D Ravi, and AS Jyotsna. A Workbook on English Grammar and Composition. Delhi: McGraw, 2016.



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SECTION A

UNIT NO:	UNIT NAME
UNIT 1	Poetry: On his Blindness by John Milton The Clod and The Pebble by William Blake
UNIT 2	Short Stories: Kabuliwallah by Rabindranath Tagore The Eyes are not Here by Ruskin Bond
UNIT 3	Short Stories: Grief by Anton Chekov The Selfish Giant by Oscar Wilde
UNIT 4	One-Act Plays: Mother's Day by J.B.Priestley Riders to the Sea by John Millington Synge

SECTION B

UNIT NO:	UNIT NAME
UNIT 5	Types of Sentences: Simple, Compound and Complex
UNIT 6	Common Errors
UNIT 7	Modals: Can, Could, May, Might, Will, Would, Shall, Should, and Must
UNIT 8	Reading: Comprehension of Unseen Passage
UNIT 9	Vocabulary Development-1: Antonyms, One-word Substitutes
UNIT 10	Vocabulary Development-II: Idioms and Proverbs

BACHELOR OF ARTS (LIBERAL ARTS)

SEMESTER-IV

COURSE: ENGLISH COMPULSORY-II

UNIT 1: THE CLOUD AND THE PEBBLE; ON HIS BLINDNESS

STRUCTURE

- 1.0 Objectives**
- 1.1 Introduction**
- 1.2 Poem 1: The Cloud and the Pebble**
 - 1.2.1 About the author**
 - 1.2.2 Summary**
 - 1.2.3 Analysis of the Poem**
- 1.3 Check your progress-I**
- 1.4 Summing Up**
- 1.6 Questions for Practice**
- 1.6 Introduction (On His Blindness)**
- 1.7 Poem 2: On his Blindness**
 - 1.7.1 Glossary**
 - 1.7.2 About the author**
 - 1.7.3 Summary**
 - 1.7.4 Theme**
 - 1.7.5 Sonnet**
- 1.8 Check your Progress- II**
- 1.9 Summing up**
- 1.10 Questions for Practice**
- 1.11 Suggested Readings**

1.0 OBJECTIVES:

After careful reading of this unit, you will be able to:

- Get familiarised by the two literary luminaries named Willaim Blake and John Milton
- analyse the poems
- understand the literary devices used in the poems

1.1 INTRODUCTION:

The Clod and The Pebble is a short yet meaningful poem penned by a pre-Romantic poet named William Blake. It first appeared in his volume Songs of Experience published in 1794. The poem presents two perspectives of love which are completely contrary to each other. Without explicitly stating which perspective is better, the author expresses both the views; one through the Clod and the other through the Pebble.

1.2 TEXT: THE CLOD AND THE PEBBLE

“The Clod and the Pebble”

"Love seeketh not itself to please,
Nor for itself hath any care,
But for another gives its ease,
And builds a Heaven in Hell's despair."
So sung a little Clod of Clay
Trodden with the cattle's feet,
But a Pebble of the brook
Warbled out these metres meet:
"Love seeketh only self to please,
To bind another to its delight,
Joys in another's loss of ease,
And builds a Hell in Heaven's despite."

1.2.1 About the Author



William Blake:

William Blake, not only a great poet of Pre-Romantic age but an accomplished versatile artist, was born in 1757 in London, England. He got recognition as one of the most original of the romantic poets much after his death as he was neglected and his works were dismissed during his own lifetime. Known for his expressiveness and creativity, he has always been admired for his seminal works like lyric poems in Songs of Innocence and Songs of Experience, which combine simple language with complex subject matters. His epic poems, Milton and Jerusalem, that contrasted the canon of classical epic, have always been appreciated by the critics.

Considered to be the greatest English poet after John Milton, William Blake was deeply interested in philosophy and theological (religious) debates. A well-read person, Blake was interested in mysticism (spiritualism) and was hailed as a harbinger of a new era in English poetry, particularly by writing symbolic poetry. He argued that God is both good and evil, which gets combined in human soul. He hated authority of any type and equated child with

nature; free and pure. Blake talks of the conflict between nature and culture, innocence and corruption, imagination and rationality.

1.2.2 Summary of the poem

“The Clod and the Pebble” though appears to be a simple poem in first reading, carries profound meanings. The poem does not give any judgement or jump at any conclusions rather presents two perspectives of love. The first kind of love, as represented by the clod, is based on sacrificing one’s self while the second is based on selfishness, as advocated by the Pebble. The humble Clod thinks love is all about selflessness and generosity for the sake of making others happy, whereas the Pebble presenting a contrary view argues that it’s all about a lover getting what they want—even at the cost of hurting others. The poem doesn’t explicitly say which perspective is better or truer, and each one has its own disadvantages. On one level, then, the poem implies that love is a combination of the two perspectives—a mixture of selflessness and selfishness. The poem could also be read as a kind of warning about the way that love can become a damaging force, by either making people too submissive or, alternatively, too self-interested.

Clod believes that love is all about benevolence and generosity. Love demands nothing from others, its only need is fulfilled in the act of giving love. This idea should not be limited to romantic love; In fact, Clod’s definition of love is according to some Christian ideals. Love is its own reward, the personified Clod says, and people should try to express their love by denying themselves comfort in the service of "comfort" of others.

1.2.3 Analysis of the Poem

The poem ‘The Clod and the Pebble’ was penned by a pre-Romantic poet named William Blake. It first appeared in his 1794 volume Songs of Experience, the companion-piece to his collection Songs of Innocence. The poem stages a conversation between a clod of clay and a pebble to discuss the nature of love.

The simple yet profound poem of twelve lines is divided into three stanzas where stanza one expresses the exclusive views of the humble clod about love, one of the finest emotions in human beings and stanza three brings forth the ideas of the pebble about the same.

1st Stanza

"Love seeketh not itself to please,
Nor for itself hath any care,
But for another gives its ease,
And builds a Heaven in Hell's despair."

‘The Clod and the Pebble’ opens with the positive declaration of love by a lump of clay or clod emphasising it as being completely selfless. It defines love as about giving yourself to someone else that is for others care. Highlighting the positive force of love, the clod emphasises on the

power that love holds to change the ‘hell’ of despair into a joyous heaven both for the lover and the beloved. The simple rhyme scheme of ABAB used in this first quatrain of the poem lends a free flow and a musical touch to the poem by making it more lyrical and memorable. The use of soft sounds of the opening lines extends support to the idea of love as self-sacrifice. For instance, the /th/ sounds in "seeketh" and "hath," coupled with the sibilance running throughout the lines, gives the lines a hushed quiet as if the poem itself was submitting to some other authority.

2nd Stanza

So sung a little Clod of Clay
Trodden with the cattle's feet,
But a Pebble of the brook
Warbled out these metres meet:

The above given vision of love in stanza one has been presented by the modest clod of clay which is invariably trodden down by the feet of cows and buffaloes. Yet it sings in praise of love as an altruistic force presenting itself as completely selfless and generous. There are multiple layers of personification* at work in the poem- the Clod is personified and is given a voice and the Clod in turn personifies love.

***Personification**, one of the most common forms of metaphors, is a figure of speech which attributes human quality or feeling to a thing or a non-living object. It allows writers to create life and motion within inanimate objects, animals, and even abstract ideas by assigning them recognizable human behaviours and emotions. Blake's strong commitment to the Christian faith is being reflected through the views of the clod which defines love in the lines of typical Christian ideas. Clod voices the similar willingness of sacrifice for love that Jesus made for the sake of love for humanity without the expectation of any reward.

3rd Stanza

"Love seeketh only self to please,
To bind another to its delight,
Joys in another's loss of ease,
And builds a Hell in Heaven's despite."

The idea of love represented in the final quatrain of the poem is expressed through the pebble. Blake's use of pebble's metaphor personifying sternness and authority gets justified when the contrary vision of love being self-centred is presented.

The Pebble in a nearby stream argues against the clod's point of view. It suggests that love is purely selfish. It only knows to please itself, the Pebble says, and to use others emotions for its own advantage is where it seeks pleasure from. It even finds happiness in making people uncomfortable or distressed. Love thus doesn't create any sort of "Heaven," but rather builds its own "Hell".

Just as the Clod represents selflessness in its willingness to be trodden own, so too does the Pebble physically embody its own attitude towards love: it holds strong in the stream and refuses to be moved, making the water travel around it. In other words, it doesn't know what it's like to make selfless sacrifices (unlike the Clod).

The poem doesn't argue that either of these viewpoints is correct, and both have clear downsides. While at first the Clod's viewpoint might seem more morally sound, it also might be taken as overly naive and passive, turning lovers into downtrodden victims without a sense of self or backbone. The Pebble, meanwhile, comes across as perhaps more realistic but also cold and hard-hearted, unwilling to bend and thus forcing the stream to move around it—remaining strong but totally alone in the process. In the end, the poem perhaps suggests that genuine, lasting love is a combination of these two perspectives.

1.3 CHECK YOUR PROGRESS:

Q. 1 Fill in the blanks:

1. The best known collections of poems of Blake were..... and
2. “ builds a hell in heaven’s despite”, says the.....
3. The selfless love is represented by
4. The rhyme scheme in first and third stanza is
5. The poem “The Clod and the Pebble” was published as a part of his collection titled Songs of

1.4 SUMMING UP:

Sr. No	Question	Solution
	What is the poem about?	Two different perspectives on love and/or how to live your life. Risk-taking. Consequences. Experience.
	Main themes	Selfless Love vs Selfish Love (stanza 1 line 1 - stanza 3 line 1)

		<ul style="list-style-type: none"> • Nature used as a setting to illustrate the poet's ideas (stanza 2 lines 1 and 3) • Conflict (of ideas and perspectives) • The challenges of life (stanza 2 line 2) • Fear (of being hurt) • Isolation
	Characters and their point of views	<p>The Clod represents the selfless nature of love</p> <p>The Pebble presents a selfish vision for love.</p>
	Structure of the poem	<p>3 stanzas of 4 lines</p> <ul style="list-style-type: none"> • Rhyme Scheme: ABAB CDED AFAF - (A = the aspects of them that are the same, the "B" and the "F" are the positive and negative perspectives) • Speech marks, full stops at the end of stanzas 1 and 3, and the semi-colon at the end of stanza 2 • Tumbling sentences without punctuation reflect hypnosis and dream
	Literary techniques	<ul style="list-style-type: none"> • Repetition (lines 1 and 9; 3 and 11; 4 and 12) • Personification (Clod and Pebble) • Rhyme

		<ul style="list-style-type: none"> • Contrast (persona, attitude and concept - Heaven and Hell) • Alliteration (line 5) • Linguistic Mirroring (lines 4 and 12) to create a contrast between the two opposing views • Capital letters for "Love", "Clod", "Clay", "Hell", "Heaven"
	Tone of poem	<ul style="list-style-type: none"> • Stanza 1 = optimistic, positive • Stanza 2 = neutral, narrative • Stanza 3 = pessimistic, negative

1.5 QUESTIONS FOR PRACTICE

Q. 1 Write the summary of the Poem “ The Clod and The Pebble”?

Q 2 What is major theme of the poem?

Q 3 What is the author’s perspective on the concept of love?

Q. 2 Write Reference to Context of the given lines:

"Love seeketh only self to please,
To bind another to its delight,
Joys in another's loss of ease,
And builds a Hell in Heaven's despite."

1.6 INTRODUCTION

The poem On His Blindness is an autobiographical sonnet in which he expresses his feelings as a blind person. It was written about 1652, the year Milton became completely blind. The poet thinks, in the beginning, that he will not be able to serve God as his sight is gone. As the poem develops, he begins to believe that God wants him to keep working,

in spite of the fact that his job caused him to lose his sight. In the end, he is assured that he is serving God like the angels who just wait for the orders of God.

The poem has a number of Biblical references that depict Milton's stern belief in God. The poem is written in the Petrarchan rhyme scheme.

1.7 TEXT: ON HIS BLINDNESS

On His Blindness by John Milton

When I consider how my light is spent
Ere half my days in this dark world and wide,
And that one talent which is death to hide
Lodg'd with me useless, though my soul more bent
To serve therewith my Maker, and present
My true account, lest he returning chide,
"Doth God exact day-labour, light denied?"
I fondly ask. But Patience, to prevent
That murmur, soon replies: "God doth not need
Either man's work or his own gifts: who best
Bear his mild yoke, they serve him best. His state
Is kingly; thousands at his bidding speed
And post o'er land and ocean without rest:
They also serve who only stand and wait."

1.7.1 Glossary

- Ere : before
- Doth : to do
- Chide : to scold
- Exact : demand
- Light denied : blind
- Murmur : breathy voice
- O'er : over
- Lodged : to become stuck in a place or position
- Post : to travel quickly
- Fondly : naively, foolishly
- Yoke : a wooden crosspiece that is fastened over the necks of two animals and attached to the plough or cart that they are to pull
- Spent : used up; gone out (blindness)
- Prevent : both to forestall and to predispose

1.7.2 About the Author: John Milton

John Milton was born in London on December 9, 1608, into a middle-class family. He wrote poetry in Latin, Italian and English and prepared to enter the clergy. His extensive

reading included both classical and modern works of religion, science, philosophy, history, politics, and literature. **Milton's 1645 Poems** is a collection, divided into separate English and Latin sections, of John Milton's youthful poetry in a variety of genres, including such notable works as *An Ode on the Morning of Christ's Nativity*, *Comus* and *Lycidas* and is known for his world famous epic *Paradise Lost*. He is considered as the greatest English poet after Shakespeare. It is said that Milton will always be remembered as a great poet of England.

1.7.3 Summary

'On His Blindness' was written in 1655; three years after Milton become completely blind, and was marked by a brooding sense of despondency arising out of his blindness. It was written when Milton was in his forty-fourth year.

The poem can be divided into two parts. In the first half of the poem, he expresses his sadness at the loss of his eye-sight. He finds himself alone in this dark and wide world. God has given him the talent of writing poetry. This gift is lying useless within. He is expressing his unhappiness about the fact that the best part of his life would go waste without producing any work of creative importance. It is like death for him to hide his talent. He fears that God will rebuke him for not using his talent because he wants to serve God with this gift. He grumbles against God and he, thus, raises the question of the justness of God's ways to man in relation to his own loss of sight. He foolishly asks himself whether God demands work from him although the God has made him blind. Thus the first half of the poem reflects the poet's mood of sadness and murmuring.

However, the second part of the poem expresses Milton's feeling of resignation and his undiminished faith in God's justice. He accepts total submission to the will of God. The poet's inner faith consoles him and stops his murmur. He realises that God does not need anyone's praise or work. Those who bear the duties given by God served him best. God only want complete faith in him. Those who patiently serve God and wait for his orders are also his true servants. The sonnet teaches us to be content with our lot in life and also that it is man's duty to stand in readiness to serve God without any complaint or protest.

1.7.4 Theme

The main themes in 'On His Blindness' are loss of vision, religion and obedience. Milton explores the experience of losing his sight and worries about the implications of his blindness in his relationship with God. By referring to the Parable of the Talents, Milton expresses his fear that his blindness will keep him away from working in God's service. The personified Patience proves that God's grace requires nothing of His people but their presence and obedience.

1.7.5 Sonnet

A poem containing fourteen lines, usually iambic pentameter and a complicated rhyme scheme is called a Sonnet. Sonnets can basically be divided into three broad categories:

- a. **Petrarchan Sonnet:** Named after the Italian poet Petrarch, this sonnet typically has two distinct parts: octave (eight verses) following the rhyming scheme *abbaabba*, followed by a sestet (six verses) rhyming *cdecde* or some variant of this scheme. Petrarchan sonnet was quite popular with English poets like Wordsworth, Christina Rossetti, etc. Wordsworth's 'The World is Too Much with Us' is an example of a Petrarchan Sonnet. The octave is traditionally rhymed while the sestet follows the scheme *cdcdcd*.
- b. **Shakespearan Sonnet:** Although Shakespeare did not create this form as the name suggests, it is thus named in honour of its great practitioner. This sonnet typically falls into three quatrains (four verses) with a concluding couplet (two lines), and follows the rhyming scheme of *ababcdcdefef gg*. Refer to his 'That Time of Year...' (sonnet no. 37).
- c. **Spenserian Sonnet:** Named after Edmund Spenser, this form of sonnet varies only in the rhyming scheme that it follows which is continuing in nature: *ababbcbccdcdee*.

Sonnets were traditionally written to express love or sexual love but things changed with the coming of John Donne. He used sonnets to explore and express religious feelings and themes. His 'Holy sonnets' are an example of religious sonnets. In the latter part of the Seventeenth century John Milton also used sonnets to express more serious and lofty emotions. The popularity of sonnets waned a little in the Neoclassic Period but regained its popularity and remains a favoured form of poetry even today. In the Nineteenth century eminent poets like William Wordsworth, John Keats, Christina Rossetti, and in the Twentieth century W.B. Yeats, W.H. Auden, and Robert Frost wrote many sonnets. The characteristic feature of these sonnets was that the length of the stanza was just long enough to explore and develop a complex emotion but short enough to pose an artistic challenge to the poet.

A Sonnet sequence or Sonnet cycle refers to a series of sonnets by a single author which are linked together by exploring a common linking theme. These are usually love poems which are an expression of the feelings of the writer, the lover in these poems, and these sonnets reflect the development of love and relationship between the two persons. Shakespeare's sonnets are an example of this sequence which constitutes a kind of development of plot. Wordsworth's 'The River Duddon' and Elizabeth Barrett Browning's 'Sonnets from the Portuguese' are further examples of sonnet sequences.

1.8 CHECK YOUR PROGRESS-II

2. Dear Students, you have just read a marvellous piece of writing penned down by John Milton who braving all his odds did not let his blindness dampen his spirits. Read about the following personalities. The people mentioned here are the ones who earned international fame for their accomplishments in different fields. But they all have one thing in common.
 - a. What is it?
 - b. Write in 50-60 words about them in the form of a paragraph:

Stephen Hawking	Mariyappan Thangavelu
-----------------	-----------------------

<p>This British Astrophysicist has written a number of books on science, the most notable being "A Brief History of Time". He lost the voluntary use of his muscles due to a disease.</p>	<p>One of his legs was crushed in an accident, yet this Indian won gold medal in the high jump finals at the 2016 Paralympics.</p>
<p>Nityananda Das</p> <p>He is a one-legged Indian Odissi dancer from Bhubaneshwar.</p>	<p>Ludwig van Beethoven</p> <p>This famous German music composer had become almost totally deaf by the age of forty four.</p>

3. Blindfold yourself for two hours immediately after waking up in the morning one day. Do all your routine activities. Can you describe how you felt during those two hours?
4. While travelling to Mumbai you met Sudha Chandran, an acclaimed Bharatnatyam Dancer with an artificial right foot. It was an inspiring moment for you. Share your joy with a friend by writing a letter to him/her.

In your letter write,

- Where and how you met the celebrity.
- About her achievements
- Lesson you have learnt from her journey of life.

1.9 SUMMING UP

Milton is asking himself what purpose he can have in life, now that he is completely blind. He was a deeply religious man and believed that the purpose of life was to serve God, which was what he had always tried to do. This poem is an attempt to analyze the concepts of blindness, sight, light, vision, and obedience with particular reference to his poem, sonnet 18 or 'On his blindness.' It starts with an introduction to John Milton as a poet. After that, it shifts to discuss the concept of Vision or Sight. Then, the study goes on to deal with the concept of obedience. Next, it sheds light on the concepts of Blindness and Light. Afterward, the task moves to close with a conclusion.

1.10 QUESTIONS FOR PRACTICE

1. Discuss the meaning of the closing line, "They also serve who only stand and wait."
2. What moral message does Milton's "On His Blindness" convey?

3. How does Milton console himself at the end of the poem?
4. What is Milton's one talent?
5. What is the attitude of the speaker at the start of the poem on his blindness?
6. What is the summary of the poem?
7. Highlight the theme of the poem.

1.11 SUGGESTED READINGS:

- Best, Wilfred D. The Students' Companion. Harper Collins Publishers, 2020.
- Eastwood, John. Oxford Practice Grammar. OUP, 2000.
- Hosler, Mary Margaret. English Made Easy. Delhi: McGraw, 2013.
- McCarthy, Michael & O' Dell. Felicity English Vocabulary in Use. Cambridge University Press, 2009
- Murphy, Raymond. Intermediate English Grammar. 2nd Edition. Cambridge University Press, 2012.
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SEMESTER-IV**

COURSE: ENGLISH COMPULSORY-II

**UNIT 2: SHORT STORIES
KABULIWALLAH BY RABINDRANATH TAGORE
THE EYES ARE NOT HERE BY RUSKIN BOND**

STRUCTURE

2.0 Objectives

2.1 Introduction: Kabuliwallah

2.1.1 Rabindranath Tagore: A Biographical Note

2.1.2 Text

2.1.3 Glossary

2.1.4 Summary

2.1.5 Character Analysis

2.1.6 Theme

2.1.7 Check Your Progress-I

2.2 Introduction: The Eyes Are Not Here

2.2.1 Ruskin Bond: A Biographical Note

2.2.2 Text

2.2.3 Glossary

2.2.4 Summary

2.2.5 Character Analysis

2.2.6 Theme

2.2.7 Check Your Progress-II

2.3 Summing Up

2.4 Suggested Readings

2.5 Questions For Practice

2.5.1 Long Answer Questions

2.5.2 Short Answer Questions

2.0 Objectives

The main objective of a short story is to enable the reader to picture in their mind the images which the writer 'paints'. Since words are strictly limited, characters must be created very quickly. It is for this reason that writers use a 'plunge' technique. The author gets to his/her point much quicker and is more concise with descriptions.

2.1 Introduction: Kabuliwallah

'Kabuliwallah' is a Bengali short story written by Rabindranath Tagore in 1892. Set in the backdrop of Calcutta, the main character of this story is a five year-old-girl, Mini and a Kabul based dry-fruit seller man, Kabuliwallah. Mini is a sweet and talkative girl who loves her father. Every day in their locality a Kabul based man; Rahman comes to sell the dry-fruits. The little Mini first get afraid because of the huge bag and robe but slowly she turns to be his friend. During all these, Kabuliwallah get arrested for the murder and sentenced to the jail for many years. After many years, Kabuliwallah comes to meet the mini who is now the bride. Mini does not recognize Rahman, who realizes that his own daughter must have forgotten him too. Mini's father set aside a portion of the wedding expenses like for lights etc in order to arrange 100 rupees for Rahman. In a way, they could sympathize with the plight of another parent longing for his long-separated daughter.

2.1.1 Rabindranath Tagore: A Biographical Note

Rabindranath Tagore was a famous Bengali polymath who reshaped Bengali literature and music. He is called as 'Gurudev' and his songs are popularly known as 'Rabindrasangeet'. He was born in 7 May, 1861 at the city of Kolkata. His Father was Dabendranath Tagore and mother was Sarada Devi. He was the youngest of his parent's fourteen children. Tagore wrote his first poem when he was only eight years old. Tagore published his first large poetry collection in 1877, when he was sixteen. He was a poet, novelist, theorist, painter, music composer and a true Indian and Bengali by heart, author of Gitanjali for which he became the first non-European to win the Nobel Prize in Literature in 1930. Tagore was the only person to have written anthems for two countries; India and Bangladesh. The national anthem of Sri Lanka was inspired by his work. Tagore wrote around 2,230 songs, 2,500 paintings and drawings. Tagore is most widely known for his poetry, but he was also an accomplished author of novels, short stories, plays and articles. He died at August 7, 1941 in Kolkata at the age of eighty.

2.1.2 Text

My five years' old daughter Mini cannot live without chattering. I really believe that in all her life she has not wasted a minute in silence. Her mother is often vexed at this, and would stop her prattle, but I would not. To see Mini quiet is unnatural, and I cannot bear it long. And so my own talk with her is always lively.

One morning, for instance, when I was in the midst of the seventeenth chapter of my new novel, my little Mini stole into the room, and putting her hand into mine, said: "Father! Ram Dayal the doorkeeper calls a crow a krow! He doesn't know anything, does he?"

Before I could explain to her the differences of languages in this world, she was embarked on the full tide of another subject. "What do you think, Father? Bhola says there is an elephant in the clouds, blowing water out of his trunk, and that is why it rains!"

And then, darting off anew, while I sat still making ready some reply to this last saying, "Father! what relation is Mother to you?"

"My dear little sister in the law!" I murmured involuntarily to myself, but with a grave face contrived to answer: "Go and play with Bhola, Mini! I am busy!"

The window of my room overlooks the road. The child had seated herself at my feet near my table, and was playing softly, drumming on her knees. I was hard at work on my seventeenth chapter, where Protrap Singh, the hero, had just caught Kanchanlata, the heroine, in his arms, and was about to escape with her by the third story window of the castle, when all of a sudden Mini left her play, and ran to the window, crying, "A Kabuliwallah! a Kabuliwallah!" Sure enough in the street below was a Kabuliwallah, passing slowly along. He wore the loose soiled clothing of his people, with a tall turban; there was a bag on his back, and he carried boxes of grapes in his hand.

I cannot tell what were my daughter's feelings at the sight of this man but she began to call him loudly. "Ah!" I thought, "he will come in, and my seventeenth chapter will never be finished!" At which exact moment the Kabuliwallah turned, and looked up at the child. When she saw this, overcome by terror, she fled to her mother's protection, and disappeared. She had a blind belief that inside the bag, which the big man carried, there were perhaps two or three other children like her. The pedlar meanwhile entered my doorway, and greeted me with a smiling face.

So precarious was the position of my hero and my heroine that my first impulse was to stop and buy something, since the man had been called. I made some small purchases, and a conversation began about Abdur Rahman, the Russians, the English, and the Frontier Policy. As he was about to leave, he asked: "And where is the little girl, sir?"

And I, thinking that Mini must get rid of her false fear, had her brought out.

She stood by my chair, and looked at the Kabuliwallah and his bag. He offered her nuts and raisins, but she would not be tempted, and only clung the closer to me, with all her doubts increased.

This was their first meeting.

One morning, however, not many days later, as I was leaving the house, I was startled to find Mini, seated on a bench near the door, laughing and talking, with the great Kabuliwallah at her feet. In all her life, it appeared; my small daughter had never found so patient a listener, save her father. And already the corner of her little sari was stuffed with almonds and raisins, the gift of her visitor, "Why did you give her those?" I said, and taking out an eight-anna bit, I handed it to him. The man accepted the money without demur, and slipped it into his pocket.

Alas, on my return an hour later, I found the unfortunate coin had made twice its own worth of trouble! For the Kabuliwallah had given it to Mini, and her mother catching sight of the bright round object, had pounced on the child with: "Where did you get that eight-anna bit?"

"The Kabuliwallah gave it me," said Mini cheerfully.

"The Kabuliwallah gave it you!" cried her mother much shocked. "Oh, Mini! how could you take it from him?"

I, entering at the moment, saved her from impending disaster, and proceeded to make my own inquiries.

It was not the first or second time, I found, that the two had met. The Kabuliwallah had overcome the child's first terror by a judicious bribery of nuts and almonds, and the two were now great friends.

They had many quaint jokes, which afforded them much amusement. Seated in front of him, looking down on his gigantic frame in all her tiny dignity, Mini would ripple her face with laughter, and begin: "O Kabuliwallah, Kabuliwallah, what have you got in your bag?"

And he would reply, in the nasal accents of the mountaineer: "An elephant!" Not much cause for merriment, perhaps; but how they both enjoyed the witticism! And for me, this child's talk with a grown-up man had always in it something strangely fascinating.

Then the Kabuliwallah, not to be behindhand, would take his turn: "Well, little one, and when are you going to the father-in-law's house?"

Now most small Bengali maidens have heard long ago about the father-in-law's house; but we, being a little new-fangled, had kept these things from our child, and Mini at this question must have been a trifle bewildered. But she would not show it, and with ready tact replied: "Are you going there?"

Amongst men of the Kabuliwallah's class, however, it is well known that the words father-in-law's house have a double meaning. It is a euphemism for jail, the place where we are well cared for, at no expense to ourselves. In this sense would the sturdy pedlar take my daughter's question. "Ah," he would say, shaking his fist at an invisible policeman, "I will thrash my father-in-law!" Hearing this, and picturing the poor discomfited relative, Mini would go off into peals of laughter, in which her formidable friend would join.

These were autumn mornings, the very time of year when kings of old went forth to conquest; and I, never stirring from my little corner in Calcutta, would let my mind wander over the whole world. At the very name of another country, my heart would go out to it, and at the sight of a foreigner in the streets, I would fall to weaving a network of dreams, –the mountains, the glens, and the forests of his distant home, with his cottage in its setting, and the free and independent life of far-away wilds.

Perhaps the scenes of travel conjure themselves up before me, and pass and repast in my imagination all the more vividly, because I lead such a vegetable existence, that a call to travel would fall upon me like a thunderbolt.

In the presence of this Kabuliwallah, I was immediately transported to the foot of arid mountain peaks, with narrow little defiles twisting in and out amongst their towering heights. I could see the string of camels bearing the merchandise, and the company of turbaned merchants, carrying some of their queer old firearms, and some of their spears, journeying downward towards the plains. I could see – but at some such point Mini's mother would intervene, imploring me to "beware of that man."

Mini's mother is unfortunately a very timid lady. Whenever she hears a noise in the street, or sees people coming towards the house, she always jumps to the conclusion that they are either thieves, or drunkards, or snakes, or tigers, or malaria or cockroaches, or caterpillars, or an English sailor. Even after all these years of experience, she is not able to overcome her terror. So she was full of doubts about the Kabuliwallah, and used to beg me to keep a watchful eye on him.

I tried to laugh her fear gently away, but then she would turn round on me seriously, and ask me solemn questions.

Were children never kidnapped?

Was it, then, not true that there was slavery in Kabul?

Was it so very absurd that this big man should be able to carry off a tiny child?

I urged that, though not impossible, it was highly improbable. But this was not enough, and her dread persisted. As it was indefinite, however, it did not seem right to forbid the man the house, and the intimacy went on unchecked.

Once a year in the middle of January Rahman, the Kabuliwallah, was in the habit of returning to his country, and as the time approached he would be very busy, going from house to house collecting his debts. This year, however, he could always find time to come and see Mini. It would have seemed to an outsider that there was some conspiracy between the two, for when he could not come in the morning; he would appear in the evening.

Even to me it was a little startling now and then, in the corner of a dark room, suddenly to surprise this tall, loose-garmented, much debagged man; but when Mini would run in smiling, with her, "O! Kabuliwallah! Kabuliwallah!" and the two friends, so far apart in age, would subside into their old laughter and their old jokes, I felt reassured.

One morning, a few days before he had made up his mind to go, I was correcting my proof sheets in my study. It was chilly weather. Through the window the rays of the sun touched my feet, and the slight warmth was very welcome. It was almost eight o'clock, and the early pedestrians were returning home, with their heads covered. All at once, I heard uproar in the street, and, looking out, saw Rahman being led away bound between two policemen, and behind them a crowd of curious boys. There were blood-stains on the clothes of the Kabuliwallah, and one of the policemen carried a knife.

Hurrying out, I stopped them, and enquired what it all meant. Partly from one, partly from another, I gathered that a certain neighbor had owed the pedlar something for a Rampuri shawl, but had falsely denied having bought it, and that in the course of the quarrel, Rahman had struck him. Now in the heat of his excitement, the prisoner began calling his enemy all sorts of names, when suddenly in a verandah of my house appeared my little Mini, with her usual exclamation: "O Kabuliwallah! Kabuliwallah!" Rahman's face lighted up as he turned to her. He had no bag under his arm today, so she could not discuss the elephant with him. She at once therefore proceeded to the next question: "Are you going to the father-in-law's house?" Rahman laughed and said: "Just where I am going, little one!" Then seeing that the reply did not amuse the child, he held up his fettered hands. "Ali," he said, "I would have thrashed that old father-in-law, but my hands are bound!"

On a charge of murderous assault, Rahman was sentenced to some years' imprisonment.

Time passed away, and he was not remembered. The accustomed work in the accustomed place was ours, and the thought of the once-free mountaineer spending his years in prison seldom or never occurred to us. Even my light-hearted Mini, I am ashamed to say, forgot her old friend.

New companions filled her life. As she grew older, she spent more of her time with girls. So much time indeed did she spend with them that she came no more, as she used to do, to her father's room. I was scarcely on speaking terms with her.

Years had passed away. It was once more autumn and we had made arrangements for our Mini's marriage. It was to take place during the Puja Holidays. With Durga returning to Kailas, the light of our home also was to depart to her husband's house, and leave her father's in the shadow.

The morning was bright. After the rains, there was a sense of ablution in the air, and the sun-rays looked like pure gold. So bright were they that they gave a beautiful radiance even to the sordid brick walls of our Calcutta lanes. Since early dawn to-day the wedding-pipes had been sounding, and at each beat my own heart throbbed. The wail of the tune, Bhairavi, seemed to intensify my pain at the approaching separation. My Mini was to be married to-night.

From early morning noise and bustle had pervaded the house. In the courtyard the canopy had to be slung on its bamboo poles; the chandeliers with their tinkling sound must be hung in each room and verandah. There was no end of hurry and excitement. I was sitting in my study, looking through the accounts, when someone entered, saluting respectfully, and stood before me. It was Rahman the Kabuliwallah. At first I did not recognize him. He had no bag, nor the long hair, nor the same vigour that he used to have. But he smiled, and I knew him again.

"When did you come, Rahman?" I asked him.

"Last evening," he said, "I was released from jail."

The words struck harsh upon my ears. I had never before talked with one who had wounded his fellow, and my heart shrank within itself, when I realised this, for I felt that the day would have been better-omened had he not turned up.

"There are ceremonies going on," I said, "and I am busy. Could you perhaps come another day?"

At once he turned to go; but as he reached the door he hesitated, and said: "May I not see the little one, sir, for a moment?" It was his belief that Mini was still the same. He had pictured her running to him as she used, calling "O Kabuliwallah! Kabuliwallah!" He had imagined too that they would laugh and talk together, just as of old. In fact, in memory of former days he had brought, carefully wrapped up in paper, a few almonds and raisins and grapes, obtained somehow from a countryman, for his own little fund was dispersed.

I said again: "There is a ceremony in the house, and you will not be able to see anyone to-day." The man's face fell. He looked wistfully at me for a moment, said "Good morning," and went out. I felt a little sorry, and would have called him back, but I found he was returning of his

own accord. He came close up to me holding out his offerings and said: "I brought these few things, sir, for the little one. Will you give them to her?"

I took them and was going to pay him, but he caught my hand and said: "You are very kind, sir! Keep me in your recollection. Do not offer me money!—You have a little girl; I too have one like her in my own home. I think of her, and bring fruits to your child, not to make a profit for myself."

Saying this, he put his hand inside his big loose robe, and brought out a small and dirty piece of paper. With great care he unfolded this, and smoothed it out with both hands on my table. It bore the impression of a little band. Not a photograph. Not a drawing. The impression of an ink-smear laid flat on the paper. This touch of his own little daughter had been always on his heart, as he had come year after year to Calcutta, to sell his wares in the streets.

Tears came to my eyes. I forgot that he was a poor Kabuli fruit-seller, while I was—but no, what was I more than he? He also was a father. That impression of the hand of his little Parbati in her distant mountain home reminded me of my own little Mini.

I sent for Mini immediately from the inner apartment. Many difficulties were raised, but I would not listen. Clad in the red silk of her wedding-day, with the sandal paste on her forehead, and adorned as a young bride, Mini came, and stood bashfully before me.

