

# English for Communicative Competence

CREATIVE THINKING

CRITICAL THINKING

EMPLOYABILITY  
TRAITS

ANALYTICAL AND PROBLEM SOLVING SKILLS

PROFICIENCY IN ENGLISH

*Board of Editors  
Department of English  
Nehru Memorial College (Autonomous)  
Puthanampatti – 621 007, Trichy Dt. TN*

# English for Communicative Competence

**Board of Editors**  
**Department of English**  
**Nehru Memorial College (Autonomous)**  
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## EDITORS' NOTE

The present text titled English for Communicative Competence has been designed to cater to the needs of the first year undergraduate students. Most of them hail from rural areas and are the first generation learners. Their exposure to the English language is limited. Hence the objectives of this course are to:

1) expose the students to effective communication in the form of prose, biographies and short stories,

2) familiarize the students with various forms and functions of the English language. The lessons have been graded on the basis of relevance, interest and linguistic complexity.

The text has grown out of the experience of teachers who have been actually engaged in teaching the English Language Course. The lessons include a wide variety of topics: History of Language, Creativity, Biographies of great people, Science, Religion, Technology, E-Teaching, Vanishing Animals, Climate Change and Stories of great interest.

The methodology to exploit this text demands a learner-centric approach keeping in view of the students' proficiency in English, employability traits, creative and critical thinking, and analytical and problem solving skills. Therefore the teacher has to assume the role of a facilitator who engages the learners in meaningful language learning activities. Apart from the comprehension section, there is a variety of grammar exercises. These exercises have been designed to help the students infer the meaning from the context or by consulting a dictionary. The descriptive questions would provide them the opportunity to improve their writing skill. Hence it is hoped that the text would give the students a comprehensive beginning for improving their communicative competence.

## ACKNOWLEDGMENTS

Every attempt is being made to trace copyright holders for the texts included in this book but as no information was available at the time of going to press, the editors and publishers would welcome any information regarding copyright holders so that due acknowledgments could be made in all future editions of the book. However the sources of the material are listed in "Sources of the Text Passages" at the end of this text book.



## THE GIFT OF LANGUAGE

J G Bruton

One of the things that distinguishes man from other animals is the power of speech. While it is true that most animals and birds can utter cries which indicate emotion, - anger, fear, affection - nevertheless, their range of sounds is very limited, so that they are not capable of expressing more complicated emotions. On the other hand, man can express a very wide range of ideas and emotions through speech.

Words are only symbols to which special values and meanings have become attached by general agreement. The same object, consisting of printed pages and a cover is called by a French speaker *livre*, by an English speaker *book*, and by a Hindi speaker *kitab*; the object is the same in each case, but in each linguistic community a different word to describe it has been agreed upon. Other symbols may be used instead of linguistic ones; a red light is used to indicate danger, a policeman's upheld hand tells us to stop, a forefinger held to the lips warns us to be quiet; but these substitutes are fairly few in number and therefore cannot be used except in very limited circumstances.

Nobody knows how speech was born, although many interesting theories have been put forward. There are some who believe that man first made vocal sounds as an accompaniment to physical efforts, and that more complicated forms of speech grew out of the range of grunts and interjections produced by bodily activity. There are others who believe that movements of the organs of speech grew out of an attempt to imitate gestures made by the hand. Still others believe that speech was an attempt to imitate directly the action or the object or the emotion being described.

Whatever the origin of speech, we can be certain that man did not begin to feel the need to speak until he began to live in communities, for speech is essentially social in character. It is however, as difficult to explain the origins of speech as it is to explain why certain combinations of sound came to be associated with certain objects. Many primitive people believed, and some still believe, in the magical power of names; they believed, for example, that god's name was a part of him and therefore possessed some of the divine powers of the god himself. A reflection of the same attitude may be seen in a child's unwillingness to tell a stranger his name, since he feels that with his name he is giving a part of himself. Similarly parents give their children the names of gods



or saints or famous men in the hope that the name will carry with it some of the great qualities of its original possessor. Most of us, too, feel annoyed or hurt if somebody mispronounces our name or calls us by the wrong name.

Man first discovered that everything could be given a name and later found out that because words are really only symbols, the same object may be given several different names; to put it simply, that a cat may be called 'a cat', 'an animal', 'a mammal', or 'a feline'. Class words like 'animal', 'fruit', 'vegetable', must have appeared at a much later stage than words like 'lion', 'orange', or 'cabbage'. Names for abstract qualities, such as 'patience' and 'courage', must have come much later.

In all there are about 7,000 different languages spoken in the world today, and just as the people of the world can be divided into families, so these 7,000 languages can be divided into about 200 families and into many more sub-families. The members of a human family do not necessarily resemble one another physically, and the same is true of a linguistic family. One very large family of languages is derived from primitive Indo-European, a language which we believe was spoken by a relatively small group of people. Some of the languages of India and English are members of this particular family, yet it is difficult to discover any important resemblance between, for example, Hindi and English. Nevertheless, the resemblances are there, obscured by the changes produced by time and use; in primitive Indo-European, the word of 'warm' was 'ghermos' which became 'gharmas' in Sanskrit, 'garm' in Hindi, 'thermos' in Greek, 'formus' in Latin and 'warm' in English; the English word 'cow' and the Hindi word 'gae' are both descended from the primitive Indo-European 'gwous'.

In the history of all languages the spoken forms came first, to be followed at a much later date by the written forms. In some cases, in very early times symbols were used as substitutes for language, as in the case of the Scythians, who once sent to the Persians a message consisting of a bird, a mouse, a frog and five arrows; this meant 'Persians, can you fly like a bird, hide yourselves like a mouse and leap like a frog? If you cannot, do not make war upon us, for we shall rain arrows upon you and defeat you.' Knotted strings and notched sticks were also frequently used for sending messages. Many primitive people made use of pictorial symbols, which first meant the object depicted and later the idea behind the picture; a picture of the sun first meant the object itself and later, day or heat; a man's mouth meant speaking; an eye, seeing; an ear, hearing.



Ideographic systems of writing of this kind were used in Egypt, the Indus Valley and China. Gradually these systems were modified and perfected and in many cases the symbol came to bear little resemblance to the original ideography. Most modern languages make use of a script in which the symbols have a special sound or phonetic value; each one represents a sound or a group of sounds. A script may be syllabic – each symbol representing a consonant followed by a vowel – like Devanagiri; or it may be alphabetic – each symbol representing a sound – as in English, although the system of English spelling is obviously imperfect.

#### **ANOTE ON THE AUTHOR**

J.G.Bruton, a famous philologist, traces the origin of the human languages to the pre-historic times when man had to invent some essential words to meet his basic requirements.

#### **ANOTE ON THE LESSON**

The author talks about the evolution of language, various language families and the importance of language in human life. He says that words are only linguistic symbols. Different linguistic communities have attached special values and meanings to them by general agreement.

We use language to inform the people around us of what we feel, what we desire, and question/understand the world around us. We communicate effectively with our words, gestures, and tone of voice in a multitude of situation. Being able to communicate with each other, form bonds, teamwork, and it's what separates humans from other animal species. Communication drives our lives and better ourselves.

Origins of why there are so many different languages has plagued scholars and linguists for centuries and will continue to puzzle them far beyond our lifetimes to come. Most cultures have myths that there was a common language spoken among the people with a deity getting angry and confusing the people or separating them from each other/segmenting the people to create their own language.

#### **GLOSSARY**

**distinguish:** to notice or understand the difference between two things; differentiate

**utter:** to say something aloud

**nevertheless:** yet



## Department of English Nehru Memorial College (Autonomous)

The Department of English was started in 1967 with the introduction of Pre-University Course. All the graduate students are taught General English Course. B.A. English Literature programme is offered from 2009-10 and M.A. English Literature from 2014-15. The curriculum of the programmes offered by the Department of English is designed with a view to stabilizing and enriching the students' Proficiency in English, Employability traits, Creative thinking, Critical thinking, Problem Solving and Analytical Skills.

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Mission : To make our learners proficient in English

To enable them to develop critical and creative thinking

To inculcate social values through language and literature

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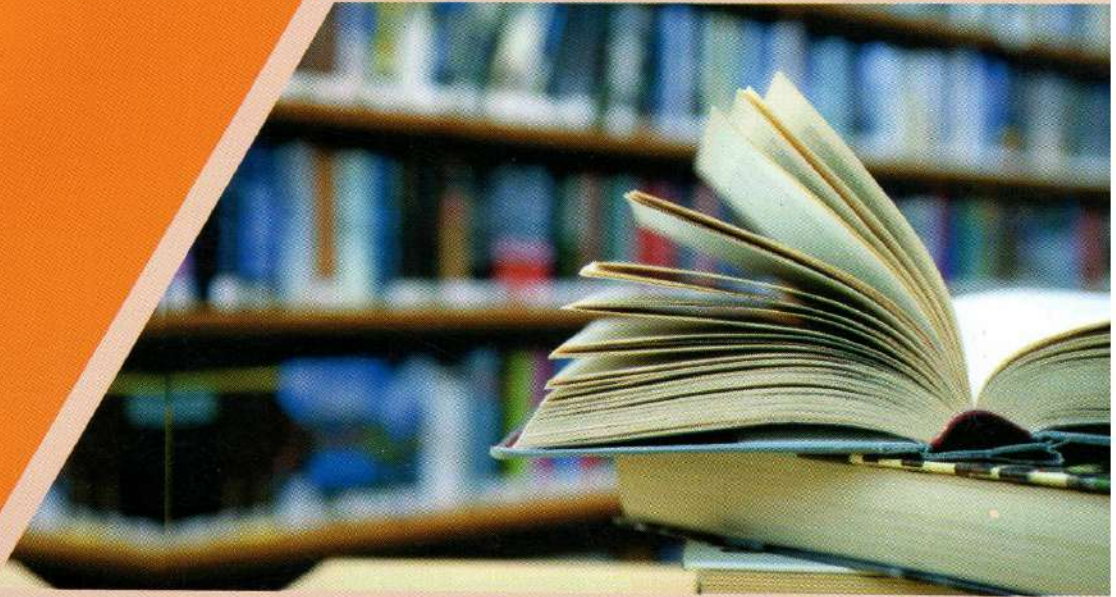
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The text has grown out of the experience of teachers who have been actually engaged in teaching the English Language Course. The lessons include a wide variety of topics: The Beauty Industry, A Talk on Advertising, On Seeing Films, Charlie Chaplin, Subash Chandra Bose, Isaac Newton, The Need for Excellence, Travel by Train, Tight Corners, Letter to Bapu from Generation Next, Human Rights and Legal Responsibilities, Cellphone Epidemic, Three Days to see, The Four Brothers and A Different Kind of Learning

The methodology to exploit this text demands a learner-centric approach keeping in view of the students' proficiency in English, employability traits, creative and critical thinking, and analytical and problem solving skills. Therefore the teachers have to assume the role of a facilitator who engages the learners in meaningful language learning activities. Apart from the comprehension section, there is a variety of grammar exercises. These exercises have been designed to help the students infer the meaning from the context or by consulting a dictionary. The descriptive questions would provide them the opportunity to improve their writing skill.

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and injections of paraffin-wax, facial surgery, mud baths, and paint, in part of improved health, due in its turn to a more rational mode of life. Ugliness is one of the symptoms of disease, beauty of health. In so far as the campaign for more beauty is also a campaign for more health, it is admirable and, up to a point, genuinely successful. Beauty that is merely the artificial shadow of these symptoms of health is intrinsically of poorer quality than the genuine article. Still, it is a sufficiently good imitation to be sometimes mistakable for the real thing. The apparatus for mimicking the symptoms of health is now within the reach of every moderately prosperous person; the knowledge of the way in which real health can be achieved is growing, and will in time, no doubt, be universally acted upon. When that happy moment comes, will every woman be beautiful-as beautiful, at any rate, as the natural shape of her features, with or without surgical and chemical aid, permits?

The answer is emphatically: No. for real beauty is as much an affair of the inner as of the outer self. The beauty of a porcelain jar is matter of shape, of colour, of surface texture. The jar may be empty or tenanted by spiders, full of honey or stinking slime – it makes no difference to its beauty or ugliness. But a woman is alive, and her beauty is therefore not skin deep. The surface of the human vessel is affected by the nature of its spiritual contents. I have seen women who, by the standards of a connoisseur of porcelain, were ravishingly lovely. Their shape, their colour, their surface texture were perfect. And yet they were not beautiful. For the lovely vase was either empty or filled with some corruption. Spiritual emptiness or ugliness shows through. And conversely, there is an interior light that can transfigure forms that the pure aesthete would regard as imperfect or downright ugly.

There are numerous forms of psychological ugliness. There is an ugliness of stupidity, for example, of unawareness

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## THE BEAUTY INDUSTRY

Aldous Huxley



The one American industry unaffected by the general depression of trade is the beauty industry. American women continue to spend on their faces and bodies as much as they spent before the coming of the slump – about three million pounds a week. These facts and figures are 'official', and can be accepted as being substantially true. Reading them, I was only surprised by the comparative smallness of the sums expended. From the prodigious number of advertisements of aids to beauty contained in the American magazines, I had imagined that the personal appearance business must stand high up among the champions of American industry – the equal, or only just less than the equal, of bootlegging and racketeering, movies and automobiles. Still, one hundred and fifty-six million pounds a year is a tidy sum. Rather more than twice the revenue of India, if I remember rightly.

I do not know what the European figures are. Much smaller, undoubtedly. Europe is poor, and a face can cost as much in upkeep as a Rolls-Royce. The most that the majority of European Women can do is just to wash and hope for the best. Perhaps the soap will produce its loudly advertised effects; perhaps it will transform them into the likeness of those ravishing creatures who smile so rosily and creamily, so peachily and pearlily, from every hoarding. Perhaps, on the other hand, it may not. In any case, the more costly



experiments in beautification are still as much beyond most Europeans means as are high-powered motor-cars and electric refrigerators. Even in Europe, however, much more is now spent on beauty than was ever spent in the past. Not quite so much as in America, that is all. But, everywhere, the increase has been undoubtedly enormous.

The fact is significant. To what is it due? In part, I suppose, to a general increase in prosperity. The rich have always cultivated their personal appearance. The diffusion of wealth-such, as it is-now permits those of poor who are less badly off than their fathers to do the same.

But this is, clearly, not the whole story. The modern cult of beauty is not exclusively a function (in the mathematical sense) of wealth. If it were, then the personal appearance industries would have been as hardly hit by the trade depression as any other business. But, as we have seen, they have not suffered. Women are retrenching on other things than their faces. The cult of beauty must therefore be symptomatic of changes that have taken place outside the economic sphere. Of what changes? Of the changes, I suggest, in the status of women; of the changes in our attitude towards 'the merely physical'.

Women, it is obvious, are freer than in the past. Freer not only to perform the generally unenviable social functions hitherto reserved to the male, but also freer to exercise the more pleasing, feminine privilege of being attractive. They have the right, if not to be less virtuous than their grandmothers, at any rate to look less virtuous. The British Matron, not long since a creature of austere and even terrifying aspect, now does her best to achieve and perennially preserve the appearance of what her predecessor would have described as a Lost Woman. She often succeeds but we are not shocked-at any rate, not morally shocked. Aesthetically shocked-yes; we may sometimes be

that. But morally, no. we concede that the Matron is morally justified in being preoccupied with her personal appearance. This concession depends on another of a more general nature-a concession to the body, with a large B, to the Manichaeic principle of evil. For we have now come to admit that the body has its rights. And not only rights-duties, actually duties. It has, for example, a duty to do the best it can for itself in the way of strength and beauty, Christian ascetic ideas no longer trouble us. We demand justice for the body as well as for the soul. Hence, among other things, the fortunes made by face-cream manufacturers and beauty-specialists, by the vendors of rubber reducing-belts and massage machines, by the patentees of hair-lotions and the authors of books on the culture of the abdomen.

What are the practical results of this modern cult of beauty? The exercises and the massage, the health motors and the skin. Foods-to what have they led? Are women more beautiful, than they were? Do they get something for the enormous expenditure of energy, time, and money demanded of them by the beauty-cult? These are questions which are difficult to answer. For the facts seem to contradict themselves. The campaign for more physical beauty seems to be both a tremendous success and a lamentable failure. It depends on how you look at the results.

It is a success in so far as more women retain their youthful appearance to a greater age than in the past. 'Old ladies' are already becoming rare. In a few years, we may well believe, they will be extinct. White hair and wrinkles, a bent back and hollow cheeks will come to be regarded as mediævally old-fashioned. The crone of the future will be golden, curly and cherry-lipped, neat-ankled and slender. The portrait of the Artist's Mother will come to be almost indistinguishable, at future picture shows, from the portrait of the Artist's Daughter. This desirable consummation will be due in part to skin foods

<b>Unenviable</b>	: describes a duty that is difficult or unpleasant
<b>Austere</b>	: plain and without decoration
<b>Perennially</b>	: happening again and again
<b>Manes</b>	: a Persian prophet who founded Manichaeism in the 3 <sup>rd</sup> Century
<b>Concede</b>	: to admit often unwillingly
<b>Ascetic</b>	: someone who practices self denial as a spiritual discipline
<b>Patentees</b>	: a person who owns a legal right to make or sell something
<b>Campaign</b>	: a group of connected actions or movements aimed to achieve a goal
<b>Lamentable</b>	: deserving severe criticism, regrettable
<b>Crone</b>	: an unpleasant or ugly woman
<b>Consummation</b>	: something is made complete or perfect
<b>Intrinsically</b>	: basically
<b>Emphatically</b>	: said or done in a strong way
<b>Porcelain</b>	: a delicate shiny clay type
<b>Connoisseur</b>	: a person who knows a lot about food, drinks and enjoys them
<b>Aesthetician</b>	: a philosopher who specializes in the nature of beauty
<b>Exquisite</b>	: very beautiful, delicate
<b>Repulsive</b>	: causing a feeling of strong dislike, very unpleasant
<b>Repellent</b>	: feeling of strong disapproval
<b>Ruddled/Raddled</b>	: looking very tired
<b>Harmoniously</b>	: peacefully, different things functioning as a single unit
<b>Freudian</b>	: relating to the ideas of Sigmund Freud
<b>Hag-ridden</b>	: tormented or harassed by nightmares or unreasonable fears

(distressingly common among pretty women). An ugliness also of greed, of lasciviousness, of avarice. All the deadly sins, indeed, have their own peculiar negation of beauty. On the pretty faces of those especially who are trying to have a continuous 'good time', one sees very often a kind of bored sullenness that ruins all their charm. I remember in particular two young American girls I once met in North Africa. From the porcelain specialist's point of view, they were beautiful. But the sullen boredom of which I have spoken was so deeply stamped into their fresh faces, their gait and gestures expressed so weary a listlessness that it was unbearable to look at them. These exquisite creatures were positively repulsive.

Still commoner and no less repellent is the hardness which spoils so many pretty faces. Often, it is true, this air of hardness is due not to psychological causes, but to the contemporary habit of over painting. In Paris, where this over painting is most pronoun, many women have ceased to look human at all. Whitewashed and ruddled, they seem to be wearing masks. One must look closely to discover the soft and living face beneath. But often the face is not soft, often it turns out to be imperfectly alive. The hardness and deadness are from within. They are the outward and visible signs of some emotional or instinctive disharmony, accepted as a chronic condition of being. We do not need a Freudian to tell us that this disharmony is often of a sexual nature.

So long as such disharmonies continue to exist, so long as there is good for sullen boredom, so long as human beings allow themselves to be possessed and hag-ridden by monomaniacal vices, the cult of beauty is destined to be ineffectual. Successful in prolonging the appearance of youth, of realizing or simulating the symptoms of health, the campaign inspired by this cult remains fundamentally a failure. Its operations do not touch the deepest source of beauty – the



experiencing soul. It is not by improving skin foods and point rollers, by cheapening health motors and electrical hair removers that the human race will be made beautiful; it is not even by improving health. All men and women will be beautiful only when the social arrangements give to every one of them an opportunity to live completely and harmoniously, when there is no environmental incentive and no hereditary tendency towards monomaniacal vice. In other words, all men and women will never be beautiful. But there might easily be fewer ugly human beings in the world than there are at present. We must be content with moderate hopes.

#### A NOTE ON THE AUTHOR

**Aldous Leonard Huxley** (1894-1963) is a well-known writer who authored short stories, essays, travel writing and novels. Huxley's first book—a collection of poems — was published in 1916. In 1937, Huxley moved to the United States of America and became a screenwriter. His first novel *Crome Yellow* was published in 1921. Among Huxley's several books, *Brave New World* stands out for its stark vision of a world that is based on dehumanizing principles of science. In his later life, Huxley was influenced by mysticism, as evidenced by his writing during this period. Huxley was diagnosed with cancer and it was during this period that he wrote *Island*, a book that can be seen as a contrast to the bleak picture painted in *Brave New World* (1932). “The Beauty Industry”, written after the American Depression of 1929, is a good example of his style.

#### A NOTE ON THE LESSON

Although this essay was published over 30 years ago, Huxley's observation and comments are relevant even today. Huxley comments on the industry that revolves around creating new products, each one promising glowing beauty in an absurdly short time. These products, Huxley believes, have

resulted in a change in attitude towards the body. People are more aware of issues of health and well-being and this is reflected in longer life spans in people who remain youthful and alert. “Does this mean that everyone in the world will be beautiful?” “No”, says Huxley. This dependence on beauty products and treatments has limited the meaning of beauty to products that can be bought over the counter. And no matter how much time and money is spent on these products, real beauty will forever elude those who lack inner peace. This requires a balanced life, harmony and a feeling of being at peace with oneself.

#### GLOSSARY

<b>Expended</b>	: to use; spend
<b>Prodigious</b>	: large, immense, great
<b>Bootlegging</b>	: illegal trafficking of liquor
<b>Racketeering</b>	: a conspiracy to extort money
<b>Ravishing</b>	: beautiful
<b>Peachily</b>	: excellent or very pleasing
<b>Hitherto</b>	: up to this time, till now, so far
<b>Retrenching</b>	: to reduce, cut down
<b>Mimicking</b>	: copying the way someone talks and behaves
<b>Instinctive</b>	: inborn, not taught
<b>Lascivio</b>	: driven by sexual desires
<b>Sullenus</b>	: sulky
<b>Repulsive</b>	: disgusting
<b>Chronic</b>	: an illness or problem that continues for a long time
<b>Monomaniacal</b>	: obsession about one idea
<b>Hereditary</b>	: descending by inheritance or from parents to children
<b>Slump</b>	: to fall suddenly
<b>Up keep</b>	: the cost or process of keeping something
<b>Hoarding</b>	: to collect large and keep it safe.
<b>Diffusion</b>	: to spread in many directions

## A TALK ON ADVERTISING

Herman Wouk



Marquis, while you were talking I looked around this table and saw that (nearly) everyone here wins subsistence through the activity called advertising. Now, I realise that you invited me in the absence, enforced by your sedentary ways, of stuffed tiger heads or other trophies on your walls, a live artist being the equivalent of a dead beast as a social ornament. I will not question your motive as being the equivalent of a dead beast as a social ornament. I will not question your motive because it has given me a chance to do a beautiful and good thing. I should like to entreat all these gentlemen to redeem the strange, bittersweet miracle of their lives, while there is yet time, by giving up the advertising business at once.

Has it ever occurred to any of you gentlemen to examine the peculiar fact that you find bread in your mouths daily? How does this happen? Who is it that you have persuaded to feed you? The obvious answer is that you buy your food, but this just states the question in another, less clear way, because money is nothing but an exchange token. Drop the confusing element of money from the whole process, and the question I've posed must confront you bleakly. `What is it that you do, that entitles you to eat?

## NOTES

**Medievally** : relating to the period in Europe between about AD 500 and AD 1500

**Sigmund Freud** : A famous psychologist

**Rolls-Royce** : a large, comfortable and expensive make of car made in the UK.

## GRAMMAR

### a) Find out the correct verb form for the given "If" Clauses

1. If the modern cult of beauty were not a function of wealth then the personal appearance industry \_\_\_\_\_ (hit) hardly by the trade depression.
2. If the social arrangements give everyone of them opportunity to live completely then the humans \_\_\_\_\_ (be) beautiful.
3. If there is no environmental incentive and hereditary, there \_\_\_\_\_ (be) no hereditary tendency towards monomaniacal vice.

### b) Find out the suitable adjectival forms for the following sentences

1. \_\_\_\_\_ (much) human beings allow themselves to be possessed and hag-ridden by monomaniacal vice.
2. Symptoms of health is intrinsically \_\_\_\_\_ (poor) quality than the genuine article.
3. Are women \_\_\_\_\_ (beautiful) now than they were?  
Champions of American industry are only just \_\_\_\_\_ (little) than the equal to boot legging and racketeering.
4. Even Europe is now spending \_\_\_\_\_ (much) on beauty than never was spent in the past.
5. In future, there might be \_\_\_\_\_ (few) ugly human beings in the world than in the present.

## COMPREHENSION

### a) Fill in the blanks with appropriate words.

1. What majority of \_\_\_\_\_ women can do is just to \_\_\_\_\_ and hope for the best.



2. The modern cult of beauty is a function of \_\_\_\_\_.
3. It is obvious that women at present are freer than in the \_\_\_\_\_.
4. In Paris, many women have \_\_\_\_\_ to look human at all.
5. All the deadly sins are examples of \_\_\_\_\_ ugliness.
6. We will be \_\_\_\_\_ only when everyone gets opportunity to live completely and \_\_\_\_\_.  
[beautiful, psychological, harmoniously, wealth, past, ceased, European, wash]

**b) Say whether the following statements are True or false.**

1. One hundred and fifty-six million pounds a year is an untidy sum.
2. We demand justice for the body as well as for the soul.
3. Huxley remembers in particular four young American girls.
4. All men and women will never be beautiful but there might easily be more ugly human beings in the world than there are at present.
5. All men and women will be beautiful only when the social arrangements do not give to every one of them an opportunity to live completely and harmoniously.

**c) Choose the best answer**

1. American women continue to spend on their faces and bodies as much as they spent before the coming of the slump about \_\_\_\_\_ pounds a week.  
(a) two million (b) three million (c) five million (d) six million
2. In any case, the more costly experiments in beautification are still as much beyond most of the \_\_\_\_\_.  
(a) American (b) English (c) Europeans (d) Germans
3. The \_\_\_\_\_ Matron, not long since a creature of austere and even terrifying aspect, now does her best to achieve and perennially preserve the appearance of what her predecessor would have described as a lost woman.  
(a) British (b) Indian (c) Japanese (d) American

4. The shape, colour and surface texture were of the women perfect and they were not \_\_\_\_\_.  
(a) ugly (b) beautiful (c) honest (d) truth
5. On the pretty faces of deadly sins especially who are trying to have a continuous good time, one sees very often a kind of bored sullenness that ruins all their \_\_\_\_\_.  
(a) charm (b) beauty (c) ugliness (d) attraction

**d) Answer the following questions in one or two sentences.**

1. Which is the only industry unaffected by the great Depression of 1929?
2. What does promote the beauty industry?
3. What are the different forms of psychological illnesses according to Huxley?
4. When will all men and women be beautiful?

**e) Answer the following question in 5 to 8 sentences.**

What are the reasons that have contributed to the growth of beauty industry in America?

**f) Answer the following question in 300 words.**

How does Huxley emphasize that beauty is not external?

Advertising strikes me as it would a man from Mars and as it undoubtedly appears to the angels: an occupation the aim of which is subtle prevarication for gain, and the effect of which is the blighting of everything fair and pleasant in our time with the garish fungus of greed. If I have made all of you, or just one of you, repent of this career and determine to seek decent work, I will not have breathed in vain today.

#### A NOTE ON THE AUTHOR

**Herman Wouk** (1915- ) was born in America. His parents were Jewish immigrants from Russia. After his education in Columbia University, he became a radio dramatist and wrote radio spots to sell war bonds. He has written essays, novels and plays which have brought him worldwide acclaim. His first novel, *The Man in the Trenchcoat*, was published in 1941. His second novel, *Aurora Dawn*, was published in 1947 and became a Book of the Month Club main selection. The novel, *The Caine Mutiny* (1951), won the Pulitzer Prize. Wouk became a full-time writer in 1946 to support his family. He depicted his experience of war in his novel *War and Remembrance* (1978), which he dedicated to his dead son. He received the **Guardian of Zion Award** in 1998.

#### A NOTE ON THE LESSON

The present piece voices Herman Wouk's genuine fears and doubts about today's prospering business of advertising. He points out very rightly the pitfalls and the deceptions of advertising that have made it more of a racket than a business. He also condemns the misuse of language in it.

He criticizes advertising ruthlessly in this piece. Everybody does something worthy to earn his or her living. But according to Wouk, people in advertising never do anything useful to earn their livelihood. They cheat customers with attractive lies. They also use language in an irresponsible way.

A shoemaker gives shoes for his bread. Well. A singer sings for her supper. Well. A capitalist leads a large enterprise. Well. A pilot flies, a coal-miner digs, a sailor moves things, a minister preaches, an author tells stories, a laundryman washes, an auto worker makes cars, a painter makes pictures, a street car conductor moves people, a stenographer writes down words, a lumberjack saws, and a tailor sews. The people with the victuals appreciate these services and cheerfully feed the performers. But what does an advertising man do?

He induces human beings to want things they don't want.

Now, I will be deeply obliged if you will tell me by what links of logic anybody can be convinced that your activity – the creation of want where want does not exist—is a useful one and should be rewarded with food. Doesn't it seem, rather, the worst sort of mischief, deserving to be starved into extinction?

None of you, however, is anything but well-fed; yet I am sure that until this moment it has never occurred to you on what a dubious basis your feeding is accomplished. I shall tell you exactly how you eat. You induce people to use more things than they naturally desire – the more useless and undesirable the article, the greater advertising effort needed to dispose of it – and in all the profit from that unnatural purchasing you share, you are fed by the makers of undesired things, who exchange these things for food by means of your arts and give you your share of the haul.

Lest you think I oversimplify, I give you an obvious illustration. People naturally crave meat; so the advertising of meat is on a negligible scale. However, nobody is born craving tobacco, and even its slaves instinctively loathe it. So the advertising of tobacco is the largest item of expense in its distribution.



It follows, of course, that advertising men thrive most richly in the service of utterly useless commodities like tobacco or under-arm pastes, or in a field where there is a hopeless plethora of goods, such as soap or whisky.

But the great evil of advertising is not that it is unproductive and wasteful; were it so, it would be no worse than idleness. No. Advertising blasts everything that is good and beautiful in this land with a horrid spreading mildew. It has tarnished Creation. What is sweet to any of you in this world? Love? Nature? Art? Language? Youth? Behold them all, yoked by advertising in the harness of commerce.

*Aurora Dawn!* Has any of you enough of an ear for English to realize what a crime against the language is that (trade) name? Aurora is the dawn. The redundancy should assail your ears like the shriek of a bad hinge. But you are so numbed by habit that it conveys no offence. So it is with all your barbarities. Shakespeare used the rhyming of 'double' and 'bubble' to create two immortal lines in *Macbeth*. You use it to help sell your Dubl-Bubl Shampoo, and you have no slightest sense of doing anything wrong. Should someone tell you that language is the promethean fire that lifts man above the animals and that you are smothering the flame in mud, you would stare. You are staring. Let me tell you without images, then, that you are cheapening speech until it is ceasing to be an honest method of exchange, and that the people, not knowing that the English in a radio commercial is meant to fall into a paralysing skepticism in which all utterance will be disbelieved.

God made a great green wonderland when he spread out the span of the United States. Where is the square mile inhabited by men wherein advertising has not drowned out the land's meek hymn with the blare of billboards? By what right do you turn Nature into a painted hag crying 'Come, buy?'

A few heavenly talents brighten the world in each generation. Artistic inspiration is entrusted to weak human beings who can be tempted with gold. Has advertising scrupled to buy up the holiest of these gifts and set them to work peddling?

And the traffic in lovely youth! By the Lord, gentlemen, I would close every advertising agency in the country tomorrow, if only to head off the droves of silly girls, sufficiently cursed with beauty, who troop into the cities each month, most of them to be stained and scarred, a few to find ashy success in the hardening life of a model! When will a strong voice call a halt to this dismal pilgrimage, this Children's Crusade to the Unholy Land? When will someone denounce the snaring allurements of the picture magazines? When will someone tell these babies that for each girl who grins on a magazine cover a hundred weep in back rooms, and that even the grin is a bought and forced thing that fades with the flash of the photographer's bulb, leaving a face grim with scheming or heartbreak?

To what end is all this lying, vandalism, and misuse? You are trying to Sell; never mind what, never mind how, never mind to whom — just Sell, Sell, Sell! Small wonder that in good old American slang 'sell' means 'fraud'! Come now! Do you hesitate to promise requited love to miserable girls, triumph to failures, Virility to weaklings, even prowess to little children, for the price of a mouth wash or a breakfast food? Does it ever occur to you to be ashamed to live by preying on the myriad little tragedies of unfulfilment which make your methods pay so well.

I trust that I am offending everybody very deeply. An artist has the privileges of the court fool, you know. I paint because I see with a seeing eye, and eye that familiarity never glazes.

## SEEING FILMS

Anonymous



To most cinegoers the stars – handsome heroes, beautiful heroines, fearful-looking villains-are the main attractions of a picture. Their names draw the crowds to the box-office.