The Kabuliwallah looked a little staggered at the apparition. He could not revive their old friendship. At last he smiled and said: "Little one, are you going to your father-in-law's house?" But Mini now understood the meaning of the word "father-in-law," and she could not reply to him as of old. She flushed up at the question, and stood before him with her bride-like face turned down.

I remembered the day when the Kabuliwallah and my Mini had first met, and I felt sad. When she had gone, Rahman heaved a deep sigh, and sat down on the floor. The idea had suddenly come to him that his daughter too must have grown in this long time, and that he would have to make friends with her anew. Assuredly he would not find her, as he used to know her. And besides, what might not have happened to her in these eight years?

The marriage-pipes sounded, and the mild autumn sun streamed round us. But Rahman sat in the little Calcutta lane, and saw before him the barren mountains of Afghanistan.

I took out a bank-note, and gave it to him, saying: "Go back to your own daughter, Rahman, in your own country, and may the happiness of your meeting bring good fortune to my child!"

Having made this present, I had to curtail some of the festivities. I could not have the electric lights I had intended, nor the military band, and the ladies of the house were despondent at it.

But to me the wedding feast was all the brighter for the thought that in a distant land a long-lost father met again with his only child.

2.1.3 Glossary

Vexed	: annoyed, frustrated
Chattering	: chat, talk, gossip
Embarked	: begin, start
Darting	: look suddenly and rapidly in a particular direction
Anew	: again, once more
Murmured	: complain, grumble
Contrived	: artificial, pretended
Pedlar	: street trader
Precarious	: uncertain, insecure
Clung	: hold tightly
Demur	: objection, protest
Merriment	: cheerfulness, exuberance
Bewildered	: puzzled, confused
Euphemism	: understatement
Formidable	: frightening, alarming
Glens	: a narrow valley
Conjure	: force someone to do something
Dread	: Fearful
Persisted	: remain, keep on
Conspiracy	: plan, scheme
Sordid	: dirty, muddy
Canopy	: cover
Vigour	: effort, strength
Clad	: dressed
Despondent	: discouraged, downhearted

2.1.4 Summary

The story 'Kabuliwallah' is written by Rabindranath Tagore and narrated by the father of a five-year-old Mini. Rabindranath Tagore is one of the literary genius of Bengali and English

writings. Kabuliwallah is his famous short story. In this short story the characters such as Kabuliwallah 'Rahman' and the little girl 'Mini' played a great role.

The story opens with the narrator talking about his precocious five-year-old daughter Mini, who learned how to talk within a year of being born and practically hadn't stopped talking since. Her mother often tells her to be quiet, but her father prefers to let her talk, so she talks to him often. One day while the narrator is busy in writing his book, Mini starts crying out "Kabuliwallah, Kabuliwallah!" The man she is shouting about is an Afghan in baggy clothes and carrying boxes of grapes. Mini becomes afraid that the Kabuliwallah actually carries children in his bags, so she runs away, but a few days later; narrator finds that Mini is sitting and talking with the Kabuliwallah. He has given her some grapes and pistachios, so the narrator gives the Kabuliwallah half a rupee. Later, Mini's mother finds her with the half-rupee and asks where she got it, and is displeased to hear she took money from the man.

Mini and the Kabuliwallah develop a close relationship, spending time together every day joking around and talking. The narrator enjoys talking to the Kabuliwallah too, asking him about his home country of Afghanistan, and all about his travels. But Mini's mother is alarmed by her daughter's closeness with the man, worrying that he might try to abduct Mini. The narrator does not agree that there is any danger.

Every year in the middle of the month of Magh, the Kabuliwallah returns home. Before making the trip, he goes around collecting money he is owed. But this year, the Kabuliwallah gets in a scuffle with a man who owes him money and ends up stabbing him. This lands him in jail for the next several years, during which Mini grows up and starts enjoying the company of girls her age. The narrator more or less forgets about the Kabuliwallah.

After his release from the jail, the Kabuliwallah went to Mini's house to meet her. Without a bag or his long hair, he is barely recognizable to the narrator, but he eventually welcomes him in. Mini's father was not happy to see the Kabuliwallah on that day and considered it inauspicious to let him see Mini. He persuaded the Kabuliwallah to go away. Before going away, the Kabuliwallah left a few grapes and raisins for Mini. The Kabuliwallah pulls a small piece of paper out of his coat pocket and shows it to the narrator. It has a handprint in ash and he explains that he has a daughter back home in Afghanistan and that Mini helps him deal with the heartache of being so far from her. Narrator filled with pity for the Kabuliwallah and called Mini. When the Kabuliwallah saw Mini in her bridal dress, he was surprised to find a young woman he could not recognise. Mini was embarrassed when she thought of their long-forgotten companionship and shied away. The Kabuliwallah found it extremely difficult to reconcile with

the reality. He leaves the place with tears in his eyes and also decides to return home. However, Mini's father gave him money for travelling back to his country so he had a chance to see his own daughter. The narrator is uneasy, thinking about how the Kabuliwallah is the only would-be murderer he's ever known, and tells the visitor to leave. But shortly after, the Kabuliwallah returns, bringing a gift of grapes and pistachios for Mini. The narrator doesn't tell him that it's her wedding today, but simply repeats that there's an engagement at their house and he must go. But the Kabuliwallah pulls a small piece of paper out of his coat pocket and shows it to the narrator. It has a handprint in ash and he explains that he has a daughter back home in Afghanistan and that Mini helps him deal with the heartache of being so far from her. The narrator is touched and gets Mini. Mini comes down wearing her wedding clothes, which startles the Kabuliwallah. The wedding sight fills him with a deep nostalgia and he realises that it is also time for his daughter also to get settled in her life.

2.1.5 Character Analysis

Characterization is the use of literary techniques to create a character. Writers use three major techniques to create characters: direct description, portrayal of characters' behavior, and representations of characters' internal states. In this story we have three major characters, one minor character and one passive character.

The Kabuliwallah

The Kabuliwallah is an Afghan Vendor, who comes every year from far-off Afghanistan to sell his ferrying items to India. He is first seen wearing "dirty baggy clothes," which indicates that he is from a lower class. The narrator treats him with suspicion until the man makes friends with the narrator's five-year-old daughter, Mini. Rahman bribes Mini with pistachios to talk to him at first, but He developed a very close friendship with her. He visits the narrator's house every day and brings Mini more nuts, fruits, and raisins and has stock conversation with her. Occasionally, he also talks with the narrator about Afghanistan and what life is like there. He was jailed for stabbing an confessing debtor, and was jailed for twelve years. When Rahman is released from jail and goes straight to the narrator's home to see Mini again, but is shocked to see that she has grown up. This reminds Rahman that his own daughter, Parvati , who still lives in Afghanistan, will have grown up and become a different person and decides to go back to Afghanistan.

Mini

Mini is the only child of the narrator and his wife. She is a very young girl, who plays an important role in the first part of the story. She is a chatty and curious girl, who wants to know

everything and a justification for everything. Whereas her talkative nature is not liked by her mother.

On the other hand, when she meets Kabuliwallah she was different and not as expected. With the Kabuliwallah, she had her own little jokes to share and was shy at first to talk to Kabuliwallah. When the Kabuliwallah is arrested by the police she had her last conversation with him. After years when on the day of her marriage, she meets Kabuliwallah and is shy and is pink due to shyness. Therefore, with her silence, we notice the change in her that from the most talkative girl she is changed into disciplined women.

The Narrator/ Mini's Father

Mini's father is a major character in the story. He is an author by profession. He is a loving father and is quite patient with his daughter. He does not stop her prattle but joins her and has a lively talk with her.

The narrator has good imagination. He writes romantic adventures, as we learn from the contents of his new novel that he is writing. Also, whenever he sees a foreigner, he starts imagining the free and independent life in the distant wilds, mountains, the glens and the forests. He is extremely generous and benevolent. When he gets to know how the Kabuliwallah has remained separated from his daughter for so long, he gives him money by cutting down on the wedding expenses of his daughter, so that he could go back to his country and meet his daughter.

Mini's Mother

Mini's mother is a typical housewife from the aristocratic Bengali family. She is a very timid lady. Whenever she hears a noise in the street, or sees people coming towards the house, she always jumps to the conclusion that they are thieves, robbers, or drunkards. She is paranoid about the Kabuliwallah relationship with mini. She is a significant character in the sense that her superstition about the intentions of Kabuliwallah leads a touch of suspense in the story.

Parvati

The narrator refers to Rahman's daughter back in Afghanistan as "his little mountain-dwelling Parvati," suggesting that that's her name. Rahman only mentions his daughter at the end of the story when he reveals to the narrator that he always carries around a paper with her handprint on it to remind him of her. Mini also reminds Rahaman of Parvati, which is why he makes such an effort to get to know her. Mini becomes a stand-in for Parvati, and the interactions between Rahman and Mini closely resemble a father-daughter relationship. Although she does not make an appearance in the story, Parvati is the reason that the narrator is able to finally form a real, meaningful connection with Rahman.

2.1.6 Theme

Theme is the matter or content of a literary work. The subject matter of this story is very emotional but it has been rendered in a simple and elegant style. The story 'Kabuliwallah' explores mainly two themes; the father-daughter relationship and no bound for a friendship. In the story, we encounter three examples of this filial affection—the narrator and his daughter Mini; the Kabuliwallah "Abdur Rahman" and Mini; and Kabuliwallah and his own daughter in Afghanistan. The narrator loves Mini so deeply. When Mini asks him different strange questions, he remains very patient and tries to give Mini's answer, even when he is working on his novel. In this story, Kabuliwallah comes to India every year to sell dry-fruits and to meet this girl named Mini. He is not Mini's father, he is just a travelling seller, but he always talks Mini in smile and he also gives Mini gifts and warm regards. The Kabuliwallah encountered a physical confrontation with a person while collecting debts and that's what led the Kabuliwallah to end up in jail. After several years, the Kabuliwallah comes out from prison, the first thing he does is visit Mini. Rahman has a biological daughter 'Parvati', but he cannot go back to his home town. He loves his daughter but cannot meet her. Therefore, to some extent he treats Mini just as his own daughter. Though these two fathers belong to different classes, religions and regions but they pay equal affection to their daughters.

The other theme of the story is 'friendship has no bounds'. Rahman is a grown man and Mini is a little girl. He is an Afghan and she is an Indian, he is an Islamic and she is a Buddhist but they are close friends who always laugh together with their individual jokes. People do not always require familiar things to become friends.

2.1.7 Check Your Progress-I

- a. In which language 'Kabuliwallah' was originally written?
- b. Who is the narrator of the story?
- c. What is the name of the daughter of Kabuliwallah?
- d. Why Kabuliwallah get imprisoned?

2.2 INTRODUCTION: THE EYES ARE NOT HERE

The Eyes are not here (also known as 'The Girl on The Train' and 'The Eyes Have It') is a short story by Ruskin Bond that was originally published in contemporary Indian English stories. It is a marvelous short story in which Ruskin Bond has used first person narrative technique. **The story reveals that people with eyes do not seem to see properly while the**

blind can sense much more than those who can see. The narrator of the story is a blind man, whose eyes are sensitive only to light and darkness. The irony lies in the fact that the narrator of the story learns that his co-passenger was blind only after she had got off the train. There is pathos and irony in the situation. Bond offers us the irony in the ending, adding to the effect of the whole story on the reader.

2.2.1 Ruskin Bond: A Biographical Note

Ruskin Bond was born on 19 May 1934 to British father Alexander Bond and Anglo-Indian mother Edith Clarke in Kasauli. He wrote one of his first short stories, “Untouchable” at the age of sixteen in 1951. He went to United Kingdom for higher education. In London, he wrote his first novel in 1956, “The Room on the Roof” at the age of seventeen and received the John Llewellyn Rhys Prize in 1957. He did various jobs for his living and later returned to India. He sustained himself financially by writing short stories and poems for newspapers and magazines in India. He has written over 500 short stories, essays and novellas (including Vagrants in the Valley and A Flight of Pigeons) and more than forty books for children. He was awarded the Sahitya Award in 1992 for his English novel “Our Trees Still Grow in Dehra”, the Padma Shri in 1999 and the Padma Bhushan in 2004. At present, he is living with his adopted family in Landour, Mussoorie, India.

2.2.2 Text

I had the train compartment to myself up to Rohana, then a girl got in. The couple who saw her off was probably her parents. They seemed very anxious about her comfort and the woman gave the girl detailed instructions as to where to keep her things, when not to lean out of windows, and how to avoid speaking to strangers.

They called their goodbyes and the train pulled out of the station. As I was totally blind at the time, my eyes sensitive only to light and darkness, I was unable to tell what the girl looked like. But I knew she wore slippers from the way they slapped against her heels.

It would take me some time to discover something about her looks and perhaps I never would. But I liked the sound of her voice and even the sound of her slippers.

'Are you going all the way to Dehra?' I asked.

I must have been sitting in a dark corner because my voice startled her. She gave a little exclamation and said, I didn't know anyone else was here.

‘Well, it often happens that people with good eyesight fail to see what is right in front of them. They have too much to take in, I suppose. Whereas people who cannot see (or see very little) have to take in only the essentials, whatever registers tellingly on their remaining senses.

I didn't see you either,' I said. 'But I heard you come in.'

I wondered if I would be able to prevent her from discovering that I was blind. Provided I keep to my seat, I thought, it shouldn't be too difficult. The girl said, I am getting off at Saharanpur. My aunt is meeting me there.'

"Then I had better not get too familiar/ I replied.' Aunts are usually formidable creatures.'

'Where are you going?' she asked.

'To Dehra and then to Mussoorie.'

'Oh, how lucky you are. I wish I were going to Mussoorie. I love the hills. Especially in October.'

'Yes, this is the best time,' I said, calling on my memories. "The hills are covered with wild dahlias, the sun is delicious, and at night you can sit in front of a log fire and drink a little brandy. Most of the tourists have gone and the roads are quiet and almost deserted. Yes, October is the best time.'

She was silent. I wondered if my words had touched her or whether she thought me a romantic fool. Then I made a mistake.

'What is it like outside?' I asked.

She seemed to find nothing strange in the question. Had she noticed already that I could not see? But her next question removed my doubts.

'Why don't you look out of the window?' she asked.

I moved easily along the berth and felt for the window ledge. The window was open and I faced it, making a pretence of studying the landscape. I heard the panting of the engine, the rumble of the wheels, and, in my mind's eye I could see telegraph posts flashing by.

'Have you noticed,' I ventured, 'that the trees seem to be moving while we seem to be standing still?'

"That always happens,' she said. 'Do you see any animals?'

'No,' I answered quite confidently. I knew that there were hardly any animals left in the forests near Dehra.

I turned from the window and faced the girl and for a while we sat in silence.

'You have an interesting face,' I remarked. I was becoming quite daring but it was a safe remark. Few girls can resist flattery. She laughed pleasantly—a clear, ringing laugh.'

It's nice to be told I have an interesting face. I'm tired of people telling me I have a pretty face.

'Oh, so you do have a pretty face, thought I. And aloud I said: 'Well, an interesting face can also be pretty.'

'You are a very gallant young man/ she said. 'But why are you so serious?'

I thought, then, that I would try to laugh for her, but the thought of laughter only made me feel troubled and lonely.

'We'll soon be at your station/ I said.

'Thank goodness it's a short journey. I can't bear to sit in a train for more than two or three hours.'

Yet I was prepared to sit there for almost any length of time, just to listen to her talking. Her voice had the sparkle of a mountain stream. As soon as she left the train she would forget our brief encounter. But it would stay with me for the rest of the journey and for some time after.

The engine's whistle shrieked the carriage wheels changed their sound and rhythm; the girl got up and began to collect her things. I wondered if she wore her hair in a bun or if it was plaited. Perhaps it was hanging loose over her shoulders. Or was it cut very short?

The train drew slowly into the station. Outside, there was the shouting of porters and vendors and a high-pitched female voice near the carriage door. That voice must have belonged to the girl's aunt.

'Goodbye/ the girl said.

She was standing very close to me. So close that the perfume from her hair was tantalizing. I wanted to raise my hand and touch her hair but she moved away. Only the scent of perfume still lingered where she had stood.

There was some confusion in the doorway. A man, getting into the compartment, stammered an apology. Then the door banged and the world was shut out again. I returned to my berth. The guard blew his whistle and we moved off. Once again I had a game to play and a new fellow traveller.

The train gathered speed, the wheels took up their song, and the carriage groaned and shook. I found the window and sat in front of it, staring into the daylight that was darkness for me.

So many things were happening outside the window. It could be a fascinating game guessing what went on out there.

The man who had entered the compartment broke into my reverie.

'You must be disappointed/ he said. 'I'm not nearly as attractive a travelling companion as the one who just left.' 'She was an interesting girl/ I said. 'Can you tell me—did she keep her hair long or short?'

'I don't remember/ he said sounding puzzled. 'It was her eyes I noticed, not her hair. She had beautiful eyes but they were of no use to her. She was completely blind. Didn't you notice?'

2.2.2 Glossary

Anxious	: concerned, worried
Sensitive	: reactive, responsive
Stranger	: unknown person
Slapped	: hit, strike
Startled	: to surprise someone
Formidable	: frightening, terrifying
Deserted	: remote place
Ledge	: shelf, mantel
Panting	: out of breath
Rumble	: resonant sound
Ventured	: journey, travel
Gallant	: brave, bold
Sparkle	: shine brightly with flash of light, glitter
Shrieked	: scream, a high-pitched sound
Tantalizing	: exciting one's senses or desires
Stammered	: speak with hesitation and repeating words or sounds
Groaned	: murmur, moan
Reverie	: a state of being lost in one's imagination, daydream

2.2.3 Summary

'The Eyes Are Not Here' is a marvellous short story of Ruskin Bond who has used first person narrative technique in the story. Here everything is narrated by the person who himself is blind. His eyes are sensitive only to light and darkness. He was travelling to Dehradun by train. Up to Rohana, the narrator was alone in the compartment. A girl gets into the compartment at that station. They seem extra anxious about her well-being in that they tell her exactly where to put her luggage, not to lean out of the window, and not to speak with strangers. Soon, the girl's parents leave and the man and the girl are alone in the train compartment as the journey begins. The narrator strikes up a conversation with the girl, asking if she is going to Dehradun. The voice startles her as she had thought that she was alone in the compartment. The girl told him that she was going to Saharanpur where her aunt would come to receive her. The narrator speaks

about Mussoorie, where he was headed to, presenting a lovely sight of the place in October (the month in which the story takes place).

Throughout the conversation the narrator consciously keeps up the pretense of being a person with complete and perfect sight. Though he is mostly careful in choosing his words, he notes at a few points of time that he had almost given himself up due to some careless comments. After some more interesting talk, the narrator tells her, quite daringly, that she has an interesting face. She replies happily that it was indeed a welcome deviation from the often repeated phrase: "You have a pretty face". Soon the time comes for the girl to bid goodbye as the train arrives at her destination. Then the author hears a commotion near the door of the carriage and a man apologizing.

The man then entered the compartment and apologizes to the narrator too for not being as attractive a traveling companion as the previous one. When the narrator asks him how the girl has worn her hair, the other person replies had not noticed her hair but saw only her eyes, which were beautiful but of no use to her, as she was completely blind. The last question this man asks to the narrator is if he had not noticed it too.

2.2.4 Character Analysis

The Narrator

The narrator of this story, a blind man whose eyes were sensitive to light and darkness, was going to Dehradun by train when he met a girl and had a chit-chat with her. It was only after she left. Although he was blind but took enormous pride in his ability to behave quite normally with fellow passengers behind his eye shade. At Rohana station, a young girl got into the compartment and he was cheered up. The narrator talked to the young girl endlessly and skillfully concealing his blindness and the girl was easily deceived. When the girl got down at her station, another passenger got in. The narrator stands in sharp contrast with the new passenger, who has eye sight but does not see what is in front of him.

The Girl

The girl in the story is co-passenger of the narrator and boards the train at Rohana. The girl was blind too. In spite of her parents' warning, she talked to the narrator. The girl was smarter in keeping her blindness from the narrator. The girl represents women in common who love the safety in the presence of a man and vanish a goodbye because she has reached safely.

The Fellow Passenger

When the girl got down at the station, a man got in the train. The passenger makes the narrator realize that the girl was blind.

2.2.5 Theme

The story is based on the idea that people with eyes do not seem to see properly while the blind can sense much more than those who can see and we can also say that the story seems to deal with issue of human perception. The narrator of the story is blind but during his talk with the girl, he easily judges that the girl has an interesting face. On the other hand, the new passenger who can see does not notice the girl but only see her disability that she is completely blind.

The story is also based on the issue of human perception and perceptiveness. In the story, the narrator failed to perceive that the young girl is blind and the young girl also failed to perceive that the narrator is also blind. Ruskin Bond has managed to create a remarkable complex story about the human perception and perceptiveness.

2.2.6 Check Your Progress-II

1. When did Bond write his first novel?
2. The story ends with a revelation. What is the revelation?
3. Who was the narrator's first co-passenger?
4. What was the narrator's final destination in the story?
5. At which station did the blind girl get in to the train?

2.3 SUMMING UP

In this unit you have examined the deep love that fathers have for their children and ability of the people to do good as well as bad to others. Often, it is easier to side with our fears and suspect someone who is not like us. It can be a different skin color or a different language but if we are patient with people and try to understand their situations and problems then we can find some common ground. **The story 'The Eyes are not Here' gives a moral that it is better to be a real person than to fake yourself. Our eyes show us what is happening in the world. Through our eyes we can perceive the world. Lack of eyes does not mean that one can't see the inner beauty of the other person.**

2.4 **SUGGESTED READINGS**

Prose Parables (Orient BlackSwan)

2.5 **QUESTIONS FOR PRACTICE**

2.5.1 Long Answer Questions

1. Give a brief account of the Kabuliwallah's first and last meeting with Mini.
2. Comment on the changing relationship between Mini and Rahman. Why was Rahman so attached to Mini?
3. Write a character-sketch of the Rahman.
4. Give a brief description of the conversation between the young girl and the narrator.
5. Comment on the use of irony in the story 'The Eyes Are Not Here'.
6. Draw a brief sketch of the narrator of 'The Eyes are not Here'.

2.5.2 Short Answer Questions

1. **What shows that Mini was a chatty girl?**
2. **What apprehensions did Mini's mother have about the Afghan?**
3. **What kind of a relationship had blossomed between Mini and Rahman?**
4. **What happened when Mini saw Rahman with the policemen?**
5. Mention the human qualities that you observe in the story.
6. **Why was Mini unable to fathom the term 'in-laws'?**
7. **Who was Mini?**
8. **Draw a brief sketch of the narrator of 'Kabuliwallah'.**
9. What is the revelation of the story "The Eyes Are Not Here"?
10. How far is the title "The Eye Are Not Here' justified?
11. "She had beautiful eyes. But they were of no use to her" – Whose eyes are referred to here? Why were the eyes 'of no use' to her? Explain the irony of situation.
12. What do you know about the girl, who travelled with the narrator?

BACHELOR OF LIBERAL ARTS

SEMESTER-IV

COURSE: ENGLISH COMPULSORY-II

UNIT 3: SHORT STORIES

GRIEF by ANTON CHEKOV

THE SELFISH GIANT BY RUSKIN BOND

STRUCTURE

- 3.0 Objectives**
- 2.6 Introduction: Grief**
 - 2.6.1 Anton Chekov: A Biographical Note**
 - 2.6.2 Text**
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 - 2.6.4 Summary**
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 - 2.6.7 Check Your Progress-I**
- 2.7 Introduction: The Selfish Giant**
 - 2.7.1 Oscar Wilde: A Biographical Note**
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 - 2.7.3 Glossary**
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 - 2.7.6 Theme**
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- 2.8 Summing Up**
- 2.9 Suggested Readings**
- 2.10 Questions for Practice**
 - 2.10.1 Long Answer Questions**
 - 2.10.2 Short Answer Questions**

3.0 OBJECTIVES

The stories 'Grief' and 'The Selfish Giant' are very simple and interesting. But stories are full of inner meaning and moral message. Most of the people are selfish and do not bother about others. The stories advise us not to be selfish.

3.1 INTRODUCTION: GRIEF

The story 'Grief' is written by Anton Chekov and was published in 1886. It deals with an experience that touches all of us at some point in our lifetime. This is a story of a father and his grief over the death of his only son. The grief is inside him and he desperately wants to speak about it. But no one is ready to listen to him. He continuously tries to find a compassionate audience but he finds no one with whom he can share his agony. The grief is over the loss of his son and misery is not finding a single person to unburden his grief.

3.1.1 Anton Chekov: A Biographical Note

Anton Pavlovich Chekov was a Russian short story writer and playwright who is considered to be the greatest writer of short fiction in history. He was born on 29 January 1860 in Russia. He died at the early age of forty four, because had a disease in which he could live only for a few years. Several of Chekhov's short stories were adapted as episodes of the 1986 Indian anthology television series *Katha Sagar*. Another Indian television series titled *Chekhov Ki Duniya* aired on DD National in the 1990s, adapting different works of Chekhov.

3.1.2 Text

The twilight of evening. Big flakes of wet snow are whirling lazily about the street lamps, which have just been lighted, and lying in a thin soft layer on roofs, horses' backs, shoulders, caps. Iona Potapov, the sledge-driver, is all white like a ghost. He sits on the box without stirring, bent as double as the living body can be bent. If a regular snowdrift fell on him it seems as though even then he would not think it necessary to shake it off. . . His little mare is white and motionless too. Her stillness, the angularity of her lines, and the stick-like straightness of her legs make her look like a halfpenny gingerbread horse. She is probably lost in thought. Anyone who has been ton away from the plough, from the familiar gray landscapes, and cast into this slough, full of monstrous lights, of unceasing uproar and hurrying people, is bound to think.

It is a long time since Iona and his nag have budged. They come out of the yard before dinnertime and not a single fare yet. But now the shades of evening are falling on the

town. The pale light of the street lamps changes to a vivid color, and the bustle of the street grows noisier.

"Sledge to Vyborgskaya!" Iona hears. "Sledge!"

Iona starts, and through his snow-plastered eyelashes sees an officer in a military overcoat with a hood over his head.

"To Vyborg kaya," repeats the officer. "Are you asleep? To Vyborg kaya!" In token of assent Iona gives a tug at the reins which sends cakes of snow flying from the horse's back and shoulders. The officer gets into the sledge. The sledge-driver clicks to the horse, cranes his neck like a swan, rises in his seat, and more from habit than necessity brandishes his whip. The mare cranes her neck, too, crooks her stick-like legs, and hesitatingly sets off. . . . "Where are you shoving, you devil?" Iona immediately hears shouts from the dark mass shifting to and fro before him. "Where the devil are you going? Keep to the r-right!"

"You don't know how to drive! Keep to the right," says the officer angrily. A coachman driving a carriage swears at him; a pedestrian crossing the road and brushing the horse's nose with his shoulder looks at him angrily and shakes the snow off his sleeve. Iona fidgets on the box as though he were sitting on thorns, jerks his elbows, and turns his eyes about like one possessed as though he did not know where he was or why he was there.

"What rascals they all are!" says the officer jocosely. "They are simply doing their best to run up against you or fall under the horse's feet. They must be doing it on purpose." Iona looks at his fare and moves his lips. . . . Apparently he means to say something, but nothing comes but a sniff.

"What?" enquires the officer.

Iona gives a wry smile, and straining his throat, brings out huskily: "My son . . . er . . . my son died this week, sir."

"H'm! What did he die of?"

Iona turns his whole body round to his fare, and says:

"Who can tell! It must have been from fever. . . . He lay three days in the hospital and then he died. . . . God's will."

"Turn around, you devil!" comes out of the darkness. "Have you gone cracked, you old dog? Look where you are going!"

"Drive on! drive on! . . ." says the officer. "We shan't get there till tomorrow going on like this. Hurry up!"

The sledge-driver cranes his neck again, rises in his seat, and with heavy grace swings his whip. Several times he looks round at the officer, but the latter keeps his eyes shut and is apparently disinclined to listen. Putting his fare down at Vyborg kaya, Iona stops by a restaurant, and again sits huddled up on the box. . . . Again the wet snow paints him and his horse white. One hour passes, and then another. . . .

Three young men, two tall and thin, one short and hunchbacked, come up, railing at each other and loudly stamping on the pavement with their galoshes. "Cabby, to the Police Bridge!" the hunchback cries in a cracked voice. "The three of us, . . . twenty kopecks!"

Iona tugs at the reins and clicks to his horse. Twenty kopecks is not a fair price, but he has no thoughts for that. Whether it is a rouble or whether it is five kopecks does not matter to him now so long as he has a fare. . . . The three young men, shoving each other and using bad language, go up to the sledge, and all three try to sit down at once. The question remains to be settled: Which are to sit down and which one is to stand? After a long altercation, ill-temper, and abuse, they come to the conclusion that the hunchback must stand because he is the shortest.

"Well, drive on," says the hunchback in his cracked voice, settling himself and br~athing down Iona's neck. "Cut along! What a cap you've got, my friend! You wouldn't find a worse one in all Petersburg. . . ."

"He-he! . . . he-he! . . ." laughs Iona. "It's nothing to boast of!"

"Well, then, nothing to boast of, drive on! Are you going to drive like this all the way? Eh? Shall I give you one in the neck?"

"My head aches," says one of the tall ones. "At the Dukrnasovs' yesterday Vaska and I drank four bottles of brandy between us."

"I can't make out why you talk such stuff," says the other tall one angrily.

"You lie like a brute."

"Strike me dead, it's the truth! . . ."

"It's about as true as that a louse coughs."

"He-he !" grins Iona. "Me-er-ry gentlemen!"

"Tfoo! the devil take you!" cries the hunchback indignantly. "Will you get on, you old plague, or won't you? Is that the way to drive? Give her one with the whip. Hang it all, give it her well."

Iona feels behind his back the jolting person and quivering voice of the hunchback. He hears abuse addressed to him, he sees people, and the feeling of loneliness begins little

by little to be less heavy on his heart. The hunchback swears at him, till he chokes over some elaborately whimsical string of epithets and is overpowered by his cough. His tall companions begin talking of a certain Nadyezhda Petrovna. Iona looks round at them. Waiting till there is a brief pause, he looks round once more and says:

"This week. . . er. . . my. . . er. . . son died!"

"We shall all die, . . ." says the hunchback with a sigh, wiping his lips after coughing.

"Come, drive on! drive on! My friends, I simply cannot stand crawling like this! When will he get us there?"

"Well, you give him a little encouragement . . . one in the neck!"

"Do you hear, you old plague? I'll make you smart. If one stands on ceremony with fellows like you one may as well walk. Do you hear, you old dragon? Or don't you care a hang what we say?"

And Iona hears rather than feels a slap on the back of his neck.

"He-he! . . .," he laughs. "Merry gentlemen God give you health!"

"Cabman, are you mamed?" asks one of the tall ones.

"I? He he! Me-er-ry gentlemen. The only wife for me now is the damp earth. . . . He-ho-ho!. . . .The grave that is! . . . Here my son's dead and I am alive. . . . It's a strange thing; death has come in at the wrong door. . . . Instead of coming for me it went for my son. . ."

And Iona turns round to tell them how his son died, but at that point the hunchback gives a faint sigh and announces that, thank God! they have moved at last. After taking his twenty kopecks, Iona gazes for a long while after the revelers, who disappear into a dark entry. Again he is alone and again there is silence for him. . . . The misery which has been for a brief space eased comes back again and tears his heart more cruelly than ever. With a look of anxiety and suffering Iona's eyes stray restlessly among the crowds moving to and fro on both sides of the street: can he not find among those thousands someone who will listen to him? But the crowds flit by heedless of him and his misery. . . . His misery is immense, beyond all bounds. If Iona's heart were to burst and his misery to flow out, it would flood the whole world, it seems, but yet it is not seen. It has found a hiding-place in such an insignificant shell that one would not have found it with a candle by daylight.

Iona sees a house-porter with a parcel and makes up his mind to address him. "What time will it be, friend?" he asks.

"Going on for ten. . . . Why have you stopped here? Drive on!"

Iona drives a few paces away, bends himself double, and gives himself up to his misery. He feels it is no good to appeal to people. But before five minutes have passed he draws himself up, shakes his head as though he feels a sharp pain, and tugs at the reins. . . . He can bear it no longer.

"Back to the yard!" he thinks. "To the yard!"

And his little mare, as though she knew his thoughts, falls to trotting. An hour and a half later Iona is sitting by a big dirty stove. On the stove, on the floor, and on the benches are people snoring. The air is full of smells and stuffiness. Iona looks at the sleeping figures, scratches himself, and regrets that he has come home so early. . . .

"I have not earned enough to pay for the oats, even," he thinks. "That's why I am so miserable. A man who knows how to do his work, . . . who has had enough to eat, and whose horse has had enough to eat, is always at ease. . . ." In one of the comers a young cabman gets up, clears his throat sleepily, and makes for the water-bucket.

"Want a drink?" Iona asks him.

"Seems so."

"May it do you good. . . . But my son is dead, mate. . . . Do you hear? This week in the hospital. . . . It's a queer business. . . ."

Iona looks to see the effect produced by his words, but he sees nothing. The young man has covered his head over and is already asleep. The old man sighs and scratches himself. . . . Just as the young man had been thirsty for water, he thirsts for speech. His son will soon have been dead a week, and he has not really talked to anybody yet He wants to talk of it properly, with deliberation. . . . He wants to tell how his son was taken ill, how he suffered, what he said before he died, how he died. . . . He wants to describe the funeral, and how he went to the hospital to get his son's clothes. He still has his daughter Anisya in the country. . . . And he wants to talk about her too. . . . Yes, he has plenty to talk about now. His listener ought to sigh and exclaim and lament. . . . It would be even better to talk to women. Though they are silly creatures, they blubber at the first word.

"Let's go out and have a look at the mare," Iona thinks. "There is always time for sleep. . . . You'll have sleep enough, no fear. . . ."

He puts on his coat and goes into the stables where his mare is standing. He thinks about oats, about hay, about the weather. . . . He cannot think about his son when he is alone. . . . To talk about him with someone is possible, but to think of him and picture him is insufferable anguish. . . .

"Are you munching?" Iona asks his mare, seeing her shining eyes. "There, munch away, munch away. . . . Since we have not earned enough for oats, we will eat hay. . . . Yes, . . . I have grown too old to drive. . . . My son ought to be driving, not I. . . . He was a real cabman. . . . He ought to have lived. . . ." Iona is silent for a while, and then he goes on:

That's how it is, old girl. . . . Kuzma Ionitch is gone. . . . He said good-by to me. . . . He went and died for no reason. . . . Now, suppose you had a little colt, and you were own mother to that little colt. . . . And all at once that same little colt went and died. . . . You'd be sorry, wouldn't you? . . ."

The little mare munches, listens, and breathes on her master's hands. Iona is carried away and tells her all about it.

3.1.3 Glossary

Twilight	: gloom, half-light
Whirling	: spinning, revolving
Sledge	: a long vehicle pulled by horses or mares for traveling over ice and snow
Snowdrift	: a mound of snow driven together by the wind
Slough	: a soft wet area of land
Nag	: horse, especially one which is old or ill
Budged	: move, shift
Brandishes	: flourish, wave, shake
Pedestrian	: walker
Fidgets	: make small movements, wiggle
Possessed	: have as belonging to one, own
Jocosely	: humorously, playfully
Sniff	: an act or sound of sniffing
Huskily	: throaty or low-pitched sound
Huddled	: crowd
Hunchbacked	: a person with a hump on his back
Galoshes	: a waterproof overshoe
Kopecks	: a unit of money in Russia; one-hundredth of a rouble
Rouble	: Russian currency
Shoving	: push someone roughly
Altercation	: argument, quarrel

Brute	: monster, beast
Whimsical	: playful, quaint
Epithet	: nickname, byname
Revelers	: merry making persons, especially after alcoholic drinks trotting
Blubber	: cry noisily
Munching	: eat (something) steadily

3.1.4 Summary

It describes the plight of a Russian Cab driver who wants to share his grief with someone but does not find a sympathetic listener. Cab driver namely Iona has lost his son. Iona was in search of some man before whom he can unburden his heart and thus find an outlet for his grief, so he was waiting for some passenger at the cab station.

Iona's first passenger was an Officer. When Iona tells him that he lost his only son a few days ago, the Officer simply asks him what he had died of. After this his interest flags and he curses and swears at Iona for his bad driving.

Iona waits for another passenger. A little later three young men hire his carriage at a very low fare. Iona does not mind the fare. One of them gives Iona a blow on the neck. Iona wants to tell them the story of his grief, but as soon as he begins, they reach their destination. The listeners are so disconnected and disinterested that Iona is left alone.

His Grief makes him feel that death had gone to the wrong door. As he was alive and his son was dead. Iona's heart is full of grief; he wants to unburden his heart. So when he sees the hall porter, he decides to go to him and speak to him. In order to engage him in talk, he asks the hall porter what time it was. The porter tells the time and Iona is again left alone.

After his bad experience with people, Iona decides to go to the stables. Finally, he decides to tell the complete story to his horse. The real purpose is that Iona must unburden his heart before someone.

3.1.5 Character Analysis

Iona Potapov

Grief can weigh heavily on people. To relieve the burden, people often seek out others with whom to share or talk about their feelings. Iona Potapov attempts to talk to others

about his recent loss in *Misery* by Anton Chekhov. Iona Potapov's misery stems from the sudden death of his son one week ago. The story tells of his attempts to talk to others about his misery over the course of one evening.

Iona Potapov is an older man. As the story begins, he is described as 'all white like a ghost.' He sits alone in his horse-driven sleigh waiting for a fare. Snow is falling, and he lets it cover him while he sits 'bent as double as the living body can be bent.' Based on his body language and description, the reader can discern that Iona is suffering. He waits in silence for someone to talk to.

3.1.6 Theme

Grief by Anton Chekhov is one of the most famous works of the author and one of the saddest short stories written in the twentieth century. The title of the story does justice to the theme of the story, which is of loneliness, misery, and the need to communicate one's feelings. The grief is over the loss of his son and misery is not finding a single person to unburden his grief.

the story is about "how one man's grief is ignored by the public, just when he needs someone's attention the most". This is true as Iona is struggling to find a person to talk to about his deceased son but is ignored by the rude public.

The saddest part of the story is that people continue to ignore even after he tells them that his son has died. It is one thing when a person does not know, but deciding to ignore Iona even after knowing about his misery brings forth the dark side of humans. The story shows the other side of humans, which is of ignorance, which is something that we don't like to acknowledge. The way Iona decides to relieve himself from the burden of his grief is indeed a "pathetic relief" as he started talking to a horse. Though it is not a bad thing to converse with animals, the reason why Iona does is different.

He encountered many people, none of them were willing to listen to the sled driver. The brutality and rudeness of people toward Iona are rather horrifying, heartbreaking, and deeply felt by the reader. The saddest part remains that this ignorance was not involuntary, but a well thought reaction.

3.1.7 Check Your Progress-I

1. How did Iona React to the insult of the young Man?
2. Who is Iona's first fare and how does he react to Iona's attempt at communication in "Grief"?

3. What happened to Iona's son?
4. What is the irony of "grief"?

3.2 INTRODUCTION: THE SELFISH GIANT

The Selfish Giant is a fairy tale, written by Anton Chekov. It was first published in 1888 with other stories "The Nightingale and the Rose", "The Devoted Friend", "The Remarkable Rocket" and "The Happy Prince". The Selfish Giant is a short story with the elements of fairy tales and fantasy. The story illustrates the perils of isolation and the negative consequences of selfishness, but it also teaches us that it is never too late for redemption and for love. At the edge of the village was a large lovely garden with soft green grass and beautiful flowers like stars. And every afternoon, as they were coming from school, the children use to go and play in the garden. But the garden belonged to a giant who has been away for seven years. Upon returning he is outraged to see the children enjoying themselves on his land and he builds a big wall to keep them out and puts up a notice that reads: "TRESPASSERS WILL BE PROSECUTED." But without the children, the garden falls into perpetual winter and the Selfish Giant finds himself isolated and all alone. The story advises us to not to be selfish. We should always be kind and generous to others.

3.2.1 Oscar Wilde: A Biographical Note

Oscar Fingal O'Flahertie Wills Wilde was an Irish playwright, poet, and author of numerous short stories, and one novel. He was born on 16 October 1854 in Ireland. His mother was a poet and journalist and father was a doctor. Oscar Wilde's style of writing is, in many ways, just as important and rich as the content. Elements such as tone, diction, imagery, irony, allusion, symbolism, metaphor, personification, etc. are always part of his writings. Known for his biting wit, and a plentitude of aphorisms, he became one of the most successful playwrights of the late Victorian era in London, and one of the greatest celebrities of his day. Several of his plays continue to be widely performed, especially *The Importance of Being Earnest*. After writing in different forms throughout the 1880s, he became one of the most popular playwrights in London in the early 1890s.

3.2.2 Text

Every afternoon, as they were coming from school, the children used to go and play in the Giant's garden.

It was a large lovely garden, with soft green grass. Here and there over the grass stood beautiful flowers like stars, and there were twelve peach-trees that in the spring-time broke out into delicate blossoms of pink and pearl, and in the autumn bore rich fruit. The birds sat on the trees and sang so sweetly that the children used to stop their games in order to listen to them. "How happy we are here!" they cried to each other.

One day the Giant came back. He had been to visit his friend the Cornish ogre, and had stayed with him for seven years. After the seven years were over he had said all that he had to say, for his conversation was limited, and he determined to return to his own castle. When he arrived he saw the children playing in the garden.

"What are you doing here?" he cried in a very gruff voice, and the children ran away. "My own garden is my own garden," said the Giant; "anyone can understand that, and I will allow nobody to play in it but myself." So he built a high wall all round it, and put up a notice-board.

TRESPASSERS WILL BE PROSECUTED

He was a very selfish Giant.

The poor children had now nowhere to play. They tried to play on the road, but the road was very dusty and full of hard stones, and they did not like it. They used to wander round the high wall when their lessons were over, and talk about the beautiful garden inside. "How happy we were there," they said to each other.

Then the Spring came, and all over the country there were little blossoms and little birds. Only in the garden of the Selfish Giant it was still winter. The birds did not care to sing in it as there were no children, and the trees forgot to blossom. Once a beautiful flower put its head out from the grass, but when it saw the notice-board it was so sorry for the children that it slipped back into the ground again, and went off to sleep. The only people who were pleased were the Snow and the Frost. "Spring has forgotten this garden," they cried, "so we will live here all the year round." The Snow covered up the grass with her great white cloak, and the Frost painted all the trees silver. Then they invited the North Wind to stay with them, and he came. He was wrapped in furs, and he roared all day about the garden, and blew the chimney-pots down. "This is a delightful spot," he said, "We must ask the Hail on a visit." So the Hail came. Every day for three hours he rattled on the roof of the castle till he broke most of the slates,

and then he ran round and round the garden as fast as he could go. He was dressed in grey, and his breath was like ice.

“I cannot understand why the Spring is so late in coming,” said the Selfish Giant, as he sat at the window and looked out at his cold white garden; “I hope there will be a change in the weather.”

But the Spring never came, nor the Summer. The Autumn gave golden fruit to every garden, but to the Giant’s garden she gave none. “He is too selfish,” she said. So it was always Winter there, and the North Wind, and the Hail, and the Frost, and the Snow danced about through the trees.

One morning the Giant was lying awake in bed when he heard some lovely music. It sounded so sweet to his ears that he thought it must be the King’s musicians passing by. It was really only a little linnet singing outside his window, but it was so long since he had heard a bird sing in his garden that it seemed to him to be the most beautiful music in the world. Then the Hail stopped dancing over his head, and the North Wind ceased roaring, and a delicious perfume came to him through the open casement. “I believe the Spring has come at last,” said the Giant; and he jumped out of bed and looked out.

What did he see?

He saw a most wonderful sight. Through a little hole in the wall the children had crept in, and they were sitting in the branches of the trees. In every tree that he could see there was a little child. And the trees were so glad to have the children back again that they had covered themselves with blossoms, and were waving their arms gently above the children’s heads. The birds were flying about and twittering with delight, and the flowers were looking up through the green grass and laughing. It was a lovely scene, only in one corner it was still winter. It was the farthest corner of the garden, and in it was standing a little boy. He was so small that he could not reach up to the branches of the tree, and he was wandering all round it, crying bitterly. The poor tree was still quite covered with frost and snow, and the North Wind was blowing and roaring above it. “Climb up! little boy,” said the Tree, and it bent its branches down as low as it could; but the boy was too tiny.

And the Giant’s heart melted as he looked out. “How selfish I have been!” he said; “now I know why the Spring would not come here. I will put that poor little boy on the top of the tree, and then I will knock down the wall, and my garden shall be the

children's playground for ever and ever." He was really very sorry for what he had done.

So he crept downstairs and opened the front door quite softly, and went out into the garden. But when the children saw him they were so frightened that they all ran away, and the garden became winter again. Only the little boy did not run, for his eyes were so full of tears that he did not see the Giant coming. And the Giant stole up behind him and took him gently in his hand, and put him up into the tree. And the tree broke at once into blossom, and the birds came and sang on it, and the little boy stretched out his two arms and flung them round the Giant's neck, and kissed him. And the other children, when they saw that the Giant was not wicked any longer, came running back, and with them came the Spring. "It is your garden now, little children," said the Giant, and he took a great axe and knocked down the wall. And when the people were going to market at twelve o'clock they found the Giant playing with the children in the most beautiful garden they had ever seen.

All day long they played, and in the evening they came to the Giant to bid him good-bye.

"But where is your little companion?" he said: "the boy I put into the tree." The Giant loved him the best because he had kissed him.

"We don't know," answered the children; "he has gone away."

"You must tell him to be sure and come here to-morrow," said the Giant. But the children said that they did not know where he lived, and had never seen him before; and the Giant felt very sad.

Every afternoon, when school was over, the children came and played with the Giant. But the little boy whom the Giant loved was never seen again. The Giant was very kind to all the children, yet he longed for his first little friend, and often spoke of him. "How I would like to see him!" he used to say.

Years went over, and the Giant grew very old and feeble. He could not play about any more, so he sat in a huge armchair, and watched the children at their games, and admired his garden. "I have many beautiful flowers," he said; "but the children are the most beautiful flowers of all."

One winter morning he looked out of his window as he was dressing. He did not hate the Winter now, for he knew that it was merely the Spring asleep, and that the flowers were resting.

Suddenly he rubbed his eyes in wonder, and looked and looked. It certainly was a marvellous sight. In the farthest corner of the garden was a tree quite covered with lovely white blossoms. Its branches were all golden, and silver fruit hung down from them, and underneath it stood the little boy he had loved.

Downstairs ran the Giant in great joy, and out into the garden. He hastened across the grass, and came near to the child. And when he came quite close his face grew red with anger, and he said, "Who hath dared to wound thee?" For on the palms of the child's hands were the prints of two nails, and the prints of two nails were on the little feet.

"Who hath dared to wound thee?" cried the Giant; "tell me, that I may take my big sword and slay him."

"Nay!" answered the child; "but these are the wounds of Love."

"Who art thou?" said the Giant, and a strange awe fell on him, and he knelt before the little child.

And the child smiled on the Giant, and said to him, "You let me play once in your garden, to-day you shall come with me to my garden, which is Paradise."

And when the children ran in that afternoon, they found the Giant lying dead under the tree, all covered with white blossoms.

3.2.3 Glossary

Giant	: an imaginary or mythical being of human form but superhuman size
Delicate	: elegant, subtle, soft
Castle	: fort
Gruff	: rough, harsh
Trespassers	: a person entering someone's land or property without permission
Blossoms	: bloom
Frost	: ice
Cloak	: something serving to hide or disguise something
Linnet	: sparrow
Ceased	: come to an end
Crept	: move slowly and carefully in order to avoid being heard or noticed
Twittering	: chirp
Delight	: charm, please greatly

Frightened	: scare, terrified
Wicked	: sinful, evil
Underneath	: situated below
Hastened	: hurry, be quick to do something
Slay	: kill, murder
Awe	: wonder, amazement
Knelt	: fall to one's knees

3.2.4 Summary

The story starts with the children playing in the garden of the Giant every afternoon after coming from school. The garden was lovely, large, with soft grass, and fruit trees. The trees bore rich fruits and birds sang sweetly sitting on them. One day after seven years the giant came back. He was staying with his friend, the Cornish Ogre. The children were scared to see him. He saw the children playing and said that he would not allow anyone to play here as it was his own garden. He built a wall around it and also put a notice board. The notice board displayed a warning on it, 'Trespassers will be prosecuted'. The children became sad as they had no other place to play. They would wander around the high walls of the garden and remember the beautiful garden inside them.

The spring season came and there were blossoms and little birds all around. But it was winter in the giant's garden and there were frost and snow. In the absence of children birds also did not sing. Once a flower bloomed out of the grass but after seeing the notice board, it also went back to sleep. Then the North Wind and the hailstorm came. Due to the giant's selfishness, autumn's golden fruits also did not come to his garden. Then one morning, the giant heard sweet and lovely music. It was a linnet singing outside his window. The hail and the North Wind stopped and he could feel the spring. He saw that the children came into his garden through a little hole. The children were sitting on the branches of trees and the trees were blossoming. He also saw the birds flying and hear them chirping. The flowers had also come up.

But, to his surprise, in one corner there was still winter. He saw that there a young boy was standing and he was not able to reach the branches of trees. The tree lowered its branches but still, he could not climb. At this scene, his heart melted. He realized that he was really very selfish. He decided to put that boy on the top of the tree, pull down the walls, and allow children to play here forever. But when the children saw him, they ran

away and the garden became winter again. However, that little boy did not run as he was weeping. The giant put him on the top of the tree and the tree blossomed at once. He kissed the giant. The other children realizing that the giant is not wicked came back. The spring came back with them. The giant used to play with the children ever afternoon but that little boy was nowhere to be seen. As the years went by, he grew very weak.

One winter morning, he saw a lovely tree with white blossoms in a corner. The branches of the tree were golden and the little boy stood under it. The boy was wounded which made the giant very angry. He told the boy that he will slay the man who has harmed him. The boy told him that these were the wounds of love. The boy smiled and asked the giant to come to his garden. Later, the children found the giant dead under the tree covered with white blossoms

3.2.5 Character Analysis

The Giant

The main character of the story, the selfish giant owns a garden where local children have taken to playing while he is away on an extended vacation. At the beginning of the story, the Giant is selfish and hardhearted. He drives the children out of his garden upon discovering them there, and he builds a high wall to keep them out. Spring, Summer, and Autumn leave the garden as well, repulsed by the Giant's selfishness, leaving only the forces of Winter—the North Wind, the Snow, the Frost, and the Hail—to inhabit it year-round. For months thereafter, the Giant is miserable, unable to understand why Spring will not come. The Giant realizes that he brought the winter upon himself with his selfishness, and immediately he wishes to make amends. His first gesture of kindness is to a little boy in the far corner of the garden, who is crying because he can't climb the tree there. The Giant raises the boy up into the tree, which at once bursts into bloom as the child embraces the Giant, kissing him. With this act, the Giant warms the rest of the children to him, and he knocks down the wall so as to share his garden with them forevermore. In the years that follow, as the Giant ages, his heart softens further still. He comes to cherish the children far more than the garden itself. Even so, he wishes that he could once again meet the little boy who kissed him, whom he loves, best of all. The Giant's wish is granted only in his twilight years, when he is very old and feeble—the boy appears in the corner of the garden, transfigured, revealing himself to be the Christ Child. He then welcomes the Giant into heaven as

reward for his kindness. The Giant's character is meant to teach this moral lesson as simply and straightforwardly as possible

The Little Boy

The little boy in the story is Christ in disguise, and he assumes this form so as to offer the Giant a chance at redemption. The Christ Child first appears among the many children who sneak back inside the Giant's garden through the hole in the wall, anonymous in the crowd. He is singled out not by his divine nature, which he conceals, but by the fact that he is the only child not enjoying the springtime. He huddles in the farthest corner of the garden, where the winter weather remains, crying because he is too small to climb the nearby tree. The Giant, eager to atone for his hardheartedness, raises the boy up into the tree—which at once bursts into bloom, as the child kisses his newfound friend. At the end of the story, the Christ Child reveals his true identity—the wounds of the Crucifixion appear on his hands and feet, and the tree he had once tried to climb, symbolic of the cross, is transfigured in gold and silver. This is how he shows the Giant that his kindness to the children has redeemed his soul, and after this he welcomes the Giant into Paradise.

3.2.6 Theme

The story *The Selfish Giant* is full of inner meaning and different themes. It throws light on selfishness, friendship, eternal happiness, love and salvation. The story tells about a giant who was really selfish. In fact, *The Selfish Giant* moves around a person who is very selfish by nature but he evolves into a kind person who shares and does not hoard so he achieves salvation in the end.

Selfishness is the main theme with a variety of sub themes. People who are selfish do not want to share their things with others like the Giant did not want to share his garden with children. The selfish people want to keep everything for themselves. But when they do that, they quickly find themselves all alone. As the Giant was left alone desperately waiting for the Spring.

Another theme in the story is the importance of friendship and of little act of kindness, in human life. A little act of kindness can build bridges between people and these bonds can bloom friendships which pave a way towards a person's salvation. The boy in the story was Jesus Christ in disguise. He came to the Giant once again to take him to his garden, Paradise, as a reward for letting him play once in his garden. The Giant was redeemed by Jesus. He was absolved of all his sins. His soul became pure and sacred.

The 'white blossoms' symbolize the purity and sacredness that the Giant's soul attained and the ever-lasting peace that he obtained after death.

Love is another theme in the story, is a great virtue, but it is difficult to cultivate. For the sake of love (which is the image of God) one has to sacrifice a lot. But once love is enthroned in one's mind, one is lifted up to heaven as a reward. This was learnt by the Giant as he learnt to share his possession to attain love.

The ending of the short story is very religious as Wilde uses the presence of Jesus to help end the story and assist the moral. The giant who had sinned had been sent to heaven, purely because he had realized that he was selfish and that he was going to be lonely unless he was more kind. Thus, another theme is to be kind and more humane towards one another.

3.2.7 Check Your Progress-II

1. Why did the children go to the Giant's garden?
2. Where do Giant go for seven years?
3. What did the Giant do to stop the entry of children?
4. How did the Giant realise that spring has visited in his garden?

3.3 SUMMING UP

The story "grief" gives an authentic portrayal of human nature that remains unaffected by the sorrows of the world so long as they do not impinge on it at a personal level and 'The Selfish Giant' is a story which teaches unselfishness and love. After reading the story, we feel the change in our heart also.

3.4 SUGGESTED READINGS

Prose Parables (Orient BlackSwan)

Contemporary English Prose (OUP) edited by K.P.K. Menon

3.5 QUESTIONS FOR PRACTICE

3.5.1 Long Answer Questions

1. What impression of the character of Iona do you get from his story?
2. How does the horse serve as a true friend and companion to Iona?
3. The good always win over evil'. Describe in your words by using hurts from the story "The Selfish Giant".
4. 'Service for welfare of other should be the aim of human deeds'. Elaborate.

3.5.2 Short Answer Questions

1. Why didn't the people listen to Iona?
2. Why does Iona tell the story of his son's death to the horse?
3. How does Iona get rid of his grief at the end of the story?
4. Why spring did not enter the Giant's garden?
5. Who was roaring in the garden and why?
6. 'The Giant's heart melted'. How did he become a changed person?

BACHELOR OF LIBERAL ARTS
SEMESTER-IV
COURSE: ENGLISH COMPULSORY-II

UNIT 4:
‘MOTHER’S DAY’, BY J.B. PRIESTLEY;
‘RIDERS TO THE SEA’ BY JOHN MILLINGTON SYNGE

STRUCTURE

4 A. 0: Objectives

4 A.1 Introduction

4 A.2.About the author

4 A. 3 Check Your Progress I:

4 A.4 About the Play: Mother’s Day

4. A.4.1 Summary of The Play: Mother’s Day

4. A. 5 Check Your Progress II:

4. A.6 Theme of the Play ‘Mother’s Day’

4 A. 6.1Check your Progress III:

4 A.7 Mother’s Day as a Comedy

4 A 7.1 Check Your Progress IV:

4. A.8 Summing Up

4. A. 9 Suggested Readings

4. A. 10.1Long Answer Questions:

4 A. 10.2Short Answer questions

Part B

4 B. 1About the Author

4. B.2Check Your Progress: I

4. B. 3 Riders to the Sea: Summary of the Play

4 B. 4 Check Your Progress: II

4 B. 5. Riders to The Sea As A Tragedy

4 B.6 Check Your Progress: III

4.B. 7 Supernatural Elements In Riders To The Sea

4.B. 8 Check Your Progress: IV

4.B.9 Use of Symbols

4b.10 Check Your Progress: V.

4.B. 11 Summing Up

4.B12. Suggested Readings

4B.13. Questions for Practice

4B.13.1 Long Answer Questions

4B.13.2 Short Answer Questions

4A. 0: OBJECTIVES

This unit is aimed to enable the students to analyze different aspects of the plays. The study of the two one act plays is supposed to demonstrate how to study and examine a play.

4A.1 INTRODUCTION

This unit discusses two one act plays: J.B. Priestley's 'Mother's Day', and 'John Millington Synge's 'Riders to the Sea'. We will explain the salient features of both these plays. As the play 'Mother's Day' is a comedy and 'Riders to the Sea' is a tragic play, the discussion of these plays will enable the students to mark the special features of a comic and a tragic drama. The summary of each play has been given to provide an overview of the happenings in the plays and help you to mark the significant incidents and characters in these plays. Some of the aspects of these works have been analyzed to provide you with the examples which can be used to answer more questions on the plays.

You can see the correct answers to the 'Check Your Progress' exercises at the end of the unit.

Note: The unit has been divided into two parts A and B.

4A.2 ABOUT THE AUTHOR

J. B. Priestley (full name John Boynton Priestley) was born on 13 September 1894 in England. His father Jonathan Priestley was a headmaster. His mother's name was Emma. His father remarried after the death of Priestley's mother when he was two years old. J.B. Priestley was a multifaceted personality. He wrote novels, essays and plays. During the World War I, he served in Infantry, later he graduated from Trinity College Cambridge and then worked as a journalist also. He achieved enormous success with *The Good Companions* (1929), which was about a group of traveling performers.

Priestley achieved early recognition with comedies such as *Laburnum Grove* (1933) and *When We Are Married* (1938). Many of his plays have domestic settings. He uses mysterious concepts of time in a number of his plays. He wrote more than 120 books. He was

an expert radio speaker. In 1934 he published the travelogue titled *English Journey*, an account of what he saw and heard while travelling through the country in the depths of the Great Depression.

Dangerous Corner (1932) was his first play and his best known play is *An Inspector Calls*. (1945). Some of his plays show the influence of J.W. Dunne's theory of time on him. It is clear from the plots of *Dangerous Corner* (1932) and *Time and the Conway's*. He was a founding member of the Campaign for Nuclear Disarmament in 1958.

The University of Bradford awarded Priestley the title of honorary Doctor of Letters in 1970, and he was awarded the Freedom of the City of Bradford in 1973. The University of Bradford named its library as J. B. Priestley Library which he officially opened in 1975. After his death, his statue was installed in front of the Museum. Priestley was married three times. In 1921, Priestley married Emily "Pat" Tempest, a music-loving Bradford librarian. In September 1926, Priestley married Jane Wyndham-Lewis. In 1953, Priestley divorced his second wife to marry the archaeologist and writer Hawkes. Priestley died of pneumonia on 14 August 1984.

4 A. 3 CHECK YOUR PROGRESS I:

Choose the correct answer:

- i. J. B. Priestley's father was a) a headmaster b) a Priest c) a doctor d) a poet
- ii. The title of his first play was: a) Mother's Day b) *Dangerous Corner* c) *When We Are Married*.
- iii. Priestley was influenced by J.W. Dunne's theory a) of drama b) of magic c) of time d) of novel writing
- iv. State whether the following information is true or false:
J.B. Priestley did not marry throughout his life (True/ False)

4A.4 ABOUT THE PLAY: MOTHER'S DAY

J.B. Priestley's 'Mother's Day' is a drawing room comedy in which the whole action takes place in the drawing room of the house. It is a hilarious comedy with a significant message highlighting practical problems faced by housewives like Mrs. Pearson. The play dramatizes the way women's contribution in the household is ignored and they are treated like mere domestic helps. It forms an earnest appeal for women's rights and a message to all women that they should not accept their oppression passively.

4. A.4.1 SUMMARY OF THE PLAY: MOTHER'S DAY

In the play, Mrs. Pearson suffers neglect and indifference of her family despite working for her son, daughter, and her husband for the whole day. She is disappointed and frustrated over her condition in her own house. She wants recognition of her work and appreciation of her family. Nobody in the house bothers about her and all the members of her family take her for granted.

Her neighbour, Mrs. Fitzgerald is a fortune teller and knows magic tricks also. She tells Mrs. Pearson that she had learned these things when her husband was posted in some country in the East. When Mrs. Pearson shares her woes with this woman and she suggests a solution. She knows that being docile and humble; Mrs. Pearson cannot be harsh and rude to her children or her husband and can never tell them about their terrible behaviour with her. Mrs. Fitzgerald tells Mrs. Pearson about her plan to exchange personalities with the help of her skills in magic. It would provide Mrs. Fitzgerald an opportunity to bring a change in Mrs. Pearson's family as Mrs. Fitzgerald would appear in Mrs. Pearson's body after the exchange of personalities has taken place. After initial hesitation, Mrs. Pearson agrees and they exchange personalities. Their personalities undergo change but their appearance remains the same. After the exchange of personalities Mrs. Fitzgerald turns docile and modest, but Mrs. Pearson becomes aggressive, bold and dominating. Mrs. Pearson is seen drinking and smoking as Mrs. Fitzgerald used to do. On the other hand Mrs. Fitzgerald looks calm and passive like Mrs. Pearson.

In Mrs. Pearson's body, Mrs. Fitzgerald is at the Pearson house. Mrs. Pearson's daughter Doris enters and asks her mother to iron her dress. She does not realize that it is Mrs. Fitzgerald in her mother Mrs. Pearson's body. She wants the dress ironed as she has to go with her boyfriend Charlie Spence. She notices her mother smoking and playing cards by herself. As Doris does not realize that in fact it is Mrs. Fitzgerald, she objects to it and feels shocked. Mrs. Pearson tells her to do her work herself and talks to her rudely. She calls Doris's boyfriend stupid and makes fun of his outlook and appearance. She says that at the age of Doris she could find a much better boy than Charlie Spence for a date. Doris is shocked and feels miserable. She leaves the room weeping.

As soon as Doris leaves, Mrs. Pearson's son Cyril comes. He asks his mother for tea. He too fails to know that it is Mrs. Fitzgerald in the body of his mother Mrs. Pearson. She tells Cyril that she did not make tea for him as she does not bother about making tea. She rather advises him to make the tea himself. The boy is surprised as he had not expected this from his mother. The change in her makes him comment if she is alright. She tells him that she has never felt better in her life. When he says that he is short of time and wants tea soon, Mrs. Pearson, who

has now taken the personality of Mrs. Fitzgerald, says that he can make the tea himself. This situation amuses the audience but it confuses and astounds Cyril. He then asks if his mother has got his clothes ready, Mrs. Pearson tells him that she has not done so. Cyril asks what will happen if all of them start talking like this. Mrs. Pearson speaks in the arrogant style of Mrs. Fitzgerald that Cyril, his sister and their father have always talked to her like that only. He is shocked at his mother's behaviour and seeing his sister in tears.

Doris again appears before her mother, but Mrs. Pearson having the personality of Mrs. Fitzgerald makes fun of her dress. She talks about Doris' shabby looks. Doris says that she does not look good as Mrs. Pearson has made her cry with her rude behaviour. Mrs. Pearson asks for some drink and it shocks Cyril. He fails to understand the reason of the change that has come in the behaviour of his mother as he does not know that it is actually Mrs. Fitzgerald in the body of Mrs. Pearson.

Mrs. Pearson goes to the kitchen to get some stout for herself. Cyril and Doris find this opportunity to talk about her behaviour. They are worried about the change in her conduct and attitude towards them. Cyril says that something has hit her head and caused this change in her behaviour. Doris tells him how she behaved in a strange manner with her also. Both of them laugh thinking how their father would react to her behaviour.

Mrs. Pearson scolds her children and asks them to behave like grown up adults instead of children depending on their mother only. The children are so surprised and startled that they ask her if they had done something wrong to her that she was behaving like that with them. Mrs. Pearson then tells Doris and her brother that they never bother about her and they always want her to work for them without a word of praise or show of concern for her. Their father and they themselves work for forty hours a week and enjoy two days off every week whereas she has to work for all the seven days without any break. She tells them that she would work on Saturday and Sunday only if she is thanked for it. When they tell her about getting exhausted after work, she tells them that they too will have to work like her. She declares that she won't work on weekends as she plans to enjoy with her friends.

Mrs. Pearson's husband Mr. George Pearson enters the house. He is a pompous looking man of fifty. He is astonished to see his wife smoking and drinking. He finds his daughter Doris crying. It confuses him a lot. Mr. Pearson informs Mrs. Pearson, actually Mrs. Fitzgerald in Mrs. Pearson's body, that he plans to have his supper at the club and he won't take tea. Mrs. Pearson informs him that she has not prepared any tea for him. Mr. Pearson expresses his annoyance that she has not got the tea ready. She asks him if he does not want tea then what was the reason of his annoyance for the tea not being ready. It bewilders him as he has not

expected such a wry and curt response from his docile and gentle wife. When he objects to her drinking, she says if he can drink, why she cannot do so. He is flabbergasted when she tells him that people at the club make fun of him. George wants to know the truth from his son. He too explains that it was true. It hurts George to know all this. He feels disappointed and shocked. Mrs. Pearson says that sometimes hurting someone's feelings proves something good.

By this time Mrs. Fitzgerald has chastised Mrs. Pearson's family a lot through the exchange of personalities. The actual Mrs. Pearson in the appearance of Mrs. Fitzgerald comes and stands at the door of the Pearson house. Cyril does not know that it is actually his mother in Fitzgerald's body, and calls her a stupid old woman. Mrs. Pearson asks him to mind his language, and feels concerned for her daughter Doris on finding her in tears. George shouts at his wife as he does not know that she is actually Mrs. Fitzgerald. He is shocked to see her unexpectedly offensive behaviour. She says that she would slap his big, fat, and silly face. The behaviour of Mrs. Fitzgerald as Mrs. Pearson hurts the real Mrs. Pearson. She takes Mrs. Fitzgerald aside and asks her not to treat her children and husband in an insulting way. Mrs. Fitzgerald tells her that she was just teaching the Pearson family to behave in a respectful and decent manner. The real Mrs. Pearson requests Mrs. Fitzgerald to give her personality back. Mrs. Fitzgerald agrees on the condition that she would not turn humble and soft on her family again as it would spoil them. They get their original personalities and Mrs. Fitzgerald leaves. A change is noticed in the Pearson house when we find all of them smiling and getting ready to have dinner together and play a game of rummy that Mrs. Pearson likes. Thus the play ends at a happy note.

4. A. 5 CHECK YOUR PROGRESS II:

Choose the correct answer:

- i. Mrs. Pearson is :
 - a) humble and docile b) dominating and rude c) aggressive and bold d) none of these
- ii. Mrs. Fitzgerald is : a) authoritative and harsh b) kind and humble c) passive d) none of these
- iii. After the exchange of personalities:
 - a) The real Mrs. Pearson treats her children rudely. b) Mrs. Fitzgerald in Mrs. Pearson's body treats the real Mrs. Pearson's family in a bitter and harsh way. c) Mr. Pearson beats up his wife d) Cyril is happy to see his mother in her changed role.

Choose the correct answer: At the end of the play :

iv. a) A change in the Pearson family is visible b) Mrs. Pearson undergoes complete change forever c) Mrs. Fitzgerald does not agree to exchange the personalities and go back to their original selves.

4. A.6 THEME OF THE PLAY ‘MOTHER’S DAY’

In a work of art, theme is related to the idea or the message that it carries. Some of these ideas are prominent and can be easily traced. They form the predominant or the central theme. These ideas come out from the incidents, behaviour of different characters, their speeches or dialogues, and descriptions of the atmosphere developed in a work of art. The theme of a story or a play is usually not directly stated by the writer and has to be deduced from these elements. Therefore, it becomes possible to locate different ideas or themes in a work.

The play ‘Mother’s Day’ shows a housewife, Mrs. Pearson suffering at the hands of her own family as no one realizes her pain. She talks about her marginalized position in the family to her neighbour. The friend exercises exchange of personalities and brings a change in Mrs. Pearson’s family. She makes the Pearson family realize their mistake and all of them start cooperating with the lady of the house.

The playwright expresses the theme of the play in these words, “*the family must treat wives and mothers with full respect and be after them instead of throwing orders*”. All the incidents, situations and behaviour of the characters depicted in this play are directed to bring out this idea. The exchange of personalities used in the play is also meant to serve this purpose.

There are other related ideas that come out in different ways. One such idea is that motherly affection and humility should be exercised carefully. If it is not done, the children are likely to be spoiled like Doris and Cyril in this play.

Mother’s Day dramatizes its theme in an amusing and successful way.

4 A. 6.1 Check your Progress III:

Fill in the blanks with suitable answers given in the brackets:

1. Mother’s Day is about the problems of (housewives, men, children)
2. The play teaches us that we should havefor women. (respect, dislike , pity)
3. The playwright uses exchange of personalities as a device to (amuse only, to express the theme of the play, to make Mrs. Pearson look more beautiful)
4. The theme has been presented in a (comic way, tragic way)

4 A.7 MOTHER’S DAY AS A COMEDY

A comedy is a form of drama aimed to amuse us. There are different types of comedies. The play ‘Mother’s Day’ can be considered a social comedy. It conveys a powerful social message.

Instead of satirizing the social practice of women's oppression, the play tries to give a strong message that people should not ignore women and their contribution to the family and society. The message has been dramatized in an amusing and hilarious way. The playwright has used dialogues, situations, incidents, character traits, and the element of surprise to arouse laughter. **Note:** The students can mark the elements that amuse us and result in laughter to discuss the play as a comedy.

For this purpose, they can:

Explain the change in the character and behaviour of Mrs. Pearson, and Mrs. Fitzgerald after the exchange of personalities.

Analyze the reactions of Doris, Cyril, and George Pearson.

Discuss the dialogues that result in amusement of the audience.