But how many times have you been disappointed after seeing your favourite stars acting in a film with a meaningless story, poorly directed, with bad photography, sound recording and editing? You must have been surprised that such good artistes agreed to act in such a picture.

The next time, don't go to see a picture only because of the star names. Find out the names of the director and the producer, the story writer, dialogue writer, cameraman and the editor. These are the people who, under the overall guidance of the director, really make or unmake a film. No actor or actress can give a great performance if his or her part is poorly written and if the film is badly directed.

When seeing a film, develop the habit of analyzing it, both its good and bad points. If it is a good film, see it a couple of times, then you will begin to notice the finer points of direction, acting, dialogue, photography and editing. Apart from other things, it will add to your enjoyment of the film.

Remember, each film is made successful or unsuccessful by you, the cinema-goers. It is the audience that makes the film successful and determines its artistic level. How? By patronizing certain types of films and refusing to see certain other types.

They induce people to buy unnecessary things, and are fed by those who produce undesired things. They thus commit the worst crime.

## GLOSSARY

- Subsistence:** the action or fact of maintaining or supporting oneself with minimum requirement
- Sedentary** : tending to spend much time seated; somewhat inactive
- Ornament** : that which adds to the beauty of a thing, decoration
- Entreat** : ask someone earnestly or anxiously to do something
- Bittersweet:** pleasure tinged with sadness or pain
- Capitalist** : a person who uses money to invest in trade and industry for profit
- Dubious** : of questionable value; morally suspect
- Illustration:** explaining with an example
- Loathe** : feel intense dislike or disgust for sb/sth
- Utterance** : pronouncement, speech, expression in words
- Allurement:** fascination, temptation
- Preach** : to give a talk (a sermon) on a religious subject
- Victuals** : food or provisions, typically as prepared for consumption
- Tarnish** : lose or cause to lose brightness and beauty
- Assail** : make a concerted or violent attack on sb either physically or with words
- Occur** : happen, found or met with, take place
- Garish** : gaudy, showy
- Plethora** : an amount that is much greater than what is necessary
- Starve** : suffering from hunger

## NOTES

- Aurora** : Roman Goddess of dawn
- Lumberjack** : A person who cuts trees into logs or transports them to a saw-mill.
- Crusade** : war instigated by the church for alleged religious ends.
- Vandalism** : Willful or malicious damage or destruction of the property of another.



**GRAMMAR**

**I Fill in the blanks with appropriate conjunctions in the following sentences.**

1. The great evil of advertising is not that it is unproductive \_\_\_\_\_ wasteful.
2. None of you, however, is anything \_\_\_\_\_ well-fed.
3. I realize \_\_\_\_\_ you invited me in my absence.
4. I will not question your motive \_\_\_\_\_ it has given me a chance to do a beautiful and good thing.
5. Marquis, \_\_\_\_\_ you were talking I looked around this table.
6. God made a great green wonderland \_\_\_\_\_ he spread out the span of the United States.
7. I will stay \_\_\_\_\_ I feel it's time to go.
8. A face grim with scheming \_\_\_\_\_ heartbreak.

[ but, because, when, or, until, while, that, and]

**COMPREHENSION**

**a) Fill in the blanks with simple present tense with the help of words given in brackets**

1. The advertisers \_\_\_\_\_ (commit) the worst crime and \_\_\_\_\_ (deserve) the punishment of death
2. Herman Wouk \_\_\_\_\_ (criticize) advertising ruthlessly in "A Talk on Advertising"
3. He \_\_\_\_\_ (point) out the pitfalls and the deceptions of advertising.
4. A singer \_\_\_\_\_ (sing) for her supper.
5. A shoemaker \_\_\_\_\_ (give) shoes for his bread.
6. Authors \_\_\_\_\_ (tell) stories.
7. Tailors \_\_\_\_\_ (sew).
8. Laundryman \_\_\_\_\_ (wash).
9. People naturally \_\_\_\_\_ (crave) for meat.
10. You \_\_\_\_\_ (induce) people to use undesirable articles.

**b) Say whether the following statements are True or False.**

1. Herman Wouk supports advertising in the piece "A Talk on Advertising"
2. People appreciate and cheerfully feed the advertising men.

3. The great evil of advertising is that it's unproductive and wasteful.
4. Advertising promotes love, Nature, Art, Language, and Youth.
5. Herman Wouk would have been happy even if he had made just one of his audience complaints of advertising career and determines to seek decent work.

**c) Choose the best answer.**

1. Herman Wouk tries to persuade the audience \_\_\_\_\_ the advertising business at once  
a) to give up b) to develop c) to start d) to criticize
2. Language is the promethean \_\_\_\_\_.  
a) air b) water c) fire d) soil
3. In good old \_\_\_\_\_ slang 'sell' means fraud.  
a) Indian b) African c) American d) Canadian
4. The advertising men give customers \_\_\_\_\_.  
a) attractive truth b) attractive lies c) bitter truth d) only lies
5. Advertising men thrive mostly in the service of utterly \_\_\_\_\_ commodities.  
a) important b) rare c) useful d) useless

**d) Answer the following questions in one or two sentences each.**

1. Who invited Herman Wouk to give a speech?
2. What was his speech about?
3. Why is the advertising of tobacco the largest item of expense in its distribution?
4. Why is the advertising of meat on a negligible scale?
5. What is the great evil of advertising?

**e) Answer the following questions in 5 to 8 sentences each.**

1. What does an advertising man do?
2. Show how Herman Wouk condemns the misuse of language in advertising?
3. When do the advertisers need greater advertising efforts?

**f) Answer the following question in 300 words.**

Why does Herman Wouk ask the gentlemen present to give up advertising business?

3. What are the things that one must look for before deciding to see a movie?

4. What should one do while seeing a film?

**e) Answer the following questions in 150 words each.**

1. What are all the tactics one has to follow to become a good director?

2. Do you have the experience/habit of analyzing a film while and after watching? If yes, explain in detail.

3. Imagine you are a top star, would you accept to act well if at all the story is bad or direction is poor?

**f) Answer the following questions in 300 words each.**

1. Discuss the difference between old and new films from audience point of view.

2. Write an essay on "On seeing films."

Make yourself and your friends conscious of this great responsibility. Every ticket that you buy for a good film helps the production of good films, just as every ticket you buy for a bad film encourages the production of bad films.

After developing the capacity to appreciate good films, and to tell the difference between good and bad pictures, you may even be interested in making films on your own. To begin with they may be eight millimeter films made in collaboration with your college friends (as boys and girls in England, America and the Soviet Union are doing); later, you can go on to sixteen millimeter films; and eventually you can produce thirty-five millimeter professional films for the entertainment and education of all your countrymen. Who knows, one of you may one day blossom into a great film maker like Shantaram, Raj Kapoor, Hrishikesh, Mukherjee, or Satyajit Ray.

**A NOTE ON THE AUTHOR**

It is an anonymous article on seeing films.

**A NOTE ON THE LESSON**

The lesson "On Seeing Films" expresses the attractions of the audience by the actors and how one gets disappointed on seeing bad films. While observing the extract, a normal person may come out as a director when his analysis goes on good and bad pictures. All the above points have been discussed in this lesson.

**GLOSSARY**

**Performance:** the doing of some work or entertainment

**Editing** : preparing a cinema film by putting together parts in proper order

**Artistes** : professional actors

**Determine** : decide

**Blossom** : here, turn into, become

**Artists** : someone who paints, draws or carves, here, actors

**Patronizing** : speaking or behaving towards someone in a supporting manner

**Eventually** : in the end, finally



**Professional** : a person who does a job that people usually do as a job with high level of education or training

**Collaboration** : two or more people work together to create or achieve something

**Analysing** : to study or examine something in detail

## NOTES

**Box office:** It refers to the commercial success of a film, play or actor in terms of the audience size.

**Eight, Sixteen, Thirty five Millimeters' film:** Standard types of films which are described by their width.

## GRAMMAR

### a) Find out the correct tense form for the verbs given in brackets

1. Remember each film is \_\_\_\_\_ (make) successful or unsuccessful by us.
2. Every ticket you \_\_\_\_\_ (buy) for a film decides the result.
3. It is the audience who \_\_\_\_\_ (make) the film successful.
4. Develop the habit of \_\_\_\_\_ (analyse) it, while seeing films.
5. Hrishikesh \_\_\_\_\_ (be) a great film maker.

### b) Look at the following sentences.

1. It is raining in Puthanampatti. (now)  
It rains in Cherrapunji. (always)
2. The first sentence is in present continuous tense.  
It is used to refer a continuous action taking place at a particular point of time.  
The other one is in simple present tense. It is used to refer an action that was taking place in the past, is taking place now and will take place in future (universal/habitual actions)

## COMPREHENSION

### a) Fill in the blanks with appropriate words.

1. Heroes are \_\_\_\_\_ and heroines are \_\_\_\_\_.
2. \_\_\_\_\_ refers to arranging scenes in a sequential manner.

3. When we see a film, we must \_\_\_\_\_ it.
4. The \_\_\_\_\_ makes the film successful.
5. The \_\_\_\_\_ films are produced in thirty five millimeter.  
(audience, professional, handsome, editing, beautiful, analyse)

### b) Say whether the following statements are True or False.

1. Most people go to see a film for its actors.
2. A top star can act well even if the story is bad and the film is poorly directed.
3. To begin with there may be sixteen millimeter films in collaboration with one's college friends.
4. One of film audience may one day blossom into a great film maker.
5. Every film is made successful or unsuccessful only by the cameraman.
6. It is the audience who makes the film successful.
7. Each ticket you buy for a good film encourages the production of good films and vice versa.

### c) Choose the best answer.

1. \_\_\_\_\_ name draw the crowd to the box-office.  
a) producer's b) editor's c) film's d) the star's
2. A film cultivates the habit of analyzing the \_\_\_\_\_.  
a) good and the bad b) truth and the falsehood  
c) right and the wrong d) useful or the useless
3. Each film is made successful or unsuccessful by the \_\_\_\_\_.  
a) audience b) camera man c) music director d) the producer
4. \_\_\_\_\_ millimeter films are for entertainment and education.  
a) four b) eight c) sixteen d) thirty-five
5. Raj Kapoor was a famous \_\_\_\_\_.  
a) film maker b) editor c) music director d) choreographer

### d) Answer the following questions in one or two sentences.

1. What are the main attractions of a picture to most cinegoers?
2. What are the things that disappoint one regarding a picture?

6. *The Great Dictator*(1940)- became as famous worldwide as Hitler. He played a dual role- a Jewish barber and the dictator leader of ptomania.
7. *Monsieur Verdoux*(1947)- a project for a dramatized documentary.
8. *Limelight* (1952)- a nostalgia story of Chaplin.

Chaplin was accused of being a communist by Senator McCarthy. His first 'talkie', "The Great Dictator" in 1940, added heat to this accusation and caused a stir. The film saw Chaplin play a caricature version of Adolf Hitler. Despite this, it grossed over \$5 million and won five Academy Awards.

In the late 1940s, America's cold war paranoia reached its peak and Chaplin, as a foreigner with liberal and humanist sympathies, was a prime target for political witch-hunters. This was the start of Chaplin's last and unhappiest period in the U.S

Chaplin made a film, "A King in New York" in 1957, which was full of criticism of McCarthy and American society in general. He was the first film –maker to dare to expose, through satire and ridicule, the paranoia and political intolerance.

Chaplin was known for his innovative film making techniques, although he kept tight-lipped about how he achieved them. He said that revealing his methods would be akin to a magician spoiling his own illusion.

Chaplin's versatility extended to writing, music and sports. He was the author of four books and of his scripts. Following "My Trip Abroad", "A Comedian sees the world", in 1964, he released his first autobiography called "My Autobiography", which was followed by "My Life in Pictures" in 1974.

He was an accomplished musician and composer, having written and published many songs, like, "singing a song", "With your dear in Bombay", etc

In 1972, Chaplin received an Oscar Award for his services to film industry and he was then given a knighthood of the British Order by the Queen in 1975.

## CHARLIE CHAPLIN



Charlie Chaplin, as he is popularly known across the world, is an iconic figure despite his otherwise small stature. His characteristic toothbrush moustache, bowler hat, bamboo cane, and a funny walk amused and entertained the children and adults alike and made him a household name globally. He became a Hollywood icon. He was the pioneer in the genre of comedy to make audience laugh simply through his gestures and movements and without otherwise uttering a word, was nothing short of a feat.

Charles Spencer Chaplin was born in London, England on April 16<sup>th</sup> 1889, in a poor family. His father Charles Spencer Chaplin Sr. was a London Music Hall singer and actor. His mother, Hannah Chaplin known under the stage name of Lily and Harley, was an attractive actress and singer, who gained a reputation for her work in the light opera field.

Chaplin's father provided no support for his family, causing Chaplin to be sent to the workhouse at the age of seven. His father died of alcohol abuse when Chaplin was just 12. His mother suffered from periodic bouts of insanity and was committed to a mental asylum in 1898. Chaplin loved his mother and he bought her a California home and she remained in care until her death in 1928. The early death of his father and the illness of his mother made it necessary for Charlie, and his brother, Sydney, to fend for themselves. He spent his childhood going in and out of the workhouse as well as being educated by a range of charitable schools.



Having inherited natural talents from their parents, the youngsters took to the stage as the best opportunity for a career. Charlie made his professional debut as a member of a juvenile group called “The Eight Lancashire Lads” and rapidly won popular favour as an outstanding tap dancer.

Charlie started his career in entertainment when he was 12 years old. He got his first chance to act in a legitimate stage show, and appeared as “Billy”- the page boy, in support of William Gillette in “Sherlock Holmes”. At the close of this engagement, Charlie started a career as a comedian in vaudeville, which eventually took him to the United States in 1910 as a featured player with the Fred Karno Repertoire Company, and toured with them for six years.

He scored an immediate hit with the American audience, particularly with his characterization in a sketch entitled “A Night in an English Music Hall”. At the expiration of his vaudeville commitments he signed his first film deal in November 1913, with Keystone pictures. His film debut was called 'Making a Living'. His initial salary was \$150 a week, but his overnight success on the screen spurred other producers to start negotiations for his services.

At the completion of his Sennett contract, Chaplin moved on to the Essanay Company in 1915 at a large increase. It was in the 1915 film, “The Tramp” that Chaplin first appeared as the downtrodden, dreamy character for which he is most famous. In the meanwhile, Sydney Chaplin took his brother's place with keystone as their leading comedian.

The following year, Charlie was even more in demand and signed with a mutual film Corporation for a much larger sum to make 12 two- reel comedies. These include “The Floorwalker”, “The Fireman”, “The Vagabond”, “One A.M”, “The Count”, “Easy Street”(heralded as his greatest production up to that time), etc.

When his contract with mutual expired in 1917, Chaplin decided to become an independent producer in a desire for more freedom and greater leisure in making his movies. To that end, he

busied himself with the construction of his own studios. This plant was situated in the heart of the residential section of Hollywood at La Brea Avenue.

Early in 1918, his first film was “A Dog's Life”, following the film, “The Bond”, his next commercial venture was the production of a comedy dealing with the war. “Shoulder Arms” was released in 1918 and became the box office hit, added enormously to Chaplin's popularity. This was followed by the release of “Sunnyside” and “A Day's Pleasure” in 1919. In April 1919, Chaplin joined Mary Pickword and Douglas Fairbanks to found the United Artists Corporation.

However, before he could assume his responsibilities with United Artists, Chaplin had to complete his contract with first National. So early in 1921, he came out with a six-reel masterpiece: “The Kid.”

Then, Chaplin sailed for Europe in September 1921 on a vacation. London, Paris, Berlin and other capitals on the continent gave him tumultuous receptions. After the vacation, under his arrangement with United Artists, Chaplin made eight pictures. The list is as follows:

1. *A woman of Paris*(1923)- a romantic drama
2. *The Gold Rush* (1925)
3. *The Circus* (1928)- won his first Academy Award- it was still not yet called the Oscar- he was given it at the presentations ceremony in 1929.
4. *City Lights* (1931)- this was a critical triumph. The Premieres were among the most brilliant the cinema had ever seen. In Los Angeles, Chaplin's guest was Albert Einstein; while in London, Bernard Shaw sat beside him.
5. *Modern Times* (1936)- reflects the social effects of unemployment and of automation. In 1931 he held a newspaper interviewer, “Unemployment is the vital question... Machinery should benefit mankind. It should not spell tragedy and throw it out of work.”

5. Chaplin was sent to the work house at the age of fourteen.  
 6. Charlie Chaplin started a career as a comedian in Vaudeville, which eventually took him to the USA.

**c) Choose the best answer.**

1. \_\_\_\_\_ is the iconic figure of Hollywood cinema  
 a) Charlie Chaplin b) Sir Isaac Newton c) Edmund Halley d) Satyajit Ray
2. Charlie Chaplin's mother Hannah Chaplin, known under the stage name of \_\_\_\_\_ was an attractive actress and singer.  
 a) Maya Angelo b) Lily Harley c) Rose Mary d) Selena Gomez
3. In the 1915 film, "The Tramp", Chaplin first appeared as a/an \_\_\_\_\_, a dreamy character for which he is most famous.  
 a) anchor b) scholar c) downtrodden d) businessman
4. Chaplin made a film, "A King in New York" in 1957 which was full of criticism of \_\_\_\_\_ and American Society in general  
 a) Abraham Lincoln b) Barack Obama c) McCarthy d) Lita Grey
5. Charlie Chaplin started his career in entertainment when he was \_\_\_\_\_ years old  
 a) 12 b) 14 c) 16 d) 18

**d) Answer the following questions in one or two sentences each.**

1. What are the characteristic features of Charlie Chaplin?
2. Who was the pioneer in the genre of comedy to make audience laugh simply through his gestures and movements?
3. Did Charlie Chaplin inherit the talents from his parents?
4. Why did Chaplin decide to become an independent producer?
5. Who accused Chaplin as a communist?
6. When did Chaplin receive the Oscar Award?
7. Which is the nostalgic story of Chaplin?
8. Who was the first actor to appear on Time Magazine?

**e) Answer the following questions in 5 to 8 sentences each.**

1. How did Charlie Chaplin become a victim of America's cold war paranoia?
2. Describe something about the inherited natural talents of Chaplin as a comedian.

**f) Answer the following questions in 300 words.**

Describe the life of Charlie Chaplin as one of the rare comedians and an iconic figure of Hollywood.

Chaplin married Mildred Harris and had a son, Noman Spencer Chaplin, who lived only for three days. Then, the couple divorced. Later, he married Lita Grey, with whom he had sons, Charles and Sydney. Then, the couple divorced. Later, he married Oona O' Neil. The daughter of a famous playwright, Eugene O' Neil. He had eight children with his last wife, Oona O' Neil.

Charlie Chaplin was one of the rare comedians who not only financed and produced all his films, but was the author, actor, director and soundtrack composer of them as well.

He died in Switzerland, aged 88, from natural causes on Christmas day 1977.

**ANOTE ON THE AUTHOR**

Charlie Chaplin was the first actor to appear on *Time* magazine known for its influential cover photo. His trade mark character 'The Tramp' appeared in about 70 movies, shorts and features during a period of 26 years. In 1978 his dead body was stolen from the cemetery where he was buried. The body was recovered after 3 months and then re-buried in a vault surrounded by cement wall. Four years after his death, Ukrainian astronomer, Lyudmila Karachkina, named an asteroid after him. Ms. Karachkina, discoverer of 131 asteroids, named one of them as 3623 *Chaplin*. It resides in the asteroid "belt" between Mars and Jupiter.

**ANOTE ON THE LESSON**

Many comedians come and go in the cine field. This lesson illustrates the life of an evergreen comedian, Charlie Chaplin, who came and grew by himself and rendered his services to cinema. His genius of making the people laugh, despite his tragic life, is really laudable.

**Sources of Information:**

[www.charliechaplin.com/en/biography](http://www.charliechaplin.com/en/biography),  
[www.thebiographychannel.co.uk](http://www.thebiographychannel.co.uk)

**GLOSSARY**

**Pioneer** : a person who is the first to study and develop a new area of knowledge



<b>Genre</b>	: a particular style/ type, esp. of works of art or literature
<b>Bouts</b>	: an attack or period of an illness
<b>Insanity</b>	: state of being mad
<b>Mental asylum</b>	: a hospital for the care of mentally ill people
<b>Legitimate</b>	: lawful
<b>Debut</b>	: a person's first appearance in public as a performer
<b>Juvenile</b>	: a young person who is not yet an adult
<b>Tap dance</b>	: a dance in which an elaborate rhythm is tapped with the feet, for which the dancer wears special shoes
<b>Vaudeville</b>	: a variety show
<b>Spurred</b>	: encouraged
<b>Tumultuous</b>	: noisy because of the strong feelings
<b>Premiers</b>	: the first public performance of a new play/showing of a film
<b>Paranoia</b>	: an abnormal fear
<b>Caricature</b>	: a picture that is funny or ridiculous by exaggerating certain characteristics
<b>Laudable</b>	: commendable, deserving appreciation
<b>Stature</b>	: the importance and respect that a person has because of his ability and achievements
<b>Fend</b>	: to take care of yourself without help from anyone else
<b>Downtrodden</b>	: people who are treated so badly by people with authority and power that they no longer have the energy or ability to fight back
<b>Heralded</b>	: to say in public, appreciated, being bold
<b>Enormously</b>	: very much
<b>Stir</b>	: to try to cause trouble
<b>Accomplished</b>	: achieved

#### NOTES

**Hollywood:** the U.S. film industry

#### GRAMMAR

##### a) Fill in the blanks with appropriate articles.

1. He became \_\_\_\_\_ Hollywood icon.
2. Chaplin rapidly won popular favour as \_\_\_\_\_ outstanding tap dancer.
3. Chaplin got his first chance to act in \_\_\_\_\_ legitimate stage show
4. Many comedians come and go in \_\_\_\_\_ cine field.
5. Charlie Chaplin was one of \_\_\_\_\_ rare comedians
6. Chaplin made \_\_\_\_\_ film, "A King in New York in 1957.
7. Chaplin said that revealing his methods would be akin to \_\_\_\_\_ magician spoiling his own illusion.
8. Chaplin was \_\_\_\_\_ author of four books and of his scripts.
9. Chaplin was \_\_\_\_\_ pioneer in the genre of comedy.
10. Chaplin decided to become \_\_\_\_\_ independent producer in a desire for more freedom and greater leisure in making movies.
11. He was then given \_\_\_\_\_ knighthood of the British order by the Queen in 1975.

#### COMPREHENSION

##### a) Fill in the blanks with appropriate words.

1. Chaplin's stature was \_\_\_\_\_.
2. He was the \_\_\_\_\_ in the \_\_\_\_\_ of comedy.
3. Producers started \_\_\_\_\_ with Chaplin.
4. Chaplin was a \_\_\_\_\_.
5. Chaplin's films are \_\_\_\_\_.

**(genre, negotiating, pioneer, small, satires, humanist)**

##### b) Say whether the following statements are True or False.

1. Charlie Chaplin released his first autobiography called "My Autobiography" in 1964 which was followed by "My life in Pictures" in 1974.
2. Charlie Chaplin played a caricature version of Adolf Hitler in the film "The Great Dictator" in 1940
3. "Modern Times" (1936) is about the social effects of unemployment and automation
4. Chaplin's versatility was not extended to writing music and sports.

special emphasis on social service as the means to spiritual development. The shock of great World War roused his political consciousness. He graduated at the age of 22 and enrolled himself for the post-graduate course with experimental psychology as a special subject.

His father, however, wanted him to go to England to appear for the Indian Civil Service. In spite of his mental reservations, Subhas took it as a challenge. In England, he was greatly impressed with the freedom allowed to students at Cambridge. Every student behaved in a dignified manner. Notwithstanding his preoccupation with his studies, he displayed his public spirit and fearlessness throughout his stay in England. He and K.L. Gouba were selected by the Indian Majlis to represent to the British Government the difficulties the Indian students encountered for admission to the university Officers' Training Corps. Though he took a harsh view of the British highhandedness and racial arrogance, he did admire their qualities which exacted them. He himself behaved there in a dignified way and was of the view that Indians who go abroad must consider themselves to be the unofficial ambassadors who should uphold their country's prestige. He was quite serious in purpose and disliked anybody wasting time on trivialities.

In July 1920, barely eight months after his arrival in England, he appeared in the Civil Service Examination and passed it with distinction. But the prospect of being a member of the bureaucracy did not make him happy. He felt that the first step towards equipping oneself for public service was to sacrifice all worldly interests. Much against the wishes of his father he resigned from the I.C.S. and returned to India in July 1920. Here he became Deshbandhu's most promising recruit. When C.R. Das became the Chief Organiser of the boycott of the visit of Prince of Wales, Subhas was by his side. The hartal in Calcutta was a spectacular success and both the guru and sishya found themselves in jail. This was Subhas's first incarceration, the first of a total of eleven. Later, when C.R.Das was elected Mayor of Calcutta,

## SUBHAS CHANDRA BOSE

M.L. Ahuja



Subhas Chandra Bose was born on January 23, 1897 at Cuttack, in Orissa. He was the sixth son and the ninth child of Janakinath and Prabhavati Bose. Janakinath was a Government Pleader and Public Prosecutor and was a kind-hearted man, deeply religious and always had a soft corner for the poor and the needy. He took active interest in the social and educational institutions in Cuttack and was very liberal in distributing charities to poor students. He was a regular visitor at the annual sessions of the Indian National Congress, though he never took any active part in politics. The large Bose family gave little chance to Subhas to really thrive and develop. This affected him psychologically in the early age and he became an introvert. His father, with his strict reserved behaviour, overawed him. His mother dominated the domestic scene and, as far as family affairs were concerned, her's was usually the last word. She greatly influenced the early life of Subhas. In his childhood, Subhas yearned for a more intimate relationship with his parents and envied those children who had friendly relations with their parents. The presence of a large number of brothers and sisters in the family added to his feelings of utter insignificance.

At the age of five, Subhas was sent to an English elementary school in Cuttack from where he finished the seven years' course with top honours. In those days, sons and daughters of the only rich people could have access to education which was, of course, costly. Subhas felt frustrated by the racial discrimination practiced in his English school. In such schools, Indian students were not



admitted to the Sports Club, Volunteer Corps and they could not take scholarship examinations. This discrimination made Subhas conscious of the two different worlds existing in India- one representing arrogant the attitude of racial superiority in a school run on European lines and the other representing his family and the Indian Society. He was extremely hurt by the discrimination practised in the English school and developed a sense of isolation.

However, with yogic exercises he developed a feeling of confidence. Under instructions from an old sanyasi at Cuttack he decided to become a vegetarian and to start his day with doing obeisance to parents. Later, he came in contact with Ramakrishna Paramahansa and Vivekananda. In accordance with the teachings of Vivekananda, young Subhas thought that spiritual realization could be attained through service of humanity. He decided to gain first-hand knowledge about the difficulties of the rural people and the way they were exploited by the tax-collectors and other Government Officials. As his father was a government servant, politics was a taboo in his house. However, in 1912, the emotional speeches of Hemanta Kumar, a student visitor from Calcutta, who spoke on the citizens' duties to the Motherland, greatly influenced him.

After his spectacular success in the Matriculation examination, Subhas was sent to Calcutta but he had already decided to pursue a meaningful life and contribute to the improvement of mankind. He joined the Presidency College, Calcutta, for the honours course in philosophy. He found genuine interest in his studies for the first time and western philosophy helped him to develop a critical frame of mind and emancipated him from preconceived notions. He questioned the truth of the Vedanta on which he had taken his stand so long and wrote essays in defense of materialism, purely as an intellectual exercise. He came in conflict with the atmosphere of his group and it struck him for the first time that people were dogmatic in their views, taking certain things for granted. During the summer vacation of 1914, when he was just 17, he quietly left for a pilgrimage with a friend without informing anybody at home.

He wanted to find a guru but failed. He practised asceticism for the purpose of purifying the character and developing the qualities of self-discipline. He saw an old woman who used to beg for alms. Her sorrowful countenance and her tattered clothes pained him. He felt himself a criminal. He thought “what right had I to be so fortunate to live in a three-storied house when this miserable beggar woman had hardly a roof over her head and practically no food or clothing?” A week's experience opened his eyes and unfolded a picture of real India, the India of rampant illiteracy and villages where poverty stalked the land, and men died like flies. He realised that Yoga and other spiritual exercises were meaningless if they did not aim at promoting the good of the society.

Most of the college classes and lectures had very little interest for Subhas. He was slowly but steadily shedding his introvert character and taking greater interest in works of national reconstruction. In those days, the terrorist revolutionary movement had a peculiar fascination for the students of Bengal but Subhas and his group were more attracted to national reconstruction. Occasionally, there were frictions between the group of Subhas and the revolutionary group with the limited object of creating panic or chaos.

On his way to and from the college, Subhas passed through quarters inhabited by Englishmen and also met a large number of them in tram cars. Britishers using these cars were purposely rude and offensive to Indians in various ways. The sensitive mind of Subhas revolted against such insults and rude behaviour of the Britishers. On many occasions, there was an exchange of hot words between him and the misbehaving Britishers. Majority of the students of the Presidency College, where he studied, were free thinkers. The college continued to be the storm centre and was looked upon by the British Government “as a hot bed of sedition, a rendezvous of revolutionaries”, and was frequently searched by the police. The first two years of his life were greatly influenced by the group which styled itself as the neo-Vivekananda group and Subhas grew intellectually during this period. The group generally followed the teachings of Ramakrishna and Vivekananda with

The revolutionary spirit of Netaji Subhas Chandra Bose was never dampened even after the surrender of Japan. "Japan's surrender is not India's surrender", he said. He knew that a war of liberation demanded great sacrifice, courage and patience. It was with his invincible spirit that Netaji opposed Wavell's offer and criticized the congress leaders who were accepting it. The war was coming to a close with decisive Allied victory in almost all fronts. He was forced to leave Burma. On August 17, 1945. He issued a Special Order to the INA which said that "Delhi is still our goal". He went to Singapore, then to Saigon from where he wanted to go to Russia. A special aeroplane was arranged for him. In Russia, he wanted to seek the Soviet help to fight the British. He was to fly to Dairen first via Taipei. But the ill-fated plane crashed in Taipei on August 18, 1945, on its way to Dairen, resulting in his death. Some people believe that this is not correct and he is still alive.

The Nation faced soon, thereafter, the historic trial of the three INA heroes: Captain Shah Nawaz Khan, Capt. P. K. Sehgal and Lieut. Gurbaksh Singh Dhillon. The first a Muslim, the second a Hindu and the third a Sikh, which symbolized the secular and integrated character of the INA and, indeed, of India itself. The defence led by Bhulabhai Desai, Jawaharlal Nehru and K.N. Katju formed one of the most glorious chapters of India's politico-legal history. The historic trial in Delhi's Red Fort has been described as "a fitting commemoration of the role of Subhas Chandra Bose in India's freedom struggle".

About two decades later, at a function when relics of Netaji were presented to the nation, the then President. Dr. Zakir Husain observed: "It was a historic campaign- a military campaign no doubt, but it was not waged for territorial aggrandizement or for subjugation of other people. It was a revolutionary struggle, which he carried out, with undaunted courage and crusading zeal in the most hazardous circumstances for achieving the freedom of his motherland. Today, after more than four decades we miss his magical presence, ennobling words and dedication to the cause of the Motherland."

Subhas was appointed Chief Executive Officer. While holding this post he was arrested on a case of conspiracy and was lodged without any trial in Mandalay jail for two-and-a half years. After release from jail, he became the President of the Bengal Pradesh Congress Committee and once again resumed his political activities.

Subhas became the President of All-India Youth Congress, General Officer Commanding of the Congress Volunteer Corps and, in 1928, was the co-founder, with Jawaharlal Nehru, of the Left wing of the Congress party. He also became the President of the All-India Trade Union Congress in 1931. His dynamism was a source of inspiration for the trade unionists in the struggle for their rights as well as for India's freedom. In 1938, he was elected as the President of the Indian National Congress at the Haripura session. This was the time when Congress ministries were in office in seven states under the scheme of Provincial Autonomy granted under the Government of India Act of 1935. He emphasized on the revolutionary potential of the Congress ministries in his presidential address. He was re-elected as the Congress President the following year at Tripuri, defeating the veteran Dr. Pattabhai Sitaramayya though the latter enjoyed Gandhiji's support.

As the Congress President, Subhas initiated the concept of planning in the organisation. He convened a meeting of Congress Ministers of Industries from the provinces at which it was decided to prepare a draft plan for the industrial development of the entire country to solve the "problems of poverty and unemployment, of national defence and of economic regeneration in general". This was followed by setting up of the National Planning Committee in the Congress with Jawaharlal Nehru as its Chairman. In 1939, Gandhiji and other leaders were averse to doing anything that might embarrass Britain during the War, but Subhas was determined to push ahead for India's release from exploitation. He resolved to launch a struggle calling upon the people not to help the

imperialists with men, money or material. His study of history justified such an approach. He knew, for instance, that the fall of the Roman Empire had led to the emancipation of its colonies. He was arrested in July 1940 and kept under detention until December.

While in jail, Subhas had decided to leave India to seek foreign help and organize his own army to fight British imperialism. He confined himself to the room and the visitors were severely restricted. One night, he escaped from the prison and reached Peshawar on January 19 as Maulvi Ziauddin and left for Kabul where he was helped by an Indian businessman, Uttam Chand. He stayed in Kabul for nearly two months before he could secure help from the Italian consul who arranged a meeting with the Italian Minister, Alberto Quaroni. At this meeting it was planned that 50,000 men-Italian, German or Japanese-shall be on the frontiers of India when the Indian army would desert, the masses would rise up and the end of English domination would be achieved in a very short time. His plan of precipitating a revolution and attacking the British power from outside, with an allied army of friendly anti-British powers, simultaneously, was very much appreciated by the Italian ministers. In 1939, Subhas had contacted and made German officers agree for help. But instead of first going to Berlin or Rome he wanted to go to Russia, which he thought, was the “only country which can help to liberate India”. However the Russian ambassador in Kabul and the Russian Government refused him any help. He had then no option but to choose Berlin as his centre of activity. An Italian passport was arranged for him under the name of Signor Orlando Mazzotta and accompanied by two Germans and an Italian, he flew from Moscow to Berlin on March 28, 1941.

Subhas reached Germany in the middle of the second year of the war. His arrival there was kept a closely guarded secret, though the Foreign office there had this information through its office in Kabul. Hitler, at that time, did not have the least

understanding either of India or of the Indians. Therefore, it was felt that Germany could only give political asylum to Subhas. But Subhas was not interested in political asylum. Every minute was precious for him.

He was convinced that without proper military training and equipment it was not possible for the Indians outside to fight the mighty British imperialist power. He prepared an exhaustive plan for cooperation between the Axis powers and India and submitted it to the German Government. The Nazi officials wanted to impose certain conditions which were not acceptable to Subhas. Perhaps, there was a communication problem. He left Germany by submarine for south East Asia. He felt that he could operate more effectively from a region nearer to India. His arrival in Singapore sent India, and more particularly to the political prisoners detained in the jails all over India, into an ecstasy of happiness and optimism.

On August 25, Subhas became the Supreme Commander of the *Azad Hind Fauj*, the Indian National Army, and proclaimed the provisional Government of Azad Hind on October 21. Thus, he was hailed by all, be they from the military or otherwise, as Netaji, the revered leader. “I regard myself as the servant of 38 crores of my countrymen”, he said. Japan, Germany and Italy accorded recognition to the provisional government and the entire India went into jubilation as if the country had gained independence. He came personally to Andaman and Nicobar islands, himself liberating and renaming them as Shaheed and Swaraj islands, *albeit* temporarily. On March 18, 1944, after crossing the Burma border, the Indian National Army stepped on the Indian soil at Manipur where the free India's banner was raised with the shouts of Jai Hind and Netaji Zindabad. But before INA's proposed advance to Imphal could materialize, torrential rain converted the region into a quagmire preventing mobility. The units had to fall back after a perilous journey. They retreated first to Mandalay, then to Rangoon and finally to Bangkok. There was a news of Germany's defeat, America's dropping of atomic bombs on Hiroshima and Nagasaki culminating in the surrender of Japan.



3. Bose's plan of attacking the British power with an allied army of friendly anti-British powers was very much appreciated by \_\_\_\_\_.

- a) German Ministers b) Japanese Ministers  
c) Sri Lankan Ministers d) Italian Ministers

4. \_\_\_\_\_, at that time, did not have the least understanding either of India or of the Indians.

- a) Mussolini b) Hitler c) Nehru d) Bose

**c) Answer the following questions in one or two sentences each.**

1. Why was politics a taboo in the house of Subhas Chandra Bose?
2. How did America win Japan in the Second World War?
3. Who said "I regard myself as the servant of 38 crores of my countrymen"?
4. Why did Bose realize that Yoga and other spiritual exercises were meaningless?
5. How did the Indian National Army enter India?
6. What is the mystery in the death of Subhas Chandra Bose?
7. Who are the three historic INA heroes?
8. Why was Netaji's Germany trip unsuccessful to achieve his aim?
9. What were the different positions held by Subhas in Indian National Congress?
10. Name the country that refused to offer any help to Netaji.

**d) Answer the following questions in 5 to 8 sentences each.**

1. Why did Subhas yearn for a more intimate relationship with his parents?
2. Describe the racial discrimination that was practised in English schools in India when Bose was a student.
3. How was Subhas influenced by the teachings of Ramakrishna Parahamsha and Vivekananda?
4. Describe Subhas' life in England as a student.
5. Explain Bose's activities as the leader of Congress.
6. What were the major ideas of Subhas Chandra Bose to liberate India from British Imperialism?
7. Write a note on Azad Hind Fauj.

**e) Answer the following questions in 300 words each.**

1. Write an essay on Subhas Chandra Bose's childhood and spiritual development.
2. Explain in detail Netaji's efforts to liberate India from British Imperialism.

**ANOTE ON THE AUTHOR**

M. L. Ahuja is a Post-Graduate in English Literature and holds two Post-Graduate Diplomas in Labour law, Labour Welfare and Personal Management as well as in Company Secretaryship. He is a co-author of *General Elections in India. 1989- 1991*. He has presented papers at seminars organized in India, Hong Kong and in China. The present extract is taken from his book *Glimpses of some Great Indians*.

**ANOTE ON THE LESSON**

In this extract, M.L. Ahuja gives a graphic account of Netaji Subhas Chandra Bose's life starting from his childhood till his sad demise. In this brief sketch, many noble characteristics of Bose are brought out in a touching manner.

**GLOSSARY**

**Government Pleader** : a lawyer representing the government

**Needy** : those who need help, the poor

**Charities** : rendering help to the poor

**Introvert** : one who is more interested in his own thoughts and feelings, selfish

**Envy** : jealousy

**Frustrated** : discontented, unfulfilled, confused

**Obeisance** : respect

**Spectacular** : striking, impressive,

**Emancipated**: free from social, political, or moral restraint

**Dogmatic** : imposing personal opinions

**Ascetism** : not allowing yourself physical pleasures, especially for religious reasons.

**Tattered** : old and torn; in bad condition

**Stalked** : to follow a person over a period of time in a frightening or annoying way.

**Bureaucracy** : official rules that appear to be too complicated

**Recruit** : a person who has just joined the army or an organization

**Incarcerate** : put in prison or in another place from which one cannot escape.

<b>Convened</b>	: to bring people together for a meeting
<b>Precipitate</b>	: a solid substance that has been separated from a liquid in a chemical process, here a change
<b>Simultaneously</b>	: things happening at the same time
<b>Exhaustive</b>	: including everything possible
<b>Torrential</b>	: very great in amount
<b>Aggrandizement</b>	: increase power, rank or wealth of, aggressive illegal occupation
<b>Overawed</b>	: to impress somebody so much that they feel frightened
<b>Alms</b>	: money, food or cloth given to poor people
<b>Rendezvous</b>	: a popular meeting place
<b>Detention</b>	: a state of being kept in a place by force
<b>Imperialism</b>	: a system in which one country controls other countries
<b>Consul</b>	: a government official who is a representative of his or her own country
<b>Jubilation</b>	: a feeling of great happiness because of success
<b>Albeit</b>	: although
<b>Quagmire</b>	: a difficult or dangerous situation

## GRAMMAR

### (a) Add question tags to the following sentences.

1. Subhas' mother greatly influenced his early life.
2. Majority of the students of Presidency College were free thinkers.
3. Bose was graduated at the age of 22.
4. Russia did not help Bose.
5. Bose came personally to Andaman and Nicobar islands.
6. Germany was ready to help Bose.

### (b) Frame suitable questions to the following sentences.

1. Subhas Chandra Bose was born on January 23, 1897, at Cuttack in Orissa.
2. The father of Subhas Chandra Bose wanted him to go to England to appear for the Indian Civil Service Examination.

3. Subhas became the President of All-India Youth Congress in 1938.
4. Subhas decided to leave India to seek foreign help.
5. Subhas was forced to leave Burma by the fall of the Axis Powers.

### (c) Fill in the blanks with suitable tense forms.

1. Subhas' father \_\_\_\_\_ (take) active interest in the social and educational institutions in Cuttack.
2. Every student \_\_\_\_\_ (behave) in a dignified manner in Cambridge in the past.
3. In 1938, he \_\_\_\_\_ (elect) President of the Indian National Congress at the Haripura Session.
4. He \_\_\_\_\_ (know) that a war of liberation demanded great sacrifice and courage.
5. He \_\_\_\_\_ (prepare) an exhaustive plan for cooperation between the Axis powers and India.

## COMPREHENSION

### a) Say whether the following statements are True or False.

1. In 1912, Hemanta Kumar, who spoke on the citizens' duties to the Motherland, greatly influenced Bose.
2. Yogic experience never gave Subhas a feeling of confidence.
3. In 1920, Subhas Chandra Bose failed in the Civil Service Examination.
4. On August 25, Subhas became the Supreme Commander of the Azad Hind Fauj, the Indian National Army.
5. The fall of the Axis Powers discouraged Bose.

### b) Choose the best answer.

1. When C. R. Das was elected \_\_\_\_\_ Subhas was appointed Chief Executive Officer  
a) Mayor of Mumbai b) Mayor of Chennai c) Mayor of Delhi d) Mayor of Calcutta
2. Subhas Chandra Bose was arrested in July \_\_\_\_\_ and was kept under detention until December.  
a) 1950 b) 1935 c) 1946 d) 1940

passing white light through a clear-glass prism, was able to demonstrate that it could be broken up into the seven (perceptible) colours of the rainbow: violet, indigo, blue, green, yellow, orange, and red. He took enormous pains with the experiments that he conducted, repeating them again and again to ensure the consistency of the experimental conditions, and to eliminate chance. Much work had been done to seek an understanding of the nature and behavior of light by Kepler, and by Christian Huygens (1629-1695), Newton's older contemporary, in particular. But it was Newton who put the science of colour, of the composition of white light, and of the reflective properties of solid bodies, beyond doubt. He was so careful in his experiments, however, and he was so fearful of jumping to conclusions too soon, that many years passed before he felt ready to publish his findings.

Good fortune came Isaac Newton's way, once more, in 1665/6. The same plague that was so famously claiming lives in London (that was only brought to an end by the equally famous Fire of London, of 1666), visited Cambridge also. Newton returned home to Lincolnshire to escape its effects. Here it was, in an apple orchard, that Newton was sitting reading, and thinking, when the celebrated apple fell that led to his theory of universal gravitation. There was nothing new about the force of gravity, of course; and Galileo had already disproved the old idea, that the speed at which a body falls depends upon its mass. It was Newton, however, who stated the problem in its most complete form. In doing this, he did what any real scientist must do before s/he can propose a hypothesis. It can even be said that when one has defined the problem, one is well on the way to finding its solution.

The problem as it occurred to Newton, was essentially how to relate the fundamental concept of mass, weight, and force. 'Mass' he defined (as we do) as the measurement of the resistance of a body to a change in the speed (or 'velocity') at which it moves – or its 'inertia', 'force', is what changes the velocity; and 'weight' is the force of gravity acting upon a body,

## ISAAC NEWTON



Galileo died at the beginning of 1642, and Isaac Newton was born at the end of the same year- on Christmas day. In many ways, Newton was indebted to Galileo, and he acknowledged that indebtedness. He himself spoke of 'standing on the shoulders' of all the mathematicians and physical scientists who had gone before him: Archimedes, Euclid, Copernicus, Galileo, Tycho Brahe, Kepler, and others. If he was able to see farther than they had seen, it was only because they had raised him to the height on which he stood.

Newton is one of the giants in the long history of science. This is in part because he stood on the shoulders of earlier giants; it was in part because he enjoyed much good fortune in the course of his long life; and it was in large part because he was able to combine sheer hard work with a poetic imagination- and it is on this combination that much good science has been based.

The future Professor of Mathematics, President of the Royal Society, Member of Parliament, and Master of the Royal Mint, was born in Woolsthorpe, Lincolnshire, in the English East Midlands. He was not a strong child, and he showed no great promise of genius in his early years at school. His grandmother, by whom he was brought up, sent him to local village schools at first. Then, at the age of 12, he attended secondary school in Grantham, the nearest big town. Here again he proved to be one of the poorest students in his class, until an incident which turned bad luck to good. An older boy struck him in the stomach one day. This gave rise not merely to passing pain, but to a determination which Isaac Newton showed ever afterwards. He could not have his revenge



of the bully by physical means, therefore, he resolved to better him in his studies. He carried out this resolve to such good effect, that he bettered all other boys in the school, in their studies also.

Chance happenings of this sort are a feature of Newton's life. There is no evidence, however, that the most famous of them happened at all. This is the story of the apple falling on his head. If the apple did not cause pain, its falling was an occasion for one of the most inspired ideas in the history of science.

#### LUCK AND JUDGEMENT

While at school in Grantham, young Isaac lodged with a chemist, Mr. Clark. His landlord gave him the freedom of his laboratory to conduct simple experiments, and make working models. He is said to have made a water clock, a mechanical carriage that actually ran, and a windmill of the sort newly-built in the neighbourhood of the town. Isaac thus showed himself early to be keenly interested in mechanics. And because it was necessary to be able to draw, to pursue this interest in mechanics, he set about learning how to draw under no other master than himself.

Isaac's father had died before he was born. He had been a farmer, working in a small farm of his own. When his mother married a clergyman, Isaac was put in the charge of his grandmother. There was sufficient money to pay Isaac's school fees at Grantham; but when his step-father also died, Isaac had to be withdrawn from school, and to start work. It was his mother's intention that he should work in the land her first husband had left her. Not surprisingly, perhaps, Isaac was not a model farmer. He was too fond of his books to be interested in the price of grain, or the raising of livestock. He was too young, too, at fifteen, to be trusted to sell the products of his farm at a fair price; so when Isaac went to the weekly market in Grantham, a trusted servant went with him. While the servant sold the produce, Isaac returned to Mr. Clark's laboratory for a few hours, or he sat in a field outside Grantham all day, reading a book.

Life might have continued in this way indefinitely, if an uncle had not intervened. This uncle one day discovered young Isaac totally absorbed in his reading. Curious to know what book it was that could cast such a spell on the boy, he turned it over and was surprised to see that it was a book of mathematics. This discovery convinced him that Isaac was being wasted on the farm. He therefore persuaded the boy's mother to allow Isaac to renew his schooling at his own expense. This was, perhaps, the most significant piece of 'luck', by which not only Isaac himself benefitted.

Further success at school led to degree studies at Trinity College, Cambridge. Isaac Newton was 18 when he went up to Cambridge, in June 1661, in the first year of the reign of King Charles II. He studied logic, he read Kepler's Optics, and Descartes' Geometry. Newton was by no means the 'bright' boy at Cambridge that he had been at Grantham- not at first, at any rate. Indeed, in 1664, when he was competing for a scholarship, the examiners commented on his poor grasp of geometry. By the time he took his degree in January 1665, however, Newton was beginning to demonstrate that he was no ordinary mathematician. If his knowledge of the old mathematics was imperfect, it was perhaps because he was already convinced of its imperfections. Between about 1665 and 1668, Newton did much to cultivate new branches of mathematics, in his binomial theorem, and in what he called 'fluxions' (what Leibniz referred to as the differential and integral calculus). This new method of calculation enabled him to reckon with extremely small quantities, to the point of infinity. Galileo had experienced the need to be able to calculate this, in his experiments with falling bodies, and in his efforts to measure the swing of pendulums. Now that Newton had a new method of calculation at his disposal, he was able to carry Galileo's experiments forward, and confirm his results, as never before.

It was at this time also that Newton began to experiment with white light, with lenses, and with prisms. It was he, who, by

## A NOTE ON THE AUTHOR

Living in Great Britain most of the year, Dr. Swatridge has been coming every autumn to the English department to offer courses in British Civilization, Academic writing, and Critical thinking since 1998. He is the author of numerous publications, including a book on Hungary, *A Country Full of Aliens* (2005), published by Corvina.

## A NOTE ON THE LESSON

Isaac Newton is considered as one of the great scientists of physics. He was the one who drew the basic and the fundamental laws of physics. Even though Sir Isaac Newton was indebted to Galileo for his theories of motion, he could achieve a remarkable place in the history of science by his invention of the Gravity of Earth through a falling apple. Galileo was no ordinary mathematician and he did much to cultivate the new branches of mathematics.

## GLOSSARY

<b>Indebted</b>	: in debt, obliged, duty bound
<b>Bully</b>	: one who frightens, and physically attack people weaker than himself unnecessarily
<b>Feature</b>	: characteristic, aspect.
<b>Windmill</b>	: mill for grinding corn into flour, powered by the wind.
<b>Clergyman</b>	: minister, or priest of the church.
<b>Livestock</b>	: a farm of animals and birds like hen.
<b>Intervene</b>	: step in, become involved, interfere
<b>Logic</b>	: the study of the structure of propositions (a branch of philosophy), reasoning.
<b>Binomial theorem</b>	: calculation giving any power of an expression having two terms.

in the direction of the centre of the Earth, what the apple did was to raise in Newton's mind the question whether the force that acted on the apple, to cause it to fall to the Earth, was the same as the force that acted on the moon to cause it to circle the Earth. Newton devised his experiments on the basis of those of Simon Stevin of Bruges(1548-1620), and Galileo before him. He was able to show that mass and weight are proportional to one another for all bodies. Thus he concluded that the force acting on the apple, and the force acting on the moon, were indeed one and the same. Hence the 'universal' nature of his theory of gravitation.

Newton had the mathematics at his disposal to reach such conclusions, where his predecessors had not. His 'fluxions' enabled him, furthermore, to add to Galileo's work in respect of the laws of motion. Galileo had advanced two laws: the law of inertia; and the law of proportional relationship between force and acceleration. Newton refined this second law (substituting the product of mass and velocity, for Galileo's acceleration); and he added a third. This- Newton's third law of motion-stated that for every force in nature, there is another, equal force acting in the same straight line, but opposite to the first in direction.

Again, Newton did not publish his findings. He was disturbed, for example, by the question why the centre of the Earth should exert the force that it does, and whether all the attraction of a massive body is concentrated at its centre. He continued to reflect on such questions after his return to Cambridge in the autumn of 1666. There, it became increasingly obvious that his mathematical abilities were outstanding. He was, therefore elected to succeed his own professor, Dr. Barrow, as Professor of Mathematics. Newton occupied this position tirelessly for twenty-six years (1669-95), though to be sure, the demands it made on him were not great. He was only required to give one hour-long lecture per week, and to give four hours weekly to tutorial duties. Nor, however, at 100 pounds a year, did the position enable him to live in anything like luxury.

Still, Newton was not accustomed to, nor was he interested in living well. The position afforded him time to pursue the experiments, and develop the ideas, that did interest him. Newton's luck held in two more important respects at this time also: ordinarily, it was required that a fellow at an Oxford or Cambridge college be a clergyman of the Church of England. The King was content to make a special exception for the young scientist, where this requirement was concerned. In 1671, the Bishop of Salisbury proposed that Newton be admitted to membership of the Royal Society. This was a new, high-status scientist, society founded to advance the cause of experimental science, on the lines laid down by Francis Bacon at the beginning of the century, and practised by William Harvey among others. Again, in the normal course, members had to pay an annual subscription. In view of Newton's modest income, however, he was not required to pay this fee.

On his election to the society, he addressed his colleagues (as new members were bound to do), in January 1672. He described a new kind of reflecting telescope, and demonstrated the principles involved by means of a working model of his own manufacture. That model remained in the possession of the society thereafter, at their headquarters in London.

There were three members of the society who shared Newton's interest in gravitation: the physicist Robert Hooke; Sir Christopher Wren, the architect; and Edmund Halley, the astronomer after whom the famous comet is named. These three could not agree about how to prove the so-called 'inverse square law' (which stated that the force of gravity on an object is inversely proportional to the square of the distance of that object from the centre of the Earth). Halley decided to visit Cambridge to seek Newton's advice. The year was 1684, and still Newton had not published his experimental findings. When it became obvious that the society did not have the means to do this, Halley met some of the costs himself, out of his own pocket. Thus, Newton's great work

was released to the world, in 1686: *The Mathematical principles of Natural Philosophy*. ('Natural Philosophy' was the name given in those days to what we now call Physics, or Physical Science). *The Principles* was written in Latin, the Scholarly language of the time; but nearly twenty years later, his other substantial work, *The Optics* (1704) was published in English.

In 1687, Newton's good fortune deserted him. He left a candle burning on his desk one evening while he was out; his dog knocked the candle over, and set fire to papers on which were recorded all the calculations, and experimental findings of years past. The outcome of this accident was that Newton never did really original work again. It has even been suspected that, for a time, it disturbed the balance of his mind.

But he had accomplished work that would last for centuries. We shall never know what ideas they were that went up in flames; but *The Principles* had been saved, and this work more than entitled him to the presidency of the Royal Society, to which he was elected in 1703, and to the knighthood that he was granted, in 1705.

Much has been said in previous essays in this collection, about the power of metaphor to explain things, and to shape our understanding of natural phenomena. Newton was able to confirm the truth of Leonardo's hypothesis that sound travels in waves, like the sea. He was even able to show that light did- and yet did not- travel in the same manner. But, more significantly, he further developed Descartes' metaphor of man as a machine, by likening the whole universe to a vast machine, whose parts move with mathematical exactness. His models and his calculations and his mechanical drawings all pointed to the marvellous interconnectedness of the Sun, and the planets and their moons, the tides, light and colour. Much that had been mysterious is now predictable, even commonplace and Newton's Laws are fundamental laws of physics to this day.



4. Newton's laws are the fundamental laws of \_\_\_\_\_ to this day.  
a) Mathematics b) Chemistry c) Physics d) Biology
5. \_\_\_\_\_ was an astronomer after whom the famous comet is named.  
a) Isaac Newton b) Robert Hooke c) Sir Christopher Wren  
d) Edmund Halley

**d) Answer the following questions in one or two sentences each.**

1. Why did young Isaac teach himself to draw?
2. What effect did the death of his step-father have on Isaac's life?
3. Why was it a matter of 'good luck' that Isaac returned to school?
4. What is so strange (so ironical) about the comment of the Cambridge examiners on Newton's grasp of geometry?
5. Why did Newton's 'fluxions' prove to have such value?
6. What was the discovery that Newton made where the composition of white light was concerned?
7. Why was Newton so reluctant to publish his experimental findings?
8. In what sense did the plague of 1665 prove to be 'lucky' for Newton?
9. What was the idea that the falling apple inspired in Newton's mind?
10. What were the positive and negative aspects of Newton's professional position at Cambridge?
11. Why was Newton exempted payment of the usual membership fee of the Royal Society?
12. Why did Edmund Halley pay a visit to Newton in Cambridge?
13. What was the most significant outcome of Edmund's Halley's visit to Newton in Cambridge?
14. How serious a disaster was the burning of Newton's manuscripts?
15. What is meant by the 'marvelous interconnectedness' phenomena?

<b>Calculus</b>	: system of reckoning used in higher branches of mathematics/ the type of Mathematic that deals with rates of change
<b>Prism</b>	: solid, clear, pyramid-shaped glass.
<b>Eliminate</b>	: exclude, get rid of, remove
<b>Plague</b>	: a highly infectious disease.
<b>Gravity/ gravitation:</b>	the force that attracts objects in space towards each other, attraction by a planet.
<b>Hypothesis</b>	: suggestion, or proposal to be tested as to the solution of a scientific problem.
<b>Devise</b>	: make up, create, plan
<b>Tutorial</b>	: a tutor meets a few students on a regular basis (at a 'tutorial') to discuss progress,
<b>Fellow</b>	: teacher/ lecturer attached to a college or institute.
<b>Subscription</b>	: membership fee.
<b>Inverse</b>	: working in the opposite direction.
<b>Scholarly</b>	: academic.
<b>Knighthood</b>	: status of being a knight (and being addressed as 'Sir')
<b>Phenomena</b>	: happenings, naturally occurring facts.
<b>Sheer</b>	: absolute
<b>Reckon</b>	: to think or to have an opinion about, to guess
<b>Consistency</b>	: the quality of being consistent, standard, regular
<b>Inertia</b>	: lack of energy; lack of desire or ability to move or change
<b>Proportional</b>	: amount or degree in comparison with, ratio
<b>Acceleration</b>	: an increase in speed, rate of displacement
<b>Exert</b>	: to make a big or mental effort
<b>Modest</b>	: not very large, average
<b>Deserted</b>	: abandoned, left
<b>Accomplished</b>	: achieved

**NOTES**

**Royal Mint:** Place of manufacture of money, coins, and notes in England

**Galelio:** An Italian (1564-1642) mathematician, astronomer, and an engineer of Renaissance. He improved the telescope. The moons of Jupiter were discovered by him hence named after him. He experimented with moving bodies and pendulums.

**Johannes Kepler:** A German (1571-1630) philosopher and astronomer discovered a new comet named after him.

**Rene Descartes:** He developed 'analytical geometry' by connecting algebra and geometry for describing shapes as equations.

**GRAMMAR****(a) Identify the adjectives in the following sentences.**

1. It was a famous happening.
2. He conducted simple experiments there.
3. It was a novel sort of windmill he built.
4. There was sufficient amount of money in the family.
5. This was a very significant piece of luck.
6. He was said to have a poor grasp of geometry.
7. It is made of solid, clear glass.
8. Latin was a scholarly language of that time.
9. Much that had been mysterious is now predictable.

**(b) Change the voice of the following sentences.**

1. Galileo raised Newton to great heights.
2. An older boy struck Newton.
3. The old ideas were disproved by Galileo.
4. The second law of Galileo was refined by Newton.
5. Halley sought Newton's advice.

**COMPREHENSION****a) Fill in the blanks with appropriate words.**

1. Newton's uncle found him reading a book of \_\_\_\_\_.
2. Newton carried out the experiments of \_\_\_\_\_ forward.
3. Newton did much to cultivate the \_\_\_\_\_ theorem.
4. Newton broke light into \_\_\_\_\_ basic colours.
5. Between 1665 and 1666, many in London died of the Great Fire and the \_\_\_\_\_.

[binomial, Plague, mathematics, Galileo, seven]

**b) Say whether the following statements are True or False.**

1. Newton's third law of motion states that for every force in nature, there is another, equal force, acting in the same straight line, but opposite to the first in direction.
2. The Great Fire of London happened in 1665.
3. Isaac Newton was 18 when he went up to Cambridge in June 1661, in the first year of the reign of King Charles II.
4. Galileo died at the beginning of 1642 and Isaac Newton was born at the end of the same year on a Christmas Day.
5. In 1671, the Bishop of Salisbury did not propose that Newton be admitted to membership of the Royal Society

**c) Choose the best answer.**

1. While at School in Grantham, Young Isaac lodged with a \_\_\_\_\_ Mr. Clark.  
a) chemist b) mentor c) tailor d) scientist.
2. It was at this time that Newton began to experiment with \_\_\_\_\_ with lenses, and with prisms.  
a) blue light b) yellow light c) red light d) white light
3. Newton's great work *The Mathematical Principles of Natural Philosophy* was published in \_\_\_\_\_.  
a) 1666 b) 1675 c) 1685 d) 1686.

Another misguided notion was the belief that consumer goods are, at best, a necessary evil. The Mahalanobis model emphasized capital goods vis-à-vis consumer goods. The socialist system introduced many other vices into the country. Perhaps the most important of these was the lack of accountability. People who ran governments and public sector institutions were accountable to no one but themselves.

Fortunately, the old mindset is changing for the better. The liberalization of the Indian economy in the early 1990s has brought in a new context and forced this change. Indian companies have started dreaming of competing with the best in the world. In fact, it was liberalization that laid the foundation for the success of the Indian software industry.

The forces of globalization and technology are reshaping our world. Global trade now accounts for nearly 25 percent of the world's GDP. Privatisation has become a global phenomenon with more than a hundred countries pursuing the privatization agenda.

The Internet has grown to reach more than 450 million users. The mapping of the human genome will possibly lead to the development of new categories of drugs and improve the quality of our lives. These are fundamental forces at work. In fact, the world you are stepping into is vastly different from the one that we lived in even ten years ago.

In these times, you will be competing with the best in the world. The task before you is no doubt arduous. Years of protectionism have sapped Indian companies of their creativity and emphasis on excellence. However, you must strive hard to mould the view among decision-makers that India is synonymous with not just competitive costs but also high quality. Indian companies are increasingly establishing their presence in global markets. They are your natural allies. As they build the brand of India Inc., you must be there to assist them in doing so.

Pursue excellence. Aim high and dream big. Make excellence in execution your core belief. Remember, excellence can be acquired only by relentless training, frank feedback and constant self-improvement. Such excellence can prosper only in an

**e) Answer the following questions in 5 to 8 sentences each.**

1. Describe the incident which made Newton to have interest in his studies.
2. Narrate the story of the apple which helped Newton to find out the gravity of the Earth.
3. How did Edmund Halley help to publish *The Mathematical Principles of Natural Philosophy* in 1686?

**f) Answer the following question in 300 words.**

If someone said: 'Isaac Newton was not in the front rank of scientists' what evidence would you put forward to suggest that he was?



## THE NEED FOR EXCELLENCE

N.R.Narayana Murthy



In many ways graduation day signifies that you have joined the ranks of adults. You are now entitled to a lifetime of paying taxes and innumerable kinds of bills! The good news is that the opportunities before you are also endless. Your illustrious institution has equipped you to realise your dreams-the future is now yours to choose.

During your stay here, you may have visited the Sabarmati Ashram nearby, and been inspired by that place. I want to ask you a fundamental question that was evident in many of Mahathma Gandhi's speeches. Why is it that India does not boast of any product of international class and international recognition? We do have many success including a vibrant democracy, a free press and an independent judiciary. We have the third largest pool of world-class scientists and engineers, and have gained self-sufficiency in food grains as well as in building dams, rockets and satellites. However there is no single field where we can confidently say 'We are the best in the world.'

You should ponder over this question since design plays a crucial role in the success of any product, be it ceramics, manufactured goods or software applications. In fact, I believe that the long term success of a technology is dependent on how quickly it becomes user friendly. Let me take the example of Information Technology(IT). In the past, we were more concerned with optimal use of hardware rather than with user-friendliness and ease of software development. Today's computers have

66,000 times the computing power, at the same cost, of the computers built in 1975. Thus, improvements in computing power over the years have led to increasing the emphasis on effectiveness and ease of use for the customer. This industry has realized that delivering effective solutions requires addressing the human aspects of the solutions. In fact, Graphical User Interfaces (GUIs) have become the Industry norm. The ongoing convergence of IT and consumer electronics portends the emergence of even more user-friendly and intelligent goods. Therefore, design will continue to play an important role in this technology-driven world.

A crucial factor for success has always been excellence --- whether it is business, sports or arts. We have not paid enough attention to excellence. Perhaps an important reason for this was command-and-control economy that existed till recently. In those times, there was no incentive for improvement as the License Raj ensured protection for incumbents.

Political considerations forced successive governments to cling on to misguided notions of socialism. Luxury was looked down upon. It was politically more correct to provide basic accommodation rather than to construct an impressive building. This by itself, could be excused as part of the travails of development with its emphasis on quantity rather than quality. However what was disturbing was the creation of a mindset that equated high quality with exorbitant costs. Thus, the government felt reasonably justified in delivering substandard goods and services to its citizens. This sapped our confidence in our ability to provide world-class goods and services to our people.

Success in independent India was then due to whom you knew rather than what you could do. The pervasive bureaucracy led to widespread suspicions of any non-governmental initiative. The use of the 'tender' process for awarding contracts purely based on cost rather than credentials became widespread.

**Graphical User Interface or GUI:** It is a type of interface that allows users to interact with electronic devices through graphical icons and visual indicators such as secondary notation, as opposed to text-based interfaces, typed command labels or text navigation.

**Licence Raj or Permit Raj:** It was the elaborate system of licences, regulations and accompanying red tape that were required to set up and run businesses in India between 1947 and 1990.

**The Feldman-Mahalanobis model:** It is a Neo-Marxist model of economic development, created independently by Soviet economist G.A.Feldman in 1928 and Indian Statistician Prasanta Chandra Mahalanobis in 1953. Mahalanobis became essentially the key economist of India's Second Five Year Plan, becoming subject to much of India's most dramatic economic debates.

**Harold Taylor:** He is an innovative educator who became a college President at 30 and said, “what is wrong with a great deal of higher education in America is that it is simply boring.”

**Henry Ford:** He was an American industrialist, the founder of the Ford Motor company.

## GRAMMAR

### a) Change the Voice of the following sentences.

1. Your illustrious institution has equipped you to realize your dreams.
2. You may have visited the Sabarmathi Ashram.
3. We have not paid enough attention to excellence.
4. The socialist system introduced many other vices into the country.
5. The forces of globalization and Technology are reshaping our world.
6. Pursue excellence.
7. Never accept the status quo.
8. The nation needs you.
9. Murthy grabbed the opportunity with both hands.

environment where it is recognized and rewarded. Strive to create such an environment at your workplace.

Your dreams and your enthusiasm are of utmost importance. As you step into the real world, remain young at heart and be open to new ideas. Never accept the status quo. Endeavour to be the best in the world in whatever you choose to be. Remember the words of Harold Taylor: 'The roots of true achievement lie in the will to become the best that you can become.'