4A 7.1 Check Your Progress IV:

Choose the correct answer:

- i. 'Mother's Day', is: a) a satire b) a tragedy c) a social comedy.
- ii. The purpose of this comedy is to: a) amuse us only b) to teach us a social message only c) to amuse and teach us.
- iii. The exchange of personalities in this play : a) frightens us b) amuses us c) only surprises us.
- iv. Fill in the blank with a suitable option out of the ones given in the bracket:
Mrs. Fitzgerald's harsh behaviour with the Pearson family adds the element of to the play. : (a tragedy b comedy c pity)

4. A.8 SUMMING UP

1. The play 'Mother's Day' is a one-act play focusing on the problems of neglected and ignored housewives.
2. It carries an important message that we must be sensitive to the problems of the women like Mrs. Pearson who work hard for their family without appreciation or reward.
3. The play is a hilarious comedy that amuses us and gives us wise ideas.
4. The device of exchange of personalities used in the play makes it interesting and amusing.
5. The main characters in the play are Mrs. Pearson and Mrs. Fitzgerald

4. A. 9 SUGGESTED READINGS

- Gray, Dulcie. J.B.Priestley Stroud, England: Sutton 2000
- Klein Holger. J.B. Priestley's Plays. New York: St. Martin's Press, 1988

4. A. 10 QUESTIONS FOR PRACTICE

4. A. 10.1 Long Answer Questions:

- i. Discuss the relevance of the title of the play 'Mother's Day'.
- ii. Bring out the comic elements in the play 'Mother's Day'.
- iii. Explain the ending of the play.
- iv. Write a character-Sketch of Mrs. Pearson.
- v. Bring out the contrast between the characters of Mrs. Fitzgerald and Mrs. Pearson.
- vi. How does Mrs. Fitzgerald persuade Mrs. Pearson for the exchange of personalities and for what purpose?
- vii. Bring out the major ideas presented in the play.
- viii. Write a note on Mrs. Pearson's encounter with Mr. George Pearson after the exchange of personalities.

4A. 10.2 Short Answer Questions

- i. Who is Mrs. Pearson and why is she worried at the beginning of the play?
- ii. What was the proposal given by Mrs. Fitzgerald to Mrs. Pearson?
- iii. Why was Doris angry with her mother? How did Mrs. Pearson react to it?
- iv. Who is Doris and what astonishes her when she asks for tea?
- v. How is Cyril treated by Mrs. Fitzgerald in Mrs. Pearson's body?
- vi. Why does Mrs. Pearson start smoking in front of her children?

4B. 1 ABOUT THE AUTHOR

John Millington Synge, born on 16 April 1871 was an Irish playwright and prominent figure among the writers of the Irish Literary Revival. His father was a barrister. Synge, and his mother had to move to the house of his maternal grandfather after the death of his father in 1872. Synge was initially interested in music and joined the Royal Irish Academy of Music. Later he joined Trinity College Dublin and graduated in 1892. He went to Germany to study music but came back to Ireland. He went to Paris in 1895 to study literature and languages. During this time he proposed a girl Cherries Matheson twice but she rejected his proposals. In 1896, Synge met a famous poet W.B. Yeats who asked him to go and live in the Aran Islands, learn about the life of the people there and then write about them. In 1899, Synge joined the Irish National Theatre Society and it later established the Abbey Theatre.

His first play *When the Moon Has Set*, was rejected by Lady Gregory a prominent figure associated with the Abbey Theatre. He completed his first book on the life in the Aran Islands in 1901. It was published in 1907 with the title *The Aran Islands*. Most of his later works are

also based on the forms of life he observed during his stay in the Aran Islands. His dramatic works include the following: In the Shadow of the Glen (1903), Riders to the Sea (1904), The Well of the Saints (1905), The Playboy of the Western World (1907), The Tinker's Wedding (1908), and Deirdre of the Sorrows (1910).

His 'The Playboy of the Western World,' considered to be his master piece was the most controversial of his writings. It resulted in riots as the audience considered the use of some of the words in it immoral, and did not like his presentation of the Irish life which they considered was against the spirit of Irish nationalism. He died in Dublin in 1909.

4.B.2CHECK YOUR PROGRESS: I

Choose the correct answer:

- i. After the death of his father, J.M. Synge went to live with his : a) uncle b) Brother c) Friend d) maternal grandfather
- ii. Apart from literature, Synge had great interest in : a) games b) magic c) music d) dance.
- iii. State whether true or false : Synge got married to Cherries Matheson (True \False)
- iv. Fill in the blank with the correct answer given in the bracket: Synge metwho advised him to go to Aran Islands and live there. a) Lady Gregory b) W.B. Yeats c) Sean O Casey d) Cherries Matheson
- v. Fill in the blank with the correct answer:
Synge went to Paris to study
- i. the art of drama b) music c) languages and literature d) philosophy

4. B. 3 RIDERS TO THE SEA: SUMMARY OF THE PLAY

Riders to the Sea is about the miserable and sorrow stricken life of the islanders living at the Western part of Ireland known as Aran Islands. It brings out the way Maurya, an old woman suffers due to the death of a number of male members of her family at the hands of the sea.

As the play begins we see Nora and her sister Cathleen in a Cottage kitchen. The things in the cottage show that it is a poor family at some remote rural place on the islands. While Cathleen is busy in household chores like kneading cake and spinning, Nora enters and asks about Maurya. Cathleen tells her that Maurya may be sleeping if she can. It shows that the old woman Maurya is restless for some reason that does not allow her to sleep. Nora takes out a bundle of clothes that the Priest had given her. He had told her about a dead body of a man found at a place called Donegal. The Priest had said, "If it's Michael's they are.... You can tell herself he's got a clean burial by the grace of God, and if they are not, let no one say a word about them, for she will be getting her death". The girls are afraid that dead man could

be their young brother Michael who had been missing for a week. The young sisters do not want their mother Maurya to know about the bundle of clothes and hide the bundle in the turf loft.

At this time , Bartley, the last surviving son, and the brother of these young girls is getting ready to go to the sea and sell horses in the fair at Galway. The weather is rough and it is dangerous to go and cross the sea. Bartley's mother hopes that the Priest would not allow her son to go in such horrible tides. Cathleen and Nora are eager to have a look at the clothes in the bundle to know if they belong to their brother Michael. They plan to have a look at the clothes when their mother is away to see if the dead body of her son Michael had come floating in the sea. Maurya is almost certain that her son has died. Her only hope is to give him a decent burial.

Bartley comes and searches for a new piece of rope as he would need it on his way to Galway. Maurya does not want him to go and asks him to have a look at the white boards they had purchased for Michael's coffin. She tells him, "It's a hard thing they'll be saying below if the body is washed up and there's no man in it to make the coffin, and I after giving a big price for the finest white boards you'd find in Connemara." But Bartley does not bother and changes his clothes to go. He instructs his sister Cathleen to look after the household affairs in his absence. He goes away without receiving blessings from his mother which is customary. A man's going without blessings is considered an ill omen in this society.

He goes to the sea with a red mare and a grey pony tied behind. When he has gone away from the house, Cathleen finds that her brother had not taken the cake she had prepared for him. He did not carry any food for his journey. It worries his sister and she asks her mother Maurya to go after Bartley and hand over the cake to him. She asks Maurya to get this opportunity and give her blessings to him. Maurya gets ready to go and takes a stick to help her walk quickly. The stick that Maurya gets was brought by her son Michael who she believes to be dead. It makes her comment, " In the big world the old people do be leaving things after them for their sons and children, but in this place it is the young men do be leaving things behind for them that do be old". These words bring out ironical situation prevailing in this island where young boys are taken away by the sea.

Maurya goes out to hand over the cake to her son and give him her blessings. In her absence, Cathleen and Nora hurriedly try to open the bundle and have a look at the clothes. They want to ascertain if the clothes belong to their brother Michael. They talk about the shirt in the bundle of clothes to find if it belonged to Michael. They cannot use the shirt as Bartley had put on Michael's shirt when he left home. They also believe that the same kind of shirt could

belong to anyone. They do not use the shirt in the bundle to identify their brother. They have a look at the stockings. Nora recognizes the stitching on the stockings that she had done and realizes that they were the same. Nora points out, "It's the second one of the third pair I knitted, and I put up three score stitches, and I dropped four of them".

After some time they find Maurya coming back. Cathleen and Nora try to hide their sorrow from her. They believe that Maurya has given her blessings to Bartley and plan not to tell her about Michael as long as Bartley is 'on the sea'. They hide the bundle of clothes into a hole in the chimney corner. Maurya enters the house in a very pensive mood, still carrying the bread she was to give to Bartley. Cathleen asks her why she did not give the bread to Bartley. Maurya starts sobbing. Cathleen wants to know if her mother saw Bartley going away. Maurya does not respond and keeps sobbing. On her asking repeatedly, Maurya says that she had seen the 'fearfulest' thing, "I've seen the fearfulest thing any person has seen, since the day Bride Dara seen the dead man with the child in his arms." The girls ask her to explain the fearfulest thing she had seen. She tells them that there was Bartley on the red mare and she tried to say, "God speed you," but she could not utter the words and he went by. After this it was rather Bartley who said, "the blessing of God on you". After this, she saw Michael (who is already dead), wearing fine clothes, new shoes, and riding the gray pony. Cathleen tells her mother that she had not seen Michael as he is already dead and he has been given a decent burial. But she believes that the things Maurya claims to have seen are an indication that Bartley too would be killed. Nora then reminds her that the young priest had said that God would not leave their mother 'destitute with no son living.'

Maurya starts mourning the loss of all the male members of her family at the sea. She has already lost six sons, her husband, and husband's father also. She vividly remembers the way the bodies of some of them were found and brought home. When she talks about her dead sons and other members of her family, Nora and Cathleen hear the voice of someone weeping. Maurya continues wailing and weeping for the dead. As she opens the door, there are women in their red petticoats weeping in a low voice. Cathleen and Nora think that the people are bringing the dead body of Michael. Maurya in her sorrow says that how those women could be certain that it was the dead body of Michael as it is difficult to identify the body after it has remained in the sea for several days. Cathleen reveals to her mother that the body was of Michael as his clothes had already been sent to them which were kept in a bundle by them. But the dead man turns out to be Bartley, the last surviving son of the old woman. One of the women tells how Bartley was pushed into the sea by the gray pony.

On hearing about the death of her son Bartley, Maurya reacts in a strange way. She says, “They’re all gone now, and there isn’t anything more the sea can do to me”. It speaks of her endless and repeated sorrows. She bends down near Bartley’s body and prays after sprinkling holy water on it. The whiteboards bought for Michael’s coffin are now to be used for Bartley. Cathleen says her mother forgot to bring nails for the coffin as she was broken because of the death of her sons and her old age. But the last line she utters shows her spirit to defy pain and face the onslaughts of death boldly. She says, “No man at all can be living for ever, and we must be satisfied”. Thus, she may be defeated but like a great tragic hero, she is not broken in her spirits.

4 B. 4 CHECK YOUR PROGRESS: II

I. Fill in the blank with the correct answer:

The play *Riders to the Sea* is based on the life of the people living in a) Aran Islands b) Dublin c) in Irish villages d) in forests

II. Fill in the blank with the correct answer :

The setting of the play is a) banks of a river b) sea shore c) city d) an imaginary place.

iii. Read the summary given above and complete the following :

Cathleen and Nora hide the bundle of clothes from The had given the bundle to and told that the clothes perhaps

iv. complete the following by selecting the correct option

The girls Cathleen and Nora come to know about the death of their brother Michael

a) from the Priest b) from the clothes in the bundle c) Maurya talks about his death d) a villager brings his dead body home.

v. Maurya buys expensive white dash boards for Michael’s coffin:

a) as she is informed that he has died b) much before she comes to know about his death c) as the Priest has asked her to do so d) because Bartley gives her the money

4 B. 5. RIDERS TO THE SEA AS A TRAGEDY

John Millington Synge’s play is a tragedy in one act. It makes this play highly significant and artistically rich. The playwright has successfully deployed a number of elements of tragic drama to achieve the tragic effect. *Riders to the Sea* creates highly serious atmosphere suitable for a tragedy in a gripping manner.

Of course, it does not have the features of Greek tragic drama that Aristotle discusses in his *Poetics*. In the Greek tragedies, the protagonist or the hero is a man of outstanding character, he is neither too good nor a villain. His fall or punishment is brought by some tragic flaw or moral depravity in his character. The protagonist fights boldly and struggles hard but fails to

overpower the forces hostile to him and is ultimately killed or defeated. Another significant feature of the tragedies considered to be the model for others to follow was that the hero or the tragic protagonist was usually a god or uncommon person or someone having supernatural or more than human powers. Seen from these perspectives, 'Riders to the Sea' may not be treated as a good tragedy. But the way Synge has presented the tragic tale of Maurya makes this play an excellent tragic drama.

The protagonist in the play is an old woman Maurya. She is a poor woman and her life moves from happiness to misery. Unlike the Greek tragic plays Maurya's tragedy is not the result of any fault or drawback or moral flaw in her. The sea takes away all the male members of her family and makes her life sorrowful and tragic. She suffers without committing any wrong. Her tragedy is the result of the circumstances and the place where she has to live and struggle for livelihood. Her struggle against nature takes the toll of her sons and other males in the family. As a tragic protagonist Maurya seems to acquire the greatness of tragic heroes of the Greek tragedy in her stoic resistance to sufferings and sorrows. Instead of showing signs of despair, or regretting her helplessness she seems to challenge the sea. Her capacity to bear pain, loss and sufferings raises her to the height of a great personality. When all the male members of her family are dead, she expresses her feelings in these words, "They're all gone now, and there isn't anything more the sea can do to me". Only a person who has achieved more than human resistance to sorrow can think and feel like this. Her reaction to her sufferings makes her a great tragic figure.

In a tragic play, conflict is considered essential to further the action and ensure the movement of the plot. In 'Riders to the Sea', the conflict takes place between the sea and human beings. Sea as a hostile force of nature destroys the young men who venture to go across the sea. The tragedy takes place for their riding the sea. They survive as long as they ride the waves, but the sea knocks them down and causes their end.

The play 'Riders to the Sea', may not have all the characteristic qualities of a Greek tragedy and fall short of Aristotle's understanding of a tragedy, it turns out to be great tragedy it succeeds in having a tragic impact on the audience. The way it universalizes the feelings of sorrow and sufferings of an island community makes it a great work of art.

4 B.6 CHECK YOUR PROGRESS: III

Answer the following questions by selecting the correct answer:

i. How many acts are there in this play?

a) one . b) two . c) five d) three

ii. Riders to the Sea is a : a) comedy b) tragedy c) historical play d) interlude

iii. Choose the correct answer:

This play is similar to \different from Greek tragedies.

iv. Who is the tragic protagonist of the play?

a)Bartley b) Michael c) Maurya d) Nora

v. The conflict in this play is between:

a) The sea and animals b) Sea and the tragic protagonist Maurya c) The sea and Bartley d) Nora and Cathleen

4.B. 7 SUPERNATURAL ELEMENTS IN RIDERS TO THE SEA

The play ‘Riders to the Sea’ is the outcome of Synge’s experiences among the islanders. He tried to capture the beliefs, superstitions, religious thoughts and other traditions of the natives in his writings. This play is set in the Aran Islands and the life of the characters depicted by Synge shows different aspects of their culture and tradition. One prominent aspect of these people’s life is their acceptance of the role of supernatural in life. In the play, there are different incidents, situations, and descriptions that have supernatural implications.

The word supernatural refers to those things which defy logical and rational interpretation. There are incidents, phenomena, situations, scenes, and descriptions which are beyond our rational and natural understanding of life. These supernatural elements often tend to be more powerful and, mysterious in nature. Sometimes there is no explanation of these processes. We have to accept them as a part of the belief system of the people. Such things are just believed to be possible. The supernatural often do not appear in human and natural surroundings and circumstances. And their use also results in creating mysterious, suspicious and fearful atmosphere in a work of art.

The use of supernatural is not something new or particularly linked to the ancient times. We find several works of art produced centuries ago in which supernatural elements have been used. There are modern writings in which these elements also appear. However, we can see a marked difference between the supernatural in ancient Greek tragedies and the supernatural elements in this play. For example, in Greek literature supernatural elements like Gods and demigods move among human beings impacting their lives. But the supernatural in Riders to the Sea appears in the form of different incidents, happenings, circumstances and situations. In Riders to the Sea, supernatural elements can be traced in different forms. There are happenings, descriptions, co-incidents, situations, utterances having prophetic significance, and beliefs of different characters having supernatural implications. These things cause a sense of disbelief, wonder and mystery for the audience. They prompt us to think, ‘How did

it happen so?’ ‘Is it possible?’ But the way these things take place we have to suspend our sense of disbelief.

As the play progresses, we find Maurya all the times worried that her son Bartley would die at the sea. In the beginning of the play, Bartley is getting ready to go across the sea to sell the horse. Maurya expresses her fears, “He’s gone now, God spare us, and we’ll not see him again. He’s gone now , and when the back night is falling I’ll have no son left me in the world.” It is something strange that what she says much earlier comes out true at a later stage. Her fears indicate something strange, mysterious and supernatural about her. It seems as if she already knows the future.

Another incident that becomes a powerful supernatural element in the play is Maurya’s failure to give blessings and hand over a cake to her son Bartley going to the sea. Cathleen and Nora want their mother to give her blessings to the departing young man. It is a custom among these people. When they find Maurya failing in doing so and giving the cake to him, they fear that their brother would die. Surprisingly, the same thing happens after some time. Despite the fact that Maurya’s blessings too could have failed in saving her son, everything happens in such a way that the audience tend to associate Bartley’s death to Maurya’s failure to bless him and give him the cake.

There are other incidents in the play having obvious supernatural overtones. They instill a feeling of fear and surprise among the audience. When Maurya goes to bless her son and hand over the cake to him she finds her son Michael riding the grey pony. In fact, he is already dead. Maurya’s vision of Michael is something supernatural, strange and frightening. The role of the supernatural becomes more significant here when Bartley is reported to have been knocked by the gray pony. It also implies that Michael’s spirit took him away.

As mentioned earlier, we can associate supernatural with something extraordinary or abnormal and strange. In this context, the thoughts, behaviour and the beliefs of these islanders can be considered strange and different from the ordinary. Their circumstances, thoughts and belief system intensify the role of the supernatural in the play. Maurya talks about the white planks bought to make a coffin for her son Michel. But they are not yet sure of his death and receiving his dead body. Ultimately, these planks are used to make coffin for Bartley’s dead body, it indicates that getting the boards beforehand is something ominous and what happens later adds supernatural thoughts to it.

The supernatural happenings demand strange and mysterious circumstances for them to take place. This aspect of the supernatural is evident in the play also. ‘Riders to the Sea’ presents different characters who behave in a way that suits the supernatural to take place. Maurya’s

thoughts about the dead, her fears, the ideas of her daughters and the islanders provides suitable atmosphere in the play for the presentation of the supernatural in it.

4.B.8 CHECK YOUR PROGRESS: IV

Choose the correct answers:

i. The people living in the Aran Islands as presented in this play :

a) believe in the existence of the supernatural b) don't believe in the supernatural c) have no ideas about the supernatural d) do not experience anything supernatural in the play .

ii. The supernatural elements in the play indicate that the beliefs of the people are

: a) Superstitious b) scientific c) religious d) rational

iii. State whether true or false:

Synge was the first writer to use supernatural elements in a play: True \False

iv. The supernatural elements in the play generate a feeling of :

a) joy b) fear c) love d) pity

4.B.9 USE OF SYMBOLS

In literary writings, the objects, incidents, characters, and situations etc., that have some other meaning than their primary or referential meaning are considered symbols. The elements in a work of art which indicate something else function as symbols. They have some implied meaning which is not directly related to the words or the descriptions etc. These hidden meanings are not clearly expressed, one has to discover them. Sometimes these meanings remain unknown to the readers. The use of symbols adds to the complexity in a work of art and makes it difficult for the readers to understand its full significance.

In Synge's play *Riders to the Sea*, we can trace a number of important and meaningful symbols. These symbols are helpful in expressing the beliefs of the islanders and the way different things affect them. The symbols used by the playwright also point out different significances of the objects, natural phenomenon, incidents, and utterances of different characters.

Sea is a powerful symbol in the play '*Riders to the Sea*'. It stands for the cruel and relentless nature that causes endless harm to human life. It appears as something cruel and unsympathetic. But sea also provides livelihood to these people. It stands for the one who provides these people their livelihood. Therefore one of Maurya's daughters says that it is the fate of the young people to go to the sea.

We can find a number of objects, incidents, and situations having symbolic significance in the play. For example horse symbolizes strength, white dash boards stand for death, Bartley's

putting on Michael's coat indicates his coming death. In the same way the spinning wheel stands for repeated struggle and sorrows

4B.10 CHECK YOUR PROGRESS: V.

Fill in the blank with suitable answers given in the bracket:

- i. Symbols are the words, incidents etc., which have :
(a. One meaning only b. have more than their primary meaning, c. no meaning.
- ii. Select the correct answer: In the play , horse symbolizes :
a) Weakness b) speed c) strength.
- iii. Select the correct answer: Cathleen's spinning the wheel stands for
a) Hard work b) love for spinning c) continuous sufferings.
- iv. Select the correct answer:
Sea is the symbol of: a) water b) Maurya's life c) power of nature

4.B. 11 SUMMING UP

- i. 'Riders to the Sea' is a grim tragedy.
- ii. Is it different from the Greek tragedy.
- iii. It focuses on Maurya's sorrows and the relentless power of the sea.
- iv. The play uses supernatural elements that reveal the people's belief in traditional and superstitious way of living.
- v. Synge's use of symbols adds more meanings to the play.
- vi. Maurya emerges as the tragic heroine of the play.

4.B.12. SUGGESTED READINGS

- *Ashok Sen Gupta, Ed. *Riders to the Sea*. Orient Black Swan: 2010
*Siddhartha Biswas, Ed. *Riders to the Sea*. Books Way: 2009

4. B.13 QUESTIONS FOR PRACTICE

4B.13.1 Long Answer Questions

- i. Discuss 'Riders to the Sea' as a tragedy.
- ii. Write a detailed essay on Maurya's sufferings.
- iii. Give a character-sketch of Cathleen.
- iv. Explain Synge's use of Symbols.
- v. Discuss the supernatural elements in the play.
- vi. Write the summary of the play in your own words.

4B.13.2 Short Answer Questions.

- i. Who is Nora in the play, 'Riders to the Sea'?

- ii. Where do Cathleen and Nora hide the bundle of clothes and why?
- iii. What did the priest tell Nora about the clothes?
- iv. Why do Cathleen and Nora want to send their mother away from the house?
- v. Did Maurya succeed in giving her blessings and the bread to her son Bartley? Why?
- vi. Write a brief note on Maurya's reaction at the death of her last surviving son?

CHECK YOUR PROGRESS EXERCISES

A. Check Your Progress I:

- i. a ii. b iii. c iv. False

Check Your Progress II:

- i. a ii. a iii. b iv. a

CHECK YOUR PROGRESS III:

- i. housewives ii. respect iii. to express the theme of the play iv. comic way

CHECK YOUR PROGRESS IV:

- i. c ii. c iii. b iv. b

.B. CHECK YOUR PROGRESS: I

- i. d ii. c iii. False iv. b vi. C.

CHECK YOUR PROGRESS: II

- i. a ii. b iii. Maurya, the Priest , Nora , belonged to Michael. Iv. b. v. b.

CHECK YOUR PROGRESS: III

- i.a ii.b iii. different iv. c v. b

CHECK YOUR PROGRESS: IV

- i. a ii. a iii. False iv. b

CHECK YOUR PROGRESS: V.

- i. b ii.c iii. c iv c

BACHELOR OF LIBERAL ARTS
SEMESTER-IV
COURSE: ENGLISH COMPULSORY-II

UNIT 5 TYPES OF SENTENCES: SIMPLE, COMPOUND AND COMPLEX

STRUCTURE

5.0 Objectives

5.1 Introduction:

5.2. Simple Compound and Complex Sentences

5.2.1 Types of Clauses

5.2.1.1 Main/Principal Clause

5.2.1.2 Subordinate/Dependent Clause

5.2.1.3 Co-ordinate Clause

5.3 Simple Sentence

5.4 Check Your Progress I

5.5 Compound sentence

5.6 Check Your Progress: II

5.7 Complex Sentence

5.8 Check Your Progress: III

5.8.1 Exercise

5.9. Transformation of Sentences I

5.9.1 Review Exercises

5.9.1.1 Exercise

5.9.1.2 Exercise 2

5.9.1.3 Exercise 3

5.9.1.4 Exercise 4

5.9.1.5 Exercise 5

5.9.1.6 Exercise 6

5.9.2 Transformation Of Sentences II

5.9.2 .1 Review Exercise 1

5.9.3 Transformation of Sentences III

5.9.3.1 Review Exercise 1

5.9.3.2 Exercise 2

5.9.3.3 Exercise 3

5.10 Summing Up

5.11 Further Readings

5.12 Questions for Practice

5.12.1 Long Answer- Questions

5.12.2 Short Answer Questions

5.0 OBJECTIVES:

The purpose of this unit is to explain different types of sentences in English. It also strives to enable the students to identify them, write different types of sentences and change one form of the sentence into the other.

5.1 INTRODUCTION:

The unit discusses simple, complex, and compound sentence in English language. The difference between clause and phrase has been explained to help the students in marking the structure of different types of sentences. The study of this unit will show the way different types of sentences are formed and the way they can be re-written in another form or the way they can be transformed. The interactive exercises, it is believed, will make the process of learning interesting and easy.

Check your progress exercises will help you in having an idea about your progress in learning different types of sentences at different stage of this unit.

5.2 SIMPLE COMPOUND AND COMPLEX SENTENCES

On the basis of structure, there are three types of sentences i.e. simple, compound, and complex.

Before studying these forms of sentences it is important to identify their constituent parts known as phrases and clauses. The following discussion about the features of a phrase and a clause will be helpful for this purpose.

Let us read the following sentences:

- (i) Mohan was standing *in the class*.
- (ii) *Feeling uneasy*, they left the meeting.
- (iii) Sarah wanted *to play cricket*.
- (iv) *Watching T.V.* is his pastime.
- (v) *Attracted by her beauty*, Rajesh sought her hand.

The italicized groups of words in the sentences above are called phrases. In each of these phrases we find the following:

- (i) It forms a part of the sentence.

- (ii) It makes some, but not complete sense.
- (iii) It has no subject of its own.
- (iv) It has no finite verb of its own, a verb which is limited by the subject in a sentence. Instead, it has Present Participle (v₁ + ing), as in sentence (ii) and (iv), Infinitive Verb (to + v₁), as in sentence (iii) and past participle (v₃) as in sentence (v).

Therefore, a phrase can be defined as *a group of words which has no Subject and no Finite Verb of its own.*

Now look at the following sentences:

- (i) The boy *who is on the top floor* is my brother.
- (ii) He told me *that I should read this story.*

In sentences (i) and (ii), the italicized groups of words are parts of sentences. In sentence (i) the group of words *who is on the top floor*, and in sentence ii. the group of words, *that I should read this story* have their own subjects and predicates (*should read this story*). It is a **clause**.

A clause, therefore, may be defined as a group of words having its own subject and predicate.

5.2.1 TYPES OF CLAUSES

5.2.1.1 Main/Principal Clause

Read the following sentences:

- (i) *Walk slowly*, or you will fall.
- (ii) *I do not know* what he is reading.
- (iii) *They asked* who he was.

The groups of words in italics in the above sentences express the main facts, though they may or may not stand on their own.

Such groups of words are called **main clauses**.

5.2.1.2 Subordinate/Dependent Clause.

Look at the following sentences:

- (i) I do not know *what he is reading*.
- (ii) They asked *who he was*.
- (iii) He said *that he would definitely come*.
- (iv) *If it rains*, the farmers will be happy.

The groups of words in italics in the above sentences do not express the complete sense and have to depend upon the other groups of words for their meaning. Such groups of words are known as **Subordinate or Dependent Clauses**. These are introduced by subordinate conjunctions/subordinators (before, after, what, who, that, if, so, that, because, as, since, etc.)

5.2.1.3 Co-ordinate Clause

Consider the following sentences:

1. He is sleeping and she is reading.
2. Joy helped me but Tonny cheated me.

Each of these sentences has two clauses joined by a co-coordinating conjunction/co-coordinator (and, but). Such clauses are called co-ordinate clauses. They are complete in meaning and can stand on their own.

Note: The information about clauses and phrases is essential for us to mark different types of Sentences.

5.3 SIMPLE SENTENCE: A simple sentence consists of only one main clause i.e. –a subject and a verb. But it may have one or more phrases.

Look at the sentences given below:

- (i) This house is vacant.
- (ii) Birds fly in the sky, near this river.
- (iii) The man in green coat is his brother.
- (iv) Walking carelessly, he fell headlong.
- (v) Having parked the car, they went in .
- (vi) Swimming in the canal, is good for health.
- (vii) To learn English, requires patience.
- (viii) Being lazy, he did not come.
- (ix) He will not come at this time.
- (x) Tired of hard work, he went to bed early in the evening.

Note: All these sentences are simple sentences. We can see that they consist of only one independent or main clause each and one or two phrases. Sentences ii., and x. have two phrases, while rest of them have only one phrase.

5.4 CHECK YOUR PROGRESS: I

- i. How many types of sentences are there in English on the basis of structure?
a) five b) four) c three)

ii. A group of words without a subject and a verb of its own is called :

a) Clause b) subordinate clause c) phrase d) simple sentence

iii. A group of words having a subject and a verb of its own is known as :

a) a phrase b) clause c) conjunction d) complex sentence

iv. A simple sentence may have:

a) more than one phrases in it b) a subordinate clause in it c) two independent clauses in it d) a main clause and a subordinate clause.

5.5. COMPOUND SENTENCE

Read the following sentences carefully:

- (i) *He is reading and his brother is sleeping.*
- (ii) *They are poor but they are honest.*
- (iii) *They did not work hard, consequently all of them failed.*
- (iv) *He is mad or he pretends to be mad.*
- (v) *She was ill, so she did not come to school.*
- (vi) *He is fat; therefore, he cannot climb this tree.*
- (vii) *Jenny needs our help for he is poor.*
- (viii) *Either Rita will come or she will send a letter.*
- (ix) *She is a known actress; still she is poor.*
- (x) *She must weep, or she will die.*

OBSERVATION: The study of the above sentences shows that a compound sentence has at least two main clauses joined by a co-coordinating conjunction. It is also called a *double Sentence*.

Note: For the purpose of making compound sentences different types of conjunctions are used to serve different purposes Making compound sentences using cumulative conjunctions, for example: *and, as well as, both and, not only but also*. These conjunctions are used to join two ideas similar in nature.

Examples:

- (i) Mr. Kapasi went to the city *and bought a scooter*.
- (ii) Manohar *as well as* Rathore was present there.
- (iii) He is *both* a singer *and* a writer.
- (iv) He *not only* got good marks *but also* won the first prize in sports.

(b) Making compound sentences using Adversative conjunctions. These conjunctions are used to join the ideas dissimilar in nature.

Examples:

- (i) Jonathan abused Jacky *yet* he remained silent.
- (ii) Dora is dull at studies *but* sharp in making toys.
- (iii) My younger brother is ill, *still* he goes to college.
- (iv) It was raining *nevertheless* he came in time.

(c) Making compound sentences using *Alternative conjunctions*. These conjunctions are used to join sentences expressing a choice or an alternative between the two.

Examples:

- (i) Answer the question, *or* I will make you stand on the bench.
- (ii) Work hard *otherwise* you will fail.
- (iii) *Either* Mr. Cook should sit silently *or* he will be fined.

(d) Making compound sentences by using *Illative conjunctions*. These conjunctions join sentences in which the second sentence is the inference or result of the first.

Examples:

- (i) I am not feeling well, *so* I will not play today.
- (ii) He walked slowly; *therefore* he could not catch the train.
- (iii) We liked this place; *hence* we bought a house here.
- (iv) She will not go there, *for* she does not know the way.

Note: The following list of the conjunctions used in complex and compound sentences will be quite helpful to you in identifying and making different types of sentences:

Complex Sentences

who, whom, whose,
that, which, when,
while, after, before
as, since, because
where, what, wherever
whenever, if, whether,
unless, till, until,
so that, such that, lest,
though, although, even if,

Compound sentences

and, but, or, nor, for,
neither.....nor, either..... or,
not only.... but also, so,
therefore, hence, otherwise
consequently, still.

5.6. CHECK YOUR PROGRESS: III

Choose the correct answer:

- i. A sentence having two or more independent clauses is :
a) simple sentence b) compound sentence c) complex sentence
- ii. The sentence , ‘Either he or his friend has stolen my book’ , is :
a) simple sentence b) complex sentence c) compound sentence

- iii. Choose the correct answer to identify the following sentence: ‘We are happy to find you here in the park enjoying your lunch with your friends’.
- a) simple sentence b) complex sentence c) compound sentence.

5.6.1 EXERCISE

A. Identify the subordinate clauses in the following sentences:

1. Roma came to me when I was writing this letter.
2. The book will be ready if you write regularly.
3. The town in which he was born was very small.
4. The instructor explained to me how the typewriter could be used.
5. The telephone rings when it receives a call.

B. Classify the following sentences into simple, complex and compound:

6. Though Smith is rich, he is very generous.
7. He is so poor that he cannot help you.
8. It is still a secret.
9. The sun is a planet but the moon is not.
10. Either you or I must quit this place.

5.7 COMPLEX SENTENCE:

Read the following complex sentences carefully.

- (i) He said that he was honest.
- (ii) That he is an officer is well known.
- (iii) It is true that he is carefree and careless.
- (iv) The girl, who is in a red shirt, is a dancer.
- (v) They met the teacher whom you had recommended.
- (vi) If they know you, they will be lucky.
- (vii) Come because it is not too late.
- (viii) He was so weak that he could not walk.
- (ix) Although he is poor, he is honest.
- (x) He is as good as Ram is.

Observation: The coloured parts of the above sentences are subordinate clauses which cannot convey complete meaning. They depend on the main clauses to express complete meaning. All

these sentences are complex. A complex sentence has one main clause and at least one subordinate/dependent clause.

Exercise: Identify the main clause and the subordinate clause in each of the following sentences:

1. The English paper *which students got this year* was a difficult one.
2. Kapil won't pay attention *to what you say*.
3. No one expected *that Kamal would get through the examination*.
4. He has a son *who obeys none*.
5. The conjuror felt annoyed *when someone made fun of him*.
6. Shakespeare *who wrote plays* was a great poet also.
7. God helps *those who help themselves*.
8. Come to me *when you see the sun at night*.
9. We know *that you dislike this job*.
10. Have you informed the teacher *where you have kept the books*?

Answer: The Italicized parts of the sentences are subordinate clauses. We can see that these parts of the sentences above do not make complete sense. The parts not italicized make complete sense. They are the main clauses.

5.8. CHECK YOUR PROGRESS: II

State whether true or false:

- i. A complex sentence has a main clause and one or more subordinate clauses : (True \False)
- ii. A complex sentence has a verb and a phrase only: (True \False)
- iii. A complex sentence must have a main clause: (True \False)
- iv. Two independent or main clauses joined together form a complex sentence: (True \False)

5.8.1 EXERCISE

Make complex sentences using the subordinate clauses given below:

1. what the student said
2. who was absent yesterday
3. after the meeting was over
4. when they could meet the Principal
5. where this book is available
6. who wore red sweater
7. where our forefathers lived
8. when the boss was to come

9. that you enjoy good health
10. that you shall say so

5.9 TRANSFORMATION OF SENTENCES I

We can re-write simple sentences as complex sentences. There are different ways to do this. Look at the following sentences and see how they have been changed from simple to complex ones.

(A) By expanding Nouns\Noun phrases into Subordinate clauses :

1. **Simple:** Rakesh admits his *crime*.
Complex: Rakesh admits *that he is a criminal*.
2. **Simple:** I am sure of her *innocence*.
Complex: I am sure that *she is innocent*.
3. **Simple:** He hopes *to get good marks*.
Complex: He hopes *he will get good marks*.
4. **Simple:** *The planes' collision in the air* was shocking.
Complex: *That the planes collided in the air* was shocking.
5. **Simple:** I heard of *your father's success*.
Complex: I heard *that your father was successful*.