Finally, remember that words mean nothing unless backed by actions. Henry Ford often said, 'You cannot build a reputation on what you are going to do.' Therefore build your reputation with your achievement. The nation needs you.

## ANOTE ON THE AUTHOR

N.R.Narayana Murthy is one of India's best-known entrepreneurs. He is the founder and, currently the non executive chairman and chief mentor of Infosys Technologies Limited, a global technology services company. Narayana Murthy, along with six friends, formed Infosys in 1981. The next ten years was a tough period. When the liberalization of the Indian economy began in 1991, Murthy grabbed the opportunity with both hands. Infosys became the first Indian company to be listed on the US NASDAQ.

*Time Magazine* has listed Narayana Murthy as one among the ten leaders who are helping to shape the future of technology. He has been voted as one of the most admired and respected business leaders in the world as well as one of the most influential Asians in modern history in numerous international polls. In spite of his wealth and all the accolades he has received, Murthy is known for his simplicity and humility.

## ANOTE ON THE LESSON

The lesson is a convocation address delivered to students of the National Institute of Design(Ahmadabad), is an extract from his book *A Better India, A Better World*.

**GLOSSARY**

<b>Excellence</b>	: the quality of being very good
<b>Graduation</b>	: a ceremony in which certificates are given to people who have graduated
<b>Illustrations</b>	: famous and successful examples
<b>Equipped</b>	: to supply somebody/something with what is needed for a particular person/ to prepare somebody for a particular task
<b>Vibrant</b>	: full of life and energy
<b>Democracy</b>	: a system in which the government of a country is elected by the people
<b>Judiciary</b>	: the judges of a country or a state, when they are considered as a group
<b>Rockets</b>	: a vehicle that is used for travel into space/ a weapon that travels through the air and that carries a bomb
<b>Satellites</b>	: an electronic device that is sent into space and moves around the earth or another planet for a particular purpose, mostly to receive and send information
<b>Ponder</b>	: think over, muse
<b>Crucial</b>	: extremely important
<b>Ceramics</b>	: made of clay that has been baked
<b>Software</b>	: the programs and other operating information used by/in a computer
<b>Optimal</b>	: best, most favourable
<b>Hardware</b>	: tools, weapons, machinery etc. mechanical and electronic components of computer
<b>Convergence</b>	: come together or towards a same point, approach from different directions
<b>Portends</b>	: foreshadow as an omen; give warning of
<b>Incentive</b>	: cash reward for more work
<b>Incumbents</b>	: holder of an office, especially benefice
<b>Benefice</b>	: living with aid from a church office

<b>Cling</b>	: adhere, unwilling to give up
<b>Travail</b>	: laborious effort
<b>Exorbitant</b>	: grossly excessive
<b>Substandard</b>	: lower than desired standard
<b>Sap</b>	: weaken, to destroy
<b>Pervasive</b>	: that is present in all parts of something
<b>Bureaucracy</b>	: government by central administration
<b>Tender</b>	: offer to execute work
<b>Credentials</b>	: documents attesting person's education, character etc.
<b>Vis-a-vis</b>	: in relation to; in comparison with
<b>Sector</b>	: branch of an enterprise
<b>Liberalization</b>	: Principles of commercial freedom
<b>Globalization</b>	: if something, for example a business company globalizes or is globalized, it operates all around the world
<b>Agenda</b>	: a list of matters that need to be discussed
<b>Pursue</b>	: to try to achieve something; to continue to do something over a period of time
<b>Genome</b>	: the complete set of genes in a cell or living thing
<b>Arduous</b>	: full of difficulties, needing a lot of effort
<b>Strive</b>	: to try very hard to do or get something
<b>Mould</b>	: give shape to
<b>Allies</b>	: a person who helps and supports you, especially when other people are against you
<b>Inc.</b>	: Incorporated
<b>Relentless</b>	: not stopping or changing
<b>Prosper</b>	: to develop in a successful way
<b>Status quo</b>	: existing condition
<b>Reputation</b>	: credit; respectability

**NOTES**

**Sabarmati Ashram:** (also known as Gandhi Ashram, Harijan Ashram or Satyagraha Ashram) is located in the Sabarmathi suburb of Ahmadabad, Gujarat, adjoining the Ashram road on the banks of the River Sabarmati. Gandhiji lived there for twelve years.



## TRAVEL BY TRAIN

J.B.Priestly



Remove an Englishman from his hearth and home, his centre of corporal life, and he becomes a very different creature, one capable of sudden furies and roaring passions, a deep sea of strong emotions churning beneath his frozen exterior. I can pass, at all times, for a quiet, neighborly fellow, yet have I sat, more than once, in a railway carriage with black murder in my heart. At the mere sight of some probably inoffensive fellow-passenger my whole being will be invaded by a million devils of wrath, and I 'could do such bitter business as the day would quake to look on.'

There is one type of traveller that never fails to rouse my quick hatred. She is a large, middle-aged woman, with a rasping voice and a face of brass. Above all things, she loves to invade smoking compartments that are already comfortably filled with a quiet company of smokers; she will come bustling in, shouting over her shoulder at her last victim, a prostrated porter, and, laden with packages of all maddening shapes and sizes, she will glare defiantly until some unfortunate has given up his seat. She is often accompanied by some sort of contemptible, whining cur that is only one degree less offensive than its mistress. From the moment that she has wedged herself in, there will be no more peace in the carriage, but simmering hatred and everywhere dark looks and muttered threats. But everyone knows her. Courtesy and modesty perished in the world of travel on the day when she took her first journey; but it will not be long before she is in hourly danger of extinction, for there are strong men in our midst.

10. Time Magazine has listed Murthy as one of the ten leaders who are helping to shape the future of technology.

### COMPREHENSION

#### a) Fill in the blanks with suitable words given below

1. A crucial factor for success is \_\_\_\_\_.
2. Today's computers have \_\_\_\_\_ times the computing power at the same cost of the computers built in 1975.
3. \_\_\_\_\_ was looked down by misguided notions of socialism.
4. The forces of \_\_\_\_\_ and technology are reshaping our world.
5. The old mind set is changing for the \_\_\_\_\_.
6. You can not build a \_\_\_\_\_ on what you are going to do. (**luxury, better, reputation, excellence, 66,000, globalization**)

#### b) Say whether the following statements are true or false.

1. In the past, we were more concerned with user-friendliness and ease of software development rather than with optimal use of hardware.
2. A crucial factor for success has always been excellence.
3. The government felt reasonably justified in delivering standard goods and services to its citizen.
4. Global trade now accounts for nearly 25 per cent of the world's GDP.
5. Accept the status quo.
6. Endeavour to be the best in the world in whatever you choose to be.
7. Indian companies are increasingly establishing their presence in local markets.
8. Strive to create an environment at your workplace where excellence can prosper, where it is recognized and rewarded.
9. You can build a reputation on what you are going to do.
10. We have paid enough attention to excellence.

**c) Choose the best answer.**

1. People who ran government and public sector institutions were accountable to \_\_\_\_\_.  
a) no one b) everyone c) themselves d) government.
2. \_\_\_\_\_ laid the foundation for the success of the Indian software industry.  
a) liberalization b) globalization c) the Mahalanobis model d) our dreams and enthusiasm
3. Years of \_\_\_\_\_ have sapped Indian companies of their creativity and emphasis on excellence.  
a) protectionism b) liberalization c) globalization d) the lack of accountability
4. “The roots of true achievement lie in the will to become the best that you can become” are the words of \_\_\_\_\_.  
a) Harold Taylor b) Henry Ford  
c) N.R.Narayana Murthy d) Gandhiji
5. As you step into the real world, remain young at heart and be open to new \_\_\_\_\_.  
a) world b) society c) ideas d) feelings
6. Build your reputation with your \_\_\_\_\_.  
a) achievement b) character c) learning d) scholarship
7. Excellence can be acquired only by \_\_\_\_\_ training.  
a) frank b) relentless c) constant d) inconstant
8. Narayana Murthy along with six friends formed Infosys in \_\_\_\_\_.  
a) 1980 b) 1981 c) 1970 d) 1971
9. \_\_\_\_\_ has listed Narayana Murthy as one of the ten leaders who are helping to shape the future of technology.  
a) The Deccan Chronicle b) Time Magazine c) The Hindu d) The Indian Express
10. The lesson, “The Need for Excellence” is a convocation address delivered to the students of the National Institute of Design (Ahmadabad) is an extract taken from his book \_\_\_\_\_.  
a) A Better India, A Better World  
b) A Better World, A Better India  
c) A Good India, A Good World  
d) A Good World, A Good India

**d) Answer the following questions in one or two sentences each.**

1. How does the graduation day signify that you have joined the ranks of adults?
2. Why does not India boast of any product of international class and international recognition?
3. What plays a crucial role in the success of any product?
4. On what depends the long-term success of a technology?
5. Where is Sabarmathi Ashram located?
6. What has led to increase in the emphasis on effectiveness and easy use of computers for the customer?
7. How can excellence be acquired?

**e) Answer the following questions in 5 to 8 sentences each.**

1. List out the fields mentioned in the lesson where we have achieved success.
2. Illustrate how the long-term success of a technology is dependent on how quickly it becomes user-friendly.
3. Write short notes on:
  - a) Information Technology
  - b) Graphical User Interfaces
  - c) The Mahalanobis Model
  - d) Liberalization
  - e) Globalization
  - f) Privatization

**f) Answer the following question in 300 words**

Show how N.R.Narayana Murthy's convocation address delivered to the students of the National Institute of Design (Ahmedabad) emphasizes the need for excellence to create a better India, a better world.

**GLOSSARY**

<b>Hearth</b>	: fireplace
<b>Corporal life</b>	: here, business activities
<b>Fury</b>	: anger
<b>Roar</b>	: uncontrolled noise
<b>Pass</b>	: go unnoticed
<b>Black murder</b>	: kill someone for some trivial reason
<b>Quake</b>	: afraid of
<b>Rouse</b>	: kindle
<b>Rasping</b>	: strong
<b>Bustle in</b>	: pass oneself with force
<b>Prostrate</b>	: here, unfortunate
<b>Laden</b>	: loaded heavily with luggage
<b>Defiant</b>	: disobey, arrogant
<b>Contempt</b>	: hatred
<b>Whining cur</b>	: disliked companion - here a pet
<b>Wedge oneself</b>	: force oneself in
<b>Wedge oneself</b>	: control
<b>Enumerate</b>	: describe
<b>Chattels</b>	: something that belongs to you
<b>Disdain</b>	: that sb/sth is not good enough to deserve to receive your attention or respect
<b>Queer</b>	: strange
<b>Misery</b>	: suffering
<b>Tatter</b>	: pieces
<b>Fastidious</b>	: short – tempered
<b>Whimper</b>	: noisy
<b>Fathom</b>	: here, refer, read carefully
<b>Hurtle</b>	: taken
<b>Mortal</b>	: life
<b>Descendants</b>	: followers
<b>Oblivion</b>	: darkness
<b>Gorgeous</b>	: great
<b>Gold hunter</b>	: a golden watch

There are other types of railway travellers, not so offensive as the above, which combines all the bad qualities, but still annoying in a varying degree to most of us; and of these others I will enumerate one or two of the commonest. First, there are those who, when they could go on a journey, take all their odd chattels and household utensils and parcel them up in brown paper, disdainng such things as boxes and trunks; furthermore, when such eccentrics have loaded themselves up with queer-shape packages, they will cast about for baskets of fruit and bunches of flowers to add to their own and other people's misery. Then there are the simple folks who are forever eating and drinking in railway carriages. No sooner are they settled in their seats but they are passing each other tattered sandwiches and mournful scraps of pastry, and talking with their mouths full, and scattering crumbs over the trousers of fastidious old gentlemen. Sometimes they will peel and eat bananas with such rapidity that nervous onlookers are compelled to seek another compartment.

Some children do not make good travelling companions, for they will do nothing but whimper and howl throughout a journey, or they will spend all their time daubing their faces with chocolate or trying to climb out of the window. And the cranks are always with us; on the bleakest day, they it is who insist on all the windows being open, but in the sultriest season they go about in mortal fear of draughts, and will not allow a window to be touched.

More to my taste are the innocents who always find themselves in the wrong train. They have not the understanding necessary to fathom the time-tables, nor will they ask the railway officials for advice, so they climb into the first train that comes, and trust to luck. When they are being hurtled towards Edinburgh, they will suddenly look round the carriage and ask, with a mild touch of pathos, if they are in the right train for Bristol. And then, puzzled and disillusioned, they have to be bundled out at the next station, and we see them no more. I have often wondered if these simple voyagers ever reach their destinations, for it is not outside probability that they may be shot from station to station, line to line, until there is nothing mortal left of them.



Above all other railway travellers, I envy the mighty sleepers, descendants of the Seven of Ephesus. How often, on a long, uninteresting journey, have I envied their sweet oblivion. With Lethe at their command, no dull, empty train journey by day or night, has any terrors for them. Knowing the length of time they have to spend in the train, they compose themselves and are off to sleep in a moment, probably enjoying the gorgeous adventures of dream while the rest of us are looking blankly out of the window or counting our fingers. Two minutes from their destination they stir, rub their eyes, stretch themselves, collect their baggage, and peering out of the window, murmur: 'My station, I think'. A moment later they go out, alert and refreshed, Lords of Travel, leaving us to our boredom.

Seafaring men make good companions on a railway journey. They are always ready for a pipe and a crack with any man, and there is usually some entertaining matter in their talk. But they are not often met with away from the coast towns. Nor do we often come across the confidential stranger in an English, railway carriage, though his company is inevitable on the Continent, and, I believe, in America. When the confidential stranger does make an appearance here, he is usually a very dull dog, who compels us to yawn through the interminable story of his life, and rides some wretched old hobby-horse to death.

There is one more type of traveler that must be mentioned here, if only for the guidance of the young and simple. He is usually an elderly man, neatly dressed, but a little tobacco-stained, always seated in a corner, and he opens the conversation by pulling out a gold hunter and remarking that the train is at least three minutes behind time. Then, with the slightest encouragement, he will begin to talk, and his talk will be all of trains. As some men discuss their acquaintances, or others speak of violins or roses, so he talks of trains, their history, their quality, their destiny. All his

days and nights seem to have been passed in railway carriages, all his reading seems to have been in time-tables. He will tell you of the 12.35 from this place and the 3.49 from the other place, and how the 10.18 ran from So-and-so to So-and-so in such a time, and how the 8.26 was taken off and the 5.10 was put on; and the greatness of his subject moves him to eloquence, and there is passion and mastery in his voice, now wailing over a missed connection or a departed hero of trains, now exultantly proclaiming the glories of a non-stop express or a wonderful run to time. However dead you were to the passion, the splendor, the pathos, in this matter of trains, before he has done with you will be ready to weep over the 7.37 and cry out in ecstasy at the sight of the 2.52.

Beware of the elderly man who sits in the corner of the carriage and says that the train is two minutes behind time, for he is the Ancient Mariner of railway travelers, and will hold you with his glittering eye.

#### **ANOTE ON THE AUTHOR**

John Boynton Priestley was a famous English essayist. He was a soldier and visited many parts of Europe. This experience helped him to write on men and places. His works include "The Inspector calls", "English Journey", and "Midnight on the Desert."

#### **ANOTE ON THE LESSON**

In 'Travel by Train', he describes a variety of travellers, who, otherwise, might have gone unnoticed by us. He focuses even on minute details of men and matter. People, to while away a tedious journey by train, often engage their fellow travelers in conversation. But Priestly, silently but keenly, has watched people and their behavior.

“You'll get caught,” my friend said to me.

“No, I shan't,” I said, “I'm not going to run any risks.”

'And for a long time I didn't. And then a picture was put up and a short red-faced man in a new top hat-some well-known dealer-who had bought quite a number, electrified the room by starting the bidding at a figure a little higher than any that he had yet given or that anything had reached. Although the previous lots had run into four figures they had all been modestly started at fifty guineas or a hundred guineas, with a gradual crescendo to which I had often been a safe contributor. But no sooner was the new picture displayed than the dealer made his sensational bid. “Four thousand guineas,” he said.

There was a rustle of excitement, and at the end of it I heard my own voice and saying, “And fifty!”

'A terrible silence followed, during which the auctioneer looked inquiringly first at the opener and then at the company generally. To my surprise and horror the red-faced dealer gave no sign of life. I realized now, as I ought to have done at first, that he had shot his bolt.

“Four thousand and fifty guineas offered,” said the auctioneer, again searching the room.

'My heart stopped; my blood congealed. There was no sound but a curious smothered noise from my friend.

“Four thousand and fifty guineas. Any advance on four thousand and fifty guineas?” and the hammer fell.

'That was a nice pickle to be in! Here was I, with sixty-three pounds in the world and not five hundred pounds' worth of securities, the purchaser of a picture which I didn't want, for four thousand and fifty guineas, the top price of the day. Turning for some kindly support to my friend I found that he had left me; but not, as I feared at the moment, from baseness, but, as I afterwards discovered, in order to find a remote place in which to lean against the wall and laugh.

“Stunned and dazed as I was, I pulled myself together sufficiently to hand my card, nonchalantly (I hope), to the clerk who came for the millionaire collector's name, and then I set

**Destiny** : future, fate

**Exultantly** : confidently

**Splendour** : beauty

**Pathos** : pity

#### NOTES

**Ancient Mariner:** It refers to Coleridge's poem titled “The Rime of the Ancient Mariner” – A mariner presenting a long story and making the guests forget the passing of time.

**The Seven of Ephesus:** seven Christian youths had slept for 187 years and felt that they have slept for just a few hours.

**Lethe:** A river in Greek mythology. The souls drink this water to forget their past lives.

#### GRAMMAR

##### (a) Frame questions to the following statements.

1. Priestly describes a variety of travelers
2. Some children are not good travelling companions.
3. The author pities the innocent travellers because they often board the wrong trains.
4. The mighty sleepers get up two minutes from their destination.
5. The simple folks eat rapidly.
6. The large middle aged woman boards the smoking compartment.

#### COMPREHENSION

##### a) Fill in the blanks with appropriate words.

1. The Englishman is capable of sudden \_\_\_\_\_.
2. The middle-aged woman has a \_\_\_\_\_ voice.
3. The innocent passengers do not consult the \_\_\_\_\_.
4. \_\_\_\_\_ is the river of forgetfulness.
5. The \_\_\_\_\_ of railway travelers will hold other passengers.

[Lethe, rasping, furies, time-tables, Ancient mariner]

##### b) Say whether the following statements are True or False.

1. A person who appears to be innocent may have evil desires hidden in his heart.
2. Children are good travelling companions.

3. The mighty sleepers often miss their stations.
4. Seafaring men have very little to talk about.
5. The elderly man with a gold hunter will make others to miss their stations by his knowledge of trains.

**C) Choose the best answer.**

1. The English man is capable of sudden furies and roaring \_\_\_\_\_.  
a) joy b) confusion c) passions d) sadness
2. One may be invaded by a million \_\_\_\_\_ of wrath.  
a) devils b) angels c) Gods d) enemies  
Courtesy and \_\_\_\_\_ perished in the world of travel on the day
3. when the large middle aged woman with rasping voice took her first journey.  
a) decency b) arrogance c) modesty d) affection
4. The author envies the mighty \_\_\_\_\_.  
a) sleepers b) workers c) travelers d) passengers
5. \_\_\_\_\_ make good companions on a railway journey.  
a) soldiers b) drivers c) officers d) seafaring men

**d) Answer the following questions in one or two sentences each.**

1. When does an Englishman become different?
2. Name the river of forgetfulness.
3. How do the children handle the windows?
4. Who are the 'descendants of the Seven of Ephesus' in train journey?
5. How does the 'Ancient Mariner' of railway travelers influence others?

**e) Answer the following questions in 5 to 8 sentences each.**

1. Describe the large middle aged woman traveller.
2. How do the mighty sleepers travel?

**f) Answer the following question in about 300 words.**

Describe the different types of Train Travelers presented by Priestly.

## TIGHT CORNERS

E. V. Lucas



The talk was running on the critical situations in which we had found ourselves – those of us whose lives were adventurous enough to comprise any.

One man had been caught by the tide in Brittany and escaped by the skin of his teeth. Another had been on an elephant when a wounded tiger charged at it. A third had been on the top storey of a burning house. A fourth was torpedoed in the war.

'But you all talk', said one of the company, 'as though tight corners were always physical affairs. Surely they can be tighter when they are mental. The tightest corner I was ever in was at Christie's.'  
'Christie's!'

'Yes. I had been lunching rather well at a club in St. James Street with an old friend from abroad, and passing along King Street afterwards, he persuaded me to look in at the sale-room. The place was full. They were selling Barbizon pictures, and getting tremendous sums for each; two thousand, three thousand, for little bits of things – forest scenes, pools at evening, shepherdesses, the regular subjects. Nothing went as low as three figures at all. Well, we watched a little while and then I found myself bidding too – just for fun. I had exactly sixty – three pounds in the bank and not enough securities to borrow five hundred on, and here I was nodding away to the auctioneer like a blotocrat.'



4. Lucas joined the auction just for fun.  
 5. The author was sure that he would forget that experience easily.

**c) Choose the best answer.**

- The term 'tight corners' means
  - tied tight by a rope
  - critical situations
  - placed in a corner
  - happy situations
- The dealer opened the bid for the Daubigny painting with
  - four thousand dollars
  - four thousand guineas
  - Four thousand and fifty dollars
  - four thousand and fifty guineas
- Lucas felt \_\_\_\_\_ when there was no one to bid more than he has asked.
  - stunned
  - happy
  - sad
  - nothing
- 'note of hand' means \_\_\_\_\_
  - write a note
  - notice one's own hand
  - a written promise
  - a hand made note book
- 'Cockney' refers to \_\_\_\_\_
  - a cock
  - cock like appearance
  - pure English
  - English spoken by the uneducated in England

**d) Answer the following questions in one or two sentences each.**

- Whose life was made popular by Lucas?
- Why did Lucas bid at the auction?
- Where did Lucas find his friend when he won the bid?
- How did the staff at Christie appear to Lucas?
- How much money did Lucas get for giving up the claim for the painting?

**e) Answer the following questions in 5 to 8 sentences each.**

- How was Lucas led to the place of auction?
- Narrate how Lucas got himself into trouble.
- How did Lucas escape?

**f) Answer the following questions in 300 words each.**

- Describe Lucas's firsthand experience at 'Tight Corners'.
- Write an essay on the auction scene and explain how the author tackled his tight corner.

to pondering on the problem of what to do next. Picture after picture was put up and sold, but I saw none of them. I was running over the names of uncles and other persons from whom it might be possible to borrow, wasn't; wondering if the moneylenders who talk so glibly about "note of hand only" really mean it; speculating on the possibility of confessing my poverty to one of Christie's staff and having the picture put up again. Perhaps that was the best way – and yet how could I do it after all the other bids I had made? The staff looked so prosperous and unsympathetic, and no one would believe it was a mistake. A genuine mistake of such a kind would have been rectified at once.

'Meanwhile the sale came to an end. I stood on the outskirts of the little knot of buyers round the desk who were writing cheques and giving instructions. Naturally I preferred to be the last. It was there that I was joined by my friend; but only for a moment, for upon a look at my face he rammed his handkerchief in his mouth and again disappeared. Alone I was to dree this awful weird. I have never felt such a fool or colder feet. I believe I should have welcomed a firing party.

'And then the unexpected happened, and I realized that a career of rectitude sometimes has rewards beyond the mere consciousness of virtue. A voice at my ear suddenly said, "Beg pardon, sir, but was you the gent that bought the big Daubigny?"

'I admitted it.

"Well, the gent who offered four thousand guineas wants to know if you'll take fifty guineas for your bid."

'If ever a messenger of the high Gods wore a green baize apron and spoke in husky Cockney tones this was he. I could have embraced him and wept for joy. Would I take fifty guineas? Why, I would have taken fifty farthings.

'But how near the surface and ready, even in best of us, is wordly guile! "Is that the most he would offer?" I had the presence of mind to ask.

"It's not for me to say." He replied. "No' arm in trying for a bit more, is there?"

“Tell him I'll take a hundred,” I said.

'And I got it.'

'When I found my friend I was laughing too, but he became grave at once on seeing the cheque.

“Well, I'm hanged!” he said. “Of all the luck! Well, I'm hanged!”

Then he said, “Don't forget that if it hadn't been for me you wouldn't have come into Christie's at all.”

“I shall never forget it”, I said. “Nor for deplorable mirth. Both are indelibly branded in letter of fire on my heart. My hair hasn't gone white, has it?”

#### A NOTE ON THE AUTHOR

EDWARD VERRALL LUCAS (1868-1938) was a journalist and a prolific English writer who became popular for his humorous essays on various subjects. His depth of learning, along with wit, irony and humour in his essays, was greatly admired by his contemporaries. His essays on cricket are still considered to be among the finest on the sport. He also published many novels and travelogues. Lucas contributed articles to several newspapers and magazines (especially *Punch*). He was also noted as a biographer of Charles Lamb and the pre-eminent editor of Lamb's works, and is often credited with popularising the works of the latter among modern readers.

#### A NOTE ON THE LESSON

“Tight Corners” tells the story of how a person found himself in a difficult situation, and how he, almost miraculously, managed to escape from it. A group of friends discuss the times when they were in a tight spot; one of them narrates the story of something that happened to him at Christie's auction house. He was placing bids at an auction, 'just for fun,' with no intention of buying anything. Unfortunately, he carried it too far by placing an extremely high bid-far above what he could afford and that was accepted. The essay combines humour and suspense to describe what followed afterwards.

#### GLOSSARY

<b>Comprise any</b>	: consist of anything (interesting)
<b>Tight corner</b>	: a difficult or awkward situation
<b>Caught by the tide</b>	: almost drowned when the sea level rose because of high tide, here by unexpected events
<b>Torpedoed</b>	: caught in an underwater explosion, here unexpected problem with no escape
<b>Christie's</b>	: a famous auction house in London
<b>Barbizon</b>	: a style / school of painting that approached realism
<b>Regular subjects</b>	: the usual themes of painting
<b>Bid</b>	: offer
<b>Blotocrat</b>	: a very rich person
<b>Crescendo</b>	: peak
<b>Congeaed</b>	: froze
<b>Nice pickle</b>	: trouble
<b>Rectitude</b>	: doing the right thing
<b>Baize</b>	: coarse cloth
<b>Husky</b>	: low pitched voice
<b>Guile</b>	: clever behavior
<b>Indelibly</b>	: which cannot be erased
<b>Branded</b>	: burnt into skin etc.,

#### COMPREHENSION

##### a) Fill in the blanks with appropriate words.

1. Christie's is situated in \_\_\_\_\_ street.
2. Lucas was lunching in a club situated in \_\_\_\_\_ street.
3. \_\_\_\_\_ pictures are sold in Christie.
4. The messenger spoke in a \_\_\_\_\_ voice to Lucas.
5. Lucas bought the \_\_\_\_\_ painting.

(Barbizon, St. James, King, Daubigny, Cockney)

##### b) Say whether the following statements are True or False.

1. Christie's is a shop where things are auctioned.
2. Lucas had just forty three pounds in the bank.
3. The author asked the picture for four thousand and three hundred guineas.

Gandhi Jayanthi in 2009. This letter format article raises some questions about our present state of India. Through this title the author calls Mahathma's attention towards the sorry state of affairs in India and the urgent need to address developmental issues. According to the author, today India is threatened by a new enemy which is the unchanging attitude of the older generation and their unwillingness to change. His desire is that the young generation must be empowered by the whole hearted support of the older generation in the view of making our country as a successful nation in the world.

### GLASSORY

- Infrastructure** : the basic systems and services that are necessary for a country or an organizations to run smoothly.
- Materialistic** : caring more about money and possessions.
- Antique** : old, often valuable
- Sneakers** : trainers
- Integrate** : combine, join, unite
- Feasible** : practicable, that is possible and likely to be achievable.

### NOTES

MNCs – Multi-national Companies

### GRAMMAR

**a) Fill in the blanks with suitable form of the modal/ be verb in the main clause.**

- 1.If Gandhiji could come down, he \_\_\_\_ (can) unite us.
- 2.If Gandhiji were still around, he \_\_\_\_ (will) 140 years old.
- 3.If Gandhiji blessed the purpose of making a developed India, the job \_\_\_\_ (will) become so much easier.
- 4.If the youth are united, there \_\_\_\_ (can) actually be youth power.
- 5.If it is not feasible for you to come back, we \_\_\_\_ (be) have to try to bring about change ourselves.

## LETTER TO BAPU FROM GENERATION NEXT

Chetan Bhagat



Dear Gandhiji

You left us 62 years ago. If you were still around, you would have been 140 years old. However, we have not forgotten you. You are on every banknote and most stamps. There are many statues of you. Prestigious roads in almost every city are named after you. Our politicians try to model themselves on you. They wear the fabric you promoted, they quote you at every instance, they've got a photograph of you in their office and some even eat and live like you. There are books, TV programmes and movies about you. Seriously, you'd be impressed at how much we still adore you.

However, there are things that won't make you feel proud. The India you spent all your life making free, is far from free. True, the white guys are gone. But there are still millions of poor people. In 60 years, we are still among the poorest nations on earth. This lack of money leads to a lot of problems in health care, infrastructure and education. In education, for instance, many children still don't go to a good school. Those who do, don't get into good colleges. And those who go to colleges don't get good jobs. We need to get rich, and fast. Not only to make more schools and colleges, but also because most Indian problems are linked to lack of money. Yet, it is considered un-Indian to think that way. The young generation, which thinks like that, is considered materialistic and greedy. The older generation takes the moral high ground---slowness in work is termed patience, non-stop



discussion and no action is called careful consideration and lack of improvement in standards of living is countered with claims about the need to live with austerity. And yes, in many cases politicians who speak like this claim to be your fan boys.

The younger generation wishes you could come down for one day and clarify these points. Is progress un-Indian? Is change bad? Is a desire to see my country as rich as some other nations materialistic? Is getting things done fast impatience? If you blessed our purpose of making a developed India, the job would become so much easier.

The young generation needs you down here for something else too. We have a new battle here, just like the one you fought with the British. The enemy is not so clear like it was in your case—the white people. Our enemy is the old school of thought, or rather the people who defend the old school of thought. They do this in the name of antique Indian policies, culture and values. You could help identify this enemy more clearly. Many people who are at the helm of affairs now have served India for decades, maybe with good intentions. But obviously, they don't want to accept they failed. We wish they would though and we'd have a national day of shame. It won't be easy, but from there we can make a new beginning. But they won't, for they are in power. And to defend themselves and their ways, they don't mind crushing the aspirations, ideas and talent of an entire generation.

Yes, there is a lot of talk of India being a young nation and youth power. However, youth power is the biggest myth going around India right now. Of course, youth has spending power---we can buy enough SIM cards, sneakers and fizzy drinks to keep many MNCs in business. But we do not have the power to change things. Can the youth get a new college opened? Can the youth ask the government to give tax incentives to MNCs to relocate jobs to smaller towns? No way. We are wooed, used but seldom heard. If you came down, you could unite us. You used religious festivals as social events and propagated your cause. You understood that people need entertainments to bind them. Perhaps, we could

integrate colleges in the same way, link all colleges---maybe for their annual festivals—and the message of change could be channeled through them. We have amazing technology such as the Internet now.

You would use it so well. If the youth unites, there could actually be youth power.

With our purpose blessed, enemy identified and youth united—we could take the first steps towards the new Indian revolution. After all, China had one, and only after that, did they get on the path of true progress.

But if it is not feasible for you to come back, we'll have to try to bring about change ourselves. If we can be inspired to do that, we can say we have not forgotten you and understand the meaning of your birthday. We hope you had a good one up there!

Lots of love,

The younger generation

(also known as Youngistan, Gen X, Gen Next and Gen Y depending on the brand you're talking about)

#### ANOTE ON THE AUTHOR

Chetan Bhagat (b.1974) is a bestselling author and columnist since the publication of his first novel *Five Point Someone (2004)*. He was born in Delhi and is an alumnus of IIT, Delhi and IIM Ahmadabad. He worked as an investment banker in Hong Kong and has recently moved to Mumbai to become a fulltime writer. His novels deal with the lives of urban youth. He is considered a youth in India for being able to capture the mood of young and the restless in his writing. As a columnist in *Times of India* and *Dainik Bhaskar*, he takes on the role of a social commentator, critiquing the faults and foibles of Indian society but at the same time takes pride in being an Indian. His other novels are *One Night @ Call centre (2005)*, *Three Mistakes of my Life (2008)*, *Two States (2009)*. The Hindi films, *Hello* and *Three Idiots* are based on two of his novels.

#### ANOTE ON THE LESSON

This extract is taken from an article published in “Times of India” written by Chetan Bhagat around the time of

In the Third World today, governments which are the most successful economically are authoritarian ones, and veneration for human rights promises to be a cult of slow growth. That is because human rights cannot exist in a cultural and economic vacuum. Their chances of being understood- and respected – improve as the economic and educational level of society rises. It is a noble maxim that it is better for a man to go wrong in freedom rather than go right in chains; but it sounds like empty rhetoric to people who live in economic chains below the minimum subsistence level.

The categories of human rights are never closed. But we must guard against the devaluation of human rights by proliferation. It is good to increase the currency but not at the cost of depreciating it. In the verbal haze in which we live today, secondary concepts have taken the place of primary ones, relative terms have pushed over absolute ones; and the peripheral has been given the same status as the crucial. Let me illustrate.