5.9.1 REVIEW EXERCISES

5.9.1.1 EXERCISE

Transform the following simple sentences into complex sentences:

1. He was confident of my success. (... confident that I...)
2. I am sure of her arrival today. (... sure that she...)
3. Rupa thought of her marriage with Rajveer.(... thought that she would...)
4. I hear of his son's sudden death.(..... hear that his son.....)
5. Their failure in the examination surprised us .(That they failed.....)
6. Her making good coffee was a wonder. (How she made.....)
7. Your silence reveals your guilt. (..... that you are.....)
8. His son has proved his capability. (... that he is
9. They expect to see you soon. (..... that they will.....)
10. My father hopes to get a promotion.(..... that he will.....)

(B) By expanding Adjectives/Adjective phrases into Subordinate clauses:

1. **Simple:** The *thin* men are the divers.
Complex: The men *who are thin* are the divers.

2. **Simple:** I met a *blue-eyed* girl.
Complex: I met a girl *whose eyes were blue*.
3. **Simple:** The pan *with a broken handle* is his.
Complex: The pan *which has a broken handle* is his.
4. **Simple:** The boy *sitting near me* is his cousin.
Complex: The boy *who is sitting near me* is his cousin.

5.9.1.2 EXERCISE 2

Rewrite the following simple sentences into complex sentences:

1. *Hard-working* people often succeed. (People who are...)
2. They live in *wooden* houses. (...houses which are...)
3. She wore a *purple* cloth. (... a cloth that was ...)
4. We passed through a *deserted* village.(.... a village which was...)
5. She wore a crown *made of gold*. (...a crown which was...)
6. The man *standing behind you* looks tired.(The man who is...)
7. We saw an elephant *with a white skin*.(...an elephant which had...)
8. We rarely meet men *of sound character*.(...men who have...)
9. That was the reason *of his coming late*.(.....reason why he.....)
10. Here you can have anything *of your liking*.(...anything that you....)

(C) By expanding Adverbs/Adverb phrases into Subordinate clauses:

1. **Simple:** Politics is *thoroughly* bad.
Complex: Politics is as bad *as it could be*.
2. **Simple:** They arrived *unexpectedly*.
Complex: They arrived *although their arrival was unexpected*.
3. **Simple:** She is too lazy *to get up early*.
Complex: She is so lazy *that she cannot get up early*.
4. **Simple:** We were too poor *to help them*.
Complex: We were so poor *that we could not help them*.
5. **Simple:** This was done *in her absence*.
Complex: This was done *when she was absent*.

5.9.1.3 EXERCISE 3

Transform the following simple sentences into complex sentences:

- | | | |
|-----|---|------------------------------|
| 1. | <i>On being caned</i> she wept. | (When she was...) |
| 2. | He was too tired <i>to walk</i> . | (He was so tired that...) |
| 3. | <i>Being ill-treated by his step-mother</i> he ran away. | (As he was...) |
| 4. | Wait here <i>till his arrival</i> . | (... till he ...) |
| 5. | <i>For all his weakness</i> he is very intelligent. | (Although he is ...) |
| 6. | She lay in bed <i>as if in sleep</i> . | (...as if she were...) |
| 7. | We never set out <i>without a steady wind</i> . | (...until there was
a...) |
| 8. | His father was surprised <i>to see him behave like this</i> . | (...when he saw him...) |
| 9. | Eat to your heart's content. | (...as much as you like...) |
| 10. | You must work hard <i>to pass</i> . | (...if you want....) |

(D) By expanding Participle phrases into subordinate clauses:

(a participle phrase is a group of words consisting of a participle(words formed of verbs but functioning as adjectives) and a noun or pronoun.

1. **Simple:** *Being poor*, Henry could not help us.
Complex: *As he was poor*, Henry could not help us.
2. **Simple:** *Tired of hard work* , she went to bed early.
Complex: *As she was tired of hard work*, she went to bed early.
3. **Simple:** *Having parked the car*, he entered the hall quietly.
Complex: *After he had parked the car*, he entered the hall quietly.
4. **Simple:** *Having been punished by the teacher*, she felt humiliated.
Complex: *After she had been punished by the teacher*, she felt humiliated.
5. **Simple:** *Walking in the garden*, he found a rare old coin.
Complex: *When he was walking in the garden* ,he found a rare old coin.

5.9.1.4 EXERCISE 4

Transform the following simple sentences into complex sentences:

1. *Being late*, Susan was afraid to be caned.(As Susan was...)
2. *Worn out by the strain*, Pasteur took a few days' holiday. (As Pasteur was ...)

3. *Bitten by mad dogs*, human beings often get rabies.(When human beings are...)
4. *Having arranged for the patrol* ,the officer went in search of the journalist. (After the officer had...)
5. *Climbing the hill*, they came face to face with a few monkeys. (After they had...)
6. *Having been dismissed*, he thought of suicide. (After he had been...)
7. *Having nothing to do*, we listened to radio news (As we had...)
8. *Sensing danger*, they immediately turned back. (... because they sensed...)
9. *Going towards the hall*, they exchanged furtive glances. (When they were...)
10. *Leaving Spain*, I do not feel unhappy.(...after leaving...)

(E) By expanding Absolute phrases into subordinate clauses:

(An absolute phrase is a group of words that modifies the whole main clause.

1. **Simple:** *The sun having set*, the fishing boats came back to the shore.
Complex: *As the sun had set*, the fishing boats came back to the shore.
2. **Simple:** *The air being unsteady*, the boat went out of control.
Complex: *As the air was unsteady*, the boat went out of control.
3. **Simple:** *The tide having slackened*, he swam fast .
Complex: *When the tide had slackened*, he swam fast.
4. **Simple:** *The helicopter having arrived* , they packed him into it.
Complex: When the helicopter had arrived, they packed him into it.
5. **Simple:** *It being Monday*, Tom thought of staying home from school.
Complex : *As it was Monday*, Tom thought of staying home from school.

5.9.1.5 EXERCISE 5

Transform the following simple sentences into complex sentences:

1. The bear having gone, Malcolm rose to his feet.(When the bear had...)
2. Weather permitting, we shall go on picnic.(If weather permits...)
3. The teacher having left, the boys made a lot of noise.(When the teacher had left.....)
4. The brake having failed, the car struck against a tree.(When the brake had failed.....)
5. The sun having risen, the fog disappeared.(When the sun had risen.....)
6. The plane being very late, we decided to take rest.(As the plane was very late....)
7. The clock being faulty, we got late, (As the clock was.....)
8. The battle having been won, they felt very happy.(After the battle had been
9. Their job being over, they left for home. (When their job.....)
10. Time being very precious, we should not waste it .(As time is

(F) By expanding Appositive word or phrase into a subordinate clause :

1. **Simple :** My father, *a teacher*, is very honest.

Complex : My father *who is a teacher* is very honest.

2. **Simple :** This book , a *gift from my friend*, is very dear to me.

Complex : This book, *which is a gift from my friend*, is very dear to me .

3. **Simple :** They helped the man, *a retired school master*.

Complex : They helped the man *who is a retired school master*.

4. **Simple :** The shark, *a large sea fish*, is a terror to the swimmers.

Complex : The shark, *which is a large sea fish*, is a terror to the swimmers.

5. **Simple :** We ,*the natives of an ancient country* ,are simple and honest.

Complex : We, *who are the natives of an ancient country*, are simple and honest.

5.9.1.6 EXERCISE 6

Transform the following simple sentences into complex sentences:

1. The penguins, strange sea-birds, made them laugh.
2. His father, a well-known engineer, was working on the chemical composition of explosives.
3. Nobel settled in San Remo, then a peaceful seaside resort.
4. Mihir Sen was able to swim the English Channel, the sea between England and France.
5. They looked at the tank, their temporary home.
6. Tolstoy, a Russian novelist, is highly respected in India.
7. The Anarchist, in the cabin, was nervous.

5.9.2 TRANSFORMATION OF SENTENCES II

While converting simple sentences into a compound sentence, one part of the simple sentence is used as the Principal clause, others are converted into co-ordinate clauses with the help of their connectives and joined with the Principal clause.

(a) Making compound sentences using cumulative conjunctions, such as— *and, as well as, both and, not only but also*. These conjunctions are used to join two ideas similar in nature.

Examples :

- (i) Mr. Kapasi went to the city *and bought a scooter*.
- (ii) Manohar *as well as* Rathore was present there.
- (iii) He is *both* a singer *and* a writer.

(iv) He *not only* got good marks *but also* won the first prize in sports.

(b) Making compound sentences using Adversative conjunctions. These conjunctions are used to join the ideas dissimilar in nature.

Examples :

(i) Jonathan abused Jacky *yet* he remained silent.

(ii) Dora is dull at studies *but* sharp in making toys.

(iii) My younger brother is ill, *still* he goes to college.

(iv) It was raining *nevertheless* he came in time.

(c) Making compound sentences using Alternative conjunctions. These conjunctions are used to join sentences expressing a choice or an alternative between the two.

Examples :

(i) Answer the question, *or* I will make you stand on the bench.

(ii) Work hard *otherwise* you will fail.

(iii) *Either* Mr. Cook should sit silently *or* he will be fined.

(d) Making compound sentences by using Illative conjunctions. These conjunctions join sentences in which the second sentence is the inference or result of the first.

Examples:

(i) I am not feeling well, *so* I will not play today.

(ii) He walked slowly; *therefore* he could not catch the train.

(iii) We liked this place; *hence* we bought a house here.

(iv) She will not go there, *for* she does not know the way.

5.9.2 .1 REVIEW EXERCISE 1

Transform the following simple sentences into compound sentences:

(i) You should work hard to get first division.

(ii) Having finished their work, they went out for a walk.

(iii) Besides being rude, he is a cheat.

(iv) In spite of being so young, he is wise.

(v) To his great surprise, he won the first prize.

(vi) On being caught, the thief started weeping.

(vii) Being an obedient student, Jill was praised by the teachers.

(viii) Failing prompt payment, you will be punished.

(ix) He is too weak to walk.

5.9.3 TRANSFORMATION OF SENTENCES III

(A) By replacing “ but “ with “though/although” :

1. Compound : Mathilde was poor, but she was highly ambitious.

Complex : Though Mathilde was poor , she was highly ambitious.

2. **Compound :** My penance pained everybody, but it cleared the atmosphere.

Complex : Although my penance pained everybody, it cleared the atmosphere.

(B) By replacing “and” with “ when”, “as”, “because,” “if”, “that“ etc.

1. **Compound :** She would be caned and she had no excuse.

Complex : She would be caned as she had no excuse.

2. **Compound :** Spare the rod and spoil the child.

Complex : If you spare the rod, you will spoil the child.

3. **Compound :** His son passed ,and he was surprised.

Complex : He was surprised that his son had passed.

4. **Compound :** No ailment was found, and Tom investigated his system again.

Complex : When no ailment was found, Tom investigated his system again.

5. **Compound :** Jonas could not find a shelter, and he felt sorry.

6. **Complex :** Jonas felt sorry because he could not find a shelter.

(C) By replacing “or” with “if” or “unless” :

1. **Compound :** Walk slowly or you will slip.

Complex : If you do not walk slowly, you will slip.

2. **Compound :** Send for the doctor at once, or he will die soon.

Complex : Unless you send for the doctor at once, he will die soon.

OR

If you do not send for the doctor at once, he will die soon.

5.9.3.1 CHECK YOUR PROGRESS IV

Answer the following questions:

i. When a phrase is changed into a clause the sentence becomes: a) simple b) compound c) complex.

ii. An adverb can be transformed into a subordinate clause: True \False

iii. Identify these sentences: a) Work hard or you will fail. b) If you do not work hard you will fail.

iv. a)The boy in uniform is my younger brother. b) The boy ,who is in uniform, is my younger brother.

5.9.3.2 REVIEW EXERCISE 1

Transform the following compound sentences into complex sentences :

1. Pull in a bit and let us see them. (Pull in a bit so that we may)
2. Hurry up or you will be late. (If you don't hurry up.....)
3. This is a tempting idea but we cannot go so far.(Though this is)
4. Susan felt like a queen and invited them all. (As Susan felt.....)
5. It is not poisonous but will cause sores.(Though it is not.....)
6. Either pay the fine or leave the school.(Leave the school if you don't want.....)
7. Go there at once, otherwise you will be dismissed.(If you do not go there.....)
8. He understood but shook his head in despair. (Though he understood.....)
9. It was the time of calm, but the sea was still rough.(Though it was the time.....)
10. I shall see her soon, this is my last hope.(It is my last hope that I.....)

5.9.3.2 EXERCISE 2

Transform the following sentences into compound sentences :

1. The thin men are the divers.
2. The real danger is from the creatures below.
3. There was a shark's fin, drawing nearer and nearer.
4. This is a tiny copy of the Koran, the Arab's Bible.
5. His main work seems to be to roll cigarettes.
6. They, being the hardest workers, have the best treatment.
7. Having completed his work Mangal went to sleep.
8. On seeing a lion, he ran away.
9. As soon as I put my foot in the stirrup, I went down.
10. The long day being over the sun disappeared into the sea.

5.9.3.3 EXERCISE 3

Transform the following sentences into compound sentences:

1. My friends live in a wooden house like the hosts themselves.
2. There was a little pool fenced round.
3. The actors don't seem to think so.
4. On the way home, there were many things to see.
5. The service itself was very interesting, because the clergyman was a Maori.
6. It was made of panels of flax, beautifully hand-woven.
7. On my sniffing appreciatively, my host and hostess smiled.
8. A wooden house does not cause so much damage.
9. She was pointing to a little boiling pool at the corner of the gravestone
10. People find these things very useful.

5.10 Summing up:

*There are three types of sentences on the basis of structure.

*The sentences with only main or principal clause and a phrase or more than one phrases is called a simple sentence.

*The sentence with one main clause and one or more subordinate clauses are known as complex sentences.

*Sentences having more than one independent clause are considered compound sentences.

* One kind of sentence can be transformed into another type in different ways.

5.11 Further Readings:

* Murphy Raymond , Murphy's English Grammar Cambridge University Press: Delhi, Third Ed. Rpt. 2010

*Greenbaum Sidney, and Randolph Quirk, A University Grammar of English, Pearson 16th impression 2016

*Sharma, Ghanshyam, Essentials of English Grammar and Effective Writing. Dixit Publishing House: Jalandhar, 2012

5.12 Questions for Practice

5.12.1 Long Answer- Questions:

- i. Discuss different types of sentences in English on the basis of structure.
- ii. Explain the way complex sentences are formed. Illustrate your answer with the help of examples.
- iii. Bring out the difference between a complex, and a compound sentence with the help of at least four examples.
- iv. Give examples of at least three conjunctions used for compound sentences. Also explain the type of ideas they express.
- v. Write a detailed essay on the types of sentences.

5.12.2 Short Answer Questions:

- i. How many types of sentences are there on the basis of structure?
- ii. Explain the difference between a phrase and a clause.
- iii. What is the difference between main clause and subordinate clause? Give at least two examples each of a main clause and a subordinate clause.
- iv. Write two complex sentences using the conjunctions i. when ii. why.
- v. Explain two main features of a simple sentence.

Answers to Check Your Progress Exercises :

CHECK YOUR PROGRESS: I

- i. c ii. c iii. b iv a

CHECK YOUR PROGRESS: II

- i. True ii. False iii. True iv False

CHECK YOUR PROGRESS: III

- i.b ii. c iii. a

CHECK YOUR PROGRESS IV

i. c ii. True iii. (a) Compound (b) complex iv. (a) simple (b) complex

BACHELOR OF ARTS (LIBERAL ARTS)

SEMESTER-IV

COURSE: ENGLISH COMPULSORY-II

UNIT 6: COMMON ERRORS

STRUCTURE

6.0 Objectives

6.1 Introduction

6.2 Errors in the use of articles

6.2.1 Check your progress: I

6.2.2. Review exercise

6.3. Errors in the use of nouns

6.3.1. Check your progress: II

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6.4. Errors in the use of pronouns

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6.5. Errors in the use of verbs

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6.6. Errors in the use of adjectives

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6.8. Errors in the use of conjunctions

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6.9 Errors in the use of preposition

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6.9.2. Review exercise

6.10 Summing up

6.11. Suggested Readings

6.12 Questions for practice

6.12.1 Long answer questions

6.12.2 Short answer questions

6.0 OBJECTIVES:

This unit is aimed to help you find the kind of errors often committed in the use of English language and the way you can avoid them.

6.1. INTRODUCTION:

Common Errors is a very significant part of using English language in a correct and effective way. In order to facilitate you in making correct use of English we have given different types of sentences related to different grammatical elements. Instead of giving emphasis on rules , we have tried to make this unit more practice oriented. However, certain essential rules have also been given for your guidance and for the explanation of the errors to be avoided.

Check Your Progress exercises are given to help you mark your progress in the process of learning.

It is advised that you attempt these exercises first and then verify the correct answers from the ones given at the end of the unit.

The study takes up different grammatical concepts separately so that it becomes easier for you to concentrate on the types of errors that occur related to these specific elements. The study starts from the errors we usually commit in the use of articles.

6.2. ERRORS IN THE USE OF ARTICLES

A and **An** are called indefinite articles, while **the** is called definite article. **A** is used before a singular, countable noun, with the initial consonant (b, c, d...) sound. **An** is used before a singular, countable noun, with the initial vowel sound (a, e, i, o, u). **The** is used while referring to a specific or particular thing or object.

Incorrect Sentences

1. He wanted a egg.
2. They saw an one-eyed beggar.
3. He is an European.
4. She is a M.A.
5. The game came to end.

(**Note** : The word 'one-eyed' and 'European' begin with a consonant sound, while the abbreviation 'M.A.' with a vowel sound.)

6. We can help needy.
7. He is Jinnah of India.
8. Sun sets in west.
9. Taj is a great monument.
10. I have read Gita.
11. Higher you go, cooler it is.
12. Boy in red shirt is his brother.
13. You are in wrong.
14. English speaks English.
15. Cow is a sacred animal.
16. Earth moves round sun.
17. Day follows night.
18. Have you been to Agra fort ?
19. What beautiful view !
20. Go, and have good time !
21. He watches the television a lot.

(**Note** : We use 'the' before radio and not before **television**.)

22. Listen to radio for a while.
23. Get ready for the breakfast.

Correct Sentences

- He wanted an egg.
They saw a one-eyed beggar.
He is a European.
She is an M.A.
The game came to an end.

- We can help the needy.
He is the Jinnah of India
The sun sets in the west.
The Taj is a great monument.
I have read the Gita.
The higher you go, the cooler it is.
The boy in red shirt is his brother.
You are in the wrong.
The English speaks English.
The cow is a sacred animal.
The earth moves round the sun.
The day follows the night.
Have you been to the Agra fort ?
What a beautiful view !
Go, and have a good time.
He watches television a lot.

- Listen to the radio for a while.
Get ready for breakfast.

24.They had the lunch here. They had lunch here.

25.What time was the dinner ? What time was dinner ?

(**Note :** We do not generally use 'the' before names of meals -breakfast, lunch and dinner.)

26.The Rajdhani leaves from the platform 4. The Rajdhani leaves from platform 4.

27.Open your book at the page 28. Open your book at page 28.

28.We go to the school at 9. We go to school at 9.

29.They were arrested and are in the jail. They were arrested and are in jail.

30.We went to school to meet your Principal. We went to the school to meet your Principal.

31.We went to jail to meet the warden. We went to the jail to meet the warden.

(**Note :** We do not use 'the' before institutions–school, jail, hospital, etc. –when they are used for the purpose for which they are set up.

32.The man is mortal Man is mortal.

33.Man standing there knows me. The man standing there knows me.

34.Gold we bought was pure. The gold we bought was pure.

35.The gold is a precious metal. Gold is a precious metal.

(**Note :** We do not use 'the' before a thing used in general sense.)

36.He is in park. He is in the park.

37.Turn on light, please ? Turn on the light, please ?

38.Would you have apple ? Would you have an apple ?

39.He was singing song. He was a singing a song.

40.There is hair in my soup. There is a hair in my soup.

(**Note :** We do not use 'a' before **hair** as uncountable noun : He has grey hair.)

41.The Raman is my friend. Raman is my friend.

42.I don't know but there is Raman in my class. I don't know but there is a Raman in my class.

(**Note :** We can use 'a' before a proper noun in case the person/thing is unknown or of no importance.

6.2.1 CHECK YOUR PROGRESS: I

Fill in the blanks with the correct answers :

- i. The is known as a :
a. definite article, b. indefinite article, c. a consonant
- ii. Article the is used to refer to a. common things b. particular and unique things c. before the words beginning with a vowel sound.
- iii. We article 'the' before the names of meals, before television.
a) use b) don't use
- iv. Article 'a' is used before the words having consonant sounds. (True /False)

6.2.2. REVIEW EXERCISE

Correct the following sentences:

- 1. It is the unreasonable decision.
- 2. He was an Nato general.
- 3. It is an eucalyptus tree.
- 4. What do you think of table?
- 5. Each new word has different meaning.
- 6. In a middle of her speech she broke down.
- 7. The teachers like having long holidays.
- 8. Books you ordered are yet to arrive.
- 9. A bicycle is a good means of transport.
- 10. Novel is very popular these days.

6.3. ERRORS IN THE USE OF NOUNS

A noun is a word that names a person, place, thing, idea or state of mind. We have singular and plural forms of nouns (book : books; knife : knives). Countable nouns refer to the things we can count, while uncountable nouns refer to those things we do not count, (**book** is a countable noun; **milk** is an uncountable noun).

Incorrect Sentences

- 1. He keeps his words.
- 2. Sell your old furnitures.

Correct Sentences

- He keeps his word.
- Sell your old furniture.

- | | |
|---------------------------------|-----------------------------|
| 3. I like his poetries. | I like his poetry/poems |
| 4. These news are true. | This news is true. |
| 5. They have no female issues. | They have no female issue. |
| 6. Her hairs are grey. | Her hair is grey. |
| 7. The clock is beyond repairs. | The clock is beyond repair. |
| 8. Politics are bad. | Politics is bad. |
| 9. We must help the poors. | We must help the poor. |
| 10. I have a five rupees note. | I have a five rupee note. |

(**Note :** In sentence number 10 the words *rupees* is an adjective and not a noun, and need to be in the singular. In all the other cases, there is a wrong use of plurals for singulars.)

- | | |
|---|---|
| 11. Her circumstances is bad. | Her circumstances are bad. |
| 12. Riches has wings. | Riches have wings. |
| 13. Don't give alm to beggars. | Don't give alms to beggars. |
| 14. You deserve my thank. | You deserve my thanks. |
| 15. I have lost my spectacle. | I have lost my spectacles. |
| 16. Take your meal at home. | Take your meals at home. |
| 17. Their wage is low. | Their wages are low. |
| 18. I am a man of small mean. | I am a man of small means. |
| 19. Give us two tea. | Give us to teas. (teas = cups of tea). |
| 20. The box was full of tin.
containers) | The box was full of tins. (tins = metal food
containers) |

6.3.1. CHECK YOUR PROGRESS: II.

i. Pick out the countable nouns from the following:

a. chair b. air c. box d. water.

ii. Choose the correct answer:

A. He has ten rupees in his pocket. B. He has a ten rupee note in his pocket.

a. A. b. B. c. both A & B are correct

iii. The word hair always takes plural verb: (True /False)

iv. The word tea is a countable /uncountable noun.

6.3.2 REVIEW EXERCISE

Correct the following sentences :

1. We want good accommodations.
2. Pack up your luggages now.
3. I cannot cope with such nonsenses.
4. The container is made of irons.
5. I would spare no pain to help them.
6. Riches has wings.
7. The teacher wanted chalk.
8. We are seeking for a job.
9. All my relations are poor.
10. Avoid bad comapnies.

6.4. ERRORS IN THE USE OF PRONOUNS

A pronoun is a word that is used in place of noun. Personal pronouns are *I/my/me; we/us/our; you/your; he/him/his*, etc. *Who, which, that*, etc. are relative pronouns.

Incorrect Sentences

1. Let you and I go there.

(**Note :** We use objective case after 'let').

2. It was her who broke it.

3. I, he and you are good friends.

(**Note :** Use the second person first, and then the third and the first person).

4. He ran faster than me.

5. She is a neighbour of us.

6. Distribute these between children.

Correct Sentences

Let you and me go there.

It was she who broke it.

You, he and I are good friends.

He ran faster than I.

She is a neighbour of ours.

Distribute these among children.

- | | |
|---|---|
| 7. If I were him, I would be happy. | If I were he, I would be happy. |
| 8. His house is now my. | His house is now mine. |
| 9. None of these two boys knows it. | Neither of these two boys knows it. |
| 10. Neither of these fifty men were
fit for the job. | None of these fifty men was
fit for the job. |
| 11. He is the person which came yesterday. | He is the person who came yesterday. |
| 12. Chandigarh who is our capital is
a beautiful city. | Chandigarh which is our capital is
a beautiful city. |

(**Note :** We use 'who' with a person and 'which/that' with a thing/place. In certain cases 'that' is used in preference to 'who' with a person : He is the same man *that* he has been. Man is the only animal *that* can talk.)

- | | |
|-------------------------------------|---|
| 13. Here are two books, choose any. | Here are two books, choose either. |
| 14. This is our's. | This is ours. |
| 15. This my house is spacious. | This house of mine is spacious. |
| 16. He was old, wasn't it ? | He was old, wasn't he ? |
| 17. It is good, isn't he ? | It is good, isn't it ? |
| 18. We should avail of his offer. | We should avail ourselves of the offer. |
| 19. Nobody but he was present. | Nobody but him was present. |
| 20. We take your leave now. | We take leave of you now. |

6.4.1 CHECK YOUR PROGRESS: III

Answer the following questions:

- i. The relative pronoun who is used : a) for persons b) for animals only c) for books only
- ii. The pronouns we and I are (personal pronouns, demonstrative pronouns, nouns)
- iii. His scooter is now my. Correct this sentence.
- iv I ,you and he are good colleagues. This sentence is incorrect because.....
 - a) The arrangement of pronouns is incorrect b) the number of persons is not mentioned c) The use of article is incorrect.

6.4.2 REVIEW EXERCISE

Correct the following sentences :

1. I and you met him last year.
2. Any of the two books would do.
3. Everyone of they wanted me to sing.
4. The two sisters love one another.
5. Yours book is on the shelf.
6. The boss is not here, shall I call ?
7. The climate of Shimla is better than Delhi's.
8. She has made your mention.
9. He did not absent from school anyday.
10. Do you feel yourself better ?

6.5. ERRORS IN THE USE OF VERBS

A verb is a word that denotes action or describes a state :

- (i) He is *swimming*. (action)
- (ii) He *is* happy. (state)

A transitive verb denotes an action that passes over to somebody/something else. An intransitive verb denotes an action that remains limited to the doer.

- (i) They *helped* us. (Transitive)
- (ii) He *wept* bitterly. (Intransitive)

Verbs have four forms : Present (go), Present Participle (going), Past (went), and Past Participle (gone).

Incorrect Sentences

Correct Sentences

Noun-Verb Agreement

- | | |
|--|---------------------------------------|
| 1. Ram and his brother has come. | Ram and his brother have come. |
| 2. A fool and his money is soon parted. | A fool and his money are soon parted. |
| 3. The girl were right. | The girl was right. |
| (Note : The verb should agree with its subject in number.) | |
| 4. Time and tide wait for none. | Time and tide waits for none. |

5. Bread and butter are my favourite food. Bread and butter is my favourite food.

(**Note :** The verb is singular when two subjects joined by 'and' together expresses one idea.

6. The poet and philosopher are dead. The poet and philosopher is dead.

7. The poet and the philosopher is dead. The poet and the philosopher are dead.

(**Note :** In 6, two subjects refer to the same person; in 7, the subjects refer to two different persons.)

8. Each of these boys were rewarded. Each of these boys was rewarded.

9. Either of these workers are corrupt. Either of these workers is corrupt.

10. Neither of your answers are correct. Neither of your answers is correct.

11. Many a girls have passed. Many a girls has passed/Many girls have passed

(**Note :** We use a singular verb with *each, everyone, either, neither, many a.*)

12. Either he or I are to go out. Either he or I am to go out.

13. Neither health nor wealth were
important for him. Neither health nor wealth was
important for him.

(**Note :** The verb should agree with the second in case of two subjects joined by *either, or/neither.... nor.*)

14. The Principal, along with the teachers,
present.
were present. The Principal, along with the teachers was
present.

15. The Principal, as well as the teachers,
present.
were present. The Principal, as well as the teachers, was
present.

16. I, and not he, is to be blamed. I, and not he, am to be blamed.

(**Note :** In 14-16, the verb should agree with the first subject.)

17. Not only the teachers but the Principal
are also present. Not only the teachers but the Principal
is also present.

18. Not only he but his brothers is Not only he but his brothers are

also to be blamed.

also to be blamed.

(**Note :** The verb agrees with the second/the nearest subject when the subjects are joined by *not only.... but also.*)

19. Five miles are a long distance.

Five miles is a long distance.

20. Ten rupees are not big sum.

Ten rupees is not a big sum.

(**Note :** When a plural noun denotes a quality or quantity considered as a whole, the singular verb is used.)

21. My scissor is missing.

My scissors are missing.

22. Alms were given to the beggars.

Alms were given to the beggars.

23. My trouser needs mending.

My trousers need mending.

24. Give my thank to him.

Give my thanks to him.

(**Note :** Nouns such as scissors, alms, trousers, thanks, breeches, pants, socks, billiards, riches, tidings, circumstances, etc. are plurals and have no singular form.)

25. No news are good news.

No news is good news.

26. The wages of sin are death.

The wages of sin is death.

27. Measles are a disease.

Measles is a disease.

(**Note :** Nouns such as *news, measles, mathematics, statistics, summons, ethics, physics*, etc. are singular in meaning, and take singular verbs.)

28. The cattle is grazing.

The cattle are grazing.

29. The city folk is good.

The city folk are good.

(**Note :** Nouns such as *cattle, folk, people, public, poultry* are singular in form but take a plural verb.)

6.5.1 CHECK YOUR PROGRESS IV.

i. Choose the correct answers ;

The verb (should \ may not) agree with the number of the subject.

ii. The nouns like scissors, alms, are used in plural form. (True \False)

iii. Nouns like physics, ethics, take plural verb. True /False.

iv. We use singular verb with 'many'. True /False

6.5.2. REVIEW EXERCISE

Correct the following sentences :

1. They talk English fluently.
2. She has never and will never invite you.
3. Either she or he were in the wrong.
4. Ten miles are a long distance.
5. He does not know who is he.
6. Rice and dal are his favourite food.
7. Rakesh with all his friends have come.
8. She said that he will do it in no time.
9. It is I who has committed the wrong.
10. One of my friends were there.

6.6 ERRORS IN THE USE OF ADJECTIVES

An adjective is a word which is used to describe somebody or something– *clever* boy, *five* apples, *little* time, etc. It is used in three ways :

- (i) He is a *clever* boy.
- (ii) The apples we bought were only *five*.
- (iii) He considers me *foolish*.

Incorrect Sentences

1. He is the cleverer of all the boys in our class.
2. You two are the best than us.
3. The Taj is as better as any other monument.

Correct Sentences

- He is the cleverest of all the boys in our class.
- You two are better than us.
- The Taj is as good as any other monument.

(**Note :** We use comparative degree while comparing two things/persons and superlative degree while more than two things/persons are involved in comparison. The positive degree simple refers to the existence of a quality.)

4. Ram is the best of those two boys. Ram is the better of those two boys.
5. Of these two books, this is most readable. Of these two books, this is more readable.

6. She is a best player in school. She is the best player in school.

(**Note :** We use 'the' before the superlative degree of comparison.)

7. It is much cold today. It is very cold today.

8. He is the eldest man in our village. He is the oldest man in our village.

9. I have not got much novels. I have not got many novels.

10. He is junior than me. He is junior to me.

11. My car is more superior than yours. My car is superior to yours.

12. He is comparatively weaker in He is weaker in English than in Science.

English than in Science /He is comparatively weak in English than in Science.

13. He is rather very smart. He is rather smart./ He is very smart.

14. I need a few fuel I need a little fuel.

15. There are few boys in our class. There are a few boys in our class.

16. Give me little milk. Give me a little milk.

(**Note :** 'a little' and 'a few' are positive in sense and denote some little quantity and number, while 'little' and 'few' are negative in sense.)

17. Give me any milk. Give me some milk.

18. He does not have some money. He does not have any money.

19. Do you have some doubt ? Do you have any doubt ?

I think you have. I think you have.

20. Have you got any money ? Have you got some money ?

Give me a few rupees. Give me a few rupees.

(**Note :** We use *some* in affirmative sentences and in questions when we expect positive response, and *any* in negative sentences and in questions when we do not expect positive response.)

21. What is the last news ? What is the latest news ?

22. She is tall for her age. She is taller for her age.

23. My all efforts have failed. All my efforts have failed.

24. I have no other friend except you. I have no other friend than you.

25. The rose smells sweetly.

The rose smells sweet.

6.6.1. REVIEW EXERCISE

Correct the following sentences :

1. It tasted bitterly.
2. I need no fewer than two litres of oil.
3. Open the book at ten page.
4. Bring me any water, please.
5. I made no farther remarks.
6. She is senior than me.
7. Rakesh is the eldest of the two brothers.
8. She is a cleverer girl.
9. They are richer than any trader.
10. He gets less salary.

6.7 ERRORS IN THE USE OF ADVERBS

An adverb is a word which qualifies a verb, an adjective, another adverb or the whole sentence :

- (i) She runs *fast*.
- (ii) He is *very* happy.
- (iii) She runs *very* fast.
- (iv) *Surely*, they are happy today.

Incorrect Sentences

1. He finally had his say.
2. They sing always beautifully.
3. He always is right.
4. They came never back.

Correct Sentences

- Finally, he had his say.
- They always sing beautifully.
- He is always right.
- They never came back.

(**Note :** Adverbs like *finally*, *certainly*, *undoubtedly* are generally placed in mid position, i.e. before the main verb, and after the auxiliary. Adverbs of manner are often placed at the end.)

6. They came yesterday here. The came here yesterday.
 7. We shouted here today loudly. We shouted loudly here today.

(**Note :** The usual order of adverbs is : adverb of manner, adverb of place and adverb of time.)

8. It is very hot to stay here. It is too hot to stay here.
 9. We very agree with your decision. We very much agree with your decision.
 10. I am very much disturbed to
 hear the news. I am very disturbed to
 hear the news.
 11. No sooner he entered the room
 when it started raining. No sooner did he enter the
 room than it started raining.
 12. Hardly she had entered when the
 lights went out. Hardly had she entered when the
 lights went out.
 13. Scarcely the film had begun when
 the lights went out. Scarcely had the film begun when
 the lights went out.

(**Note :** In sentences 11-13, note the inversion. We use *did/had* before the subject even in an assertive sentence, but only when the sentence begins with 'no sooner'/'hardly'/'scarcely', etc. consider the following sentences :

- (i) I had no sooner entered the room than it started to rain.
 (ii) He had hardly begun singing when the lights went out.

14. He is enough rich to help us. He is rich enough to help us.
 15. He is respected greatly. He is greatly respected.

6.7.1 CHECK YOUR PROGRESS V

- i. An adverb is a word which qualifies a noun or pronoun. (True\False)
 ii. An adjective qualifies an adverb. (True \False)
 iii. An adjective can qualify a verb. (True \False)
 iv. An adverb can qualify a verb, an adjective , and another adverb. (True) False)

6. 7.2 REVIEW EXERCISE

Correct the following sentences :

1. Ramesh explained briefly my idea.
2. We go there frequently.
3. He is very weak to walk.
4. They come never late.
5. Fast food is terrible harmful to our health.
6. They make mistakes seldom.
7. He was thrown against the door violently.
8. Never he has seen such a coward.
9. No sooner it started to rain when we ran for shelter.
10. They reached rather lately.