The primary idea of human rights involves rights against the government. Modern liberalism has expanded the idea to conclude rights to be satisfied by the government. 'Human rights' should be distinguished from 'human needs.' Clarity of thought and a sense of priorities would suggest that the essence of liberty which comprises rights against the state should not be confused with claims or entitlements which fail to be satisfied by the state. Various resolutions and declarations of the United Nations list – as human rights – benefits like full employment vacations with pay, maternity leave, and free medical care. Such broad banding enables leftist ideologues to make specious claim that even totalitarian States respect human rights. They contend that while free democracies have a better record in certain areas of human rights, totalitarian States have a superior record in other areas. It was such depreciation of the currency of human rights which emboldened Lenin to proclaim that the Soviets represent a 'higher form of democracy' and Hitler to claim to be an 'arch democrat'; and which enables States that practise torture and ruthless repression at home to pay pious lip service to human rights at international forums.

## COMPREHENSION

### a) Say whether the following statements are True or False.

1. Indians have totally forgotten Gandhiji.
2. Now, politicians are wearing fabric of what Gandhiji promoted.
3. The young generation's thinking is not materialistic and greedy.
4. After sixty years we are still among the poorest nations on earth.
5. According to Chetan Bhagat, present enemies couldn't be identified more clearly.

### b) Choose the best answer for the following statements.

1. As Indians we need to get rich and fast, not only to make more \_\_\_\_ and colleges but also to solve most Indian problems.  
a) shops b) schools c) machines d) banks
2. The older generation's slowness in work is termed as \_\_\_\_\_.  
a) patience b) impatience c) eagerness d) keenness
3. \_\_\_\_ has spending power through cars, sneakers and fizzy drink to keep many MNCs in business.  
a) elders b) youth c) politicians d) children
4. Chetan Bhagat says that our enemy is the \_\_\_\_ school of thought.  
a) new b) old c) modern d) middle
5. Youth power is the biggest \_\_\_\_\_ going around India right now.  
a) history b) fable c) myth d) imagination

### c) Answer for the following questions in one or two sentences each.

1. According to Chetan Bhagat what is true Indian revolution?
2. How could people get entertained?
3. Do modern Indians actually follow the ideas of Gandhiji?
4. Which generation takes the moral high ground?
5. What is the final decision written by Chetan Bhagat in his letter to the youngsters?

### d) Answer the following questions in about 5 to 8 sentences each.

1. What are the major problems faced by India?
2. What are Chetan Bhagat's comments on youth power?
3. How can educational institutions help us work for the unity of India?

### e) Answer for the following questions in about 300 words each.

1. Describe the sorry state of India as presented by Chetan Bhagat.
2. If powers are given to you, how would you change our India?

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**HUMAN RIGHTS AND LEGAL RESPONSIBILITIES**

Nani P Palkivala



Freedom is fragile and evanescent. Man has known so little of it in his entire history. The American Civil War was born of the conviction that a nation cannot remain half slave and half free. But the world continues to remain more than half slave and less than half free. Nearly four-fifths of the 160 members of the United Nations do not permit freedom of the press. In half of the countries of the world people are incarcerated for speaking their minds, often after trials that are no more than a sham. Torture-mental, physical and emotional-is regularly practised by a third of the world's governments, notwithstanding the Declaration Against Torture and Degrading Treatment issued by the United Nations in 1975. In several states, dissenters who are inconvenient to the authorities suddenly disappear and are never seen again. This vanishing act continues to remain widely popular. More millions have died at the hands of their own governments than in war. Human rights violations have created more deaths and more human misery than have all the weapons of mass destruction.

With our incredible scientific progress, we have reached a stage when the only threat to man, left to be met, is man himself. In the zoo at Lusaka, there is a cage where the notice reads, 'The world's most dangerous animal.' Inside the cage there is no animal but a mirror where you see yourself.

It is difficult to measure whether repression worldwide is increasing or decreasing. But awareness of that repression has undoubtedly increased, since the human rights movement started as a world movement with the launching of Amnesty International in May 1961. The shifting hemlines of international atrocities are faithfully recorded in the annual reports of that body.

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The oldest human rights organization-the Anti-Slavery Society- was founded in 1839. It is still in business, because slavery is still in business. Slavery was abolished in the British Empire only in 1833 and in the United States in 1862; but bonded labour prevails in parts of India. The Anti-Slavery Society's latest publication 'A Pattern of Slavery: India's Carpet Boys,' shows how millions of small children are pressed into bonded labour in India under conditions so abject as to make the distinction between their lot and conventional slavery a matter of semantics.

No doubt it is still a world of brutalities. But the historical perspective would make us realize that ours is a perfecting world, though its progress is painfully slow, sometimes by the millimetre.

There are two gleams of hope. The concept of human rights – the new gospel – has worked its way through the subsoil of human consciousness with speed and strength, and has become one of the great driving forces of our time. But we must be reconciled to the inevitability of gradualness.

The slow drip of Amnesty International has begun to work. More and more people in the world over realized, and realize more clearly, that there should be increased human rights inspections and publicizing of abuses because, as President Mitterrand said, 'Silence nourishes oppression' secondly, there is a growing solidarity among the nations of the world who believe in freedom. The human rights record of a state has become the legitimate concern of the international community. Today the human rights movement is genuinely worldwide. There is, as Jerome Shestack observed, 'a moral inevitability to human rights.'

To attempt to define human rights definitively would be merely to illustrate how the human mind tries, and tries in vain, to give a more precise definition than the subject-matter warrants. Human rights may be summed up in one word – Liberty. But Isaiah Berlin noted that there are more than 200 definitions of liberty; and as Abraham Lincoln observed the world has never had a good definition of liberty.



6. Violations \_\_\_ economic needs occur from negligence.
7. Bonded labour system is still \_\_\_ business.
8. Man has known a lot \_\_\_ the freedom's history.
9. Humanity is \_\_\_ enormous extended family with all the obligations.
10. The slow trip of Amnesty International has begun \_\_\_ work.  
( an, of, about, in, by, the, to, by, against )

**b) Say whether the following statements are True or False.**

1. Man has known a lot about the freedom's (human rights) history.
2. Nearly four fifths of the 160 members of the U N do not permit freedom of the press.
3. Hitler claimed himself to be an 'arch democratic'.
4. Human rights violations have not created more deaths and more human misery than weapons of mass destruction.
5. Bonded labour system prevails in parts of India.
6. There should be increased human rights inspections and publishing of abuses to minimise the slavery oppression.
7. There is a growing solidarity among the nations of the world who believe in freedom.
8. According to Abraham Lincoln, the world has had a good definition of liberty.
9. The primary idea of human rights involves rights against the government.
10. Rights of men are not only against the government but also against the people collectively.

**c) Choose the best answer for the following.**

1. The U N issued the Declaration Against Torture and Degrading Treatment in \_\_\_\_\_.  
a) 1865 b) 1975 c) 1700 d) 1975
2. Anti Slavery Society, the oldest human organization was founded in \_\_\_\_\_.  
a) 1820 b) 1929 c) 1829 d) 1839

However, this is not to say that economic and social rights evolved by present day liberalism are irrelevant or unimportant. Rights of men are not only against the government but against the people collectively. Humanity is one enormous extended family, with all the obligations of family membership. One of the basic rights is the right to decent living embodied in Article 25 of the Universal Declaration of Human Rights, 1948. Paul Sieghart, who died two years ago pointed out that the test of rights is not whether the prosperous, with access to the law courts, are well protected, or whether living standards for the majority are improving, but whether the weak are helped by the strong. 'The ultimate measure of whether a society can properly be called civilized,' he concludes, 'is how it treats those who are near the bottom of its human heap.'

Violations of economic needs occur from negligence, such as the failure to save large number of people from famine or floods. But mostly they occur when governments – wedded to the eighth deadly sin, ideology – pursue economic policies which deprive the poor of employment and education, nutrition and health care.

**A NOTE ON THE AUTHOR**

Nani P Palkivala (1920 – 2002) was a reputed Indian jurist and economist. His career started as a professor in Mumbai and he became Tagore professor of law at Calcutta University. In 1975, he was elected as an honorary member of Academy of Political Science, New York. Later he became the Indian Ambassador to the U S in 1977. He has been awarded the honorary degree of doctor of law by a number of Universities, both in India and abroad. He also appeared in various courts of India and abroad for arguing cases that became historic. He had the insight that constitutional morality is no less essential than constitutional legality. He stated in a famous case, 'dharma lives in the hearts of public men'.

### ANOTE ON THE LESSON

The title expresses the primary idea of human rights possibilities and the legal responsibilities and the points to be reminded of by people to safe guard their rights against the government's carelessness. That is the slavery system is still in practice by most of the land lords and wealthy members. There are two gleams of hope, first, the concept of human rights, second, there is a growing solidarity among the nations of the world who believe in freedom. At present Human rights movements are genuinely worldwide. There should be increased human rights inspections and publishing of abuses because as president Mitterrand said, 'Silence nourishes oppression'. Jerome Shestack observed, 'a moral inevitability to human rights'. But Isaiah Berlin noted that there are more than 200 definitions of liberty not in process. Abraham Lincoln's observation is that the world has never had a good definition of liberty. Finally, the author views that human rights violation (slavery) is the eighth deadly sin wedded to the government.

### GLASSORY

- Fragile** : weak or uncertain/easily breakable or damaged  
**Amendment**: a small change or improvement to a law or a document  
**Incredible** : unbelievable  
**Repression** : the act of controlling a group  
**Atrocity** : a cruel and violent act  
**Hemlines** : the edges of  
**Gleams** : a strong expression of a particular feeling or emotions that is found in somebody's eyes  
**Brutality** : savagely cruel  
**Reconciled** : make friendly again after estrangement, agreed  
**Cult** : religious system, sect, etc.  
**Inevitable** : unavoidable  
**Oppression** : to treat somebody in a cruel and unfair way  
**Veneration** : to have and show a lot of respect for sb/sth  
**Incarcerate** : to shut up in prison  
**Evanescence** : transitory nature

- Ideologue** : a person who is strongly influenced by a particular ideology  
**Subsoil** : the lower level of soil  
**Proliferation**: a sudden increase in number or amount of something  
**Verbal haze** : a mental state in which your thoughts and feelings are not clear.  
**Emboldened**: to make somebody feel braver or more confident.

### NOTES

**Lusaka**: the capital and the largest city of Zambia.

**Mitterrand**: (Francois Maurice Mitterrand) of the French Socialist Party and President of France from 1981 to 1995.

**Isaiah Berlin**: 20<sup>th</sup> century British philosopher, political theorist, and educator.

**Jerome J Shestack**: A renowned American trial and appellate lawyer who has been the US Ambassador for Human Rights to the UN General Assembly.

**Paul Sieghart**: An eminent jurist in international law who contributed significantly to the advancement of human rights.

**Eighth deadly sin**: Traditionally there are seven deadly sins in Christian belief, but here the author has added a new deadly sin to imply the severity of 'exploitation.'

### COMPREHENSION

#### a) Fill in the blanks with suitable Articles or Prepositions given in brackets.

1. Economic and social rights evolved \_\_\_ present day liberalism is irrelevant.
2. Clarity of thought and a sense of priorities would suggest \_\_\_ essence of liberty.
3. Paul Sieghart doubts whether the weak are helped \_\_\_ the strong.
4. Abraham Lincoln observed that \_\_\_ world never had a good definition of liberty.
5. The primary idea of human rights involves rights \_\_\_ the government.

**JESS:** They all seriously deserve it, for not doing their job. I'm sure it's covered under negligence – or something.

**ALICIA:** I know! I would've seen an orange cone while looking down on my phone. And if they were really responsible, they would have posted a guard to let me know the manhole was open.

#### IV

**JESS:** You were texting?

**ALICIA:** Well, duh. Walking is so boring!

**JESS:** It's the worst! I was walking and before you know it – this lamp post jumped in front of me. That's how I broke my nose.

**ALICIA:** The streets are not safe anymore.

**JESS:** Tell me about it – there should be warning signs around lamp posts.

**ALICIA:** That's what I'm saying. The city should totally have had a guard or something! For my protection! It's enough we have to deal with – you know – trees.

**JESS:** And kerbs. Grace fell off the kerb and broke her foot.

**ALICIA:** And then there's all those cracks in the sidewalks.....

**JESS:** ... trash cans.....

**ALICIA:** .... Stop signs....

#### V

**ALICIA:** Sheesh! Don't people understand that there's a new world of cell phones and one can't always be looking straight ahead at the same old thing every day? It's not 1990 anymore. Cities have to grow and change and adapt to the way things are!

**JESS:** Do you know there are streets in London where they've put rubber cushioning on the lamp posts because of all the accidents. London really cares for its citizens.

**ALICIA:** We should start a movement here!

**JESS:** We should! We can start a call-in to all the talk shows –

**ALICIA:** And post-stuff on Facebook and Twitter – this could get big.

**JESS:** Wow, Alicia – this movement could make us famous!

3. A S S is still in business because \_\_\_\_\_ is still in business.

a) human rights b) liberty c) slavery d) freedom

4. The Human Rights Movement is genuinely \_\_\_\_\_.

a) state-wide b) worldwide c) nationwide d) countrywide

5. Slavery was abolished in the British Empire only in \_\_\_\_\_.

a) 1833 b) 1933 c) 1873 d) 1733

6. Slavery was abolished in the US in \_\_\_\_\_.

a) 1862 b) 1962 c) 1872 d) 1772

7. Human Rights should be distinguished from \_\_\_\_\_.

a) human needs b) human thoughts c) human slavery d) slavery

8. Economic and social rights evolved by present liberalism are \_\_\_\_\_.

a) irrelevant b) relevant c) important d) essential

9. \_\_\_\_\_ deadly sin deprives the poor of employment and education, nutrition and healthcare.

a) fifth b) seventh c) fourth d) eighth

10. Violations of economic needs occur from \_\_\_\_\_.

a) liberty b) human rights c) famine d) starving

**d) Answer the following questions in one or two sentences.**

1. What is the effect of war on human rights violations?

2. When was Slavery system abolished in Britain?

3. Has human rights movement become worldwide?

4. Who is an ideologue?

5. What are the seven deadly sins?

**e) Answer the following questions in about 5 to 8 sentences each.**

1. Explain in detail about India's carpet boys' suffering.

2. What did Abraham Lincoln observe on India's Carpet Boy system?

**f) Answer the following questions in about 300 words each.**

1. Compare and contrast brutalism and humanism.

2. Discuss in detail about Human Rights Violations.

3. What are the major human rights violations in our country?



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**THE CELLPHONE EPIDEMIC**

Claudia I. Haas

**I**

(AT RISE we find **JESS**—in an emergency room with a bandaged nose. Impatient and embarrassed.)

**JESS:** I know! All right? I'll just wait here. I won't move. I won't text anyone! What would I say?

(**ALICIA** enters. She is a mess – scraped and bruised and totally disheveled. She is speaking to someone offstage as she wanders on backwards.)

**ALICIA:** Yes, I called my mother! Yes, I have insurance! I don't see why you can't help me right away! I mean look at me!

**JESS:** Alicia?

**ALICIA:** Jess?

**JESS AND ALICIA:** What happened to you?

**ALICIA:** Don't ask!

**JESS:** You look -

**ALICIA:** Disgusting – I know. And the police who brought me here – do you know what they did? They snickered! That's right! They seriously snickered! They were laughing at me during the whole ride to the hospital.

**JESS:** You .... smell.

**ALICIA:** I know.

**JESS:** ...really bad.

**ALICIA:** I know! Can we move on to another subject?

**JESS:** Can't... you clean yourself up or something?

**ALICIA:** No, I was told the doctor needed to see me “as is” first. How lame is that? I mean, what if someone important – like a guy – sees me like this? I'd die. That's it! End of the world. Throw myself into the volcano and bid farewell to this so called life!

(**JESS** moves away)

**II**

**JESS:** What ....happened?

(**ALICIA** moves in)

**JESS:** (cont'd) Don't come any closer! You can tell me from there.

**ALICIA:** Nothing.

**JESS:** If you say so.

**ALICIA:** I fell.

**JESS:** Sorry.

**ALICIA:** Into a manhole.

**JESS:** Ouch!

**ALICIA:** Filled with sewage.

**JESS:** Gross me out!

**ALICIA:** And waterbugs ... and roaches ...

**JESS:** And rats. Don't forget about the rats.

**ALICIA:** RATS! Totally forgot about the rats! I'm going to be sick.

**JESS:** Well, you're in the right place for that!

**ALICIA:** I'm gross enough – I don't need to add to my misery!

**III**

**JESS:** Weren't there – like warning signs or something around the manhole?

**ALICIA:** No! It was totally open! They didn't have sign! No cones! No flashing lights! I walk down Elm Street every day and there's never been a gaping hole in the middle of the street before. Why would I expect one now?

**JESS:** That is so irresponsible of the city!

**ALICIA:** I know! Tell me about it!

**JESS:** You should sue.

**ALICIA:** Most definitely. When I talked to my mom she said she would look into suing the city, the energy people and anybody else a lawyer could find!

**JESS:** At least it would cover your medical bills.

**ALICIA:** And my mental “pain and suffering” from being underground with – gross stuff! And we're totally suing the police department for snickering at me in the squad car. That's what's great about this country: Land of the red, white and blue and sue, sue, sue!

### THREE DAYS TO SEE

Helen Keller



I have often thought it would be a blessing if each human being were stricken blind and deaf for a few days at some time during his early adult life. Darkness would make him more appreciative of sight; silence would teach him the joys of sound.

Now and then I have tested my seeing friends to discover what they see. Recently I asked a friend, who had just returned from a long walk in the woods, what she had observed. “Nothing in particular”, she replied.

'How was it possible', I asked myself, 'to walk for an hour through the woods and see nothing worthy of note'? I, who cannot see, find hundreds of things to interest me through mere touch. I feel the delicate symmetry of a leaf. I pass my hands lovingly about the smooth skin of a silver birch, or the rough, shaggy bark of a pine. In spring I touch the branches of trees hopefully in search of a bud, the first sign of awakening Nature after her winter's sleep. Occasionally, if I am very fortunate, I place my hand gently on a small tree and feel the happy quiver of a bird in full song.

At times my heart cries out with longing to see all these things. If I can get so much pleasure from mere touch, how much more beauty must be revealed by sight. And I have imagined what I should most like to see if I were given the use of my eyes, say, for just three days.

I should divide the period into three parts. On the first day, I should want to see the people whose kindness and companionship have made my life worth living. I do not know what it is to see into the heart of a friend through that “window of the soul”, the eye. I can only “see” through my finger tips the outline of a face.

**ALICIA:** And may be we should picket manholes

**JESS:** And organize something at school!

**ALICIA:** Except that – nobody really listens to a kid.

**JESS:** When we're grown, we'll change it. We'll make new so people can walk and text at the same time!

**ALICIA:** For sure. Of course, when we're grown we won't be walking anymore.

**JESS:** We'll have wheels!

#### **ANOTE ON THE AUTHOR**

Claudia I. Hass (b1952) is an American playwright. She writes primarily for youth. She has won numerous awards for her works including the first place in the **Columbia Entertainment** (play writing contest) and second place in the **Nantucket Short Play Festival** and the **Beverly Hills Marilyn Hall Children's Play Writing Contest**. She currently works with five publishers and her plays have seen over 500 productions. She also works as an artist-in-residence in playwrighting with the **Minnesota State Arts Board**.

#### **ANOTE ON THE LESSON**

We live in a world surrounded by electronic equipment. This play throws special light on the reckless use of cell phones by teenagers and their carelessness and the consequences. The protagonists/central characters of this play are the 'texting community'.

Here in this play Alicia and Jess are the 'texting community', where the two are so preoccupied with texting that Alicia fails to see the man-hole in the road and falls into it and Jess walks into the lamppost. But the two blame the safety measures of the city because they fail to understand the fact that they are to be blamed. Beyond the humour there lies the fact that tragedies can be averted if one learns to use these electronic tools (gadgets) wisely.

**GLOSSARY**

<b>Trashcans</b>	: dustbins
<b>Dishevel</b>	: very untidy (of hair or clothes or general appearance)
<b>Snickered</b>	: to laugh in a quiet unpleasant way.
<b>Averted</b>	: to prevent something bad or dangerous from happenings, avoided
<b>Roaches</b>	: cockroaches.
<b>Squad car</b>	: police car
<b>Protagonists</b>	: the main characters in a play
<b>Picket</b>	: grouping out to protest something
<b>Gadget</b>	: device or tool or appliances
<b>Texting-community</b>	: messaging community
<b>Generation next</b>	: youngsters.

**COMPREHENSION****a) Fill in the blanks with suitable Question Tags.**

1. There were some warning signs or something around the manhole, \_\_\_\_\_?
2. Don't forget about the rats, \_\_\_\_\_?
3. You are in the right place, \_\_\_\_\_?
4. We can move on to another subject, \_\_\_\_\_?
5. I called my mother, \_\_\_\_\_?

**b) Say whether the following statements are True or False.**

1. In London they have put rubber cushion on the lamp posts.
2. Jess praised that London really cares for its citizens
3. Alicia wants to sue the police department for snickering at her in the squad car.
4. Alicia complains that the streets are not safe.
5. Alicia recommends Jess that at least the amount would cover the medical bill.

**c) Choose the best answer for the following sentences.**

1. The term \_\_\_\_\_ refers to the main character in a play.  
a) hero b) villain c) protagonist d) comedian
2. 'Texting' means \_\_\_\_\_.  
a) writing a book b) drafting a message c) giving an order  
d) reading a text book
3. 'Gadget' refers to a \_\_\_\_\_.  
a) tool, b) machine c) container d) box
4. \_\_\_\_\_ a kind of social-network.  
a) facebook b) e-mail c) rubbernet d) hardwork
5. '\_\_\_\_\_' means laughing quietly and unhappily.  
a) chuckle b) snicker c) smile d) shout

**d) Answer the following questions in one or two sentences.**

1. Do electronic gadgets really help you?
2. Who are the protagonists in this play?
3. What did happen to Alicia while texting and walking?
4. What is virtual learning?
5. Who brought Alicia to the hospital?
6. What did happen to Jess and how did it happen?

**e) Answer the following questions in about 5 to 8 sentences each.**

1. What are the suggestions made by Jess and Alicia to avert accidents in their new world of cell phones and texting?
2. How did Alicia and Jess meet with an accident while texting?
3. Give an account of the suggestions made by Jess and Alicia to the country on safety to the public.

**f) Answer the following questions in about 300 words each.**

1. Explain the title 'Cell Phone Epidemic' in detail?
2. Discuss how the author relates the generation next with the 'Texting Community'.



that fate you would use your eyes as never before. Everything you saw would become dear to you. Your eyes would touch and embrace every object that came within your range of vision. Then, at last, you would really see and a new world of beauty would open itself before you.

I who am blind can give one hint to those who see: Use your eyes as if tomorrow you would be stricken blind. And the same method can be applied to the other senses. Hear the music of voices, the song of a bird, the mighty strains of an orchestra, as if you would be stricken deaf tomorrow. Touch each object as if tomorrow your tactile sense would fail. Smell the perfume of flowers, taste with relish each morsel, as if tomorrow you could never smell and taste again. Make the most of every sense; glory in all the facets of pleasure and beauty which the world reveals to you through the several means of contact which Nature provides. But of all the senses, I am sure that sight must be the most delightful.

#### **ANOTE ON THE AUTHOR**

Helen Adams Keller (1880-1968) was born in Alabama. She was an American author, political activist and lecturer. She became blind and deaf through an illness when 19 months old. Only the tuition of Anne Sullivan Macy enabled her to speak. She graduated from Radcliffe College in 1904 and published several books including *The Story of My Life* in 1902. She was the first deaf-blind to earn a bachelor degree in Arts.

#### **NOTE ON THE LESSON**

In this lesson “Three Days to See” Helen Keller expresses her wish to see different things in the world if given eye sight just for three days. Her priorities show her deep love for the world. When we finish reading this essay, we realize that we have failed to enjoy the world which is full of beautiful things. The essay is an eye-opener to all of us.

I can detect laughter, sorrow, and many other obvious emotions I know my friends from the feel of their faces.

How much easier, how much more satisfying it is for you who can see to grasp quickly the essential qualities of another person by watching the subtleties of expression, the quiver of a muscle, the flutter of a hand. But does it ever occur to you to use your sight to see into the inner nature of a friend? Do not most of you seeing people grasp casually the outward features of a face and let it go at that?

For instance, can you describe accurately the faces of five good friends? As an experiment, I have questioned husbands about the colour of their wives' eyes, and often they express embarrassed confusion and admit that they do not know.

Oh, the things that I should see if I had the power of sight for just three days!

The first day would be a busy one. I should call to me all my dear friends and look long into their faces, imprinting upon my mind the outward evidences of the beauty that is within them. I should let my eyes rest, too, on the face of a baby, so that I could catch a vision of the eager, innocent beauty which precedes the individual's consciousness of the conflicts which life develops. I should like to see the books which have been read to me, and which have revealed to me the deepest channels of human life. And I should like to look into the loyal, trusting eyes of my dogs, the little Scottie and the stalwart Great Dane.

In the afternoon I should take a long walk in the woods and intoxicate my eyes on the beauties of the world of Nature. And I should pray for the glory of a colourful sunset. That night, I think, I should not be able to sleep.

The next day I should arise with the dawn and see the thrilling miracle by which night is transformed into day. I should behold with awe the magnificent panorama of light with which the sun awakens the sleeping earth.

This day I should devote to a hasty glimpse of the world,

I should want to see the pageant of man's progress, and so I should go to the museums. There my eyes would see the condensed history of the earth – animals and the races of men pictured in their native environment; gigantic carcasses of dinosaurs and mastodons which roamed the earth before man appeared, with his tiny stature and powerful brain, to conquer the animal kingdom.

My next stop would be the Museum of Art .I know well through my hands the sculptured gods and goddesses of the ancient Nile-land. I have felt copies of Parthenon friezes, and I have sensed the rhythmic beauty of charging Athenian warriors .The gnarled, bearded features of Homer are dear to me, for he, too, knew blindness.

So on this, my second day, I should try to probe into the soul of man through his art. The things I knew through touch I should now see. More splendid still, the whole magnificent world of painting would be opened to me. I should be able to get only a superficial impression. Artists tell me that for a deep and true appreciation of art one must educate the eye .One must learn through experience to weigh the merits of line, of composition, of form and colour. If I had eyes, how happily would I embark on so fascinating a study!

The evening of my second day should spend at a theatre or at the movies. How I should like to see the fascinating figure of Hamlet, or the gusty Falstaff amid colourful Elizabethan trappings! I cannot enjoy the beauty of rhythmic movement except in a sphere restricted to the touch of my hands .I can vision only dimly the grace of a dancer , although I know something of the delight of rhythm , for often I can sense the beat of music as it vibrates through the floor .I can well imagine that cadenced motion must be one of the most pleasing sights in the world .I have been able to gather something of this by tracing with my fingers the lines in sculptured marble ;if this static grace can be so lovely ,how much more acute must be the thrill of seeing grace in motion.

The following morning, I should again greet the dawn, anxious to discover new delights, new revelations of beauty .Today this third day, I shall spend in the workaday world, amid the haunts of men going about the business of life. The city becomes my destination.

First, I stand at a busy corner merely looking at people, trying by sight of them to understand something of their daily lives. I see smiles, and I am happy. I see serious determination, and I am proud .I see suffering, and I am compassionate.

I stroll down (New York's) Fifth Avenue .I throw my eyes out of focus, so that I see no particular object but only a seething kaleidoscope of colour. I am certain that the colours of women's dresses moving in a throng must be gorgeous spectacle of which I should never tire .But perhaps if I had sight I should be like most other women-too interested in styles to give much attention to the splendour of colour in the mass.

From Fifth Avenue I make a tour of the city – to the slums, to factories, to parks where children play .I take a stay-at- home trip abroad by visiting the foreign quarters. Always my eyes are open wide to all the sights of both happiness and misery so that I may probe deep and add to my understanding of how people work and live.

My third day of sight is drawing to an end .Perhaps there are many serious pursuits to which I should devote the few remaining hours, but I am afraid that on the evening of that last day I should again run away to the theatre , to a hilariously funny play , so that I might appreciate the overtones of comedy in the human spirit .

At midnight permanent night would close in on me again .Naturally in those three short days I should not have seen all I wanted to see. Only when darkness had again descended upon me should I realize how much I had left unseen.

Perhaps this short outline does not agree with the programme you might set for yourself if you knew that you were about to be stricken blind. I am, however, sure that if you faced

<b>Spectacle</b>	: something that is impressive or shocking to look at
<b>Splendor</b>	: very impressive beauty
<b>Slums</b>	: an area of a city where living conditions are extremely bad and where the buildings are dirty and have not been repaired for a long time
<b>Quarters</b>	: a place that is provided for people especially soldiers, to live in
<b>Misery</b>	: great grief, wretched condition, suffering
<b>Pursuits</b>	: occupations, acts of chasing,
<b>Hilariously</b>	: joyfully
<b>Overtone</b>	: something that is suggested but not expressed in an obvious way
<b>Descend</b>	: to go down to a lower place
<b>Embrace</b>	: to accept something with enthusiasm
<b>Senses</b>	: the five natural physical powers of sight, hearing, smell, taste and touch that people and animals have
<b>Orchestra</b>	: a large group of musicians who play different musical instruments together, led by one person
<b>Tactile</b>	: of sense of touch, perceived by touch
<b>Relish</b>	: get pleasure out of, enjoy greatly, anticipate with pleasure
<b>Facets</b>	: aspects
<b>Glory</b>	: renown, honourable, fame, praise; resplendent majesty, beauty

#### NOTES

**Hamlet:** Hamlet is main the character in Shakespeare's tragedy "Hamlet". He is an attractive and profoundly puzzling hero. "Hamlet" is a tragedy about the evil of procrastination. The hero is the prince of Denmark whose father, the king, is killed by his wicked uncle Claudius and adulterous mother.

**Falstaff:** Sir John Falstaff is a fictional character who appears in three plays of William Shakespeare. In "Henry IV" and "Henry V", a companion to Prince Hal, the future king Henry V.

#### GLOSSARY

<b>Stricken</b>	: affected (with illness, misfortune)
<b>Delicate</b>	: fine in texture, tender, soft
<b>Symmetry</b>	: a structure that could be divided into parts of equal shape and size in correct proportion
<b>Silver birches</b>	: a tree with thin, smooth bark found predominantly in northern temperate region
<b>Shaggy</b>	: hairy, rough-haired
<b>Bark(n)</b>	: tough outer layer of tree
<b>Pine</b>	: ever green coniferous tree with needle-shaped leaves
<b>Quiver</b>	: tremble or vibrate with slight rapid motion, shaking gently
<b>Obvious</b>	: easily seen, recognized or understood easily
<b>Subtleties</b>	: hard to detect or describe (of scent, ] colour etc.) faint, delicate
<b>Subtleties of expression:</b>	delicate manner of expression. The visually handicapped cannot see such subtleties.
<b>Flutter</b>	: tremble
<b>Grasp</b>	: clutch at, seize greedily, hold firmly
<b>Embarrass</b>	: makes (person) feel awkward or ashamed
<b>Companionship:</b>	friendships, being together
<b>Features</b>	: characteristic or distinctive part of something
<b>Imprinting</b>	: impress firmly, esp. on mind, remember for ever
<b>Precede</b>	: come or go before in time
<b>Consciousness</b>	: awake and aware of one's surrounding
<b>Conflict</b>	: struggle, fight, opposition
<b>Channels</b>	: here mediums of communication, methods, ways
<b>Stalwart</b>	: strong, sturdy; courageous
<b>Intoxicate</b>	: excite or elate beyond self-control
<b>Dawn</b>	: daybreak; beginning of a day, early morning
<b>Miracle</b>	: extraordinary, supposedly supernatural event, remarkable happening



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<b>Behold</b>	: look at, take notice, observe
<b>Awe</b>	: reverential fear or wonder
<b>Magnificent</b>	: splendid, excellent, imposingly impressive in appearance
<b>Panorama</b>	: unbroken view of surrounding region; picture or photograph containing wide view, colourful scene
<b>Devote</b>	: apply or give over to(particular activity etc.)
<b>Hasty</b>	: hurried; said, made or done quickly
<b>Glimpse</b>	: brief view; faint transient appearance
<b>Pageant</b>	: spectacular performance, usually illustrative of historical events; any brilliant show
<b>Condensed</b>	: make denser or more concise; reduce or be reduced from gas to liquid
<b>Races</b>	: each of the major divisions of humankind , each having distinct physical characteristics
<b>Gigantic</b>	: huge; giant-like
<b>Carcasses</b>	: dead bodies of animals or birds
<b>Dinosaurs</b>	: large reptiles now extinct
<b>Mastodons</b>	: extinct animal resembling elephant
<b>Roam</b>	: ramble, wander; travel unsystematically
<b>Stature</b>	: height of (esp. human) body, appearance
<b>Conquer</b>	: overcome, defeat, be victorious
<b>Sculptured</b>	: art of making 3-dimensional forms by chiseling (cutting or shaping wood, stone or metal using a tool having beveled {slanting}blade
<b>Rhythmic</b>	: regularly occurring sequence of events; measured flow of words in verse and prose producing the effect of music
<b>Charging</b>	: running to attack
<b>Gnarled</b>	: knobby(hard and lumpy), twisted, rugged (rough)
<b>Probe</b>	: examine closely
<b>Superficial</b>	: off or on the surface; lacking depth
<b>Embark</b>	: begin an enterprise(bold undertaking)
<b>Fascinating</b>	: capture interest of , attract

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<b>Gusty</b>	: sudden violent rush of wind, burst of rain, smoke, anger etc.
<b>Amid</b>	: among, in the midst of
<b>Trapping</b>	: ornamental accessories; esp. (ornamental) harness {straps etc. by which horse is fasten to cart etc. and controlled for horse
<b>Grace</b>	: attractive feature; elegance of proportions, manner or movement
<b>Sense</b>	: any of bodily faculties transmitting sensation ability to perceive, being conscious, instinct
<b>Beat</b>	: strongly marked rhythm of popular music
<b>Vibrate</b>	: move or swing rapidly to and fro, oscillate, quiver
<b>Cadence</b>	: the rise and fall of the voice in speaking; the end of musical phrase
<b>Grace</b>	: mercy, favour, beauty, charm
<b>Acute</b>	: keen, sharp, pointed; severe
<b>Anxious</b>	: eager, mentally troubled , uneasily wanting
<b>Revelation</b>	: revealing, knowledge supposedly disclosed by divine or supernatural agency; striking disclosure or realization
<b>Haunts</b>	: places frequently visited by a person
<b>Destination</b>	: place to which a person is going
<b>Determination</b>	: resolute purpose, determining, strong decision
<b>Compassionate</b>	: showing pity, sympathetic
<b>Stroll</b>	: walk in leisurely fashion
<b>Seething</b>	: to be very crowded
<b>Kaleidoscope</b>	: a toy that consists of a tube containing mirrors and small pieces of coloured glass. When you look into one end of the tube and turn it, you see changing patterns of colours
<b>Throng</b>	: a large crowd of people
<b>Gorgeous</b>	: extremely pleasant or attractive

5. Whom did Helen Keller want to see on her first day if she had the power to see?
6. How could Helen Keller see the outline of a face?
7. Why did Helen Keller want to go to the museums?
8. Why did Helen Keller wish to take a long walk in the woods?  
According to artists what is needed for a deep and true appreciation of art as seen in "Three Days to see"?
9. Where did Helen Keller wish to spend the evening of her second day of sight?
10. When would our eyes touch and embrace every object that would come within our range of vision?
11. If Helen had the power of sight for just three days, when would she have realized how much she had left unseen.
12. According to Helen which must be the most delightful of all senses?
13. According to Helen which must be the most delightful of all senses?