6.8. ERRORS IN THE USE OF CONJUNCTIONS

A conjunction is a word that connects two or more words or sentences, such as *and, or, as, since, because, for, when, if, unless, so that, last, etc.*

- (i) Rakesh *and* Sudha are good friends.
- (ii) Work hard, *or* you will not pass.

Incorrect Sentences

1. It is between you or me.
2. You have no choice than to obey us.
3. No sooner did he come when
the lights went out.
4. She walks if she were a queen.
5. I cannot behave like you do.
6. Though he is rich, but he is miserly.
7. As he is contented, so he is happy.
8. I doubt that the train will arrive in time.
9. They work hard because they may pass.

Correct Sentences

- It is between you and me.
- You have no choice but to obey us.
- No sooner did he come than
the lights went out.
- She walks as if she were a queen.
- I cannot behave as you do.
- Though he is rich, yet he is miserly./
Though he is rich, he is miserly.
- As he is contented, he is happy.
- I doubt whether the train will arrive in time.
- They work hard that they may pass.

	/They work hard so that they may pass.
10. She is either rich nor poor.	She is neither rich nor poor.
11. That is as bad, if not worse than this.	That is as bad as, if not worse than this.
12. You are intelligent and he is dull.	You are intelligent but he is dull.
13. There are not only rich but generous.	They are not only rich but generous also.
14. He can neither speak Hindi nor English.	He can speak neither Hindi nor English.
15. We do not succeed without we work hard.	We do not succeed unless we work hard.

6.8.1. REVIEW EXERCISE

Correct the following sentences :

1. Take care of her until she is with you.
2. The reason why he is rich is because he is hard working.
3. Directly they come, we will leave.
4. We not only got good marks but also scholarships.
5. She is either mad nor foolish.
6. We had no choice than to yield.
7. Without he apologizes we shall punish him.
8. I shall not go without she does.
9. He speaks like his brother does.
10. No sooner had they returned but it started raining.

6.9 . ERRORS IN THE USE OF PREPOSITION

A preposition, placed before a noun or pronoun, shows the relation between its object and another thing. Simple prepositions are : at, in, on, of, off, up, down, for, from, by, etc. Compound prepositions are : about, across, along, around, before, behind, below, between, beside, etc. Phrase prepositions are : according to, due to, in place of, in spite of, in order to, instead of, etc. These prepositions reveal relationship of time, place, manner, possession, etc.

Incorrect Sentences

1. She is jealous at me.
2. He has been suffering with fever.

Correct Sentences

- She is jealous of me.
- He has been suffering from fever.

- | | |
|---|--|
| 3. He stood with himself. | He stood by himself. |
| 4. The guests arrived on 9 a.m. | The guests arrived at 9 a.m. |
| 5. We live on 30 Cool Road. | We live at 30 Cool Road. |
| 6. The temple is at Cool Road. | The temple is on Cool Road. |
| 7. We work in Infosys. | We work at Infosys. |
| 8. We live at Mumbai. | We live in Mumbai. |
| 9. They are to play in Wembley Stadium. | They are to play at Wembley Stadium. |
| 10. A mist hung above the houses. | A mist hung over the houses. |
| 11. Our house is set in the mountains
over the town. | Our house is set in the mountains
above the town. |
| 12. They walked on the road. | They walked along road. |
| 13. He invited us on tea. | He invited us to tea. |
| 14. The beggar is blind in one eye. | The beggar is blind of one eye. |
| 15. I met my brother in the way. | I met my brother on the way. |
| 16. Put off your socks. | Take off your socks. |

(**Note :** *put off* means to postpone, while *take off* means to remove.)

- | | |
|---|---|
| 17. We shall dispose off our car. | We shall dispose of our car. |
| 18. She was surprised for my remarks. | She was surprised at my remarks. |
| 19. What are the differences among
the three teams ? | What are the differences between
the three teams ? |

(**Note :** Talking about comparisons and relationship we use *between*, not *among*.)

- | | |
|---|---|
| 20. Between other things, we enjoy singing
and dancing | Among other things, we enjoy singing
and dancing.. |
| 21. She has not been here in all morning. | She has not been here all morning. |
| 22. We will go there on next Friday. | We will go there next Friday. |

(**Note :** Before the words *all*, *next*, *last*, *any*, *some*, *this*, *that*, etc. we do not use *at/in*)

- | | |
|-----------------------------------|-----------------------------|
| 23. He succeeded with will power. | He succeeded by will power. |
|-----------------------------------|-----------------------------|

24.They cut it by a knife.

They cut it with a knife.

25.We shall travel by a car.
car.

We shall travel in a car./We shall travel by

26.I made the payment with cheque.

I made the payment by cheque.

27.They ordered it by the phone.

They ordered it on the phone.

28.Our job is to think of the safety of
the passengers.

Our job is to think about the safety of
the passengers.

29.What do you think about our house ?

What do you think of our house ?

(**Note :** We use 'think about' when we refer to concentrating on something, and 'think of' when we give opinion and ask about it.)

30.I agree to him.

I agree with him.

31.We agree with your scheme.

We agree to your scheme.

32.He is a Brahmin in caste.

He is Brahmin by caste.

33.She sat besides her mother.

She sat beside her mother.

34.Beside a car, he demanded a flat.

Besides a car, he demand a flat.

(**Note :** 'Beside' means *by the side of*; 'besides' means *in addition to*.)

35.She has not met us for last month.

She has not met us since last month.

36.She has not met us since four weeks.

She has not met us for four weeks.

37.He met an accident.

He met with an accident.

38.How are you related with her?

How are you related to her ?

39.He prevented us to go there.

He prevented us from going there.

40.He is bent to seek revenge.

He is bent on seeking revenge.

41.I am good in singing.

I am good at singing.

42.We must abstain to drink.

We must abstain from drinking.

43.I resemble with my sister.

I resemble my sister.

44.She shirks from cooking.

She shirks cooking.

(**Note :** We do not use any preposition with *resemble, shirk, fear, discuss, reach, attack,* etc.)

- | | |
|--------------------------------------|-------------------------------|
| 45. Do not quarrel on a trifle. | Do not quarrel over a trifle. |
| 46. He beat her by a stick. | He beat her with a stick. |
| 47. She avenged herself against him. | She avenged herself on him. |
| 48. They jumped in the canal. | They jumped into the canal. |
| 49. We deal with paper. | We deal in paper. |
| 50. Get rid from his company. | Get rid of his company. |

6.9.1 CHECK YOUR PROGRESS : VI

Answer the following questions by choosing the correct option :

- i. The words neither nor, either or, and, but are:
a) prepositions b) conjunctions c) adverbs
- ii. Conjunctions are used to join: (a verbs only b words only c words and sentences.
- iii. When we compare something we use among \between.
- iv. We use the preposition 'at' with the verbs like discuss, next and attack. (True \False)

6.9.2. REVIEW EXERCISE

1. I took a fancy for this hat.
2. We burst in tears.
3. She was charged of abduction.
4. Send the email on this address.
5. I aim to be a teacher.
6. He caught me from the arm.
7. Success consists of hard work.
8. He interferes in my work.
9. The sword was hanging above his head.
10. They work at a shoe shop.
11. Please accede my request.

12.They are blind of his defects.

13.They are sitting at the floor.

14.I am innocent from the crime.

15. He is vexed on me.

6.10 SUMMING UP:

- Common errors should be avoided to make correct use of language.
- The knowledge of grammar is necessary to avoid committing these errors.
- These errors usually are the result of the wrong use of different parts of speech like article, noun, pronoun , verb etc.
- Apart from these errors sometimes the improper understanding and the use of different expressions also result in errors.
- Practicing the use of correct rules of grammar helps in avoiding common errors.

6.11. SUGGESTE READINGS:

* Murphy Raymond , Murphy’s English Grammar Cambridge University Press: Delhi, Third Ed. Rpt. 2010

*Greenbaum Sidney, and Randolph Quirk, A University Grammar of English, Pearson 16th impression 2016

*Sharma, Ghanshyam, Essentials of English Grammar and Effective Writing. Dixit Publishing House: Jalandhar, 2012

6.12 QUESTIONS FOR PRACTICE

6.12.1 LONG ANSWER QUESTIONS:

- i. Discuss the errors usually committed in the use of articles a, an , and the. Illustrate your answer with examples.
- ii. Explain the proper use of verb and adverb to avoid common errors.
- iii. What is an adjective? Write a note on the correct use of adjectives with the help of examples.
- iv. Write an essay on the correct use of prepositions. Give some examples also.
- v. Explain the meanings or the following:
 - a. article, noun, pronoun, verb, adverb. Conjunction.

6.12.2 SHORT ANSWER QUESTIONS:

- i. Explain the difference between the use of a, an , and the.
- ii. What do you understand by a verb.
- iii. Bring out the difference between adjective and adverb
- vi. What is conjunction? Use at least two conjunctions in sentences of your own.

ANSWERS TO CHECK YOUR PROGRESS EXERCISES:

CHECK YOUR PROGRESS I

Answers: i. a ii. b iii .b iv. True

CHECK YOUR PROGRESS II

Answers: i. a&b ii. c iii. False iv Uncountable

CHECK YOUR PROGRESS III

Answers: i. a ii. personal iii. This scooter is now mine iv. a

CHECK YOUR PROGRESS IV

Answers: i. should ii. True iii. False iv. False

CHECK YOUR PROGRESS

Answers: i. False ii. False iii. False iv. True

CHECK YOUR PROGRESS VI

Answers: i. b ii. c iii. between iv. False

BACHELOR OF ARTS (LIBERAL ARTS)

SEMESTER-IV

COURSE: ENGLISH COMPULSORY-II

UNIT 7:

MODALS: CAN COULD, MAY MIGHT, WILL WOULD, SHALL SHOULD, AND MUST

STRUCTURE

7.0 Objectives

7.1 Introduction

7.2. What Are Modals Or Modal Auxiliaries?

7.2.1 Salient Features of Modals

7.3 Check Your Progress I

7.4 Can\Could

7.4.1 Can

7.4.2 Could

7.4.3 Check Your Progress: II

7.4.4 Exercises for Practice

7.5 May /Might

7.5.1 May

7.5.2 Might:

7.5.3 Check Your Progress III

7.6 Will/Would

7.6.1 Will:

7.6.2 Would:

7.6.3 Check Your Progress: IV

7.6.4 Exercises for Practice

7.7 Shall /Should

7.7.1 Shall

7.7.2 Should:

7.7.3 Check Your Progress: IV

7.7.4exercises For Practice

7.8. Must:

7.8.1 Check Your Progress VI.

7.8.2 Exercises for Practice

7.9 Summing Up

7.10 Suggested Readings

7.11 Questions for Revision

7.11.1 Long Answer-Type Questions:

7.11.2 Short Answer-Type Questions

7.0 OBJECTIVES:

The main objective of this unit is to familiarize the students with different forms and uses of modals. The unit is aimed to enable the students to make use of modals and mark the situations in which a particular modal is used. .

7.1 INTRODUCTION

The unit discusses modals as a form of auxiliary verbs. You will find the important features of modals explained in the first part of the study. In the subsequent sections the use of different modals has been discussed to help you identify and observe the way modals are used.

We have given a number of exercises for practice. The examples illustrating the use of modals are given to enable the students to mark the way these models different modes. A study of the examples given for each modal will show how to use modals.

You are advised to attempt the 'Check Your Progress Exercises, before consulting their solutions' given at the end of the unit.

7.2. WHAT ARE MODALS OR MODAL AUXILIARIES?

We use modals like can, could, may, might etc., without bothering to know what these forms of modals actually do and what they are.

It is interesting to see that modals are a form of auxiliary verbs. These auxiliary verbs are actually functional verbs. Their meaning is not as important for a sentence as their role in sentence structure.

Look at the following sentences:

He is going there. We can do this work.

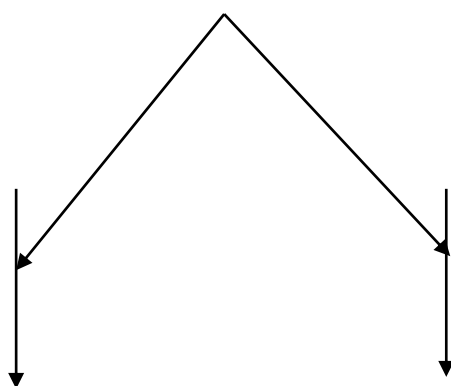
*In these sentences, the auxiliary verbs *is* and *can* are not essential for the meaning of the sentence. The meaning depends on the main verbs 'going', and 'do'.

*These auxiliary verbs convey either tense, as in case of *is going* (present continuous), and mode or mood, as in the case of the auxiliary 'can'. The modal *can* also conveys the voice i.e. active in this sentence.

*The auxiliary verbs convey tense, voice or mode.

Modals form one type of the auxiliary verbs as shown below:

Auxiliary Verbs



Primary Auxiliaries

be (is, am, are, was, were, been , being),
will,
do(does, did, done , doing) ,
dare,

Modal Auxiliaries (Modals)

can, could, may, might , shall, should,
would, must, ought to, used to , need,
have to, has to , had to .
have(has, had, having)

7.2.1 SALIENT FEATURES OF MODALS

- *They are limited in number. .
- * They have the same form for all persons , numbers and in the active and passive voice.
- * Modals are used to express mode or attitude.
- *One modal can be used to express a variety of modes and attitudes.
- *Modals form negatives by adding not after them:
 - *They form questions when placed in the initial position in a sentence: *
 - *They have their contracted forms: (can't, mustn't, won't etc.)
 - *Modal verbs appear before the main verbs: (He may go . She can do his work.)
- * Modals do not change according to tense, person and voice
- *A modal cannot be used alone. It has to accompany some main verb

Note: Modal auxiliaries need and dare sometimes behave like main verbs, and can appear alone:

We need your advice. (main verb) We need not go there. (modal)

*Modal auxiliaries do not have infinitive (to) or participle (ing) forms.

7.3 CHECK YOUR PROGRESS I

Fill in the blanks with suitable answers:

- i. Auxiliary verbs (are/ are not)important for the meaning of sentences.
- ii. Modals are (limited /unlimited) in number .
- iii. Modal auxiliaries come (after /before) the main verb.
- iv. Modals (change/do not change) with the change in number or tense.

7.4 CAN\COULD

7.4.1 Can

1. My father is seventy-five, but he can read and write without glasses. (Ability) ...
2. John can swim across this river. (Ability)
3. You can be fined for coming late. (Possibility)
4. Anuj can go home after he has finished his work here. (Permission)

Observation: Can is used to express ability, possibility, and permission.

We use can to indicate that something is possible or allowed. The modal can is used to say that someone has the ability to do something.

- i. We can solve our problems ourselves.
- ii. Anyone can reach that roof through this window.
- iii. The boss told the peon that he could go home after finishing his work.

Note: The negative of can is cannot /can't: Jonny says he cannot come as he is busy in office.

The negative is can't (= cannot): I'm afraid I can't come to the party on Friday

Ability is sometimes expressed by using be +able +to instead of can.

For example: I have not been able to meet my parents for some time.

The candidates for this job must be able to speak English fluently.

Can / be able to :

a) We should prefer to use can, instead of able to, while using in the present tense.

i.. She is able to dance /She can dance (She can dance is more acceptable and should be preferred).

b) With to infinitive and a modal, we always use be able to instead of can:

It is good to be able to help others

They might be able to climb the mountain.

c) For the future tense we can use either can or be able to :

I can come tomorrow.

I will be able to come tomorrow.

7.4.2 COULD

Could is the past of can. We use could particularly with: see, hear, smell, taste, feel, remember, and understand:

Look at the sentences given below to mark the use of could and could not. as the past form of can:

- i. The moment we saw Ronny, we *could* recognize him.
- ii. I was sitting in the far corner of the room and *could not* hear what the teacher said.
- iii. When we entered the kitchen, we *could* smell gas.
- iv. Tinny saw me after seven years, but she *could* still remember my words said on our departure.
- v. Robert did not know Hindi, still he *could* understand what we said about him.

vi. Could you help me in solving this sum?

Could is also used to express permission, ability and possibility.

i. My uncle *could* speak five languages.

ii. The students were totally free. They *could* do what we wanted. (= They were allowed to do)

Could and was able to

But when we have to say that someone did/could do , something in a particular situation , we use was/were able to or managed to, instead of using could :

i. The river was flooded, but fortunately all the villagers were able to/managed to escape.

ii. We didn't know where David was, but we managed to find / were able to find him in the end.

Note:

The modal *could* is used to express ability in the past in general. But *could manage to /was able to* , is used to indicate the ability shown in some specific situation. It shows that the ability resulted in an action which happened in certain circumstances. In the two sentences given above, the ability indicated is related to the particular situations given in them. The negative *couldn't /could not*, and *managed to* or *was able to* can be used. in all situations. There is no need to use *was able to* or *managed to* in negative sentences. Look at the following examples:

a) My grandfather *couldn't* swim.

b) We looked for David everywhere, but we *couldn't* find him.

c) Andy played well, but he *couldn't* beat Jacky.

7.4.3 CHECK YOUR PROGRESS: II

Answer the following questions:

i. *to be able to* or *was able to* are used to express.....

ii. We can use to give permission

iii.is used to express ability in the past.

iv. The interrogative form ofis used to express polite request.

The following exercise will show the difference between the situations in which we use *can* and *able to*.

7.4.4 EXERCISES FOR PRACTICE

Exercise 1

Complete the sentences using *can* or *(be) able to*. Use *can* if possible; otherwise use *(be) able to*.

1 Gary has travelled a lot. He speak five languages.

2 I haven't sleep very well recently.

- 3 Nicole..... drive, but she doesn't have a car,
 4 I used tostand on my head, but I can't do it anymore.
 5 I can't understand Mark, i've never. understand him.
 6 I can't see you on Friday, but Imeet you on Saturday morning.

Choose the word out of the bracket that you will use in the following situations:

- i. If you have to say that you have the ability to do something. (could , was able to, can)
- ii. You are to tell your friends about your ability to dance when you were a child (can, could, managed to , will)
- iii. It is difficult for you to drink five cups of tea. You will say that you (can, cannot , could not)
- iv. You want to tell your mother about the possibility of your getting a job. (can , could, could not , cannot)
- v. You want to seek someone's permission. (can , cannot , could not in the interrogative)
- vi. Suppose you are to grant permission to your junior to use your computer. (could, could not , can)

Exercise 2

Fill in the blanks with can, cannot or be able to:

- i. All the applicants should to operate latest software in this computer.
- ii. Susan says that she reach her office in thirty minutes on a bicycle.
- iii. After she has attended these classes for a month she..... to speak Spanish very well.
- iv. I to persuade my friend to accompany me to watch a movie.
- v. They have never visited this city. Theylocate your place easily.
- vi. Wedo such a difficult sum.
- vii Ihelp you in this matter.
- viii.Can you come to my place today? I can't, I'm suffering from bad cold. (can, cannot , be able to)
- ix. If you tell her your problem , she might to solve it. (be able to, can , cannot)
- x.. Tom has neverlearn English pronunciation. (can, been able to, cannot)
- xi. I have spent two years in this area. I Understand the language the locals. (can , be able to, cannot)
- xii. Mandy is at home, but Itell her my problem at this time. (cannot, can , be able to)

Exercise 3

Choose the correct word can or could to complete the sentences:

- i. I use your table , please?
- ii. No. You take it. I have to use it myself.
- iii. Harry sing very well.
- iv. Tomrecite long poems when he was just four years old.
- v. My brother speak French.
- vi. you please , shut that window?

vii. When she was at school , shemake beautiful drawings.

Exercise 4

Write sentences five about yourself using the ideas in brackets.

1 (something your brother used to be able to do)

Example : My brother used to be able to dance very well.

ii. My brother used to

iii. My brother used to

iv. My brother used to

v. My brother used to

We usually do not use was able to or managed to with verbs like hear, smell,

Exercise 5

Complete the following sentences with can /cannot , could , couldn't , managed to , was able to and the words given below:

walk , wait, sleep, swim, find speak, meet, escape

i. Do you want to go home? No. I..... for you.

ii. When my grandmother was young, she without using a stick.

iii. The dog was well trained , yet it Find trace the bag full of explosives.

iv. There was a lot of noise, wesleep at all.

v. He was quite tired, but he swim across the canal.

vi. Rohit has taken the English speaking course, he English now.

vii. My aunt was in hurry but I her before she left for the station.

viii. The thief when the police men were busy talking to the people.

7.5 MAY /MIGHT

7.5.1May

- Permission : May I come in sir?
- Possibility : He may be late today?
- Wish : May you live long!
- Greater possibility: He may get this job.

7.5.2 Might:

- Past permission : You might take a day off.
- Purpose : He went home so that he might have rest.
- Past Possibility: They might have been fined.
- Request for permission: Might I go now?
- Suggestion for behaviour : He might have asked for help.

When someone says : The boy may be reading in his room.

Or

The boy might be writing a book

These sentences indicate possibility using may or might.

And the use of may and might in the negative too has a similar meaning:

They may not be helpful in this matter.

Your friends might not come today.

The following sentences can be written using may or might :

He may be in his office : He might be in his office.

Harry may be home at present . Harry might be home at present.

Sam may not be there at present. Sam might not be there at present.

7.5.3 CHECK YOUR PROGRESS III

Answer the following questions:

i. Can we use might to express a wish?’

ii. They may not come now. This sentence expresses

: a) possibility b) permission c) request.

iii. Might we take these things home?

This sentence indicates : a) permission b) possibility c) request for permission.

iv. In certain situations we can use either may or might : (True \False)

EXERCISE 1

Complete the following sentences using may or might and a suitable form of the verb:

i. Do you know the man sitting over there. He Sorry.

ii. The boyshaving dinner at presnt.

iii. She come tomorrow.

iv.I come in Sir?

v. Do you have a notebook. No, but Timmy might one.

NOTE : May and Might express the past sense with have , and third form of the verb :

He might have done his work in time yesterday.

She may have gone there.

When we say he could not have got your message. Or

He may/might not have your message.

*There is a different sense conveyed by the use of could. It shows that there is a greater possibility that the message did not reach. On the other hand, may/might express only possibility without any sense of greater possibility.

*The use of the modal could, conveys the sense may and might. But in their negative use, could and could not have express a different meaning from may not and might not.

EXERCISE1

Complete the sentences using might not have or couldn't have using your own ideas.

i. My friend has not replied to my letters. It means hegot any. He would have come to meet me.

ii. Nobody knows how the house got the fire. People say ita case of short circuit only.

iii. Jerry says he tried hard to contact me. Heas I was at home only.

iv. Kuki was not in the party. Perhaps she did not receive the invitation . It is possible. She got it.

EXERCISE 2

Make sentences using might with the following words:

break disturb slip need cause

- i. You should be careful of that sudden turn on the road , it an accident.
- ii. Handle the cups with care, you them.
- iii. Don't speak loudly , you the students in the next room.
- iv. We cannot throw these things away. We them later.
- v. Walk carefully, you and fall on the wet road.

EXERCISE 3

Make sentences using might not The first sentence is given as an example.

i. My uncle is busy today , he *might not* come to the party

ii.....

iii.....

iv.....

v.

7.6 WILL/WOULD

7.6.1 Will

Usually we think of the following situations while using the modal will.

- a. Intention, Promise etc.: I will take him to task if he comes late.
- b. Possibility: The book you want will be in the library.
- c. Hope, Certainty, and Likelihood: The boy will come first.
- d. Capacity: This room will be sufficient for two guests.

Now look at the following situations expressed using the modal 'will'.

7.6.2 Would:

- a. Imaginary Condition: If he worked hard, he would pass.
- b. Past condition unlikely to be fulfilled: He would have met you if he had come earlier.
- c. Past habit: He would go and sit in the park.
- d. Polite request: Would you close the door, please?
- e. Choice: I would rather die than beg.

It would be pleasing to have a motor boat here, but it is not possible at present.

I would like to spend a few days in a five-star hotel.

No.I wouldn't do this.

Note: These sentences show that we use would or wouldn't for imaginary situations or actions. We use would when we think of certain situations or actions. The imagined actions that would have been done are also expressed using would have and third form of the verb.

i. We would have helped them in their need.

ii. I did not tell him about his loss, he wouldn't have been liked it.

In certain situations, 'would' is similar to 'used to':

i. He would come and sit under this tree. He used to come and sit under this tree.

ii. His father would scold him. His father used to scold him.

7.6.3 CHECK YOUR PROGRESS: IV.

Choose the correct option :

i. I will visit your parents when they come back home.

In this sentence will expresses : a) intention b) hope c) capacity

ii. This man will carry this heavy bag. In this sentence will is used to indicate : a) permission
b) capacity or ability c) imaginary condition

iii. That man would come and sit in the part every day.

In this sentence would shows : a) possibility b) repeated action in the past c hope

iv If he had helped me I would have cleared the test.

This sentence states a situation in which a) the imagined situation did not happen b) The
imagined situation happened c) The imagined situation is supposed to happen.

7.6.4 EXERCISES FOR PRACTICE

EXERCISE:1

Choose the correct option from the brackets :

i.I will make him pay for the book he has lost. (possibility , determination, request)

ii. Your friends will be there when you reach the party. (promise, possibility, request)

iii. He will come out of this difficult situation. (determination, hope, promise)

iv. This car will take four passengers only. (hope, capacity, request)

v. Would you like to go with us? (hope, question, offer)

vi. Would you help me change the disk in this machine? (offer, promise, request)

EXERCISE 2

Complete the sentences using ‘would ‘with the correct form of the words given below:

take liked enjoy have talk

i. You should go and watch the show. You it.

ii. If you had come to the party, you it.

iii. We walked on foot and got late. It a taxi.

iv.In my dream world allequal opportunities.

v. My friend was not looking at me when I passed by him. Otherwise, he to me.

7.7 SHALL/SHOULD

7.1 Shall

Suggestion : Shall I bring tea for you?

- b. Intention : You shall go if you so desire.
- c. Warning : You shall not do this again.
- d. Order\Command: All students shall attend the function.
- e. Preference\choice\ opinion : Which subjects shall I take in this class.

7.7.2 Should :

- a. Imaginary or supposed action in the past: If I were a soldier I should wear this uniform.
- b. Expectation: I want that you should behave properly.
- c. Possibility: The effect of the medicine should be felt soon.
- d. Unlikely thing to happen in future: If he should come you will ask him to wait.
- e. Obligation \Moral duty: We should respect our elders.
- f. Advice : You should work hard to pass the examination.

***Should do and should have:**

You should complete your work before nine a.m. (advice, suggestion to do something it refers to present or future, likely to be done)

You should have completed your work before nine a.m. (something which was right to be done but was not done. It refers to past..)

7.7.3 .CHECK YOUR PROGRESS: V

Write a sentence to express:

- i. choice (using shall)
- ii. warning (using shall)
- iii. moral obligation (using should)
- iv. advice (using should)

7.7.4 EXERCISES FOR PRACTICE

Exercise: 1

Make sentences using shall to express the following:

- i. to make a suggestion
- ii. to express obligation
- iii. warning
- vi. Order or command
- v. Preference

Exercise 2

Fill in the blanks with the correct option :

- i. Youobey the rules.(will, would should)
- ii. you lend me your scooter? (shall, should, will)
- iii. I go now? (will, would shall)
- iv. We leave now or we will miss the last train.(would, will, should)

- v. Iprobably spend the holidays with my friends. (should, will, would)
vi. The news will spread soon. *Simple future* (shall, should , will)

Exercise 3

Fill in the blanks with suitable modal:

- i. My brother is not feeling well today. Henot go to office.
- ii. I take your book?
- iii. The weather is rough today. The flights.....be delayed today
- iv. you help me to lift this heavy box?
- v. Ronny youwait for the doctor here. Hebe here in half an hour.
- vi. Yougo home now.
- vii. Itrain today. (possibility)
- viii. You visit the Red Fort during your visit to Delhi.(suggestion)
- ix. Inever repeat this mistake. (promise)
- x. when you are attending the class, yoube attentive.
- xi. I was tired yesterday , still Inot sleep.
- xii. Hebe able to help you, but he does not know this.
- xiii. His storybe true. But I don't know.
- xiv. It is important toto help others.
- xv. When he was young, helift those stones easily.

7.8. MUST:

- a. Compulsion on the part of the speaker: I must inform the Manager first.
- b. Moral duty: We must help the poor.
- c. Strong possibility: They must have won the match.
- d. Determination: We must clear this test.

In most of these situations must is similar to the sense conveyed by using have to:
I must go there: I have to go there . (Compulsion)

But there are situations in which must and have to express a different meaning:

- i. We cannot use must to talk about the past :
He had to reach his office before 10 every day.
- ii. Instructions are given by using must only:
You must write on one side of the sheet only.
Applications for this post must be sent by 10th of this month.

‘Mustn’t’ and ‘don’t have’ to are different in meaning;

- i. You mustn’t reveal it to anyone. (You don’t reveal)
- ii. You don’t have to reveal it to anyone (You need not but you can if you want)

7.8.1 CHECK YOUR PROGRESS VI.

Choose the correct answer :

- i. Must is used to express : a) obligation b) possibility c) permission
- ii. Must and have to have the same meaning in certain cases: (True /False)

- iii. If you are to give formal instructions, you are to use a) shall b) must c) will
iv. You mustn't go there. You don't have to go there.
Which of the two sentences means that it is not compulsory for you to go there?

7.8.2 EXERCISES FOR PRACTICE

Exercise I

Complete the following sentences with must or mustn't ;

- i. We do not have enough money, we must seek someone's help.
- ii. They have plenty of land, theynot quarrel with others for it.
- iii. You..... wash the vegetables before cooking them.
- iv. The candidates..... reach well in time.
- v. My friend has lent me his book. I ... return it today.

EXERCISE 2

Complete the following sentences with mustn't or don't have to\doesn't have to :

- i. We are to keep our plan a secret. Youtell anyone.
- ii. Younot go there unless I ask you to do so.
- iii. The bus service to that city is quite good. We go by taxi.
- iv. Waltergo there today, he usually visits that place every day.
- v. Youmake a noise. The children may wake up .

7.9 SUMMING UP

- * Modals or Modal auxiliaries are a kind of verb.
- * They have structural importance only and are not much important for the meaning of a sentence.
- * Modals come with main verbs and express mode or mood.
- * They do not change their form with the change in tense, number or voice.
- * One modal can be used to express different modes.
- * Some of the modals can be interchanged.

7.10 SUGGESTED READINGS

- * Murphy Raymond, *Murphy's English Grammar Cambridge University Press: Delhi, Third Ed. Rpt. 2010*
- * Greenbaum Sidney, and Randolph Quirk, *A University Grammar of English, Pearson 16th impression 2016*
- * Sharma, Ghanshyam, *Essentials of English Grammar and Effective Writing. Dixit Publishing House: Jalandhar, 2012*

7.11 QUESTIONS FOR REVISION

7.11.1 LONG ANSWER-TYPE QUESTIONS:

- i. Write an essay on modals.
- ii. Discuss the main features of modals with the help of examples.
- iii.. Bring out the difference between the use of :
Can/Could , May/Might, Shall /Should with the help of examples.

711.2 SHORT ANSWER-TYPE QUESTIONS

- i. What do you understand by modals?
- ii. Write a note on two types of auxiliary verbs.
- iii. Discuss the different uses of the modal can.

ANSWERS TO CHECK YOUR PROGRESS EXERCISES:

CHECK YOUR PROGRESS I

- i. Auxiliary verbs *are not* .important for the meaning of sentences.
- ii. Modals are *limited* in number .
- iii. Modal auxiliaries come *before* the main verb.
- iv. Modals *do not change* with the change in number or tense.

CHECK YOUR PROGRESS: II

- i. to be able to or was able to do are used to *express ability in specific situations or the action that actually took place in a situation.*
- ii. We use *can* to give permission.
- iii. *Could* is used to express ability in the past.
- iv. The interrogative form of '*could* 'is used to express polite request.

CHECK YOUR PROGRESS: III

- i. No.
- ii. a) possibility
- iii. c) request for permission.
- iv. True

CHECK YOUR PROGRESS IV

- i. a ii. b iii b iv a

CHECK YOUR PROGRESS: V

- i. Which pair of shoes shall I buy?
- ii. His father said to Jonny ,” You shall repent if you go out with those boys”.
- iii. We should take care of the elders in our house.
- iv. The doctor said to the patient , “ You should take this medicine twice daily’

CHECK YOUR PROGRESS VI.

- i.:a) obligation
- ii. True

BACHELOR OF ARTS (LIBERAL ARTS)

SEMESTER-IV

COURSE: ENGLISH COMPULSORY-II

UNIT 8: READING: COMPREHENSION OF UNSEEN PASSAGE

STRUCTURE

8.0 Objectives

8.1 Introduction

8.2 Reading for comprehension

8.3 Check your progress I

8.4 (a) Multiple choice question-based comprehension

8.4.1 Solved passages

8.4.2 Unsolved exercises

8.5 Check your progress II

8.6 Short-answer type questions-based comprehension

8.6.1 Solved exercises

8.6.2. Unsolved exercises

8.7 Check your progress: III

8.8 Summing up

8.9 Suggested readings

8.10 Questions for revision

8.10.1 Long-answer type questions

8.10.2 Short-answer type questions

8.0 OBJECTIVES

The unit is expected to show the students the way comprehension of different unseen passages is done. A study of this unit will enable the students to answer different types of questions based on a passage which they have not come across earlier.

8.1 INTRODUCTION

The study in this unit will explain the meaning and purpose of comprehension. Some useful hints have also been given to facilitate the students while attempting comprehension. You will see how a variety of questions can be framed to check our understanding of a passage. We have given solved exercises for your guidance. You can observe them and mark the essential points while answering the questions on different passages. The unsolved exercise of different types are aimed to add to the variety of ways your comprehension skills can be tested.

The 'Check Your Progress Exercises' are given to help you assess your progress in learning. You are advised to attempt these exercises first and then verify the correct answers given at the end of the unit.

8.2 READING FOR COMPREHENSION

The main purpose of reading is to transfer the ideas conveyed on paper to human mind. It requires certain basic comprehension abilities and skills. These skills can be developed through different strategies. After one has acquired these skills, reading and comprehension cannot go well unless followed by systematic practice. There are several ways to increase comprehension ability. We can identify some of the most significant strategies to develop comprehension skills as given below:

i. Word meanings:

Comprehension is based on effective reading. In order to read and comprehend the given material word meanings play a decisive role. No reading can be meaningful without understanding the meanings of words. Some of the ways that help understand words in a better way are :

(a) Words should be understood in the context in which they occur instead of their dictionary meanings only. Another way to enhance the ability to comprehend word meanings is through experience. It involves visits to the places like post office, railway station, zoos etc. that present words in their concrete shape and make these words a part of one's vocabulary through experience.

Use of dictionary for technical terms helps in understanding unfamiliar and technical word meanings.