**e) Answer the following questions in about 5 to 8 sentences each.**

1. List out the things that interested Helen through mere touch.
2. What are the things that Helen wished to do on the first day in case if she were given the power of sight for just three days?
3. If Helen were given the power of sight for just three days, what would she wish to do on the second day?
4. If Helen were given the power of sight for just three days, what would she wish to do on the third day?

**f) Answer the following question in about 300 words.**

Show how Helen Keller convinces the readers that though we are gifted with the power of sight, we fail to enjoy the world which is full of beautiful things.

In "The Merry Wives of Windsor", he is the buffoonish suitor of two married women

**Homer:** Homer is the author of the *Iliad* and the *Odyssey*. He was believed to be the first and greatest of the Greek epic poets. He was blind.

**Miss Sullivan:** Miss Anne Sullivan was Helen's teacher, who was an expert in teaching the blind. Helen's parents secured the services of this very capable teacher for their daughter. To Helen she became the light of her life. It was she who taught her how to speak and put her in touch with the world about her.

**Parthenon Friezes:** sculptural works of Parthia, an ancient country of West Asia

**COMPREHENSION**

**a) Fill in the blanks with correct forms of relative pronoun.**

1. Helen Keller asked her friend, ----- had just returned from a long walk in the woods,-----she had observed.
2. Helen Keller-----cannot see found hundreds of things to interest her through mere touch.
3. If she could get so much pleasure from mere touch, ----- much more beauty must be revealed by sight.
4. She wished to see the people----- kindness and companionship had made her life worth living.
5. She yearned to see the thrilling miracle ----- night is transformed into day.
6. From Fifth Avenue Helen made a tour of the city –to the slums, to factories, to parks-----children played.
7. Only when darkness descended upon Helen she realized -----she had left unseen.
8. Your eyes would touch and embrace every object----- will come within your range of vision.
9. Make the most of every sense; glory in all the facets of pleasure and beauty-----the world reveals to you through the several means of contact -----Nature provides.

10. Helen Keller became blind and deaf through an illness -----19 months old.
11. Helen longed to take a long walk in the woods ----- she could intoxicate her eyes on the beauties of the world of nature.

**b) State whether the following statements are true or false.**

1. Helen Keller had often thought that it would be a blessing if each human being were stricken blind and deaf for a few days at some time during his early adult life.
2. According to Helen, darkness would make a human being more appreciative of sight; silence would teach him the joys of sound.
3. Helen who cannot see found hundreds of things to interest her through mere sound.
4. Helen Keller knew what it was to see into the heart of a friend through the window of the soul - the eye.
5. Helen Keller could not detect laughter, sorrow and many other obvious emotions.
6. Helen Keller knows her friends from the feel of their faces.
7. Helen Keller wishes to have the power of sight for just three days.
8. Helen Keller wishes to see the thrilling miracle by which night is transformed into day.
9. If Helen Keller had the power of sight for just three days, on the first day she would call to all her dear friends and look long into their faces.
10. On the second day Helen Keller would spend her evening at a theatre witnessing the fascinating figure of Hamlet or the gusty Falstaff amid colourful Elizabethan trappings!
11. Helen advises us to use our eyes as if tomorrow we would be stricken deaf
12. According to Helen Keller, of all the senses, hearing is the most delightful.

**c) Choose the best answer.**

1. ----- would make men more appreciative of sight.  
a) silence b) light c) darkness d) death
2. ----- would teach man the joys of sound.  
a) silence b) patience c) darkness d) sight
3. Helen who was blind found thousands of things to interest her through mere \_\_\_\_\_.  
a) sight b) touch c) hear d) smell
4. She wishes to have the power of -----for just three days.  
a) hearing b) sight c) taste d) smell
5. On the -----day, Helen wanted to see the people whose kindness and companionship had made her life worth living.  
a) first b) second c) third d) fourth
6. Helen did not know what it was to see into the ----- of a friend through the window of the soul, the eye.  
a) mind b) face c) body d) eye
7. She liked to look into the loyal, trusting eyes of her-----, the little Scottie and the Stalwart .  
a) friends b) parents c) dogs d) teachers
8. The gnarled, bearded features of----- were dear to Helen, for he too knew blindness.  
a) Hamlet b) Homer c) Falstaff d) Ann Sullivan

**d) Answer the following questions in one or two sentences each.**

1. What would make a man more appreciative of sight?
2. What would teach a man the joys of sound?
3. What was Helen's friend's reply when Helen Keller questioned her regarding what she had observed in the woods?
4. What was the first sign of awakening nature after her winter's sleep?

“Up in the branches of that tree, my sons, is a chaffinch's nest, and there the little hen is sitting .Now could any one of you tell me how many eggs she has under her?” For he thought the youngest would climb on the tree, scare off the bird, and count them.

But nothing so simple as that. “Why, yes, father ,”said the second son and taking out of his pocket a certain optic glass his master had given him as a parting present, he put it to his best eye , looked up, squinted through it, and said, “Five.”

At this the old man was exceedingly pleased, for he knew he told him the truth.

“Now, “says he, “could one of you get those eggs for me, and may be without alarming the mother-bird over much? Eh? What about that?”

There and then the eldest son, who had been taught by his master every trick there is for nimble fingers, shinned up into the tree ,and dealt with the little bird so gently that he took all her five eggs into the hollow of his hand without disturbing even the littlest and downiest of her feathers in the nest.

The old man marvelled and said, “Better and better! But now, see here,” he went on gently laying the five eggs on a flat patch of mossy turf ,and turning to the son who had gone off with the huntsman said “now, shoot me all these , my son, with one arrow. My faith, it would be a master stroke!”

His son went off a full fifty paces, and drawing the little black bow made of sinew (which his master had bought from the Tartars), with a tiny twang of its string he loosed a needle- sharp arrow that , one after the other, pierced all five eggs as neatly as a squirrel cracks nuts.

“Ha, ha!” cried the old man, almost dumbfounded, and prouder than ever of them all, then turned to his youngest son, “Ay, and can you, my son, put them together again?” But this he meant only in jest.

## THE FOUR BROTHERS

Walter De La Mare



In the days of long ago, there was a farmer who had four sons. His was not a big farm; he had only a small flock of sheep, a few cows, and not much plough or meadow land. But he was well content .His sons had always been with him, either on his own farm or near-about, and he had grown to love them more and more. Never a man had better sons than he had.

For this reason he grew ill at ease at the thought of what they were giving up for his sake; and at last one day he called them together and said to them : “There will be little left ,when I am gone , to divide up amongst four. Journey off, then, my dear sons, into the great world; seek your fortunes, and see what you can do for yourselves. Find each of you as honest and profitable a trade as he can; come back to me in four years' time, and we shall see how you have all prospered .And God's blessing go with you!”

So his four sons cut themselves cudgels out of the hedge, made up their bundles, and off they went. After waving their father goodbye at the gate, they trudged along the high-road together till they came to the cross-roads, where four ways met. Here they parted one from another, since on any road there is more room for one than for four. Then off each went again whistling into the morning.

After he had gone a few miles, the first and eldest of them met a stranger who asked him where he was bound for. “By the looks of you,” he said, “You might be in sight of the Spice Islands.” He told him he was off to try his luck in the world.



“Well,” said the stranger, “come along with me and I will teach you to be nimble with your fingers. Nimble of fingers is nimble of wits. And I'll warrant when I've done with you, you'll be able to snipple-snipple away any mortal thing you have an eye to, and nobody so much as guess it's gone.”

“Not me,” said the other. “That's thieving. Old Master Take-What –He-Wanted was hanged on a gallows .And there, for all I care, he hangs still.”

“Ay, said the old man, “that he were. But that Old Master Take-He-Wanted you are talking of was a villainous rogue and a rascal. But supposing you're only after borrowing its lamp from a glow-worm, or a loaf of bread from a busy bee, what then? Follow along now; you shall see!”

So off they went together, And very well they did.

The second son had not gone far when he chanced on an old man sitting under a flowering bush and eating bread and cheese and an onion with a jack - knife. The old man said to him “Good-morning, my friend. What makes you so happy?”

He said, “I am off to seek my fortune.”

“Ah, said the old man, “then come along with me; for one's fortune is with the stars, and I am an astronomer, and a star-gazer.” In a bag beside him this old pilgrim showed the young man a set of glasses for spying out the stars, glasses that had come from Arabia and those parts. After looking through the glasses, the young man needed no persuasion and went along with him. And very well they did.

The third brother, having turned off into the greenwood, soon met a jolly huntsman with a horn and a quiver full of arrows on his shoulder. The huntsman liked the fine fresh look of the lad. He promised to teach him his ancient art and skill with the bow; so they went along together. And very well they did.

The youngest brother tramped on many a mile before he met anybody, and he was resting under a tree listening to the birds and enjoying a morsel of food out of his bundle, when a tailor came along , with crooked legs and one eye.

And the tailor said to him, “plenty to do, but nothing doing!”

The boy laughed, and said, “I have been walking all morning, having just left my dear old father for the first time. Now I am resting a moment, for I am off into the world to get my living and to see if I can bring him back something worth having; and if I don't then may my fingers grow thumbs!”

And the tailor, prettily taken by his way of speaking, said, “If you are wishful to learn a craft, young man, come along with me.” So off they went together. And very well they did.

Now, after four years to the very day, the four brothers met again at the cross-roads and returned to their father. A pleasant meeting it was. For though their old father was getting on in years , he had worked on alone at the farm with a good heart ,feeling sure that his sons were doing well in the world and making their way . That night when they were all, as in old times, sitting together at supper –two of his sons on either side of him, and himself in the middle – he said to them. “Now, good sons all tell me your adventures, and what you've been doing these long years past. And I promise you it will be well worth hearing.”

The four brothers looked at one another, and the eldest said:

“Ay, so we will ,father ,if you'll wait till tomorrow .Then we will do whatever you ask us, to show we have learned our trades and not been idle. Think over tonight what you'd like us to do in the morning, and we'll all be ready.”

The old man's one fear that night as he lay in bed thinking of the morrow was lest he might give his sons too hard a thing to do .But before he could think of anything that seemed not too hard yet not too easy, he fell asleep.

The next morning, after the five of them had gobbled up their breakfast, they went out into the fields together .Then the old man said:

Then the four brothers withdrew a little and talked together in a corner of the great hall. Then they came back to the king, and the eldest thanked the king for all, and said:

“We are, Liege, sons of one dear father, who is a farmer. If of your Graciousness, Your Majesty would see that he is never in want, and that he prospers howsoever long he lives, and even though he live to be an old, old man and can work no more, we shall be your happy and contented subjects to the end of our days. You see, we might die, Your Majesty, and then our poor old father would have to live alone with none to help him.”

The king stroked his beard and smiled on them.

“Besides, Your Majesty,” he went on, ‘never was Princess more beautiful than she we have brought back in safety, but a dragon dead is dead for ever, and no pretty maid we ever heard of, high or low, but wished to choose a husband for herself, whatever dragons there might be to prevent her.”

At this the king laughed aloud, and the Queen bade the four brothers come and sit on either side of her at the banquet, two by two, and the Princess kissed each of them on the cheek. Then they showed their marvels and their skill; and there was music and delight until the stars in the heavens showed it to be two in the morning.

Next day the four brothers set out together for home, with twelve fen horses, which have long manes and tails and are of a rusty red, and each of these horses was laden with two sacks one on either side, and each sack was bulging full of gifts for the four brothers and for their old father. And a pleasant journey home that was.

With that, the youngest son sat down at the foot of the tree, and there and then, and they all watching, with the needle and thread which had once been his master's, he sewed the shells together so deftly that even with his second son's magic glass his old father could scarcely see the stitches. This being done, the eggs were put back into the nest again, and the mother-bird sat out her time.

Moreover, the only thing strange in her five nestlings when they were all safely hatched out of their shells was that each had a fine crimson thread of silk neatly stitched round its neck-which made her as vain and proud of her brood as the old father was of his four sons.

“Now stay with me for a time,” he entreated them. “There is plenty to eat and drink, and there are a few little odd jobs you might do for me while you are with me. Never a man had better sons and a joy it is beyond words to have you all safely home again.”

So they said they would stay with their old father as long as he wished.

However, they had scarcely been a week at home when news came that a Dragon which had been prowling near one of the King's castles that was built at the edge of a vast fen, or bog land, had carried off the Princess, his only daughter. The whole realm was in grief and dread at this news, and the King in despair had decreed that anyone who should discover the Dragon and bring back the princess should have her for wife. After pondering this news a while the old farmer said to his sons:

“Now, my lads, here's a chance indeed. Not that I am saying it's good for a man, as I think to marry anybody he has no mind to. But to save any manner of human creature from a cruel foul Dragon- who wouldn't have a try?”

So the four brothers set out at once to the castle, and were taken before the king. They asked the king where the Dragon was. And the king groaned, “Who knows?”

So the star-gazer put up his spy-glass to his eye, and peered long through its tube –north, east, south, then west. And he said at last, “I see him, sire, a full day's sailing away. He is coiled up grisly on a rock with his wings folded, at least a league to sea, and his hooked great clanking tail curled round him. Ay, and I see the Princess too, no bigger than my little finger in size, beside him. She's been crying, by the looks of her. And the Dragon is keeping mighty sly guard over her, for one of his eyes is an inch ajar.”

The king greatly wondered, and sent word to the Queen, who was in a chamber apart; and he gave the four brothers a ship, and they sailed away in the king's ship until they neared the island and the rock. In great caution they then took in sail, drifting slowly in. When they were come near and in green water under the rock, they saw that the Princess was now asleep, worn out with grief and despair, and that her head lay so close to the Dragon that her hair was spread out like yellow silk upon its horny scales.

“Shoot I dare not,” said the huntsman, “for, by Nimrod, I might pierce the heart of the princess.”

So first the nimble-fingered brother swam ashore, and creeping up behind the Dragon, stole and withdrew the princess away with such case and cunning that the monster thought only a gentle breeze had wafted upon its coils with its wings. Stealthy as a seal he slipped into the sea again and swam back to the ship, the Princess lying cradled in the water nearby him, for though she could not swim herself, she rode almost as light on the water as a sea-bird. Then the four brothers hoisted the sail and with all haste sailed away.

But the ship had hardly sailed a league and a league when the Dragon, turning softly in his drowsiness, became aware that a fragrance had gone out of the morning. And when he found that his captive was lost to him, he raised his head with so lamentable a cry the very rocks resounded beneath the screaming of the sea-birds; then writhing his neck this way and that, he descried the white sails of the ship on the horizon like a bubble in the air

Whereupon he spread his vast, bat like wings and, soaring into the heavens, pursued the ship across the sea.

The four brothers, heard from afar the dreadful clanging of his scales, but waited till he was near at hand. When at last he was circling overhead, his hooked and horny wings darkening the very light of the sun, the huntsman, with one mighty twang of his bow-string, let fly an arrow, and the arrow sped clean through the Dragon from tip of snout to utmost barb of tail, and he fell like a millstone. So close, however, in his flight had he approached the ship, that his huge carcass crashed flat upon it in the sea and shattered it to pieces.

But by marvellous good fortune the Dragon fell on that half of the ship which is between the bowsprit and mainmast, so that neither the Princess nor the four brothers came to any harm (for they were in the parts abaft the mainmast), except that one and all were flung helter-skelter into the sea. There they would certainly have drowned but for the tailor son, who at once straddled a baulk of timber, and, drawing in every plank within reach as it came floating by, speedily stitched up a raft with his magic needle. Soon all the other three brothers had clambered up out of the sea on to the raft, and having lifted the princess as gently as might be after them, they came at last safely ashore.

There, sitting on the sunny shingle of the beach, they dried their clothes in the sun, and the Princess sleeked her hair, and when she had refreshed herself with a morsel of honeycomb which the star-gazer found in the heart of a hollow tree, the four brothers led her safely back to the palace; and great were the rejoicings.

The king, having listened to their story, marvelled, and bade that a great feast should be prepared. A little before the hour fixed for this feast, he sent for these brothers, and they stood beside his chair.

“Now, which of you,” he said, “is to have the princess to wife? for each did wondrous well: the spying out, the stealing away, the death-wound, and the rafting. Her life is yours, but she cannot be cut into quarters,” and he smiled at them all. “Still, a king is as good as his word; and no man can do better. Do you decide?”

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<b>Castle</b>	: a large building with high walls and towers that was built in the past to defend people against attack
<b>Fen</b>	: low marshy land
<b>Bog land</b>	: a soft wet ground
<b>Decreed</b>	: official legal order, legal decision
<b>Groan</b>	: make deep sound expressing pain, grief or disapproval
<b>Coiled</b>	: arrange or be arranged in concentric rings
<b>Grisly</b>	: causing horror, disgust, or fear
<b>League</b>	: measure of travelling distance, usually about 3 miles
<b>Hooked (v)</b>	: caught
<b>Clanking</b>	: to make or cause sth to make a loud unpleasant sound like pieces of metal hitting each other
<b>Curl</b>	: to form or to make sth form into a curved or round shape
<b>Sly</b>	: acting or done in a secret or dishonest way often intending to trick people
<b>Ajar</b>	: slightly open
<b>Drifting</b>	: to move slowly
<b>Horny</b>	: hard
<b>Scale</b>	: each of thin horny plates protecting skin of fish
<b>Creeping</b>	and reptiles : to move very quietly and carefully so that nobody will notice you
<b>Waft</b>	: to move or make sth move gently through the air
<b>Hoisted</b>	: to lift or pull sth up often by using ropes
<b>Drowsiness:</b>	
<b>Sail</b>	: very sleepy, almost asleep : travel on sea; piece of material extended on rigging to catch wind and propel vessel (rigging-ship's spars, ropes etc.)(spar-stout pole, esp. as ship's mast)(mast- upright to which ship's yards and sails are attached)(yards-spar slung across mast for sail to hang from)
<b>Lamentable</b>	: deplorable, regrettable

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### ANOTE ON THE AUTHOR

Walter De La Mare (1873-1956) was a famous English poet and short story writer and novelist. His writings have an unusual setting, a fairy-tale atmosphere, on the borders of dreamland and reality. "The Four Brothers" is taken from his collection of short stories entitled "Tales Told Again." He is probably best remembered for his works for children and for his poem "The Listeners". He was also a significant writer of ghost stories.

Walter De La Mare is considered as one of modern literature's chief exemplars of the romantic imagination. His complete works form a sustained treatment of romantic themes: dreams, deaths, rare states of mind and emotions, fantasy worlds of childhood and the pursuit of the transcendent.

### ANOTE ON THE LESSON

Four brothers, all of them good, honest and intelligent, go forth into the world at the bidding of their old father to learn useful crafts and seek their fortunes. The first brother learns from a stranger nimbleness of fingers, and the second from an old man astronomy and gazing at stars through a spy-glass. The third learns shooting with bow and arrows. The last brother learns tailoring. The remaining story deals with their adventures and how they make use of their skills to rescue the princess from the clutches of a cruel foul dragon.

### GLOSSARY

<b>Farm</b>	: an area of land with fields and buildings that is used for growing crops and rearing animals
<b>Flock</b>	: a group of sheep or birds
<b>Plough land</b>	: land used for growing grain and not for pasture
<b>Meadow</b>	: a field of grass
<b>Fortune</b>	: wealth; luck; fate, destiny
<b>Cudgels</b>	: a short heavy stick (n)beat(v)



<b>Hedge</b>	: a row of bushes or trees planted close together at the edge of a garden or field to separate one piece of land from another
<b>Bundle up</b>	: to make or tie a number of things together
<b>Trudged</b>	: to walk with slow, heavy steps, when you are tired
<b>High-road</b>	: main roads
<b>Cross-road</b>	: place where two or more roads meet and cross
<b>Prosper</b>	: succeed, thrive, flourish
<b>Bound for</b>	: travelling towards a particular place
<b>Room for sth</b>	: the opportunity or scope for sth
<b>Nimble</b>	: able to move quickly and lightly
<b>Wits</b>	: the ability to use words in a clever and amusing way
<b>Gallows</b>	: a wooden frame used in the past for killing people by hanging
<b>Jack-knife</b>	: a large knife with a folding blade
<b>Astronomer</b>	: a person who studies astronomy (the scientific study of the planets and stars)
<b>Pilgrim</b>	: a person who travels a long way to visit a religious place
<b>Spying out</b>	: to see
<b>Persuasion</b>	: power to convince someone through arguments
<b>Greenwood</b>	: woods or forests when green
<b>Horn</b>	: one of the hard pointed things that some animals have on their heads
<b>Quiver</b>	: a long narrow case for carrying arrows
<b>Lad</b>	: a boy or young man
<b>Tramped</b>	: to walk with slow heavy steps, esp. for a long time
<b>Morsel</b>	: a very small piece of sth, usually food
<b>Crooked</b>	: not straight, bent
<b>Morrow</b>	: following day
<b>Lest</b>	: in order that not, for fear that
<b>Gobbled</b>	: to eat quickly
<b>Chaffinch</b>	: a common European finch (small seed-eating bird)
<b>Scare off</b>	: drive away by frightening
<b>Supper-meal</b>	: taken late in day esp. evening meal less formal and substantial than dinner

<b>Optic glass</b>	: eye-glass
<b>Squinned</b>	: to look at sth with your eyes almost closed
<b>Alarming</b>	: that makes you frightened or worried
<b>Shinned</b>	: climb quickly using arms and legs
<b>Hollow</b>	: having cavity, make excavate
<b>Downiest</b>	: bird's under plumage(bird's feathers)
<b>Marvelled</b>	: wondered
<b>Patch</b>	: a part of surface that is different in some way from the area around it
<b>Mossy</b>	: a small soft green plant, with no flowers, that grows in wet places esp. on rocks or trees
<b>Turf</b>	: short thick grass and the layer of soil underneath it
<b>Sinew</b>	: a strong band of substance that joins a muscle to a bone
<b>Twang</b>	: sound made when a tight string is pulled and released
<b>Pierced</b>	: make a hole in or through sth, esp. with a sharp pointed instrument
<b>Dumbfounded</b>	: make somebody speechless with surprise, astonish,
<b>In jest</b>	: in fun, not seriously
<b>Sewed</b>	: to join pieces of cloth or to join sth. to cloth, using a needle and thread and forming stitches
<b>Shells</b>	: a hard covering that protects eggs, nuts, and some animals
<b>Deftly</b>	: skillfully and quickly
<b>Nestlings</b>	: a very young bird unable to fly out of the nest
<b>Hatched</b>	: (used about a baby bird, insect, fish, etc.)to come out of an egg
<b>Vain</b>	: too proud of your own appearance, abilities etc.
<b>Brood</b>	: bird's or other animal's young produced at one hatch or birth
<b>Entreat</b>	: ask earnestly, beg
<b>Dragon</b>	: mythical monster like reptile, usually with wings and able to breathe fire
<b>Prowling</b>	: (used about an animal that is hunting or a person who is waiting for a chance to steal sth or to do sth bad)to move around an area quietly so that you are not seen or heard

3. The farmer was worried that after his death his sons would have very little property to be inherited amongst them.
4. The eldest brother immediately agreed to undertake the career of thieving.
5. It was the third brother who met the old pilgrim who was an astronomer and a star-gazer.
6. The huntsman had promised the fourth brother to teach him his ancient art and skill with the bow.
7. It was the huntsman who was physically handicapped.
8. The four brothers had parted and met each other again at the cross-roads.
9. The farmer wanted to give his sons too hard a thing to test the skills learnt by them.
10. The youngest brother climbed the tree, scared off the bird, counted the eggs.
11. The optic glasses (from Arabia) were given to the eldest brother as a parting present by his master.
12. There were four eggs in the chaffinch's nest.
13. The first brother took the eggs from the nest without alarming the mother- bird.
14. The little black bow made of sinew had been bought from the Tartars.
15. The youngest brother sewed the shells of the pierced eggs using a needle and thread.
16. The farmer was proud of his sons at the end.
17. A dragon carried off the prince, the king's only son.
18. The farmer wanted his sons to rescue the princess from the dragon so that he can get one of his sons married to her.
19. The king knew where the dragon had carried the princess to.
20. The dragon fell like a huge stone

**c) Choose the best answer.**

1. The farmer had -----farm.  
a) no farm b) a small farm c) a big farm d) poultry farm
2. The four brothers parted from one-another in the \_\_\_\_\_  
a) high-roads b)side-roads c)cross- roads d)farm

<b>Writhing</b>	: twist or roll oneself about as in acute pain; suffer mental torture
<b>Descried</b>	: catch sight of; discern(perceive clearly with mind or senses; make out)
<b>Horizon</b>	: line at which earth and sky appear to meet; limit of mental perception, interest
<b>Soar</b>	: fly or rise high; reach high level or standard
<b>Purs</b>	: follow with intent to overtake
<b>Clangingue</b>	: loud resonant metallic sound
<b>Snout</b>	: projecting nose(and mouth) of animal
<b>Barb</b>	: backward facing point on arrow, fish –hook etc.
<b>Carcass</b>	: dead body of animal or bird
<b>Bowsprit</b>	: spar running forward from ship's bow
<b>Mainmast</b>	: principal mast, the tall pillar in a boat/ship that holds sails
<b>Abaft</b>	: in or towards the stern (back end of a ship or boat) half of a ship
<b>Helter-Skelter</b>	: in disorderly haste
<b>Straddled</b>	: sit or stand across (thing) with legs wide apart; spread legs wide apart
<b>Baulk</b>	: stumbling block
<b>Timber</b>	: piece of wood
<b>Plank</b>	: long flat piece of timber
<b>Raft</b>	: flat floating structure of wood etc. used for transport
<b>Clamber</b>	: climb using hands
<b>Shingle</b>	: small, flat, square or oblong figure with four straight sides and angles of 90 degrees, longer than it is wide
<b>Sleek</b>	: smooth and glossy
<b>Honey comb</b>	: beeswax structure of hexagonal cells for honey and eggs
<b>Rejoicings</b>	: expressions of joy; celebrations
<b>Bade</b>	: past of bid: make offer, command, invite

<b>Feast</b>	: sumptuous(costly, splendid, magnificent) meal
<b>Liege</b>	: sovereign or lord, entitled to loyal service
<b>Your graciousness</b>	: used as a polite term to address royal people
<b>Your Majesty</b>	: used as a polite term to address royal people
<b>Stroked</b>	: pass hand gently along surface of (hair, fur etc.)
<b>Maid</b>	: female servant
<b>Banquet</b>	: elaborate formal meal usually for a special event, at which speeches are often made
<b>Fen horses</b>	: A type of horse living in wetland
<b>Manes</b>	: long hair on the neck of a horse, lion etc.
<b>Bulging</b>	: swell outwards
<b>Sack</b>	: large strong bag for coal, food mail etc.
<b>Sire</b>	: form of address to king

### NOTES

**Nimrod:** Nimrod was the king of Shinar .He was the great – grandson of Noah. He is depicted in the Bible as a man of power and a mighty hunter.

### GRAMMAR

#### a) Note the apostrophe marks in the two cases given below:

a)One year's time

b)Four years' time

Similarly note the apostrophe marked in the two possessive forms given below:

a) Gita's sister, StPeter's church

b) Polonius' advice, St James'church

2. Note the pronunciation and the meaning of the following words:

a)moment      b)movement

### COMPREHENSION

#### a) Fill in the blanks with suitable adjectives.

1. The farmer had-----sons.
2. His was not a-----farm.
3. He had only a-----flock of sheep, a-----cows, and not -----plough or meadow land.
4. He was-----content.

5. The farmer's sons went off into the-----world to seek their fortunes.
6. After the first brother had gone a -----miles he met a stranger.
7. The-----son chanced on an-----man sitting under a-----bush.
8. The third brother met a-----hunter.
9. The huntsman liked the fine ----- look of the lad.
10. The huntsman promised to teach the third brother his----- art and skill.
11. The tailor had-----legs and -----eye.
12. After four years the brothers returned to their father. A----- meeting it was.
13. The farmer wanted his sons to find as-----and ----- a trade as they could.
14. The third brother drew the little ----- bow, with which he pierced all the five eggs.
15. All the five nestlings were safely hatched and each had a fine ----- thread of silk neatly stitched around its neck.
16. The king's castle was built at the edge of a -----fen, or bog land
17. The farmer wanted his sons to rescue the princess from the cruel-----dragon.
18. The dragon kept mighty ----- guard over the princess.
19. The dragon thought a-----breeze had wafted upon its coils with its wings.
20. There, sitting on the----- shingle of the beach, the princess and the four brothers dried their clothes in the sun.  
( ancient, one, pleasant, honest, profitable, black, crimson, foul, vast, sly, gentle, sunny, crooked, small, well, old, four, big, few, fresh, much, few, flowering, second, jolly, outside )

#### b) Say whether the following statements are true or false.

1. Even though the farmer had only a small farm, small flock of sheep, a few cows and a little plough or meadow land, he was well content.
2. Other men had better sons than the farmer had.

## A DIFFERENT KIND OF LEARNING



Jade Snow Wong's family had come to the United States of America from Canton, China, in the opening decade of this century and settled there among other Chinese immigrants.

Jade's family had a readymade garments factory. When she passed out of school and junior college, she went to Mills College to continue her education. At first her parents were not happy at all about her going to college, because they felt college education was not necessary for girls. But though they raised many objections they finally agreed to let her enter Mills. The first few weeks at Mills were very disturbing for Jade Snow Wong.

Till then she had had her education through the traditional Chinese method. Chinese students were given information by their teachers and made to learn it exactly as it had been given. The teachers lectured and the students took down notes. They were also given specific assignments to do. Everything was done in an orderly manner; the questions asked were expected questions and the answers given were expected answers. The students learnt their lessons by heart and developed a very good memory. It was in its way a method that had been perfected.

What was disturbing in the first weeks at Mills was that her lifelong perfected system of learning failed her. At the end of several weeks, she had only a handful of lecture notes. The instructor of the labour course, a brilliant and direct man, taught by encouraging questions. But at the end of every never-dull class period, Jade Snow did not have one lecture note.

3. Nimble of ----- is the nimble of wits.  
a) hands b) arms c) fingers d) brain
4. The glasses of the astronomer had come from-----  
a) Arabia b) Spice Islands c) the Tartars d) England
5. The four brothers had left their old father for-----  
----- time. a) the first time b) the second time c) the third time  
d) the fourth time
6. The ----- rescued the princess from the cruel,  
foul dragon.  
a) the first brother b) the second brother c) the third brother  
d) all the brothers
7. The rejoicings continued until the stars in the heavens showed  
it to be ----- in the morning.  
a) one b) two c) three d) four
- 8.----- brother did the spying out of the dragon.  
a) the first brother b) the second brother c) the third brother  
d) the fourth brother
9. ----- brother did the stealing away of the princess.  
a) the first brother b) the second brother c) the third brother  
d) the fourth brother
- 10.-----brother gave the death-wound to the dragon.  
a) the first brother b) the second brother c) the third brother  
d) the fourth brother
- 11.-----brother did the rafting.  
a) the first brother b) the second brother c) the third brother  
d) the fourth brother
12. The dragon was killed by-----.  
a) the first brother b) the second brother c) the third brother  
d) the fourth brother

**d) Answer the following questions in one or two sentences each.**

1. Why did the farmer send his sons into the great world?
2. Why did the four brothers travel in four different directions?
3. What is the number that is repeated again and again in the text?
4. What did the astronomer have in his bag?



5. Whom did the first brother meet? What did he learn from him?
6. Whom did the second brother meet? What did he learn from him?
7. Whom did the third brother meet? What did he learn from him?
8. Whom did the fourth brother meet? What did he learn from him?
9. After how many years did the father ask his sons to return to him and to prove their skills?
10. What challenge did the eldest brother undertake to prove his skills to his father?
11. What challenge did the second brother undertake to prove his skills to his father?
12. What challenge did the third brother undertake to prove his skills to his father?
13. What challenge did the last brother undertake to prove his skills to his father?
14. Who is according to you the most skilful brother? Give reasons to support your answer.
15. Why was the farmer proud of his sons?

**e) Answer the following questions in about 5 to 8 sentences each.**

1. Describe the belongings of the farmer. Was he satisfied? If so, why was he sad?
2. What thought made the farmer sad? What did he do to solve it?
3. Whom did the first and eldest of the four brothers meet and what did he learn from him? How did he make use of the skill to make his fortune?
4. How did the stranger (the thief) convince the eldest brother to take up thieving?
5. Whom did the second brother meet on his way? What was he doing?
6. Describe the brother who was a huntsman. From where did he buy his little bow? How did he kill the dragon using the bow?
7. Whom did the youngest brother meet on his way and what was he doing when he saw that man?
8. Describe the tailor. How did the youngest brother make use of the skill he learnt from his master?
9. Why was the whole realm in grief?

10. What was the reward the four brothers demanded for, from the king for saving the princess from the dragon?
11. Describe the rejoicings after the brothers brought the princess safely back to the palace.
12. Describe the gifts offered to the four brothers

**f) Answer the following questions in about 300 words each.**

1. Describe the skills learnt by the four brothers from their masters.
2. Write about the tests that the farmer conducted to examine the skills acquired by his sons.
3. Show how the four brothers utilized the skills learnt by them to rescue the princess from the cruel, foul dragon.

**GLOSSARY**

<b>Decade</b>	: 10 years; set or series of 10
<b>Immigrant</b>	: person who enter a country to settle permanently
<b>Accustomed</b>	: to get familiar with something
<b>Thoroughly</b>	: done completely and with great attention to detail
<b>Vague</b>	: not clearly expressed or perceived
<b>Heretofore</b>	: until now
<b>Impressed</b>	: have a favourable effect on sb; make someone feel admire and respect
<b>Informality</b>	: being informal; i.e. friendly manner, tone, atmosphere
<b>Approachable</b>	: friendly and easy to talk to
<b>Amuse</b>	: make sb laugh or smile
<b>Outline</b>	: give a short general description of sth
<b>Individually</b>	: separately; one by one
<b>Conversational</b>	: informal talking
<b>Grasp</b>	: understand sth fully
<b>Concept</b>	: idea underlying sth
<b>Academic</b>	: teaching or learning in schools, colleges etc.
<b>Disseminating</b>	: spread ideas, beliefs etc. widely
<b>Defence</b>	: to say or write sth to support sb/sth that has been criticized to protect / save
<b>Mumbled</b>	: to speak quietly without opening your mouth properly, so that people cannot hear the words, murmur
<b>trailed off</b>	: (used about sb's voice) to gradually become quieter and then stop
<b>ample</b>	: more than enough, abundant, plentiful
<b>fog</b>	: puzzled and confused, unclear
<b>buzz</b>	: be full of excited talk, gossip or rumour
<b>astounded</b>	: overcome with surprise or shock; amaze
<b>incredulous</b>	: not willing or able to believe
<b>floundered</b>	: move or struggle helplessly, to make a stupid or careless mistake
<b>miserably</b>	: causing unhappiness or discomfort

How was she going to study without notes? Accustomed to specific assignments in an orderly fashion, and habitually thorough, she became concerned by the vagueness of these subjects which defeated her ability to memorize-an ability carefully perfected by her Chinese studies and which had heretofore always worked.

Impressed by the informality and approachability of her professors, she gathered her courage to speak to her labour instructor. 'I have a problem in not being able to take any lecture notes from you. At junior college, we were given definite outlines to follow and study for examinations.'

Her instructor seemed amused. 'Why do you think that you learn only from lecture notes?'

Jade Snow had no answer to this unexpected question.

He continued, 'Here we want to know each one individually. Instead of reading a set of prepared notes, I study my students' minds and ideas. By the conversational method, I try to develop their minds, not give you sets of facts. Don't you know that you can always go to the library to look up facts?'

Jade Snow could not immediately grasp this new concept of individual training .She had never thought of the purpose of academic training as being anything else than that of disseminating superior information.

All she could say in defence was, 'But I learned a lot from junior college.'

The instructor came back neatly, 'Sure, you learned a lot. But now I am trying to teach you to think!'

Jade Snow, at a complete loss, mumbled a 'Thank you' and trailed off in a state of mental indigestion.

The first midterm gave ample exercise in how to think .Jade Snow arrived at class in a fog of memorized dates , names, and places, and found that one essay question comprised the entire midterm. It was : 'You are (choose one) a Palestinian potter ; an Anatolian farmer; an Athenian shoe-maker ; a Carthaginian clerk; a Roman cook; a West-Saxon weaver; an Italian goldsmith. You are transferred to Oakland in 1940, and try

to get a job in your trade. What problems do you face?’

A buzz of excitement went around the astounded class. Incredulous, confused, Jade Snow reread the question and floundered miserably to find a passably imaginative answer. After spending half an hour figuring what trade to select, she chose the Palestinian potter simply because it was the first one listed, but she didn't know a thing about pottery, let alone Palestinian pottery. In the ensuing hour, her heretofore unshaken faith in the effectiveness of the Chinese study method collapsed completely.

Gradually, through successive examinations and successive classroom discussions, she learned the true meaning of her instructor's remarks, and at the end of a year's study she found that from slow beginnings she was learning to analyse and to express more readily in English what she thought. She found that her curious mind was being disciplined to work quickly and to find relationships between problems.

(From *Fifth Chinese Daughter* by Jade Snow Wong)

#### **ANOTE ON THE AUTHOR**

Jade Snow Wong was a Chinese American ceramic artist and author of two memoirs. Wong was born and raised in San Francisco; she was the fifth daughter of an immigrant family which grew to have nine children. In 1950, Wong published the first of her two autobiographical volumes, *Fifth Chinese Daughter*. The book described her troubles balancing her identity as an Asian American Woman and her Chinese Traditions. Her second volume, “No Chinese Stranger”, was published in 1975.

#### **ANOTE ON THE LESSON**

Jade Snow Wong's family had shifted from Canton, China to the United States of America. After completing her schooling and junior college studies, Jade went to Mills College to continue her studies. Till then she had had her education through the traditional Chinese method. But at Mills College Jade had to face many problems, because here she had to undergo a different kind of learning, entirely contrasted to the previous one. Gradually she

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Jade Snow Wong's family had shifted from Canton, China to the United States of America. After completing her schooling and junior college studies, Jade went to Mills College to continue her studies. Till then she had had her education through the traditional Chinese method. But at Mills College Jade had to face many problems, because here she had to undergo a different kind of learning, entirely contrasted to the previous one. Gradually she learns to analyse and to express more readily in English what she thought and adapts herself to the new academic training given to her at Mills College, the USA.

**e) Answer the following questions in about 5 to 8 sentences each.**

1. Illustrate the traditional Chinese teaching and learning method followed in Junior College.
2. What are the difficulties Jade faced in her new college?
3. Why didn't Jade's lifelong perfected system of learning help her at Mills college?
4. What were the methods used by the labour instructor to teach his students?
5. What sort of questions were asked in the first midterm at Mills College?
6. What did Jade learn at the end of a year's study at Mills College?

**f) Answer the following questions in about 300 words each.**

1. Bring out the different kinds of learning taught in China and the USA.
2. Show how Jade faced problems due to the different teaching methods adopted in the schools and colleges in the China and the USA.

- ensue** : happen later or as a result  
**collapsed** : sudden failure of a plan  
**successive** : consecutive; following in succession  
**remark** : comment, thing said, opinion  
**analyse** : detailed systematic examination  
**curious** : eager to learn, inquisitive,

**NOTES**

**Mills College:** It is a liberal arts and sciences college located in the San Francisco Bay Area.

**COMPREHENSION****a) Fill in the blanks with the suitable past form of the verbs given in the brackets.**

- 1 Jade Snow Wong's family -----(come) to the United States of America from Canton, China.
- 2 The teachers------(deliver) lectures and the students — ------(take down) notes at the Junior college.
- 3 The students ----- (be) given specific assignments to do.
- 4 The instructor of the labour course ------(teach) by encouraging questions.
- 5 Jade Snow ----- (do) not have one lecture note at the every never –dull class period.
- 6 ----- (impress) by the informality and approachability of her professors, Jade ----- (gather) her courage to speak to her labour instructor.
7. Jade Snow----- (can) not immediately grasp the new concept of individual training.
8. The 1<sup>st</sup> mid-term------(give) ample exercise in how to think.
9. Jade Snow ------(arrive) at class in a fog of memorised dates, names and places and------(find) that one essay question----- (comprise) the entire mid-term.
10. A buzz of excitement ------(go) around the astounded class.



11. After spending half an hour figuring what trade to select, Jade----- (choose) the Palestinian potter.
12. Jade chose the Palestinian potter simply because it----- (be) the first one listed, but she -----(do) not know anything about Palestinian pottery.

**b) Say whether the following statements are True or False.**

1. Jade Snow Wong's family had settled in the USA among other Japanese immigrants.
2. Jade's parents felt that college education was necessary for girls.
3. Jade's family had a readymade garments factory.
4. Jade went to Mills College for her higher education.
5. Jade had had her education through the traditional American method.
6. Chinese students learnt their lessons by heart and developed a very good memory.
7. Jade did not have any problem in taking any lecture notes during her labour instructor's class.
8. Jade's labour instructor studied his students' minds and ideas and gave them individual training.
9. The labour instructor tried to develop his students' minds by giving them sets of facts.
10. Jade had thought that the purpose of academic training was disseminating superior information.
11. The Labour instructor taught his students to think.
12. The second midterm gave Jade ample exercise to think.
13. At the end of a year's study in the Mills college, Jade could not learn anything.

**c) Choose the best answer.**

1. Jade Snow Wong's family had come to----- from Canton, China.  
a) the Maldives b) the USA c)India d)Australia
2. Jade family had a----- factory.  
a) leather factory b)a ready-made garment factory  
c)cement factory d)shoe factory

3. When Jade passed out of school and junior college, she went to ----- college to continue her education.  
a)Oxford University b)Cambridge University  
c)Hampton College d) Mills college
4. Jade Snow had had her education through the traditional -----.  
a)Japanese method b)American method c)Chinese method  
d)English method
5. Jade Snow's lifelong perfected system of Chinese learning ---- -----her.  
a)encouraged b)failed c)disappointed d)inspired
6. The instructor of the labour course taught by-----.  
a) delivering lectures b)encouraging questions  
c)giving specific assignments d)giving lecture notes
7. By -----, the instructor of the labour course tried to develop his students' mind.  
a)chalk and talk method b)giving seminars and projects  
c)giving prepared notes d)conversational method
8. The instructors at the Mills College tried to teach the students -----.  
a) to memorise the lessons b) to write their own essays  
c)to think d)to look up for facts

**d) Answer the following questions in one or two sentences.**

1. What is the source of the text "A Different Kind of Learning"?
2. Why were Jade Snow Wong's parents not happy about their daughter going to college?
3. What type of a man was the instructor of the labour course?
4. How did Jade gather her courage to speak to her labour instructor?
5. What was the problem that Jade had at Mills College?
6. What was the method that was followed at Junior College?
7. What was the method that was followed at Mills College?
8. What did the labour instructor suggest Jade to do to look up for facts?
9. Why did Jade choose the Palestinian potter?
10. How did she learn the true meaning of her instructor's remark?

---

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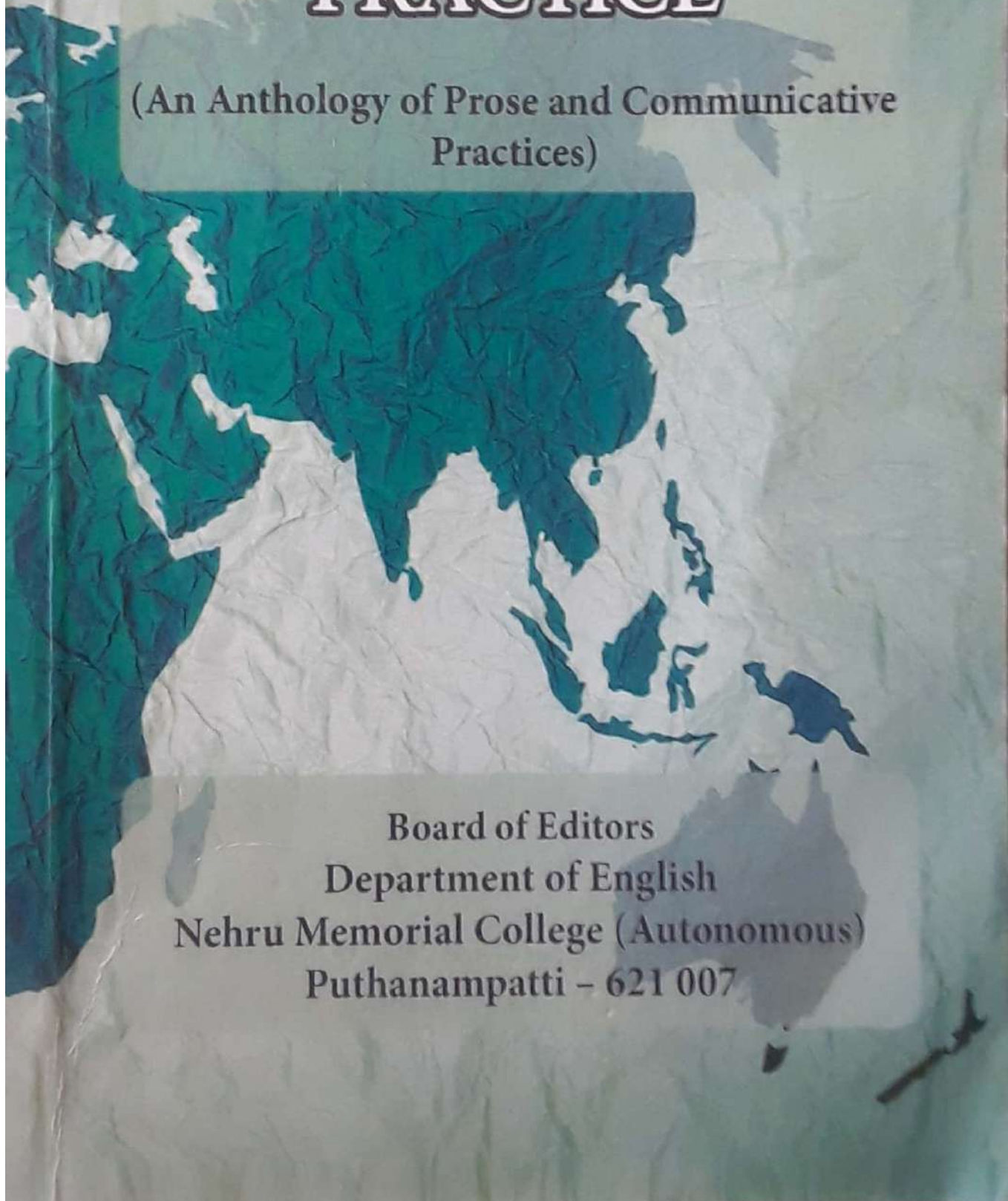
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# PROSE FOR COMMUNICATIVE PRACTICE

(An Anthology of Prose and Communicative  
Practices)



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Department of English  
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# ENGLISH FOR EMPLOYABILITY

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# ENGLISH FOR EMPLOYABILITY

**Board of Editors**

**Department of English**

**Nehru Memorial College (Autonomous)**

**Puthanampatti - 621 007, Trichy Dt. TN**

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## EDITOR'S NOTE

The text titled English for Employability has been designed to cater to the needs of the second year undergraduate students. Most of them hail from rural areas and are the first generation learners. Their exposure to English language as well as their role in competitive examinations is limited. Hence the objectives of the course are:

- i) To expose the students to the language items tested in the competitive examinations.
- ii) To familiarize students with different forms of multiple choice and descriptive type questions.

The text has grown out of the experience of teachers who have been actually engaged in teaching the English Language Course. The contents of this book include a wide range of topics including Spellings, Vocabulary, Words often Confused, Errors and how to avoid them, Spotting Errors, Reading Comprehension, Jumbled Sentences, Idioms and Phrases, Writing skills like Dialogue Writing, Letter Writing, Report Writing, Essay and Paragraph Writing, Interview skill and Group Discussion. It helps them to get a fair idea about English Components in competitive examinations.

Today, in this competitive world, everyone is aspiring to get a good job. Most of the competitive examinations have a separate section for English to test the basic skills like comprehension, basics of English grammar, ability to spot errors and to correct them. To achieve this, they need to prepare themselves for competitive examinations. The topics included in this book will help the students to enhance their vocabulary, grammatical knowledge and writing skills. The guidelines for public speaking, interview and group discussion will give them an idea to prepare themselves. The teacher will take the role of a facilitator and guide them to achieve the objectives of this course.



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## 1. SPELLINGS

The ability to communicate is a necessary skill in the present day world. One of the most common ways to communicate is through writing. The message has to be clear, so that they are connected to the topic as well as to the sender. If spelling errors are present in writing, the reader will be distracted and may miss the message. If a person knows spellings and their rules, it will improve his writing. It will also improve his vocabulary and comprehension. Punctuation errors often go unnoticed, but everyone notices spelling errors.

This is true not only in essays, but also in emails or messages that one may send. If the person fails to do so, he may leave his receiver with the impression that he simply does not care. Finally, when someone finishes college, he will be looking for a career. It is important that he should have an error-free resume which requires the ability to spell correctly. In English, there is, sometimes, a difference between spelling and pronunciation. So, one has to be careful while writing in English.

For example, if you were driving down the street and saw a sign board that read 'Vote Four Smith,' wouldn't you feel annoyed? What if you stopped to eat and the restaurant's display read, 'Too for one?' Wouldn't you hesitate a little before eating there? How many times have you received a text or email and stopped at spelling errors? What did you think about these errors? Did your opinion change about the author? Thus misspelling is regarded as a sign of incomplete literacy. It is therefore, vital to learn how to spell correctly. Here are some of the important rules that serve as an aid to correct spelling.

1. When a two-syllable word ends with a vowel and a consonant, double the final consonant when adding a vowel suffix, if the accent is on the last syllable.



e.g. admit- admitted  
admitting

2. A silent 'e' is dropped when we add suffixes that begin with vowels,

e.g. advance + *-ing* = advancing  
surprise + *-ing* = surprising  
write + *-ing* = writing  
hope + *-ing* = hoping

unless the 'e' is preceded by a vowel.

e.g. true + *-ly* = truly

The 'e' is kept if the word ends in 'ge' or 'ce' to keep a soft sound, with 'able' or 'ous'.

e.g. courage + *-ous* = courageous  
notice + *-able* = noticeable

3. The letter 's' never follows 'x'.

e.g. box - boxes

4. 'All' is written with one 'l' when added to another syllable.

e.g. almost, also, although, always

5. 'Till' and 'full' added to another syllable are written with one 'l'.

e.g. Until, beautiful, careful

6. When adding an ending to a word that ends with 'y', that has a sound alone, change the 'y' to 'i'

e.g. fry - fried  
worry - worried  
supply - supplies  
merry - merrier

But when the words end with 'ing' added, it remains the same.

e.g. cry - crying  
study - studying

7. when a word ends with 'y' 's' is added to form plural.

e.g. key → keys  
trolley → trolleys  
delay → delays

8. 'es' is added to words ending in 's', 'ss', 'ch', 'x' and 'z'.

e.g. bus → buses  
business → businesses

watch → watches

box → boxes

quiz → quizzes

### 9. Forming "-f" to "-ves" or "-s"

Most words ending in "-f" or "-fe" change their plurals with "-ves"

e.g

calf - calves

half - halves

knife - knives

leaf - leaves

loaf - loaves

life - lives

wife - wives

### 10. 'ie' and 'ei' :

a) normally, 'ie' is used

e.g. field

achieve

belief

b) 'ei' is used if preceded by 'c'

e.g. receive

deceive

conceit

### Exercises

#### Choose the correctly spelt word.

1. A. benefecient

B. beneficent

C. benefesient

D. benificent

2. A. committee

B. committy

C. comittee

D. committi

3. A. constellation

B. constellasion

C. constelasion

D. konstelation

4. A. grievence

B. grivence

C. grievance

D. grivance



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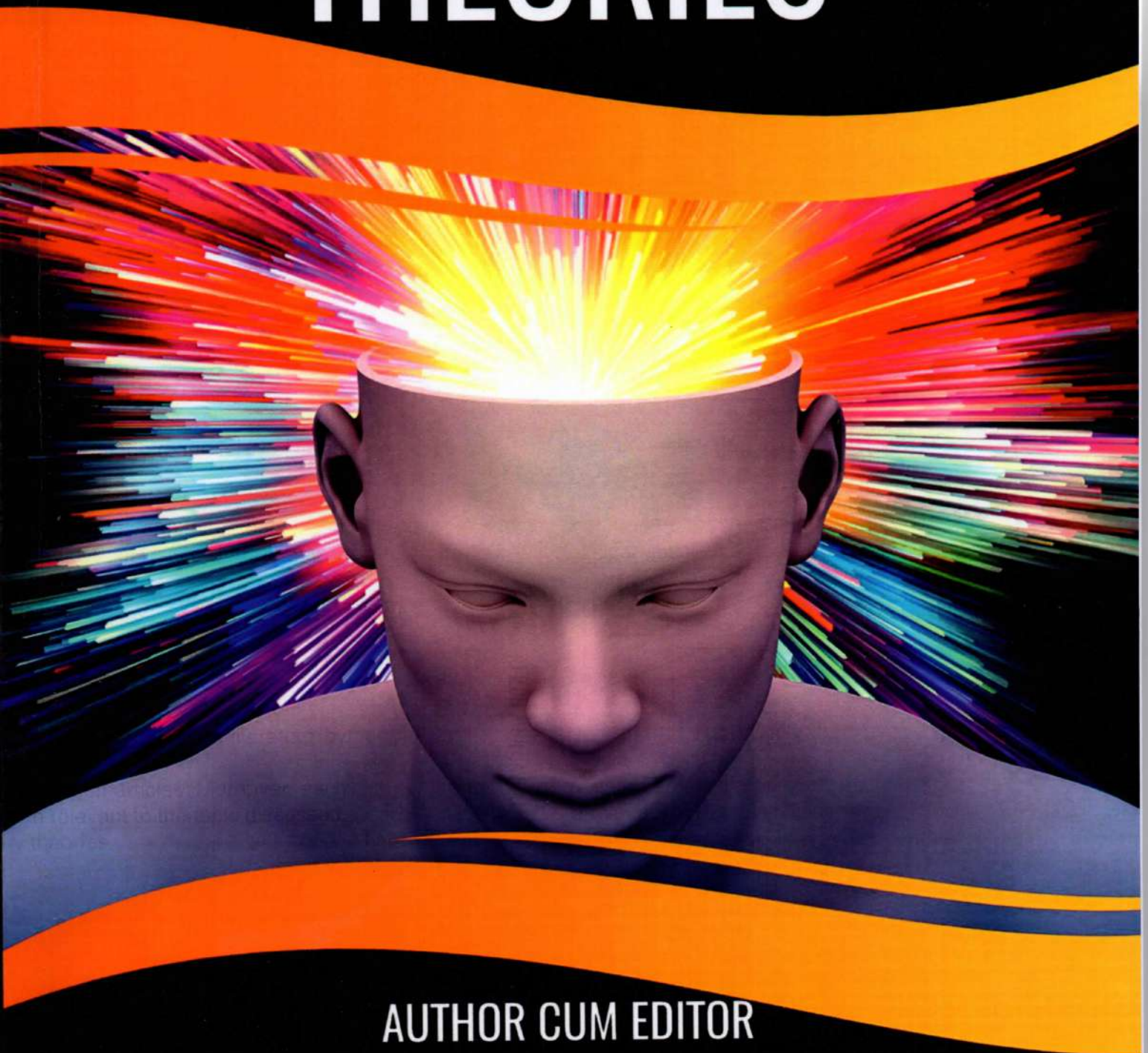
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# EMERGING LITERARY THEORIES



AUTHOR CUM EDITOR  
Dr S. JOSEPH ARUL JAYRAJ

# EMERGING LITERARY THEORIES

## Specific Learning Outcomes of Reading Emerging Literary Theories

- Presents the crux of various aspects of literary criticism and theories both collectively and in a nutshell in the forms of diagrams for easy apprehension.
- Applies linguistic principles and literary theories to literary texts.
- Analyses various linguistic and literary theories which are grouped under various headings as follows: "Thing Theory", "Minimalism", "Chaos Theory", "Bowen's Theory", "Humanism, Neohumanism, Posthumanism, and Transhumanism" and "The Emergence of William Wordsworth's 'the Silent Period' in the definition of poetic creation and Stephen Krashen's 'the Silent Period' in the theory of second language acquisition from 'the Silent Period' in the process of the Cattle Ruminant".
- Explains and enlightens the readers on the concept and the emergence of multiple perspectives of the emerging literary theories.
- Enumerates with examples the use of the emerging literary theories.
- Enables the learners to analyze the elements of the emerging literary theories in linguistic, literary and theoretical contexts.
- Renders the emerging literary theories in a comprehensible language to the teachers and the students.
- Eliminates the element of ambiguity that is wedded to all literary theories.
- Enables the teachers and the taught to understand literary theories and their concepts in the right perspectives and empowers them to indulge in critical analysis of the emerging literary theories in multiple perspectives.
- Enhances the critical thinking skills in the teachers and the students.
- Encourages the teachers and the students to apply literary theories to literary and research works.
- Helps the teachers and the students to write and present research papers in conferences and seminars on the emerging literary theories.
- Enlightens the teachers and the taught to critically analyze and appreciate literature by applying the emerging literary theories.
- All the chapters in the book are written in the format of research articles. Moreover, each chapter is supported with a few research articles which are relevant to the topic discussed.
- Achieves conceptual clarification of linguistic and literary theories.



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## Chapter-II: Minimalism

Dr K. T. Tamilmani

### Abstract:

In this paper, an attempt has been made to trace/evolve (i) the Origin and Development of Minimalism (ii) the Practice of Minimalism in Art and Literature (such as sculpture, architecture, engineering design and music) (iii) the History of Literary Minimalism (iv) the Definition of Literary Minimalism and its essential characteristics (v) the Linguistic Features of Minimalist Fiction and its Socio-cultural Manifestations (vi) an Analysis of Minimalist Style of writing at work in a story written by Raymond Carver.

### Definition:

Minimalism can be defined as "the disciplined pursuit of the less. The more exists in the form of less" (<https://en.wikipedia.org/wiki/Maximalism>).

### What is the point of minimalism?

It is marked by clarity, purpose, and intentionality. At its core, minimalism is the intentional promotion of the things we most value and the removal of everything that distracts us from it. It is a life that forces intentionality. And as a result, it forces improvements in almost all aspects of your life (<https://www.google.com/search?q=Who+is+a+minimalist%3F&oq=who+is+a+minimalist%3F&aqs=chrome.69i59j0l5.8538j0j4&sourceid=chrome&ie=UTF-8>).

### Who is a minimalist?

One who has more but uses/lives with less. A minimalist chooses to live life on purpose. Minimalist is one who describes one's interest in keeping things very simple. A minimalist prefers the minimal amount or degree of something. For example, a white canvas with one black line can be called a typical minimalist painting. But anyone who likes to do things in a very simple manner can also be called a minimalist ([https://www.google.com/search?source=hp&ei=N76yXJOMHoLZz7sPmfe\\_mAw&q=Who+is+a+minimalist%3F&btnK=Google+Search&oq=Who+is+a+minimalist%3F&gs\\_l=psy-ab.3..0j0i22i30l5.1980.1980..4659...0.0..0.191.191.0j1.....0....2j1..gws-wiz.....0.vdmYzyQaZtU](https://www.google.com/search?source=hp&ei=N76yXJOMHoLZz7sPmfe_mAw&q=Who+is+a+minimalist%3F&btnK=Google+Search&oq=Who+is+a+minimalist%3F&gs_l=psy-ab.3..0j0i22i30l5.1980.1980..4659...0.0..0.191.191.0j1.....0....2j1..gws-wiz.....0.vdmYzyQaZtU)). Minimalism emerged in the late 1950s when artists such as Frank Stella, whose Black Paintings were exhibited at the Museum of Modern Art in New York in 1959, began to turn away from the gestural art of the previous generation (<https://www.google.com/search?q=Who+is+a+minimalist%3F&oq=who+is+a+minimalist%3F&aqs=chrome.69i59j0l5.8538j0j4&sourceid=chrome&ie=UTF-8>).

### What is minimalist writing?

Literary minimalism is characterised by an economical use of words and focuses its aim on rendering surface description. Minimalists eschew (avoid) adverbs and prefer allowing context to dictate meaning. These writers also spare with prose and keep a psychological distance from their subject matter ([https://www.google.com/search?source=hp&ei=N76yXJOMHoLZz7sPmfe\\_mAw&q=what+is+minimalist+writing+style&oq=What+is+minimalist+writing%3F&gs\\_l=psy-ab.1.0.0.2115.2115..6708...0.0..0.213.213.2-1.....0....2j1..gws-wiz.....0.sT6WrU4mEfc](https://www.google.com/search?source=hp&ei=N76yXJOMHoLZz7sPmfe_mAw&q=what+is+minimalist+writing+style&oq=What+is+minimalist+writing%3F&gs_l=psy-ab.1.0.0.2115.2115..6708...0.0..0.213.213.2-1.....0....2j1..gws-wiz.....0.sT6WrU4mEfc)).

### Introduction:

Literature is an expression and communication of thoughts, feelings and attitudes towards life. The author not only writes to express his own, but also the feelings and thoughts of a group or community. For example, Dante is a spokesperson for the complete medieval Christianity and John Milton for European Protestantism of his time (*English Literature: An Introduction for Foreign Readers*, 27).

'Ballad' is the oldest minimalist form of narrative song. It existed in the form of oral tradition in all human societies especially in the form of folk songs and comic verse ("Chapter Two: Balled, Epic and Other Narrative Poetry." *English Literature: An Introduction for Foreign Readers*, 20). The *Oxford Advanced Learner's Dictionary* defines 'ballad' as follows: "a song or poem that tells a story" (101). Ballad is perhaps the simplest form of narrative poetry and the epic is the most complicated (*English Literature: An Introduction for Foreign Readers*, 25).

Minimalists have realised the fact that modern readers' preference of simpler and more direct narratives. Minimalists are not inclined to diffuseness because it kills brevity. In Minimalists' language, one can find that 'succinctness goes' well with 'their grain'. Minimalists do not admit 'loose ends' (*English Literature: An Introduction for Foreign Readers*, 214), instead completeness with terseness in their narratives. For minimalists the shortest narratives may be no more than one or two sentences. Jokes, anecdotes, and short narrative in a few sentences can be considered minimalistic narratives. For example, A man asked his friend, "Do you believe in ghosts?" The friend said: "No." On hearing this, the man disappeared.

Though the *Prologue* is the well-known part of *The Canterbury Tales*, the tales are of great variety and interest. The *Prologue*, which describes the travelling companions of Chaucer with some interesting details, it creates an effect of verisimilitude (life-likeness) by presenting picture-like portrayal of the 14<sup>th</sup> century English society. Though the tales are totally twenty-four in number, three among the tales remain incomplete. Chaucer makes each tale suitable to the person who narrates it. For example, "The Knight's Tale" of Palamon and Arcite is about war and chivalry; "The Prioress's Tale" is religious and charmingly sentimental; "The Carpenter's Tale" is brutal and coarse; "The Miller's Tale" is extremely amusing. It is a piece of low comedy because it tells didactically an improper story; "The Franklin's Tale" is a charming example of delicacy and refinement. Though it presents a love story of the 'eternal triangle' sort, it shows human nature at its best, and not as in "The Miller's Tale", at its worst (34, 38, and 39). The list goes on.