The practice of using substitutes of words and phrases increases the understanding of word meanings.

ii. Concentrate on Facts and Ideas:

A careful study of the facts, details and material things facilitates comprehension. The comprehension skill develops by reading in a way that creates a concrete image of the details given. It also involves framing some direction of the ideas conveyed in one's mind while reading. The names of persons, places and concrete objects can be arranged to understand the ideas expressed. One can pay particular attention to the central idea of the passage, concentrate on giving a title to the passage, find out words and phrases that one can develop in full length paragraphs. One can frame questions, while reading, to answer them at a later stage. All these steps help develop an outline of the thematic concerns of the passage given for comprehension.

iii. Relating Facts and Information:

There is a close relation between facts and information. A fusion of the physical and the abstract is required for a better understanding. The reader can underline the relevant and the

irrelevant ideas and statements to reach the meaning. The relation between facts and the ideas helps a lot in reading for comprehension.

iv. Understanding and Interpreting:

Comprehension becomes more effective if one puts one's understanding along with the interpretation. One's ability to provide correct interpretation depends on one's ability to distinguish the relevant and the irrelevant information. One can develop an exercise of comparison and contrast between different ideas and different sentences. It makes understanding sharp and helps interpret things more clearly.

iv. Organization and Expression:

All the earlier steps are useful when they are properly organized and exercised effectively. Comprehension moves in the right direction if the reader develops different parts in a symmetrical design. It involves an understanding of the pattern related to cause and effect, sequential order, completion of an order etc. The identification and organization of commonalities in different things presented in the passage help develop comprehension effectively.

These strategies can be extremely useful in reading meant for comprehension. These strategies, no doubt, are effective only when put into practice.

8.3 CHECK YOUR PROGRESS: I

- i. Choose the correct answer: Comprehension skills can be developed much more through:
a) reading only b) by reading comic books c) through systematic practice
- ii. Fill in the blank with the suitable answer: andare the two significant things for understanding of word meanings. a) memorizing word meanings b) use of dictionary for technical terms, and use of substitutes of words c) asking for a list of words.
- iii. State whether true or false:
Framing questions does not have any importance in comprehension skills.
(True/False)
- iv. Comparison and contrast between ideas and sentences sharpens understanding. (True/False.

8.4 (A) MULTIPLE CHOICE QUESTION-BASED COMPREHENSION

There are different ways of testing comprehension skills. Asking the students to choose the correct answer is one of them. While attempting these questions, one must concentrate on all the choices given and carefully select the most suitable one. Sometimes more than one answer seems to be correct. In such cases it becomes essential to go back to the passage carefully and see the most relevant answer from there. Sometimes you find an answer to the question not mentioned in the choices given. In such a case you are to select the answer only out of the given choices and not from the one given in the passage.

8.4.1 SOLVED PASSAGES

PASSAGE I

Read the passage given below and answer the questions that follow :-

(1) Great thinkers of the world have praised labour. Next to air and water labour is most important for life, progress and prosperity of man. In this world nothing can be had without labour. In fact it is labour and industry which have contributed to the progress of civilization. Labour may be manual as well as mental. Labour done by the hand is called manual labour. When we till a land or carry a load, we are said to do manual work. But office clerks, lawyers, teachers, medical men, engineers and persons of different professions do mental work. By labour we generally mean manual labour. Whether we like it or not, we all have to work.

(2) Dignity of labour chiefly means respectability of manual labour. Manual labour is very useful for us. The daily affairs of the life cannot run without it. Where would the world have been today, if no one had worked, but had only formulated theories? The very food that we eat, the various articles of luxury which give us comfort, the houses we live in, the clothes we wear, are the result of labour. All labour is sacred. The labourer in the field and the artisan in the workshop do very useful work. Work is worship, work is wealth and work is joy. Work is the very essence of life. All honest labour is noble and dignified. Labourers and workers are the very back bone of a country. They are the pillars of their country's progress. They are the saviours and builders of the society. It is the community of labourers which forms the back bone of the socio-economic structure of a country. All labour is honourable and divine. It is well said that an idle brain is the devil's workshop. No one has achieved anything worthwhile without having worked hard for it.

Questions

(1) Manual labour means:

- a. labour done by men
- b. labour done in the market
- c. work done with hands
- d. None of these.

2. Who has contributed more for the development of society and civilization:

- a. those who formulated theories
- b. those who gave different rules
- c. people who paid to the labourers
- d. the people who have worked

3. The writer calls the labourers:

- a. the pillars of their country's progress
- b. the very back bone of their country
- c. both a and b

d. the poor people.

4. A nation cannot make progress if there is/are:

a. laziness and dullness

b. labour

c. poor people

d. rich people only.

5. Pick out one word from the passage that means the same as:—

(i) Different

(ii) Protectors

Answers

(1.) c (2.) d (3.) a & b (4.) a

(5) (i) various (ii) survivors

PASSAGE 2

Read the passage given below and answer the questions that follow:

(1) Punctuality is a necessary habit in all public affairs of a civilized society. Without it nothing could ever be brought to a conclusion, everything would be in a state of chaos. Only in a sparsely populated rural community is it possible to disregard it. In ordinary living there can be some tolerance of unpunctuality. The intellectual, who is working on some abstruse problem, has everything coordinated and organized for the matter in hand. He is therefore forgiven, if late for the dinner party. But people are often reproached for unpunctuality when their only fault is cutting things fine. It is hard for energetic, quick-minded people to waste time, so they are often tempted to finish a job before setting out to keep an appointment. If no accidents occur on the way, like punctured tyres, diversion of traffic, sudden descent of fog, they will be on time. They are often more industrious, useful citizens than those who are never late. The over-punctual can as much be a trial to others as the unpunctual. The guest who arrives half an hour too soon is the greatest nuisance. Some friends of my family had this irritating habit. The only thing to do was to ask them to come half an hour later than the other guests. Then they arrived just when we wanted them.

(2) If you are catching a train, it is always better to be comfortably early than even a fraction of a minute too late. Although being early may mean wasting a little time, this will be less than if you miss the train and have to wait an hour or so for the next one. And you avoid the frustration of arriving at the very moment when the train is drawing out of the station and being unable to get on it. And even a harder situation is to be on the platform in good time for a train and still to see it go off without you. Such an experience befell a certain young girl the first time she was travelling alone.

Questions:

1. We should observe punctuality because:

- a. it is appreciated by all.
- b. without it we cannot finish any work in time and there is always confusion and chaos.
- c. it makes our surroundings beautiful
- d. we need no hard work if we observe punctuality.

2. Punctuality can be overlooked:

- a. in a big city
- b. when there is not much work to do.
- c. in a thinly populated society
- d. by a hard working man .

3. The over punctual people are:

- a. always helpful
- b. never come in time
- c. prove to be a nuisance like the unpunctual people.
- d. have pleasing habits.

4. The author asked some of his friends to come half an hour later than the others because:

- a. they were over punctual
- b. they were punctual
- c. they were late comers
- d. they wanted to come late.

5. The word industrious means:

- a. related to the industry
- b. independent
- c. hard working
- d. desire

Answers (1)b (2.)c (3.)c (4.)d (5.) c.

8.4.2 UNSOLVED EXERCISES

PASSAGE 1

Read the passage given below and answer the questions that follow :-

(1) Concern about the effects of television on children has centred exclusively upon the contents of the programmes, which children watch. Social scientists and researchers do complex and ingenious experiments to find out whether watching violent programmes makes

children behave aggressively. But it is easy to overlook the simple fact that one is always just watching television when sitting in front of the screen rather than having any other experience.

(2) Parents who are deeply troubled about the effects of television upon their children have centred their concern on the subject matter of the programmes. A group called Action For Children's Television (ACT) was formed in the USA not only to reduce the amount of violence in programmes but also to protest against incessant commercial breaks which encouraged children to crave for fashionable toys and unhealthy foods. One of its founders described its aim "...parents have the rights to ask that programmes aimed at the young should meet the specific needs of children..." But is it the needs of children which are at stake when parents demand better programmes ? Surely the fact that young children watch so much television reflects the needs of parents to find a convenient source of amusement for their offspring and a period of quiet for themselves. Their anxieties about the possible ill effects of those hours of passive, quiet viewing are lessened if the time spent at least seems to be educational.

(3) The real needs of young children are quite different. They need opportunities to work out basic family relationships, thereby coming to understand themselves : television only reduces these opportunities. They need to develop initiative, and to find out things for themselves; television provides answers too easily. Children need to acquire fundamental skills of communication; television retards verbal development because the child is silent while watching it.

Questions:

1.The Social scientists and researchers do experiments to :

- a. see the impact of watching violent tv programmes on children's behaviour
- b. make children give up watching tv
- c. to guide the parents
- d. to make good programmes for children.

2. The ACT was formed in the USA to :

- a . ask children to stop watching tv.
- b. reduce violence in programmes
- c. to protest against commercial breaks.
- d. both b and c.

3.The ACT was against frequent commercial breaks because:

- a. they disturb the children
- b. they break the link between the incidents
- c. the advertisements lure the children to demand fashionable toys and unhealthy food.
- d. the commercial breaks are not educational.

4. Television :

- a. develops verbal skills of children
- b reduces the opportunities for children to understand basic family relationships.

c. provides answers too easily that does not allow the children to develop the initiative to find things for themselves.

5. Find the words from the passage which match their meanings given below:

a) endless or continuous b. decrease

(Adapted from Plug-in Drug by Arie Winn)

PASSAGE 2

Read the passage given below and answer the following questions:

The name 'Eskimo' comes from the language of the northern Red Indians and means a person who eats raw meat. It is an appropriate name because the Eskimos live mainly by hunting and fishing and in winter do not always cook the animals they catch.

This is because it is impossible to find any fuel for a fire in the icy waste that they inhabit. The only form of fire they have is produced by burning the oil of seals or whales in shallow, saucer shaped lamps, made from pottery or stone. These lamps are used primarily to give light but the Eskimos can also boil their meat and fish over them. These foods are also frozen or dried.

There is another reason why the Eskimos sometimes eat raw meat : in this way they get the greatest possible nourishment. The Eskimos make up for the lack of vitamins from vegetables by eating the kidneys and liver of their prey raw. These organs have an abundant store of all the vitamins needed by the human body.

On the basis of your reading the above passage answer the following questions :

- (1) The word "Eskimo" has been derived from (a) estimate (b) Indian languages (c) language of the Red Indians (d) ice.
- (ii) The main occupations of the Eskimos are : (a) agriculture (b) making shoes (c) hunting and fishing (d) tree plantation
- (iii) Which organs of their prey Eskimos eat to get more vitamins: (a) heart (b) legs (c) blood (d) liver and kidneys
- (iv) Eskimos their lamps to : (a) get light (b) boil meat and fish (c) both a and b (d) to kill their enemies.
- (v) The word in the passage that means enough is : (a) appropriate (b) shallow (c) abundant (d) impossible.

PASSAGE 3

Read the passage and answer the following questions:

Three-fourths of the surface of our planet is covered by the sea, which both separates and unites the various races of mankind. The sea is the great highway along which man may journey at his will, the great road that has no walls or hedges hemming it in, and that nobody has to keep in good repair with the aid of pick-axes and barrels of tar and steam-rollers. The sea appeals

to man's love of the perilous and the unknown, to his love of conquest, his love of knowledge, and his love of gold. Its green, and grey, and blue, and purple waters call to him, and bid him fare forth in *quest* of fresh fields. Beyond their horizons he has found danger and death, glory and gain.

In some great continents, such as America and Australia, there are towns and villages many thousands of miles from the coast, whose children have never seen or heard-or felt-the waves of the sea. But in the British Isles it is nowhere much more than a hundred miles from the most inland spot. The love of the sea is in the very blood of the British people. (*The Story of the Sea*)

Questions:

(i)The line" Three- fourths of the surface of our planet is covered by the sea" indicates that : (a) the earth is very big (b) the sea is very deep (c) the sea is dangerous (d) the sea is very vast.

(ii)The sea is different from a great road as :

It is not a road, it is water

b It has no fences that surround it

c It does not need repair

d both b and c.

(iii) In America and Australia there are towns and cities:

(a) near the sea

(b) on the shores of the sea

(c) far away from the sea

(d) none of the above.

(iv) The British people :

(a) love the sea

(b) hate sea

(c) have not seen the sea

(d) are afraid of the sea

8.5 CHECK YOUR PROGRESS: II

Choose the correct answer:

- i. Multiple choice questions means: a) There are multiple answers to the same question b) multiple options are given as answers and you are to select one c) there are multiple meanings of words to be traced.

- ii. The information from different sources , even out of the passage given for comprehension is to be used to make the correct choice: (True /False)
- iii. For answering these questions only the choices given are important , not the understanding of the passage: (True /False)
- iv. Multiple-answer type questions are the only way to test one’s comprehension skills.(True/False)

8.6 SHORT-ANSWER TYPE QUESTIONS BASED COMPREHENSION

Short-answer type questions on a passage for comprehension are to be answered in complete sentences. While answering these questions you are supposed to write the answers in your own words. Copying the lines or expressions from the passage given for comprehension should be avoided.

8.6.1 SOLVED EXERCISES

PASSAGE 4.

Read the passage given below and answer the questions that follow:–

My grandmother and I were good friends. My parents left me with her when they went to live in the city and we were constantly together. She used to wake me up in the morning and get me ready for school. She said her morning prayer in a monotonous singsong while she bathed and dressed me in the hope that I would listen and get to know it by heart; I listened because I loved her voice but never bothered to learn it. Then she would fetch my wooden slate which she had already washed and plastered with yellow chalk, tiny earthen ink-pot and a red pen, tie them all in a bundle and hand it to me. After a breakfast of thick, stale chapatti with a little butter and sugar spread on it, we went to school. She carried several stale chapattis with her for the village dogs.

Questions:

1. How did the grandmother sing her prayer?
2. What were the things that the grandmother would tie in a bundle?
3. What breakfast did the writer and his grandmother use to have?
4. Give in simple English the meanings of the following words : (i) constantly (ii) earthen
5. Match the words under column A with their meanings under B :

A	B
(i) Monotonous	small
(ii) stale	not fresh
	unchanging

6. Fill in the blank with a suitable word taken from the passage:

The author's grandmother used to the wooden slate with yellow chalk.

Answers:

1. The grandmother sang her prayer in a monotonous sing song.
2. The grandmother would tie a wooden slate, an earthen inkpot and a red pen in a bundle for her grandson.
3. (i) Constantly continuously
(ii) Earthen made of clay or mud
4. The writer and his grandmother used to have a stale chappati with butter and sugar spread over it as their breakfast.
5. **A** **B**
(i) monotonous unchanging
(ii) stale not fresh
6. The author's grandmother used to *plaster* the wooden slate with yellow chalk.

PASSAGE 5

Read the passage given below and answer the questions that follow:–

(1) The role friends play in our lives has become significantly greater than at any other time in our history. Today many of us live and work at great distances from where we were born or we grew up and are separated from our original families. The pain we feel when we are away from our families can be significant.

(2) The happiness of the individual relies on friendships which form a necessary human connection. It is perfectly normal to need and want friends and depression is more prevalent among those who lack friends. They lack the intimacy and richness friends can bring into our lives. Frequently friends reflect similar values to us. Yet these values are often different from the ones we grew up with; they are the values we created for ourselves in our adult lives.

(3) Communication skills are fundamental in all friendships. The more friends and acquaintances one has, the greater are one's communication skills. Some call these, people skills.

(4) Like watering a plant, we grow our friendships (and all our relationships) by nurturing them. Friendships need the same attention as other relationships, if they are to continue. These relationships can be delightfully non-judgmental, supportive, understanding and fun.

(5) Sometimes a friendship can bring out the positive side that you never show in any other relationship. This may be because the pressure of playing a 'role' (daughter, partner or child) is removed. With a friend you can be yourself and are free to change. Of course you are free to do this in all other relationships as well, but in friendships you get to have lots of rehearsals and discussion about changes as you experience them. It is an unconditional experience where you receive as much as you give. You can explain yourself to a friend openly without the fear of hurting a family member.

- (a) (i) Why do we need friends today more than ever before ?
(ii) What kind of values do our friends project ?
(iii) Why does the author compare friendship to a plant ?

- (iv) Give a suitable title to the passage.
- (v) Pick out words from the passage which mean the same as each of the following :
 - a) closeness (para 2)
 - b) basic (para 3)

ANSWERS

- (a) (i) We need friends today more than ever before because today many of us live and work at places far away from the ones where we were born and grew up.
- (ii) Friends project values which are similar to ours, yet these values are different from the ones we grew up with.
- (iii) The author compares friendship to a plant as both need careful nurturing.
- (iv) The title of the passage can be, " The Role of Friends in Our Life".
- v.
 - a) intimacy
 - b) fundamental

8. 6.2. UNSOLVED EXERCISES

PASSAGE 6

Read the passage given below and answer the questions that follow :-

Some forty years ago, I began to realize that shooting wild animals no longer gave me pleasure : it was too much of a one-sided game, in which the wretched creatures had little chance against the modern rifle. Beyond the difficulties of stalking, everything was too easy and lacking in excitement. Then also, it seemed all wrong to kill a harmless animal just for fun. I even hate to see anything shot—and yet I wanted to hunt, wanted the joy of being out of doors and seeing the various birds and beasts in their natural wild state, in all their natural beauty. But merely seeing them was not quite enough. I wanted to bring home some proof of what I had seen. Making sketches, even though I happened to be an artist, was not very satisfactory—and certainly not very easy; thus it was that I turned to the camera. Here was a weapon that would shoot without hurting, certainly without killing, and yet give me the trophies of the chase.

Questions :

1. Why did shooting animals no longer give the author pleasure?
2. What seemed wrong to him?
3. How would the new weapon be useful? What was it?
4. Match the words under **A** with their meanings under **B** :

A	B
(i) wretched	wrong
(ii) stalking	walk with slow stiff strides
	miserable
5. Give in simple English the meanings of the following words:

(i) various	(ii) realize
-------------	--------------
6. Fill in the blank with a suitable word from the passage :

We should not kill animals.

7. The word *excitement* has *ment* as suffix. Write two more words with *ment* as a suffix.
8. Complete the following :
 - (i) The author felt that
 - (ii) Shooting animals with a rifle did not give the writer any pleasure because
 - (iii) He preferred camera to making sketches as

PASSAGE-7

Of man's earliest inventions we know very little. The first may have been the use of a stone to crack a nut. The next was possibly the use of a stick to strike an enemy. Once man found that stick and stone were useful; it was only a step further to the making of a crude weapon by fastening a stone to the end of a stick.

Man used stick and stone long before he dared to meddle with fire; for the early man like all wild creatures dreaded the fire. Fire, of course, existed; for lightning must sometimes have set the forests ablaze just as it does today. And the forests were more wide spread than they now are. The forgotten hero who first dared to take fire to his own use was the greatest of early inventors for once man had fire he was master of all lower creatures.

Read the above passage and answer the following questions in your own words :

1. What were the earliest inventions of man?
2. Why did not man make use of fire?
3. In what forms did fire exist?
4. Who was the forgotten hero? What did he do?
5. Who was the master of all lower creatures?
6. Give simple English meanings of the following words :
 - (i) crude (ii) meddle (iii) ablaze (iv) dreaded

PASSAGE-8

Read the passage given below and answer the questions that follow:—

But deep in the hearts of the Indian people, one name is held even dearer than those I have mentioned—the name of Vikramaditya, who became King of Malwa, it is said, in the year 57 before Christ. How many, many years ago must that be ! But so clearly is he remembered, that to this day when a Hindu wants to write a letter, after putting something religious at the top—“The Name of the Lord”, or “Call on the Lord” or something of the sort—and after writing his address, as we all do at the beginning of a letter, when he states the date, he would not say, “Of the year of the Lord 1900” for instance, meaning 1900 years after Christ, as we might, but he would say, “Of the year 1957 of the era of Vikramaditya’. So we judge for ourselves whether that name is ever likely to be forgotten in India. Now who was this Vikramaditya and why was he so loved? The whole of that secret, after so long a time, we can *scarcely* hope to *recover*. He was like our King Arthur, or like Alfred the Great, so strong and true and gentle that the men of his own day almost worshipped him, and those of after times were *obliged to* give him the first place, though they had never looked in his face, nor appealed to his great and *tender* heart—simply because they could see that no king had been loved like this king. But one thing

we do know about Vikramaditya. It is told of him that he was the greatest judge in history.
(*The Judgement Seat of Vikramaditya*)

Questions:

- (a)
1. Who is loved most by the Indian People?
 2. What proof does the author give to show that the people of India cannot forget the great king Vikramaditya?
 3. What is the secret that we cannot hope to recover?
 4. To whom does the author compare the great king Vikramaditya?
 5. Name some of the qualities of the great King which have been mentioned in the passage.
- (b) Give the meanings of the **italicized** words in simple English and use them in sentences of your own.

8.7 Check Your Progress: III

Select the correct answer:

- i. Comprehension exercises require..... a) reading skills, b)writing skills, c)both of them d)none of them
- ii. Fill in the blank with the correct answer given in the bracket: A good vocabulary is (necessary / not necessary) for comprehension skills.
- iii. Fill in the blank with the correct answer given below : There can be to test comprehension skills.
a)only one way b) are two ways c)many ways)
- iv. Choose the correct answer: Comprehension is aimed to enhance and test one’s skill in:
a) writing b) reading c) understanding

8.8 SUMMING UP

* While reading an unseen passage for comprehension the most important thing is to concentrate on the theme or the subject matter presented in the passage.

The ideas expressed in the passage are to be arranged in a systematic and logical way.

*Reading for comprehension requires good vocabulary skill to understand contextual meanings of words and other linguistic expressions.

* Comprehension skills can be tested in a variety of ways.

* Faming questions helps in reading for effective comprehension.

8.9 SUGGESTED READINGS:

You are advised to read on different subjects. Develop the habit of reading a good newspaper in English.

8.10 QUESTIONS FOR REVISION

8.10.1 Long-Answer Questions:

- i. Write a detailed essay on comprehension skills.

ii. Take some passages from any text or the ones given in this unit and frame questions of your own and then try to answer them.

8.10.2 Short Answer Questions:

- i. What do you understand by comprehension?
- ii. Explain the difference between multiple-choice questions and short answer-type questions.
- iii. Discuss at least two uses of comprehension exercises.

ANSWERS TO CHECK YOUR PROGRESS EXERCISES:

CHECK YOUR PROGRESS: I

i. c ii. b iii. false iv True

CHECK YOUR PROGRESS: II

i. b ii. False iii False iv. False

CHECK YOUR PROGRESS: III

i. c ii. necessary iii. c. iv c.

BACHELOR OF ARTS (LIBERAL ARTS)

SEMESTER-IV

COURSE: ENGLISH COMPULSORY-II

UNIT 9:

VOCABULARY DEVELOPMENT-1: ANTONYMS, ONE-WORD SUBSTITUTES

STRUCTURE

9.0. Objectives

9.1. Introduction

9.2. Antonyms

9.2.1. List of some important words with their antonyms

9.3. Check your progress I

9.4 Exercises for practice

9.5. One word substitution:

9.6 List of important one word substitutes

9.7. Check your progress I

9.8 Some common one word substitutes

9.8.1 Words denoting numbers

9.8.2 Words denoting places

9.8.3 Words denoting professions and trades

9.8.4 Names by which persons with certain characteristics are known

9.8.5. Words pertaining to marriage

9.8.6. Words pertaining to Sciences and Arts

9.8.7 Words pertaining to medical science

9.9. Check your progress ii

9.10. Exercises for practice

9.11. Summing up:

9.12. Suggested readings

9.13. Questions for practice

9.13.1. Long answer questions

9.13.2. Short answer questions

9.0. OBJECTIVES:

The main objective of the study in this unit is to enable the students to develop their vocabulary through the use of antonyms and one word substitutes

9.1. INTRODUCTION:

In this unit, you will find details about antonyms, and the use of one word in place of many. The focus is on familiarizing you with the antonyms of common words, and one word substitution to add to your vocabulary. For this purpose, we have given a number of words, their antonyms, and one word substitution concerning different concepts , issues, and disciplines. Students are advised to practice the use of the words mentioned in the unit, and consult a good dictionary or other suggested study material strengthen their vocabulary.

We have given a variety of exercises to make the study interesting and effective.

‘Check Your Progress’ exercises are practice oriented. Their answers given at the end of the unit will help you have an idea about your learning outcome.

9.2 ANTONYMS

The word antonym means opposite in meaning. The word antonym has been borrowed from French antonyme. English language , like many other languages , has both antonyms and synonyms. Any good dictionary of Synonyms and antonyms can be seen to know that synonyms outnumber antonyms . it is due to the fact that there are many words which do not have their opposites, for example, book, sandwich etc,. Antonyms are useful in adding to our vocabulary.

We have given some antonyms of some common words to help you see the way you can use them in sentences and enrich your vocabulary.

9.2.1 LIST OF SOME IMPORTANT WORDS WITH THEIR ANTONYMS

Word	Opposite	Word	Opposite
cold.....	hot	absent	present
dry	wet	love	hate,hatred
right.....	wrong	question.....	answer
win.....	lose	asleep	awake
peace	war	front.....	back

coarse	fine	joy	sorrow, grief
rough	smooth	begin	end, cease
top	bottom	find.....	lose
buy.....	sell	friend.....	enemy, foe
proud	humble	busy.....	idle
easy	difficult, hard	sweet	sour, acid
cheap	dear, expensive	bright.....	dull
inside.....	outside	rise.....	fall, sink
give.....	take	true	false
hit	miss	quick	slow
wide.....	narrow	start	finish
ugly	beautiful	clean.....	dirty
near.....	far, distant	weep	laugh
kind	cruel	collect.....	disperse
empty.....	full	youth	age
ever.....	never	modern	ancient
bless.....	curse	former	latter
adult.....	child	least	greatest
north	south	slender.....	stout
east	west	robust	feeble,
high	low	good	bad
upper	lower	big	small
higher	lower	clever.....	foolish,
better	worse	here	there
entrance.....	exit	first.....	last
noise	silence	fat	thin, lean
quiet.....	noisy	join, unite	separate
inner	outer	light.....	heavy, darkness
lend.....	borrow	day.....	night
go.....	come	many	few
hard	soft	all	none
old	new	often	seldom
junior.....	senior	fresh	stale
live.....	die	straight	crooked

long	short	weak	strong
enjoy	dislike	deep	shallow
gay	grave	open	shut,closed
rejoice	mourn,	black	white
pleasant	disagreeable	praise	blame
success	failure	this	that
harmony	discord	these	those
blessing	curse	morning	evening
generous	mean	summer	winter
valour	cowardice	young	old
bravery	cowardice	giant	dwarf
advance	retreat	wild	tame
arrive	depart	profit	loss
attack	defend	happy	sad
before	behind	daily	nightly
engage	dismiss	health	sickness
appear	vanish	lead	follow
everywhere	nowhere	land	water
earth	sea	hill	valley
stationary	moving	mountain	plain
dynamic	static	right	left
centrifugal	centripetal	public	private
oriental	occidental	acute	obtuse
miser	spendthrift	lazy	industrious
spacious	limited	master	servant
sober	intoxicated	arrive	depart
future	past	remember	forget
abundance	scarcity	appoint	dismiss
common	rare	knowledge	ignorance
simple	complex	pale	ruddy
barren	fruitful	ally	enemy
help	hinder	flow	ebb
accept	reject	teach	learn
natural	artificial	think	guess

work	rest	summit	base
truth	error	cloudy	clear
familiar	strange	dawn.....	dusk
freedom	captivity	vacant.....	occupied
extravagance	thrift	hope.....	despair
danger.....	safety	interior.....	exterior
sacred	profane	permanent	temporary
virtue	vice	obey.....	command
wisdom.....	folly	negative.....	positive
within	without	conceal	reveal
polite	rude	hide	show
proper	common	singular	plural
saint	sinner	foreign.....	native
height.....	depth	smile.....	frown
multiply.....	divide	convex.....	concave
agree.....	contradict	prosperity	adversity
bashful.....	bold	victory	defeat
indolent	diligent	superior	inferior
inhale.....	exhale	level.....	steep
expand.....	contract	liquid.....	solid
victor	vanquished	pardon	punish
real.....	imaginary	complainant.....	defendant
debtor	creditor	eager.....	reluctant
rural	urban	order	chaos
emigrant	immigrant	optimist	pessimist
affirmative.....	negative	ingenuous	insincere
numerous.....	sparse	transparent.....	translucent
rigid.....	flexible	pedestrian.....	passenger
novice.....	veteran	powerful.....	feeble
guilty	innocent	genuine.....	counterfeit
hell.....	heaven	accelerate	retard
heroic.....	base	ancestor	progeny
benevolent.....	malevolent	assemble.....	disperse
benediction.....	malediction	condemn.....	exonerate

compulsory.....	voluntary	slim	chubby
compulsory.....	optional	arrival	departure
analysis.....	synthesis	reward	punishment
excess	shortage	economy.....	extravagance
surplus	deficit	majority.....	minority
assent.....	dissent	employ	dismiss
consent	dissent	liberty	slavery
lawful	illegal	apprehend.....	release
attract.....	distract	gaiety.....	melancholy
amateur.....	professional	solitary	populous
confine.....	release	sparse	populated
predecessor.....	successor	pure	adulterated
confusion.....	orderliness	lovely	repulsive
pleasure	pain	graceful	hideous
convict.....	acquit	concurrent	consecutive
theory	practice	poison.....	antidote
hostile.....	friendly	prolific.....	sterile
initial	final	monotony	variety
regularly	periodically	survive.....	succumb
prospective	retrospective	incessantly.....	rarely
premature	overdue	monogamy	polygamy
caution.....	recklessness	prologue	epilogue
colleague	antagonist	prudence.....	indiscretion
ancestry	posterity	motionless	agitated
exact	inaccurate	prose	verse
life	death	dead	alive

9.3 CHECK YOUR PROGRESS: I

Match the words under A. with their antonyms given under B

- | | |
|----------------|---------|
| A. | B |
| i. Monogamy: | dissent |
| ii. Pleasure : | illegal |

- iii. Lawful : pain
iv. Hostile : dissent
v. Assent : friendly

9.4 EXERCISES FOR PRACTICE

EXERCISE I

CHOOSE THE CORRECT OPTION:

- i. The antonym of dead is :
a) life b) birth b) alive c) lively
- ii. Bless is the antonym of :
a) sin b) curse c. happy
- iii. The antonym of rural is :
a) forward b) backward c) urban
- iv. The antonym of rise is :
a) up b) down c) fall

EXERCISE 2

Use the Antonyms of the following words in sentences of your own:

- i. Light ii. Heavy iii. Pain iv. Curse v. Less

Match the words given under A with their opposites under B:

- | A | B |
|----------|----------|
| More : | sad |
| Alive : | sell |
| Loud : | dead |

Happy : quiet

Last : then

Now: first

Buy: sell

Dangerous: worse

Better : safe

Hot : cold

9.5 ONE WORD SUBSTITUTION:

We can substitute a phrase, a sentence or a specific word by replacing it with a single word. It makes the expression shorter, and simple. It offers brevity to our use of language and we can convey much with minimum use of words. While substituting one word for many, it is kept in mind that the meaning of the word is identical with the phrase or expression for which it has been replaced. The best way to learn this is by using one word substitutes in sentences and observing the way we can use substitutes for longer expressions.

We have given some one word substitutes related to different categories. Instead of memorizing them, you are advised to use them in sentences of your own. The use of one word substitutes can help you in developing your vocabulary of English language.

9.6 LIST OF IMPORTANT ONE WORD SUBSTITUTES

Amateur: One who pursues some art or sport as hobby

Autobiography: Life story of a man written by himself

Adolescence – The period between childhood and adulthood

Bibliophile – A great lover of books

Bilingual – A person who speaks two languages

Catalogue – A list of books

Centenary – Celebration of a hundredth year, once –a-century

Colleague – A co-worker or a fellow-worker in the same institution

Contemporaries – Persons living in the same age

Credulous – A person who readily believes whatever is told to him/her.

Callous – A man devoid of kind feeling and sympathy 16. **Cosmopolitan** – A man with a broad and international outlook

Democracy – Government of the people, for the people, by the people

Monarchy – A political system in which a state is ruled by one person

Draw – A game in which neither party wins

Egotist – A person who always thinks of himself; somebody who is selfish or self-centered

Epidemic – A contagious disease which spreads over a huge area

Extempore – A speech or a presentation made without previous preparation

Etiquette – Established rules of conduct; rules of acceptable behavior

Epicure – Somebody who has refined taste for food; somebody who loves sensual pleasure and luxury

Exonerate – Free somebody from blame or guilt; free somebody from an obligation

Eradicate – Destroy or get rid of something completely; root out an evil or bad practice

Fastidious – A person difficult to please

Fatalist – A person who believes that all events are pre-determined

Honorary – A post which doesn't carry any salary

Illegal – That which is against law

Illiterate – A person who cannot read or write

Hostility – Intense aggression or anger; state of antagonism

Incorrigible – Impossible to change

Irritable – A man who is easily irritated

Irrelevant – Not applicable

Invisible – That which cannot be seen

Inaudible – That which cannot be heard

Incredible – That which cannot be believed

Impracticable – That which cannot be practiced

Invincible – That which cannot be conquered

Indispensable – Something that is essential and cannot be dispensed with

Inevitable – That which cannot be avoided

Irrevocable – That which cannot be changed

Illicit – That which is considered wrong or unacceptable by prevailing social standards

Insoluble – Incapable of being dissolved in a liquid

Inflammable – Something that quickly catches fire

Infanticide – The act of killing an infant

Matricide – Killing of one's own mother; killer of one's own mother

Patricide – Killing of one's own father; killer of one's own father

Omnipotent – All-powerful; possessing complete power and authority

Omnipresent – One who is present everywhere

Optimist – One who looks at the bright side of things; somebody positive

Panacea – A supposed cure for all diseases or problems

Polyandry – The custom of having more than one husband at a time

Polygamy – The custom of having more than one wife at a time

Postmortem – Medical examination of a dead body

Pessimist – Very negative person; somebody who always expects the worst to happen

Postscript – A short message added on to the end of a letter after the signature

Synonyms – Words which have the same meaning

Cannibal: somebody who eats human flesh

Biography: an account of somebody's life written by another person

Widower: a man whose wife has died

Widow: a woman whose husband has died.

9.7 CHECK YOUR PROGRESS: I

A. Fill in the blanks with suitable one words :

- i. My uncle'sis very interesting as he has given a number of interesting details about his own life in it. (biography, autobiography)
- ii. An eminent scholar of his times has written Akbar's(biography, autobiography)
- iii. I told the librarian that the book was not there in the(catalogue, diary)
- iv. Only God is considered.....for having matchless power. (Omnipresent, omnipotent)

B . Fill in the blanks with suitable words to complete the sentences given below:

- i. An.....person cannot know what is there in a newspaper. He or she may do somethingin ignorance and suffer imprisonment.
- ii. Jenny is aas she always has negative thoughts in her mind.
- iii. People believe that ghosts and spirits aretherefore people cannot see them.
- iv. After the accident the police sent his dead body to the hospital for

9.8 SOME COMMON ONE WORD SUBSTITUES

9.8.1 WORDS DENOTING NUMBERS

A number of sheep

flock

A number of fish taken in net

catch, haul

A number of asses	pack
A number of cattle or swine feeding or driven together	herd
A number of birds, bees or insects moving together	flight
A number of wolves, hounds or submarines	pack
A number of bees, locusts, ants etc.	swarm
A number of bees living in the same place	hive
A number of ants, rabbits or snakes living in the same place	nest
A number of horses kept for riding, racing, breeding	stud
A number of lions, monkeys or cavalry soldiers	troop
A number of chickens hatched at the same time	brood
A number of young pigs, dogs, cats brought forth at one birth	litter
A number of kittens	kindle
A collection of fowls, ducks, etc.	poultry
A number of people at church	congregation
A number of people listening to a concert or lecture.	audience
A number of people looking on at a football match, etc.	spectators
A number of people collected together in the street	crowd
A number of disorderly people	mob, rabble
A number of artistes, dancers or acrobats	troupe
A number of persons, of the same race, character, etc.	tribe
A number of beautiful ladies	bevy
A number sailors manning a ship	crew
A number workmen, prisoners, thieves etc.	gang
A group of constables called to enforce the law	posse
A number (more than two) of judges or bishops	bench
A collection of poems	anthology
A collection flowers	bouquet
A number of drawers	chest
A number of ships	fleet
A collection of dried plants	herbarium

A number of trees	forest
A large collection of wood , hay, corn, piled together	stack
A cluster of houses in a village	hamlet
A number of stars grouped together	constellation
A set of furniture, room etc	suite
A collection of tools	set

9.8.2 WORDS DENOTING PLACES

A place where fishes are kept	aquarium
A place where pigs are kept	sty
A place for keeping or breeding insects	insectarium
A house or shelter of an Eskimo	igloo
A house or shelter for a dog	kennel
A house or shelter for a horse	stable
A home of a lion	den
A place where medicines are compounded	dispensary
A place for the treatment of sick people	hospital
A residence for monks or priests	monastery
A residence for nuns	convent
A place where milk is converted into butter and cheese	dairy
A place where bread and cakes are made	bakery
A place where clothes are washed and ironed	laundry
A place for housing cars	garage
A place where books are kept	library
A place where any manufacture is carried on	factory
A place where athletic exercises are performed	gymnasium
A place where treasures of art, curiosities, etc. are preserved or exhibited	museum
A place for storing grain	granary
A place where soldiers are quartered	cantonment
A place where money is coined	mint
A place where fruit trees are grown	orchard
A place where orphans are housed	orphanage

A Muslim place of worship	mosque
A school for infants and young children	kindergarten

9.8.3 WORDS DENOTING PROFESSIONS AND TRADES

One who attends to the disease of the eye	oculist
One who tests eyesight and sells spectacles	optician
One who attends to sick people and prescribes medicines	physician
One who compounds or sells drugs	druggist, pharmacist
One who treats diseases by performing operations	surgeon
One who attends to the teeth	dentist
A physician who assists women at child-birth	obstetrician
One who drives a motor-car	chauffeur
One who manages or attends to an engine	engineer
The person in charge of a ship	captain
One who carves in stone	sculptor
One who writes for the newspapers	journalist, reporter, correspondent
One who sets type for books, newspapers etc.	compositor
One who plans and draws the design of buildings and superintends their erection	architect
One who deals in flowers	florist
One who deals in fruits	fruiterer
One who studies the stars	astronomer
One who foretells things by the stars	astrologer
One who works in a coal-mine	colier
One who converts raw hide into leather	tanner
One who makes or deals in cutting instruments e.g. knives	cutler
One who pays out money at a bank	cashier, teller
One who lends money at exorbitant interest	usurer

A hater of women	misogynist
One who kills political figures	assassin
A partner in crime	accomplice
One living at the same time as another	contemporary
One who abstains from alcoholic drinks	teetotaler
One who shoots with bows and arrows	archer
One who fishes with a rod	angler

9.8.5 WORDS PERTAINING TO MARRIAGE

One who has only one wife or husband at a time	monogamist
One who marries a second wife or husband while the legal spouse is alive	bigamist
Man who has more than one wife at a time	polygamist
Woman who has more than one husband at a time	polyandist
A hater of marriage	misogamist
One vowed to a single or unmarried life	celibate
Legal dissolution of the marriage of husband and wife	divorce
Payment of money allowed to a wife on legal separation from her husband	alimony
A man whose wife is dead	widower
A woman whose husband is dead	widow
The property which a new wife brings to her husband	dowry
One engaged to be married	betrothed
To run away with a lover in order to get married secretly	elope

9.8.6 SCIENCES AND ARTS

An institution for education in the arts and sciences	polytechnic
The study of all heavenly bodies and the earth in relation to them	astronomy
The art of tilling the soil	agriculture

The art of cultivating and managing gardens	horticulture
The science of family descent	genealogy
The study of ancient buildings and prehistoric remains	archaeology
The art of beautiful hand-writings	calligraphy
The art of making maps and charts	cartography
The art of metal-working	metallurgy
The study of coins	numismatics
The art of measuring land	surveying
The science of colours	chromatics
The art of elegant speech or writing	rhetoric
The art of effective speaking or oral reading	elocution
The art of telling the future by the study of the stars	astrology
The study of mankind	anthropology
The science which deals with the varieties of the human race	ethnology
The science which deals with the way in which the human body works	physiology
The scientific study of industrial arts	technology
The study of the human mind	psychology
The study of plants	botany
The natural history of animals	zoology
The study of rocks and soils	geology
The study of languages	philology
The study of the origin and history of words	etymology
The study of stars	astronomy

9.8.7 WORDS PERTAINING TO MEDICAL SCIENCE

A disease affecting many persons at the same place and time	epidemic
A disease widely epidemic	pandemic
A disease confined to a particular district or place	endemic
A disease affecting widely scattered group of people	sporadic
A substance which destroys or weakens germs	antiseptic

A substance used in surgery to produce unconsciousness	chloroform
Any medicine which produces insensibility	anesthetic
A medicine to counteract poison	antidote
An instrument used by physicians for listening to the action of the heart and lungs	stethoscope
Free or exempt from infection	immune
To place apart to prevent from infecting others	isolate
A medicine for producing sleep	narcotic, opiate
To cut off a part of a person's body which is infected	amputate
A cure of all diseases	panacea
One who is recovering from illness	convalescent
A vehicle for conveying sick or injured people to the hospital	ambulance
Want or poorness of blood	anemia
A substance to keep down evil smells	deodorant
To be able to tell the nature of a disease by its symptoms	diagnose
The science of diseases of the human body	pathology

9.9. CHECK YOUR PROGRESS II

Complete the following sentences using one word substitutes:

1. The shepherd has aof sheep that he has to look after and earn his livelihood. His younger brother deals inand has kept ducks and hens in his farmhouse.
2. The gardener collected a number of flowers and made awhich was to be presented to the Chief guest in the school function .
3. The grandson of my friend studies innear our house.

9.10. EXERCISES FOR PRACTICE

EXERCISE I

Answer the following questions :

1. religious discourse : a. lecture b. debate c. sermon

2. Which cannot be corrected : Ineligible b. incorrigible c. illogical
3. That which cannot be believed : a) incredible b. credible c. strange 4.
One who is not easily pleased: a) selfish b. cynic c. fastidious
5. That which cannot be read:
a. illogical b. unreadable c. illegible

EXERCISE 2

Complete the following sentences using suitable one words in the blank spaces.

1. My brother has great interest in the study of stars. I have asked him to get some books onhistory, astronomy, astrology, to gain more knowledge in this subject.
- ii. One day, our teacher told us that researchers are working to find some..... to the deadly poison that kills human beings.
- iii. I advised my friend to use someto keep foul smell away.
- iv. My father told me that different problems have different solutions there is nothing which can solve all our problems. It is same with diseases. People wish to have somewhich can cure all the diseases.
- v. Sid had to face a criminal case as he married again without gettingfrom his wife.

EXERCISE 3

Match the words with their meanings given below :

Words: agenda , diary , autobiography, ledger, copyright, tragedy, bi-linguist, spendthrift, handy, memorize, amnesia,

- i. A book in which the events of each day are recorded.
- ii. A record of one's life written by himself.....
- iii. A book of accounts showing debits and credits.
- iv. A list of the headings of the business to be transacted at a meeting.
- v. The exclusive right of an author or his heirs to publish or sell copies of his writings.
- vi. A play with a sad or tragic end.
- vii. Fluent in two languages .
- viii. Wasteful in spending
- ix. To learn by heart.
- x. Loss of memory.

EXERCISE 4

Choose the one which can be substituted for the given group of words/ sentence :

1. My brother is interested in the study of ancient societies. This study is called:

- a) History
- b) Archaeology
- c) Anthropology
- d) Etymology

2. In ancient times women in societies could marry more than one husband as these societies practiced:

- a) Polygyny
- b) Polyandry
- c) Polygamy
- d) Polytrophy

3. He does not write clearly consequently whatever he writes. I told him that his handwriting was.

- a) Illegible
- b) Legible
- c) Negligible
- d) Corrigible

4. You will not be able to see through this sheet as it is:

- a) Brittle
- b) Opaque

- c) Ductile
- d) Transparent

5. The executive puts the laws into practice which are made by the :

- a) Judiciary
- b) Legislature
- c) Executive
- d) Court

6. A Government in which the people of the highest social class have special titles

- a) Democracy
- b) Dictatorship
- c) Aristocracy
- d) Autocracy

7. Things which cannot be believed

- a) Incredible
- b) Insatiable
- c) invincible
- d) Vulnerable

8. One which cannot be seen

- a) Visible
- b) Unseen
- c) Invisible
- d) Dark

9. Person who speaks many language

- a) Bilingual

b) Multilingual

c) Linguist

d) Grammarian

10. A person who sacrifices his life for a cause

a) Soldier

b) Saint

c) Martyr

d) Patriot

11. A geometrical figure with eight sides

a) Triangle

b) Pentagon

c) Hexagon

d) Octagon

12. An instrument to measure temperature

a) Thermometer

b) Barometer

c) Nanometer

d) Speedometer

13. Something easily broken

a) Fertile

b) Slim

c) Fragile

d) Light

14. A place for clothes

- a) Hard robe
- b) Wardrobe
- c) Box
- d) Garment

15. Life history of a person written by that person

- a) Story
- b) Biography
- c) Autobiography
- d) History

16. Fear of confined places

- a) Claustrophobia
- b) Pack-phobia
- c) Alto-phobia
- d) Acrophobia

17. A nursery where children are cared for while their parents are at work

- a) Home
- b) Crèche
- c) School
- d) Kindergarten

18. A person employed to drive a private or hired car

- a) Pilot
- b) Courier
- c) Chauffeur
- d) Owner

19. A book that contains information on various subjects

- a) Dictionary
- b) Novel
- c) Thesaurus
- d) Encyclopedia

20. A place where dead bodies are kept for identification

- a) Hospital
- b) Morgue
- c) Cemetery
- d) Graveyard

21. A woman whose spouse is dead

- a) Divorced
- b) Married
- c) Widow
- d) Widower

22. A person who does not eat meat

- a) Herbivore
- b) Vegetarian
- c) Non-vegetarian
- d) Cannibal

23. The act of intentionally killing oneself

- a) Homicide
- b) Matricide
- c) Patricide

d) Suicide

24. A person who travels on foot

a) Traveler

b) Pilgrim

c) Pedestrian

d) Runner

25. A home for children without parents

a) Homage

b) Orphanage

c) Residence

d) Crèche

26. One who collects stamps :

a) Collector

b) Philatelist

c) Dualist

d) Satirist

27. One who does not take any alcoholic drink:

a) Vegetarian

b) Forestaller

c) Teetotaller

d) Drunkard

28 Something that can be carried easily

a) Heavy

b) Cartable

- c) Potable
- d) Portable

9.11 SUMMING UP:

- * Antonyms and one word substitutions are significant in building vocabulary.
- * Antonyms can be remembered, and used in sentences to make them a part of our learning.
- * One word substitutes form another way of developing vocabulary.
- * The use of one word substitutes makes language effective, precise and simple.
- * Practicing the use of these items of language is essential for developing a rich vocabulary.

9.12. SUGGESTED READINGS :

- * Urdang , Laurence. A Basic Dictionary of Synonyms and Antonyms, Orient Paperbacks: Delhi, Bombay, 1982
- * Students can take help of internet sources for a vast variety of one word substitutes

9.13 QUESTIONS FOR PRACTICE

9.13.1 LONG ANSWER QUESTIONS

- i. Write a note on the role of Antonyms in vocabulary building.
- ii. Give the antonyms of the following words and use them in sentences of your own:
Good, Beautiful, First, Lawful, Surplus
- iii. Give one-word substitution of the following and use them in sentence of your own:
 - a. A record of one's life written by himself
 - b. A book of accounts showing debits and credits.
 - c. One who collects stamps

- d A book that contains information on various subjects
- e. A person who sacrifices his life for a cause

9.13.2 SHORT ANSWER QUESTIONS

- i. What do you understand by antonyms?
- ii. What is one-word substitution?
- iii. Give at least two advantages of one word substitution.

CHECK YOUR PROGRESS ANSWERS

CHECK YOUR PROGRESS I

- A. i. autobiography, ii . biography .iii. catalogue iv. omnipotent
- B. i. Illiterate ii. pessimist iii. invisible iv. post-mortem

CHECK YOUR PROGRESS II

- 1. flock, poultry,
- 2. Kindergarten

BACHELOR OF LIBERAL ARTS
SEMESTER-IV
COURSE: ENGLISH COMPULSORY-II

UNIT 10: VOCABULARY DEVELOPMENT-II: IDIOMS AND PROVERBS

STRUCTURE

10.0. Objectives

10.1. Introduction

10.2. Idioms and proverbs

10.3. Check your progress: I

10.4 A list of important idioms

10.4.1. Commonly used idioms with their meanings

10.5. Check your progress II

10.6. Exercises for practice

10.7. Some important proverbs used in sentences

10.8. Check your progress: III

10.9. List of proverbs with their meanings

10.10. Check your progress IV

10.11. Exercises for practice

10.12. Summing up

10.13. Suggested readings

10.14. Questions for practice

10.14.1. Long answer questions

10.14. 2.Short answer questions

10.0. OBJECTIVES:

The main objective of this unit is to familiarize the students with idiomatic expressions in English with a view to enriching their vocabulary. The study aims to show the way these expressions can be used in different situations effectively.

10.1. INTRODUCTION

Idioms and proverbs form useful elements in building and improving our vocabulary. The study of idioms and proverbs in this unit is directed to add to the store house of words at the

disposal of the learners. It will show how you can use new and different ways to express your ideas in a better and attractive way.

We have given a number of idioms and used them in sentences. It will help you in learning the use of idioms in sentences. After this , we have given a number of idioms with their meanings and the job of using them in sentences has been left for you. It will provide you an opportunity to learn the use of idioms in practice. This kind of practical study is expected to make these idioms a part of your vocabulary. In the next part , the study of proverbs has been done following the same pattern. Some graded exercises have also been given for practice.

You can mark your progress in learning by attempting the exercises exclusively given for this purpose, and then match your answers with the ones given at the end of the unit.

10.2. IDIOMS AND PROVERBS

Expressions peculiar to a language are known as idioms. They are largely governed by usage, that is, by the way the people understand and use them. Their meaning is not related to the literal sense of the words used in them. The meaning of idiomatic expression is metaphorical. For example, when we use the idiom, to let the cat out of the bag, we do not mean taking a cat out of the bag, In fact, this expression means ‘to reveal a secret’. The literal meaning of the words cat, and bag have nothing to do with this.

Such expressions get established in a language because of their constant use and people’s understanding of their metaphorical meaning.

Proverbs are another form of expressions that carry greater meaning than the meaning of the words put together or their dictionary meaning. Proverbs are used to state some general truth or a piece of advice and wisdom in a concise and well framed structure.

It is a bit difficult to understand the Idiomatic expressions in English for the students learning English as a second language. We have listed some commonly used idioms and proverbs to help you in understanding their meaning and usage. Once you have familiarized yourself with them, you will be able to use them. It will enrich your vocabulary and make your skill in using English effective.

10.3. CHECK YOUR PROGRESS: I

i. Choose the correct answer:

a) The words used in an idiom convey literal meaning: (True \False)

ii. The idioms in a language get established as: a) people do not understand their meaning easily

b) They are complex and difficult to use c) they are regularly used by the speakers of a language

iii. There is no difference between idioms and proverbs : (True \False)

iv. Idioms and proverbs become a part of our vocabulary if we: a) do not use them in spoken language b) practice them in conversation as well as in our writing. c) understand the difference between an idiom and a proverb.

10.4. A LIST OF IMPORTANT IDIOMS

A cloud in one's brow (be in sorrow) : When I saw him he seemed to have a cloud in his brow.

A day off (a holiday) : We took a day off and went for a picnic.

A good deal of (much or sufficient) : He spent a good deal of money on clothes.

A great deal of (much in quantity or number) : He spent a great deal of money on clothes.

A lot of (much; enough) : He spent a lot of money on books .

A turning point (decisive moment or that brings about complete change) : His marriage proved a turning point in his life.

After one's heart (as per one's liking) : He wants to find a job after his own heart.

Amount to (add up to or be equal to) : All my efforts amounted to nothing.

An eye for an eye (revenge) : Civilized people do not believe in the theory of an eye for an eye.

An idle hour (free time) : It is sad that we don't have an idle hour to play and enjoy ourselves.

Ask after (inquire about) : Ravi came to ask after my health.

Ask for trouble (invite trouble) : To tease a lion is to ask for trouble..

At home (good at) : He is quite at home in Physics.

At the critical moment (at the decisive time) : His friends backed out at the critical moment.

Attached to (be bound to by love or affection) : Meera is deeply attached to her brother.

Be swept off one's feet (feel excited about) : When he heard the news of his success, he was swept off his feet.

Be taken ill (fall ill) : She was taken ill during the journey.

Be too much for (be intolerable) : The death of his friend was too much for him.

Bear in mind (remember) : We should always bear in mind our duties.

Become accustomed to (get used to) : They became accustomed to the new routine.

Belong to (be related to ; be part of) : My friend belongs to a noble family.

Blow out (extinguish) : Please blow the candle out.

Break down (collapse ; deteriorate) : His health broke down due to over work .

Break in (train) : My friend can easily break in a horse.

Break off (remove) : He broke off his two front teeth in an accident.

Break off (stop speaking) : She broke off in the middle of her speech.

Break out (appear or start suddenly) : A fire broke out in the evening.

Bring about (cause to happen. Science has brought about great changes.

Burst into groans (cry in pain) : When he was injured, he burst into groans.

By all means (by all methods) : You must reach there before Monday by all means.

By means of (through) : He succeeded by means of hard work.

Call off (cancel) : The workers have called off the strike.

Call out (summon) : Army was called out to control the situation.

Care for (bother about) : Rox does not care for his parents.

Carry out (follow ; obey) : They will carry out my orders.

Change hands (go from one person to another) : Money changes hands frequently.

Come into being (be born or take shape) : This company came into being in 1995.

Come to one's mind (occur) : A strange fear came to my mind.

Crowning effort (great attempt) : Indian cricket team made a crowning effort to win the trophy.

Cut a poor figure (give a bad impression or fail miserably) : I cut a poor figure in my interview.

Declining years (old age)He looked weak in his declining years.

Die down (subside; fade away) : The police came and the noise of the people died down.

Draw to a close(to end): The meeting drew to a close at 4 p.m.

Drop in (visit) : My cousin dropped in to meet me.

Embark on (start) : He embarked on a long journey.

Far and wide (over many areas) : He is known as a great hunter far and wide.

Find out (know, locate) : The police will find the thief out.

Fit into (get adjusted; suit) : Your views do not fit into my plans.

Fond of (have interest in) : I am fond of playing cricket.

For the sake of (for the purpose of) : He gave his life for the sake of his country.

Frown at (look with anger) : She frowned at her husband when he came late.

Get away with (escape) : You cannot always get away with your bad actions.

Get over (overcome) : They got over the problems easily.

Give up (abandon) : Juliane did not give up hope.

Give way (to break or collapse) : The old bridge gave way in the rain.

Go out of mind (forget) : His address has gone out of my mind.

Great deal of (lot of ; much) : His brother sent him a great deal of money.

Grind one's teeth (feel angry and helpless): You should do something instead of grinding your teeth in despair.

Hand in hand (side by side or together) : Life and death go hand in hand in the jungle .

Hard hearted (cruel) : People considered Syed Khan a hard hearted man.

Hard to believe (incredible): Your story is hard to believe.

Hold back (to suppress, or show unwillingness) : You should not hold back the truth.

In high spirits (in a happy mood; having much hope) : We were in high spirits after our victory.

In order to (with the purpose of): Marshal flatters his boss in order to get promotion.

In search of (looking for ; on the look out for) : Martin is in search of a good match for his brother.

Live up to (maintain the standard) : The students must live up to the college rules.

Look after (take care of): He looks after his old parents.

Look into (inquire) : The police is looking into the matter.

Look out for (search) : They are looking out for a good cook.

Look up (improve, go up) : The condition of the patient is looking up.

Make a living (earn a livelihood) : Wilson worked as an executioner to make a living.

Make easy money (earn quickly by dishonest means) : Many people take to crime to make easy money.

Make matters worse (spoil; worsen) : His absence has made the matters worse for him.

Make one's way (decide or determine one's progress) : One can make one's way only through hard work.

Make up one's mind (decide or resolve) : He has made up his mind to work hard and get good marks.

Occur to (come to mind) : It occurred to Hicks that he should run away.

Off the cuff (on the spot or without pre-planning) : He spoke off the cuff yet everyone was impressed.

On account of (because of ; due to) : All the offices were closed on account of elections.

On the verge of (on the point of) : My uncle is on the verge of retirement.

On this side of the grave (till death): I do not forgive my enemies on this side of the grave.

Pounce on (jump at) : The cat pounced on the rat.

Prime of life (youth) : John Keats died in the prime of his life.:

Redeem the pledge (fulfill the promise): We must work hard to redeem our pledge.

Rejoice in (feel happy) : We rejoice in the success of our friends.

Roll by (pass by) : Time rolled by but he did not come.

Run off with (steal and take away): The manager has run off with the bank money.

Run short of (lack) : During my stay at Shimla I ran short of money.

Patch up (compromise) : The two rival groups decided to patch up..

Second nature (strong habit) : Coming late has become his second nature.

Seething with anger (feeling extreme anger) : When I broke his toy he was seething with anger.

Take for granted (sure to happen) : You can always take my help for granted.

Take into confidence (have faith in someone) : Albert takes his friends into confidence in important matters.

Take notice of (pay attention to) : He took no notice of the people around him.

To account for (give explanation, justify): You have to account for your behaviour.

To be lost in (fully absorbed) : He did not notice us as he was lost in his work.

To break into (enter forcibly) : A thief broke into my room.

To come to a head (to reach the climax) : The differences between the two brothers came to a head..

To get used to (get addicted to) : He got used to the hard life of jungle.

To go blank (to forget) : On seeing the question paper , he went blank.

To go off (explode) : The gun went off accidentally.

To hatch a plot (to plan a conspiracy): They hatched a plot to kill the king .

To have no room (have no scope) : There is no room for doubt in this matter.

Toy with (think about) : He toyed with the idea of going abroad.

10.4.1 COMMONLY USED IDIOMS WITH THEIR MEANINGS

Drag one's feet: Take much time to do something or take a decision .

Turn the house upside down: Search for something everywhere.

Spill the beans : Reveal a secret

Put your best foot forward : To leave a good impression or show one's best.

Tongue-tied: Unable to say something.

Ahead of time: To be much advanced in thoughts or actions.

Beat around the bush : Avoiding the main issue or talking in a roundabout way.

Black sheep: An undesirable member of a group.

A Bookworm: One who reads a lot.

Bread-winner: The only or the main earner for the family.

Crack of dawn: Early morning

Days are numbered: About to end or die soon.

Dead wood: Someone or something no longer useful.

At the eleventh hour: At the very last moment or just in time. .

Explore all avenues: Trying to find all possible chances and opportunities.

Eye-catching : Something attractive

Golden opportunity: A very good chance or opportunity

Hard time : Difficult times or the time full of hardships.

Hit the panic button: React in panic.

Hour of need: The time of great need.

In due course: In its normal time.

In the long run: Over a period of time

In the nick of time: Just before it is too late

Kill time: Do something unimportant whilst waiting

A Landslide Victory: Great or impressive victory

Living beyond your means: Spending more than one can afford

Living in an ivory tower : Living unaware of or untouched by problems of life

On the brain: Thinking constantly

On the rocks: Having problems

On time : At the expected time

Once in a blue moon Happens very rarely or once in a lifetime

Once upon a time : Long ago

Only time will tell: The truth or consequences will appear in the future only.

Out of the blue: All of a sudden

Rat race: A tiring routine

Sit on the fence: Undecided and indecisive i.e. unable to take sides

Sour grapes; Pretend to dislike which one cannot get

Storm in a teacup: Exaggerate a problem

White elephant: Something costly and difficult to maintain

Whitewash: Cover up

Burn the midnight oil: To work late into the night

Hit the nail on the head: Take the exactly desired action

10.5. CHECK YOUR PROGRESS II

I. Give idioms for each of the following situations:

- i. A politician says that he will fulfill the promises made to the people
 - a. When he failed to get admission in this college he started talking about the drawbacks of studying in it.
 - b. My younger brother had a very good opportunity to go abroad but he missed it in ignorance.

- d. I told him that his neighbour was conspiring against him and his family.
- e. Instead of directly asking for help, my uncle kept talking about people who help their relatives.

10.6 EXERCISES FOR PRACTICE

EXERCISE

Mark the use of Idioms in the sentences given below: Use the idioms (given in the italicized words) in your own sentences.

1. Some rash politicians had *to eat their words* . (withdraw what they had said)
2. Your brother is *hand and glove* with my enemy. (on intimate terms)
3. The news of his death *spread like wild fire*. (spread quickly)
4. The bus stand is *within a stone's throw* of my home. (at a very short distance from)
5. Record his statement *in black and white*. (in writing)
6. All my plans have *ended in smoke*. (have come to nothing)
7. Don't trust him. He is a *wolf in sheep's clothing*. (a hypocrite)
8. Don't disturb me. My *hands are full*. (very busy)
9. He had a *narrow shave* from being run over by a car. (a narrow escape)
10. You cannot succeed even if you *move heaven and earth*. (make every possible effort)

10.7. SOME IMPORTANT PROVERBS USED IN SENTENCES

All that glitters is not gold

Meaning: Nothing can be taken at its face value. Or The things that look precious may not be so.

Example: The well-dressed man looked smart and educated, But we later found that he was illiterate. It made us realize that all that glitters is not gold.

Beggars can't be choosers

Meaning: Those who are dependent on others must be content with what they get.

Example: When Tinny wanted the station of his choice after his appointment in the firm, the Manager told him, that he will have to go to the other city. When he insisted, he was told that beggars cannot be choosers.

A bird in hand is worth two in the bush

Meaning: What you have is better than what you hope to get

Example. I told my friend to sell his old car at the offered price instead of waiting for something higher. After all, a bird in hand is worth two in the bush.

Actions speak louder than words

Meaning: What one does is more important than what one says.

Example: He never boasted of his skills in badminton but won the first prize in the tournament. It is rightly said that actions speak louder than words.

An apple a day keeps the doctor away

Meaning: Eating an apple daily keeps you healthy

Example: My mother advised me to eat fruit saying , ‘ An apple a day keeps the doctor away.

Better safe than sorry

Meaning: It is better to take precautions than to regret later

Example: Don’t ride your car without wearing a seat belt. It is better to be safe than sorry.

A stitch in time saves nine

Meaning: Problems must be attended to immediately than allowing them grow and create greater difficulties.

Example: Don’t ignore the mild fever and go to the doctor. A stitch in time saves nine.

As you sow, so shall you reap

Meaning: Your actions get deserved reward

Example: If you commit a crime , you will be punished. Everybody knows, as you sow, so shall you reap.

The grass is always greener on the other side

Meaning: The condition of other people appears better though it might not be true

Example: Seema said to Reema, “ I think I should also shift to your colony.” Reema replied, “You don’t know the difficulties we face. The grass is always greener on the other side.”

Better late than never

Meaning: Getting something late is better than never getting it

Example: We had been waiting for rise in our salary for three months. We had lost all hope. When we got it after a year we felt that it is better late than never.

When in Rome, do as the Romans do

Meaning: One has to follow the others in the society one lives.

Example: Sumit did not want to wear the dress obligatory for the religious function he was to attend. His mother advised him to wear that dress telling him that while in Rome, do as the Romans do.

Blood is thicker than water

Meaning: (Family relations are always stronger than other relationships)

Don't count your chickens before they hatch

Meaning: Don't make plans about the things that have not happened yet.

Don't judge a book by its cover

Meaning: We should not form opinion about others from appearances only.

Early bird catches the worm

Meaning: Early efforts get the best chances of success

Every cloud has a silver lining

Meaning: Always hope for the better.

Example: I got a much better job after losing my last one. Every cloud does have a silver lining.

A friend in need is a friend indeed

Meaning: A true friend is one who helps you when you need it

Example: My friend Roby looked after me while I was sick; a friend in need is a friend indeed.

Mind your own business

Meaning: To not interfere in someone else's matter

Example: Will you please mind your own business and stop telling me what to do?

Two wrongs don't make a right

Meaning: Someone's wrongful conduct is not a justification for acting in the same way

Example: You shouldn't hit him because he abused you, two wrongs don't make a right.

Look before you leap

Meaning: Act after considering the possible consequences

Example: It is always better to look before you leap.

Fortune favours the brave

Meaning: Courageous actions get rewarded

Example: Although fortune favours the brave, you should also consider the risks involved in this venture.

Out of sight, out of mind

Meaning: People or things that are no longer present are easily forgotten

Example: My tenant met me after ten years. He could not recollect my name. I said to him, "People rightly say. 'Out of sight, out of mind'"

To kill two birds with one stone

Meaning: Achieving two goals at once

Example: Using a cycle for exercise and transport is like killing two birds with one stone.

Great minds think alike

Meaning: Intelligent people have similar ideas

Example: both of us suggested similar solutions for this problem, indeed, great minds think alike.

Once bitten, twice shy

Meaning: One unpleasant experience leads to caution

Example: After his road accident, he became very cautious during crossing roads. Once bitten, twice shy.

Money doesn't grow on trees

Meaning: It requires effort to earn money

Example: Don't keep buying unnecessary things, money doesn't grow on trees.

The pen is mightier than the sword

meaning: Written words are more effective than brute force

Example: Great writers have always proved to the world that the pen is mightier than the sword.

Birds of a feather flock together

Meaning: People having similar thoughts and interests stick together

Example: Both of them are computer geeks, no wonder they are best friends. As they say, birds of a feather flock together.

10.8. CHECK YOUR PROGRESS: III

i. Match the idioms under A with their meanings under B.

- | A | B |
|----------------------------------|---|
| a. Once Bitten Twice shy | : i. Working in hurry results in mistakes |
| b. Look before you leap | :ii Nothing can be taken at its face value. |
| c. All that glitters is not gold | :iii. Act after considering the possible consequences |
| d. Haste makes waste | iv. An unpleasant incident or experience makes one cautious |

10.9.LIST OF PROVERBS WITH THEIR MEANINGS

* A bad man is better than a bad name.

Meaning: A bad reputation spreads very fast and reaches everywhere .

*A bad workman quarrels with his tools.

Meaning: Blaming tools for bad workmanship is an excuse for lack of skill.

*A bird in hand is worth two in the bush.

Meaning: It is better to keep what you have rather than to risk losing it by searching for something better

*A drowning man catches at a straw.

Meaning: Someone in a difficult situation, will be ready to take any type of help

*A hard nut to crack.

Meaning: A person difficult to understand

*A little knowledge is a dangerous thing.

Meaning: Inadequate knowledge can result in harm.

*A stitch in time saves nine.

Meaning: If you deal with a problem at an early stage you will save time and prevent it from getting worse..

*An empty vessel makes much noise.

Meaning: The least skilled boast much of their talent

* People who live in glass houses shouldn't throw stones on others.

Meaning: Do not criticize others for what you also do)

*. Laugh and the world will laugh with you.

Meaning: People like to share joys only)

*. Dig the well before you are thirsty.

Meaning: Anticipate problems and needs much before they actually happen)

*. It is better to travel ten thousand miles than to read ten thousand books.

Meaning: Practical knowledge is greater than the bookish knowledge

*All is well that ends well.

Meaning: A good ending or completion of work makes one forget the difficulties .

*Every potter praises his own pot

Meaning : Everybody has praise for his own work

* A drop in the ocean

Meaning : Insignificant contribution

*Cast in the same mould.

Meaning : To be like one's companions or friends

*Tomorrow never comes

Meaning: Postponing the work is not good

*Misfortunes seldom come alone

Meaning: Adverse situations often happen together

First deserve then desire.

Meaning : Only those who qualify for something have the right to get that

*A rolling stone gathers no moss

Meaning: A person who does not stick to one thing or work does not succeed

Who will bell the cat?: It is difficult to point out faults of someone powerful and dangerous

Or

Nobody wants to take the risk first

*No pains, no gains

Meaning: There is no success without hard work

*An idle brain is devil's workshop

Meaning: An idle person has destructive thoughts only

*Diamond cuts diamond.

Meaning: Only the like can defeat the like

*Make hay while the sun shines.

Meaning: Use the opportunity whenever you get one

*Coming events cast their shadows before

Meaning: Good or Bad happenings foreshadow their arrival

*Rome was not built in a day

Meaning: It requires time to achieve or make something great

10.10. CHECK YOUR PROGRESS IV

Answer the following:

i. Select the proverb that gives the meaning: Success can be achieved by working hard only.

a) Dig the well before you are thirsty b) No pains no gains c. A poor workman quarrels with his tools.

ii. If we are to say that people like to share joys only, which of these proverb will be appropriate:

a) Misfortunes seldom come alone b) Avarice is the root cause of all evils c) Laugh and the world will laugh with you.

iii. iv. Give the proverb which can be used to express that incomplete knowledge can result in failure and harm.

iv. The proverb , ‘ A rolling stone gathers no moss’, means : a) grass does not stick to stones

b) The one who does not stick to one thing cannot achieve success. c) diamond cuts diamond

10.11. EXERCISES FOR PRACTICE

EXERCISE

. Use the following Proverbs in sentences to make their meanings clear:

- i. Diamond cuts diamond
- ii. A stitch in time saves nine
- iii. As you sow, so shall you reap.
- iv. Make hay while the sun shines
- v. A friend in need is a friend in deed.

EXERCISE

. Use the following Idioms and Proverbs in sentences to make their meanings clear:

- i. Out of sight out of mind.
- ii. Rome was not built in a day
- iii. A bird in hand is worth two in the bush
- iv. Better late than never
- v. To call off
- vi. Break in
- vii. Toy with
- viii. To go blank
- ix. On the verge of
- x. Break out

10.12. SUMMING UP

- *Idioms and proverbs are an important and special feature of English language.
- * Their meanings are not limited to the literal sense of the words used in them.
- *There is a marked difference between idioms and proverbs.
- *These elements make the use of English language more effective and attractive.
- * In order to learn the use of idioms and proverbs, one has to frequently use them in sentences in different situations.
- *Idioms and proverbs play a decisive role in developing vocabulary.

10.13. SUGGESTED READINGS

- *Philips, Sam. *3000 Idioms and Phrases : English Improvement for Success*. Goodwill Publishing House: Delhi 2012

* Gupta, S C. Kumkum Gupta. The Wise World of English Proverbs Delhi: Arihant Publishers, 2012

10.14. QUESTIONS FOR PRACTICE

10.14.1. LONG ANSWER QUESTIONS

*Write a detailed note on idioms and proverbs. Also discuss the difference between idioms and proverbs.

*Use the following idioms and proverbs in sentences of your own so that their meanings become clear:

i. Look after ii. To eat one's words iii. To break into iv. To take for granted v. spread like wild fire. vi. All that glitters is not gold. vii. A burnt child dreads the fire.

10.14. 2.SHORT ANSWER QUESTIONS

i. Explain the term idiom.

ii. What is a proverb?

iii. Bring out the difference between an idiom and a proverb.

iv. Discuss two advantages of idioms and proverbs.

CHECK YOUR PROGRESS EXERCISES

ANSWERS

CHECK YOUR PROGRESS I

i. False ii. c iii. False iv. b

CHECK YOUR PROGRESS II

i. Redeem the pledges ii. grapes are sour iii. golden opportunity iv. hatching a plot

CHECK YOUR PROGRESS III

a) iv. b) iii c) ii. d. i

CHECK YOUR PROGRESS IV

i. b ii. c iii. A little knowledge is a dangerous thing iv. b.