All the qualities of minimalist narratives can be found in the narrative poems and short stories of the following writers in English. In the group of ancient narrative poems of Geoffrey Chaucer's *Canterbury Tales*, poets of the 18<sup>th</sup> and 19<sup>th</sup> centuries such as George Crabbe (1754-1832), Crabbe's story-poems which were "published in *The Parish Register* and *The Borough* are a mixture of description and narrative—including the dramatic tale of the solitary and savage fisherman, Peter Grimes" (*English Literature: An Introduction for Foreign Readers*, 41). William Wordsworth's (1770-1850) "Michael" is a powerful tragic poem written in the simple and direct style it is a story of an old shepherd in the Lake District. It is the best among his other



favourite narrative poems such as "Lucy Gray", "The Idiot Boy" and "Lodamia" (41). S. T. Coleridge's (1772-1834) "The Ancient Mariner" is one of the best of all English narrative poems and "Chitabel" and "Kubla Khan" are worth mentioning. "Mazeppa", "The Prisoner of Chillon" and "The Corsaire" are George Gordon, sixth Lord Byron's (1778-1824) shorter and more direct narrative poems. John Keats' (1795-1821) odes namely "On a Grecian urn", "To a Nightingale", "To Autumn", and "The Eve of St Agnes" are the best examples of this kind. Robert Browning's (1812-1889) love poems such as "Meeting at Night", "Parting at morning", and "Two in the Campagna" are of this nature. "Sohrab and Rustum" of Matthew Arnold (1822-1888) "tells a simple and sad story about the great Persian hero Rustum and his son, and how they were led by chance to fight against each other in single combat, neither knowing the identity of the other" (45). "Idylls of the King" of Alfred Lord Tennyson (1809-1892) is "a series of story-poems which together make a poetic novel" (45).

In the modern time, John Masefield's (1878-1967) "The Everlasting Mercy" written before the First World War, describes "the change caused by religion in the personality of a village outcast and drunkard, Saul Kane" (*English Literature: An Introduction for Foreign Readers*, 47). Like Chaucer's *Prologue*, "Reynard the Fox" presents "a lively picture of a group of people of the poet's own time" (*English Literature: An Introduction for Foreign Readers*, 47). Sir Henry Newbolt's (1862-1938) tragic narrative poem "He Fell Among Thieves" is a "good and exciting poem to read" (*English Literature: An Introduction for Foreign Readers*, 47). Wilfred Wilson Gibson's (1878-1962) "Flannan Isle" is a "true story of a lonely Scottish lighthouse from which men mysteriously disappeared" (*English Literature: An Introduction for Foreign Readers*, 48). "The Highwayman" of Alfred Noyes's (1880-1958) is "a romantic and exciting story which can be enjoyed by anyone with a reasonable knowledge of English. W. H. Auden's (1907-1973) "ballad-style poems "Victor" "Miss Gee", "The Quarry", and "Lady, Weeping at the Crossroads" are a few examples of this kind. T. S. Eliot's (1888-1965) "Under Milk Wood" (*English Literature: An Introduction for Foreign Readers*, 48) are important examples of 20<sup>th</sup> century minimalist writings. The short stories of Rudyard Kipling, Guy de Maupassant and Anton Chekhov also fall under this category (*English Literature: An Introduction for Foreign Readers*, 214).

It is not out of context to recall to one's mind Auvaiyar's *Athichudi* in Classical Tamil. It is an apt example of minimalist writing because it is either written in half a line or in a single line. The Tamil Sage Valluvar's *Tirukural*, shortly known as the *Kural*, is a Classic Tamil Sangam Treatise on the art of living. Consisting of 133 chapters with 1330 couplets, the *Kural* deals with the everyday virtues of an individual. Authored by Valluvar between the 3<sup>rd</sup> and 1<sup>st</sup> centuries BCE, it is considered one of the greatest works ever written on ethics and morality and is praised for its universality and non-denominational nature. It is known for strict adherence to the characteristics of minimalist writings ("Praise of Tirukkural." [https://en.wikipedia.org/wiki/Praise\\_of\\_Tirukkural](https://en.wikipedia.org/wiki/Praise_of_Tirukkural)). The *Kural*, "in exquisite poetic form, is a couplet containing a complete and striking idea expressed in a refined and intricate metre" (Meyyappan, "Foreword"). While

describing the terseness and in-depth state of ideas of *Thirukural*, Auvaiyar, ancient Tamil poet, c. 1<sup>st</sup> and 2<sup>nd</sup> century CE, explains it with an analogy that the poet has pierced an atom and injected seven seas into it and has made it bear succinctness in one and a half lines. "Thiruvalluvar pierced an atom and injected seven seas into it and compressed it into what we have today as Kural" ("Praise of Tirukkural." [https://en.wikipedia.org/wiki/Praise\\_of\\_Tirukkural](https://en.wikipedia.org/wiki/Praise_of_Tirukkural)). Another example that can be cited here is the *Haiku*, a type of poem or a terse aphorism which always ends with a twist.

#### **i) The Origin and Development of Minimalism:**

Minimalism is considered to be a post-modern principle as well as technique. Ontological minimalism was formulated by Schleiermacher as "Small is Beautiful" in the 19<sup>th</sup> century German Romantic Philosophy. The social trauma caused by the First World War formed the basis for the rise of many artistic, literary and cultural movements. The artistic movement with regard to the American visual arts in the late 1960s and early 1970s seemed to be bleak and cynical. It abandoned tradition and changed the rules. At this moment, aesthetic movements such as surrealism, minimalism and futurism started flourishing.

Minimalism has been an enduring inter-disciplinary movement towards a severely simplified composition. The word describes itself. Minimalism, in essence, aims at suggesting/evoking the most in the least words possible. It is concerned with creating objects of interest and beauty. Minimalist artists used the smallest number of colors and shapes. David Burlyuk used the term 'minimalism' in an exhibition catalogue for John Graham's paintings at the Dudensing Gallery in New York in 1929. Aesthetic minimalism includes the use of geometrical and elemental shapes in painting, industrial materials in sculpture, and layers of imperceptibly shifting repetitive patterns in music. In dance it designates the reduction of motion to a few precise and often stark gestures.

#### **ii) The Practice of Minimalism in Art and Literature:**

Especially in visual art and music, minimalistic work is viewed as a reaction against Abstract Expressionism. The other names for Minimalistic art include "ABC art" and "Reductive Art" to "literalism" and "systemic painting". As the word 'minimalistic' considered to be derogatory, many artists preferred the term "primary structures." Warren Motte examines and defines how the term "minimalism" applies to artwork:

Minimal art describes abstract, geometric painting and sculpture executed in the United States in the 1960s. Its predominant organising principles include the right angle, the square, and the cube, rendered with a minimum of incident or compositional manoeuvring ... In the most radical minimalist experiments, the focus on the thing itself is intended by the artist to clear away all traces of received narrative, metaphor, and figure in order to provide the viewer with an open, unmediated experience. (8, 14)

- a) **Minimalism in Sculpture:** Minimalist sculpture is totally objective, inexpressive, and non-referential. Carl Andre is an exponent of minimalist art. Repetition of shape, size and material and the unique juxtaposition of form with open space are the essential

characteristics of his work. In Lever, Andre uses the geometric form of the rectangle, a primary shape used by both artists and architects, to create a clean, unified line on the floor. The word 'minimal' is related to the word 'small', but Richard Serra's 'Fulcrum' (1987) erected at the Liverpool Street Railway Station proves that the physical size and weight of an object doesn't necessarily decide the minimalist aspect of the work (<https://shodhganga.inflibnet.ac.in/bitstream/10603/215748/9/7%20chapter%202.pdf> 63-65).

- b) **Minimalism in Architecture and Engineering:** In architecture the word 'minimalism' is reduced to its necessary elements. The Japanese traditional design and architecture has a tremendous influence on Minimalist design. Architect Ludwig Mies van der Rohe employed this motto called "Less is more" in order to create an impression of extreme simplicity. Designer Buckminster Fuller preferred the motto "Doing more with less." These designers preferred relatively simple elegant designs and they used the basic geometric shapes. They preferred flat roofs, large windows, no internal walls, elegant lighting, etc., (<https://shodhganga.inflibnet.ac.in/bitstream/10603/215748/9/7%20chapter%202.pdf> 66-68).
- c) **Minimalism in Music:** Many composers like Erik Satie, John Cage started composing in extremely simple style in order to react against the complex and sophisticated style. La Monte Young and Morton Feldman attempted to eliminate variation in their composing. Subsequently composers Philip Glass, Steve Reich, and Cornelius Cardew tried simple harmonic and melodic patterns. In 1968 composer Michael Nyman used the term 'minimalism' to describe a new, experimental type of music. Critic Warren Motte endorses this view thus: minimalist musicians "hold the encounter of the audience with the work to be of central importance . . . the subject of the minimalist work is the work itself and the audience's encounter with it" (21). An inactive participant will fail to recognize the rewarding experience of the minimalist music. The minimalist style once considered to be subversive has over time become acceptable, in part because it is so widespread in society at all levels (<https://shodhganga.inflibnet.ac.in/bitstream/10603/215748/9/7%20chapter%202.pdf> 68-70).

### iii) The History of Literary Minimalism:

The minimalist principles can be recognised in a variety of genres. Chris Baldick defines 'minimalism' as a function of its scale. Literature is not its only source. Examples of it can be found in many written traditions, regardless of culture, contemporary/pre-contemporary. Generally, in a minimalist work of fiction, what is described has less importance than that of what has not been described. The method of presentation suggests that there is more to the story than the scantily suggested details. The reader has to infer from what has been given exactly what has been omitted.

An important characteristic of minimalism is that many such narratives seem internally disconnected at first—sentences seemingly detached from one another, open endings, narrative omissions, interplay of surface details etc. This practice is known as parataxis. However, when read closely, the oblique references and dim designs combine into a complex allusion.



Minimalist writers are interested in showing rather than telling. These fictions are just containers of compressed meaning. Minimalism implies interactive reading. For the most part, the characters of minimalist fiction are ordinary people who appear to inhabit the “real world,” where doing and/or saying nothing is often easier than the alternative. However, the condensed structure and detached narrative tone of minimalist short stories reflect their insensitiveness towards that pain. Thus, minimalist prose seems to be a “storyless story” or an “authorless story” and the very suppression of style is a style in itself, it is an aesthetic choice.

Minimalism in fiction, in particular is a reflection of the fragmentary and alienated condition of the twentieth-century self. The term is often applied to Chekhov, Hemingway, and Carver who have favoured simplicity of form and language, avoiding florid, romantic, and philosophical terms in order to provide a more direct, lifelike feel to their prose. “Chekhov was the first writer to free himself —from the literary conventions of the highly plotted and formalized story [which] marked the beginnings of a new or modern kind of short fiction that combined specific detail of realism with the poetic lyricism of romantics.” (May, Chekhov 199).

The basic characteristics of this modern hybrid form of short fiction are:

character as mood rather than as either symbolic projection or realistic depiction; story as minimal lyricised sketch rather than as elaborately plotted tale; atmosphere as an ambiguous mixture of both external details and psychic projections; and a basic impressionistic apprehension of reality itself as a function of perspectival point of view. The ultimate result of these characteristics is the modernist and postmodernist focus on reality itself as a fictional construct and the contemporary trend to make fictional assumptions and techniques both the subject matter and theme of the novel and the short story. (May, Chekhov 199)

Chekhov abandoned shapely design, authorial manipulation, the tailored conclusion and practiced randomness, inexplicability, and haphazard elision. Perhaps most important, minimalist fiction tends to be free of elaborating, focusing on authorial commentary. Fred Hobson remarks that “... a minimalist text requires a non-minimalist reader, a reader prepared to bring to the text all of the big questions that the minimalist writer refrains from supplying or that he or she only very unobtrusively suggests” (Chapter-II: “Minimalism as an Inter-disciplinary Movement.” p.73, <http://shodhganga.inflibnet.ac.in/bitstream/10603/215748/9/7%20chapter%202.pdf>).

In fiction, the minimalist tradition reaches back at least to the short stories of Guy de Maupassant, though the work that emphatically proclaims the presence of minimalistic principles in American letters is Ernest Hemingway’s *In Our Times* (1925). His stories “Cat in the Rain” and “Hills like White Elephants” are models of the type. Hemingway explained his method as a deliberate excision of significant scenes. Hemingway laid the foundation by emphasising the unspoken word of the minimalist stories to establish in the modern era. Hemingway eliminated excessive words and elaborate descriptions. His ‘iceberg’ technique to highlight the one eighth of the story to the reader worked out well. Substantial number of minimalist writers emerged during this period and to name a few of them are: Raymond Carver, Ann Beattie, Chuck Palahniuk, Amy Hempel, Bobbie Ann Mason, Tobias Wolff, and Frederick Barthelme. Perhaps the only

statement that might categorically be made about the aforementioned list of writers is that all of them would likely be uncomfortable, if not outright offended, by the label "minimalistic." A more recent predecessor of minimalistic fiction, especially in the southern fiction, is Eudora Welty. At first instance one would hardly call her a minimalist; however, in contrast to the heavily rhetorical quality of Faulkner's prose—as well as half a century of writers working under his shadow—Welty's prose is noticeably free of rhetoric. Her attention focuses on the details of objects and of people and their behaviors. She rarely explains the significance of such details but rather leaves the work of interpretation to her readers. Literary minimalism has found its first striking and memorable expression in American poetry with Theodore Roethke's poem "The Minimal." Minimalism is identified with the 'haiku' of Japan.

**iv) The Definition of Minimalism and Its Essential Characteristics:**

Anything which is spare or stripped down is designated to be Minimalistic. In art, they did not rely on color to express feeling or mood. They rejected the idea that art should reflect the personal expression of its creator. The viewer's personal response and reaction were considered to be very important. They believed that less would always be more. In literature, it is characterised by an economy with words and a focus on surface description.

This "New Fiction," as Kim Herzinger called in 1985, might be seen as a reaction to the "maximalist" fiction of the preceding decade (1975). In contrast to the metafictional, fantasy-laden, overwritten prose of the high postmodernists, the minimalists returned to a more realistic depiction of life, a more subdued tone and style, and, for many, a retreat from experimentation. The initial definition of minimalism as a kind of reassumption of traditional realism succeeding the stylistic libertinism of post-modernism is a reaction to, and welcoming of, the comparative hospitality of minimalist fictions to the common reader. Aristotle's "Horror Vacui" (fear of empty spaces) is an old idea indeed, claims John Barth in his seminal essay "A Few Words About Minimalism" as follows:

The oracle at Delphi did not say, "Exhaustive analysis and comprehension of one's own psyche may be prerequisite to an understanding of one's behavior and of the world at large"; it said, "Know thyself." Such inherently minimalist genres as oracles (from the Delphic shrine of Apollo to the modern fortune cookie), proverbs, maxims, aphorisms, epigrams, penses, mottoes, slogans and quips are popular in every human century and culture—especially in oral cultures and subcultures, where mnemonic staying power has high priority—and many specimens of them are self-reflexive or self-demonstrative minimalism about minimalism. "Brevity is the soul of wit." "Silence is golden." "Vita brevis est, ars longa" Seneca warns aspiring poets in his third Epistle; "Eschew surplusage," recommends Mark Twain. (Barth 2)

The other terms to describe minimalism include: 'Dirty Realism', 'Grit Lit', 'Extra realism', 'High Tech Fiction', and 'White Trash Fiction'. This list of terms offers a commentary on both the content and style of minimalism. Many of these terms view the fiction as a merging of popular and high cultures. The term 'realism' recurs so often that it seems the primary trademark of minimalism and here 'realism' attempts to depict life as it actually exists. The terms

blue collar, white trash, and grit lit all indicate an awareness of the minimalists' preoccupation with lower socio-economic strata of the American population.

The combination of realistic and mythic styles of fiction has classified the short story writers of the period between 1960 and 1990 roughly into two different groups. Charles E. May observes:

On the one hand, the ultimate extreme of the mythic/romance style is the fantastic anti-story of Jorge Luis Borges, John Barth, and Donald Barthelme. On the other hand, the extremes of Chekhovian realism can be seen in the so called "minimalism" of Raymond Carver, Anne Beattie, and Cynthia Ozick. The very fact that the mythic/romance style of such writers as Gabriel Garcia Marquez is sometimes called "magic realism," while the minimalist style of Raymond Carver is sometimes called "hyperrealism" indicates that the twin streams of romance and realism are inextricably blended in the works of contemporary short story writers. ("Introduction", 3)

Minimalist authors cut out verbiage and prefer to let context provide meaning. Readers are left to take part in the creation of a story. The readers are responsible to make out the left out by the writer.

**v) The Linguistic Features of Minimalism and its Socio-cultural Manifestations:**

Raymond Carver and Mary Robinson, the two quintessential minimalists, have favoured simplicity of form and language, avoiding florid, romantic, and philosophical terms in order to provide a more direct, lifelike feel to their prose. For the minimalist writers, language is lens which magnifies and sometimes distorts. The plain words lead both the writers and the readers into life in order to understand the philosophy expressed in images. Sven Birkerts, a notable critic, sees in minimalism "a total refusal of any vision of larger social connection" and an "abrogation of literary responsibility." This kind of more realistic depiction of life is in sharp contrast to the metafictional, fantasy-laden, over-written prose of the post-modern writers. Kem Herzinger incorporates a few traits in his second definition of minimalist fiction thus:

Minimalist fiction is a) formally spare, terse, trim; b) tonally cool, detached, noncommittal; "flat," affectless, recalcitrant, deadpan, laconic; c) oblique and elliptical; d) relatively plotless; e) concerned with surface detail, particularly with recognisable brand names; f) depthless; g) comparatively oblique about personal, social, political, or cultural history; h) often written in the present tense; and i) often written in the first person and sometimes written in the second person. Minimalist fiction's characteristic mode is a) representational/hyperrealistic/surrealistic; b) not fabulist... [Its] "subject matter" is a) ordinary, mundane; b) domestic, local; c) regional; d) generational; e) blue-collar/working-class or white/yuppie. ("Minimalism", 73).

Herzinger discusses the problematic nature of the term "minimalism" thus: "The point is that minimalism is not a good term. It is not a useful term. We would like to get rid of it, to replace it with something appropriately descriptive, something not derived from painting or sculpture or



architecture or music. It has shown itself to be, at best, misleading, and at worst devaluative. But it is, for now, what we have" (9). There are some important elements in the contemporary minimalist fiction which include: a) simple prose, b) heavy dialogue c) mostly first person narration, d) ambiguity e) present tense f) repetition of words, phrases or ideas, g) domestic setting, h) few middle-class characters, i) realistic stories j) ordinary subject matter, k) open-endedness.

This new type of short story involving people with motiveless characters and meaningless actions has taken over the market in 1985. Numerous American writers use the short story form to examine the postmodern condition, particularly by pushing that form to the edge of, or beyond its limits. Minimalist authors work on ordinary subject matters, employ straightforward narratives, focus on single moods or emotions, general context, and aimless characters. These stories suggest that contemporary life is both too plain and too consistent to allow for overly spectacular and dramatic creative works and they also imply that the post-modern stories could not exist without readers.

There are two kinds of minimalist writers: the formal and the social minimalist. The first kind experiment with simple plots in colloquial language employing present tense and first-person narration. Some of the notable formal minimalist are Tobias Wolff, Jonathan Penner and James Salter. The social minimalist has his/her origins in narrative naturalism. Social minimalism is also called dirty realism and K-mart realism. These writers, Raymond Carver, Bobbie Ann Mason, Jayne Anne Phillips, Larry Brown and Harry Crews have honoured and articulated the lives of the ordinary blue-collar workers. "K-Mart realism" is term that suggests smallness, blandness, banality, commonness. The great triumph of "K Mart Fiction" is its ability to portray the experiences of people from a lower economic class with complexity, and dignity in the realistic mode. To the extent that these writers accomplish this aim their work bears the marks of genuine and lasting literature.

Mary Robinson's *An Amateur's Guide to the Night* (1984), shows a large debt to Carver, both in manner and subject. The characters of dirty realism are the marginal members of the American society. The rootlessness of contemporary Americans is a common theme in social minimalism. Characters are apt to live nowhere in particular, though in the works of Jayne Anne Phillips they tend to come from West Virginia and move on to nameless states. One probable explanation for this amorphous kind of writing is that the people and situations so many of these stories present are too trivial to be remembered. The people are too often shadows without substance and because so little information about them is provided, they tend to be as indefinable as strangers seen in a snapshot that another stranger has dropped in the street. The situations in which they are presented are also like snapshots, static TV images of day-to-day life.

The minimalist writers have produced for the age of television a literature which is light in form, texture, and subject matter but well-crafted to read. Carol Iannone in her article, "The Fiction We Deserve" quotes of the observation of Bruce Bawer on the minimalist authors' inclination towards "short declarative sentences," "domestic details," "the most banal contemporary phenomena" (TV commercials, musicals), and "the depiction of protagonist's

personal torments dryly and emotionlessly” in and through “trite domestic details.” Further Iannone probing for deeper causes presents a more practical view of another commentator thus:

Minimalism reflects a human retreat, a breakdown of a shared conceptual system, a literary passivity in the face of moral confusion. And responding to the suggestion that readers like this fiction because they recognise themselves in it, and this identification on the part of the reader is in this case not the psychological process of connection with an “other” to find shared human ground not previously recognised.[sic] Instead, it is the process of feeling connected to a character perceived to be entirely like ourselves, according to a shared surface detail.... The ironic part is that the surface is the level at which we are least like one another.... It’s only when we go deeper that our resemblance to one another becomes apparent. (60-61)

Minimalistic writing, particularly in the shorter form, bears a very close resemblance to the scenic blips of television, a fact that is not surprising in the generation whose perceptions have been doped and dulled by years of exposure to the electronic anaesthesia of that medium. Television projects glimpses of experiences as if seen from a train that is moving so fast that the connection of glimpse A to glimpse B is often impossible to perceive. The glimpses may follow one another in temporal sequence, but it is not a sequence in which meaning is normally accrued or progress is made toward a definitive conclusion. This happens and then this takes place and then the train disappears into a tunnel and nothing happens.

In fact, no evidence is addressed to establish that these experiences are meant to coalesce into drama or so arrange themselves as to produce some climatic insight into a truth about the human condition. The effect is nihilism, which is in fact, the one element in the stories not only of Beattie but of Carver and the others that leaves any kind of clear impression on the mind. They seem consistently to suggest that human life in general and human experience in particular do not count for very much of anything and are equally consignable to oblivion. Their minimalistic technique, furthermore, exactly mirrors this view, its rigid anal retentiveness, its paucity of evaluative nuance reaffirming in constipated language and empty gestures the point made by the authorial monotone. If the stories convey the impression that there is nothing beneath the realistic surfaces, of the action, the reason is that in fact there is nothing.

The characteristics of the pop art of the 1960s are discernible in the minimalistic fiction. Frederick R. Karl in his book *American Fictions 1940-1980* observes this proximity of minimalism to pop art thus:

In pop art, everything is there, nothing omitted, and part of the effect on the viewer is his recognition that he is staring at what is there. The trick with minimalist fiction is a variation of this, tipping off the reader that the artist is conscious of what is being omitted. The minimalist writer must assure the audience that he, the writer, knows far more about the subject than he is including; that beyond him, in some spatial realm, there is the rest, undefined perhaps, but there. Often, the writer makes as his point of

reference not the line he develops but the beyond; what is not is as dominant as what is, and possibly more significant. (Karl 384)

In the 1980s, any reader of *The New Yorker* was familiar with minimalistic fiction: those little stories which seem to grow even smaller as one reads. By the end the story has dwindled down to almost nothing, a mere wisp of melancholic vapour scattered by the first breeze. These stories are always sad, in a resigned sort of way. If they are written by women, the stories are sad and resentful—of loves, husbands, children, parents, and friends, all the shadowy figures that pass through their pages. Or they are resentful about work, or the lack of work. Often it is difficult to know what they are resentful about. If the stories are written by men, they are usually sad and angry, with repressed violence bubbling just beneath the surface. Gender does not otherwise make much of a difference. Sex itself is not very important, it is simply something that comes and goes, much like a cold causing the characters some momentary discomfort. But then, life in these stories is a succession of momentary discomforts.

In the 1970s and 1980s minimalism was the dominant manner of a minor renaissance of the short story. Minimalism tended to drop the self-conscious surrealism of its antecedents in favor of a zero-degree realism of daily life. Carver was the principal author of the movement, and acknowledged his debt to Hemingway in the title of his first collection *Will You Please Be Quiet, Please?* (1976). His subsequent works *Furious Seasons* (1977) and *What We Talk About When We Talk About Love* (1981) were continued in minimalist mode, but with the publication of *Cathedral* (1983) and *Where I'm calling from* (1988), several of his stories made clear that he headed in new directions. His stories teach the readers about the characters' own precarious positions in the world and about the possible inadequacy of the language they depend on for self-definition and self-realisation.

The 1970s, with its fuel crises and chronic recessions and political disasters, from the loss of Vietnam to the fiasco of Watergate, were in every way a more pinched and depressed period than the 1960s. As the economy soured and America's role in the world seemed to contract, the culture needed writers who could reflect the down-beat mood with frustration and failure. This diffidence has given rise to a new literary idiom. Laconic and spare, devoid of lyricism, eloquence, imagery, it is a prose of declarative sentences and common nouns, of events described without comment. Dialogue appears to be unedited; everything is left in. Desultory conversations go on for pages. Then again, perhaps Carver has found just the right compass for his imagination. Not everyone has to write the great American novel. But the anti-authoritarian temper of the 1960's might be the impersonal element in the evolution of this recognisable style/idiom. In one of his interviews, Carver admits that there are many reasons for his choice of writing stories:

... Urgency also ruled out experimentation —'license to be careless, silly or imitative in the writing. Even worse, a license to brutalise or alienate the reader.[sic] Too often such writing gives us no news of the world, or else describes a desert landscape and that's all—a few dunes and lizards here and there, but no people.' Nor could there even be anything fancy, I hate tricks.



Raymond Carver was suited to play the lead-role of social prophets. Despite his meticulous craftsmanship, a thick fog of depression hangs over his early collection of stories. Yet they tell us a great deal about forgotten American lives. Carver's stories deal with blue-collar workers who hail from the Pacific Northwest and they suffer from the cosmic subjects like alcoholism, casual infidelity, dull jobs, and unemployment. Carver's work represented a return to realism and regionalism in American fiction, a rediscovery of "ordinary" life as it is lived among the shopping malls and K-Marts, in suburban ranch houses and in factory jobs, lives shattered by divorce, family violence, and general sense of defeat. Life is unstable for Carver's characters and they undergo shame and remorse. They are unable to articulate their feelings and in most of the stories 'silence' haunts them.

Minimalism is the essence of Carver's writing. His editor at *Esquire magazine*, Gordon Lish directed Carver to employ five words instead of fifteen. Eventually Carver broke with him. But he is widely acclaimed as the most significant short story writer of his generations. Carver sketched out the frustrations of blue-collar workers, their deprivations and loneliness. Carver's so called minimalism—its implications were anything but minimal—was perfectly suited to a period when Americans were lowering their expectations, learning to live with limitation, to make fewer demands in their own lives. He writes in a manner in which the intentional poverty, the anorexia, of the writer's style is mimetic of the spiritual poverty of his or her characters' lives, their disconnection from anything like a traditional community. Carver's characters resemble rats negotiating a maze that the reader can see and they cannot.

Carver's working class men are in a constant struggle to make some order and continuity out of the fragments of their lives. Thus, they come home after work and plunge into projects that offer the possibility for feeling useful, competent, whole again—fixing the car or truck, remodeling the kitchen, building something for the kids. Some of them have already collapsed into a kind of numbed exhaustion from which they stir only to eat, drink, and watch television. In *Worlds of Pain* Lillian Breslow Rubin describes how most of the working class white men in her study were either preoccupied with the daily struggle for survival, a "constant struggle to make some order and continuity out of the fragments of their lives" (161). Consciousness in this vein has grown out of conditions peculiar to the American culture, including consumerism, credit, unemployment, belief in the myth of progress, and a technology that spews out words without restraint, lending a quality of meaninglessness to language. Because the characters are unable to interpret their environment and because they relentlessly look the other way, they have given up their rights to participate, and their thoughts and actions are therefore controlled by the dominant forces. In his article "The Post- Minimalist American Short Story or What Comes After Carver" Dan Pope describes minimalism as "the writer's fondness for the present tense and their concurrent disregard for background or historical explication . . . the unresolved situations and the characters' vague sense of emptiness and disillusionment" (333).

Carver's career was dedicated to short stories and poetry. He described himself as "inclined toward brevity and intensity" and "hooked on writing short stories" (in the foreword of *Where I'm Calling From*, a collection of short stories published in 1988 which received an

honourable mention in the 2006 New York Times article citing the best works of fiction of the previous 25 years). If one reads Carver's stories separately, they are an expression of a specific state of mind; many of these stories are brilliant; taken as a group, however, they seem to embody an attitude.

With a view to redefining the context of minimalism in the literary texts, it would be befitting to consider 'minimalism' as a mode of inquiry. If one thinks of minimalism as referring to a set of ways of asking questions about the contemporary world, one may better appreciate the truths it discovers, even as one admits that these truths are to some degree determined by minimalist manners themselves. In fact minimalist works bring great clarity and precision to how the people lived in the fragmented world of the late 20<sup>th</sup> century. Carver wrote with economy, grace, craft, and insight. "Nearly 200 years ago, Wordsworth and Coleridge started a revolution when they proclaimed their aim to write in "the language really used by men." Neither of them quite achieved that" (Chapter-II: "Minimalism as an Inter-disciplinary Movement." p. 96, <http://shodhganga.inflibnet.ac.in/bitstream/10603/215748/9/7%20chapter%202.pdf>). But Carver has achieved it in his stories.

#### vi) An Analysis of Minimalist Style of Writing:

Carver's characters are vaguely aware of the fact that there is something more at stake than merely a bizarre yard sale, a divorce, an infidelity or a bankruptcy. It's a meagre life his characters live and they are not or stupid. They do not have religion, politics, shelter and support of strong folkways. They simply lack the ability to understand the nature of their deprivation and eventually succumb to it. They manage themselves with the breaks they get, but they become helpless once there is a sign of trouble. Carver's art is an art of exclusion. As readers, we are afforded the opportunity to go back through the story and gain a more concrete understanding of what is below the surface of the narration from various allusions or hints from dialogue. As readers, we become aware of what Saltzman calls "extratextual reality" (*Understanding Raymond Carver*), and can identify the tension that the characters are only dimly aware of (Powell 647).

The first story in Carver's collection *What We Talk About When We Talk About Love* presents us with such a character, vaguely aware of the 'iceberg'. "Fat" begins with the narrator telling us "I am sitting over coffee and cigarettes at my friend Rita's and I am telling her about it" (Carver, "Quiet", 1). The narrator, who is a waitress, then recalls to her friend how she had served "the fattest person I have ever seen" (1). She describes her interactions with this fat man as she brings him his meal: several baskets of bread, Caesar salad, bowl of soup, baked potato, pork chops, and two deserts. The narrator is in some way greatly affected by this large customer, so much so that when her boyfriend Rudy, who is a cook at the restaurant, makes sexual advances at her that night she recollects: "When he gets on me, I suddenly feel I am fat. I feel I am terrifically fat, so fat that Rudy is a tiny thing and hardly there at all" (6).

While she is greatly affected by the fat man, she says to Rita, "I know now I was after something" (Carver, "Quiet", 4), but she cannot fully understand the implications, "But I don't know what" (4) (Nesset 14). When the narrator describes the fat man to her friend, she says, "it

is the fingers I remember best" (1), and she goes on to describe them "long, thick, creamy fingers...three times the size of a normal person's fingers" (1). There is obvious phallic imagery here, and we can begin to see that the narrator is in some way aroused by the fat man's potency (Runyun 12). The narrator is so affected, in fact, she knocks over the man's glass of water (Betha 11), "I am so keyed up or something, I knock over his glass of water" (Carver, "Quiet", 2). In fact, as Randolph Runyun states in "Reading Raymond Carver," the narrator believes "To be fat, then, is to be sexually powerful, even virile" (12). Later that evening, this fascination, this arousal from her experience with the fat man is also seen when the narrator tells us that she "put my hand on my middle and wonder what would happen if I had children and one of them turned out to look like that, so fat" (Carver, "Quiet", 6). The fat man is tied into her sexual fantasies here, and as well as when the narrator is in the midst of intercourse with her boyfriend and imagines herself "terrifically fat" (6).

While the fat man represents virility and power to the narrator, she tells the fat man "Me, I eat and eat and I can't gain, I say. I'd like to gain" (5). As fatness represents power to the narrator, and she cannot gain weight, we see that she feels powerless in her own life. The feeling of powerlessness in the narrator is not stated outright, but is implied and creates tension under the surface of the story, and can be seen in her sexual encounter with Rudy: "Rudy begins. I turn on my back and relax some, though it is against my will. But here is the thing. When he gets on me, I suddenly feel I am terrifically fat, so fat that Rudy is a tiny thing and hardly there at all" (6). Thus, in her powerlessness, in this case sexual, she imagines that she is fat and therefore renders Rudy "inconsequential" (Hallett 54). In this light, we see the narrator's fascination with the fat man as a fascination with the power she imagines is tied to largeness. Runyun states, "She wants to become the fat man" (Runyun 12), and while this is true, the narrator really wants the power she associates with the fat man.

The beginning and the ending of the story present us with the tip of an 'iceberg' in the form of one word: "it" (Hallett). The first line of the story states: "I am sitting over coffee and cigarettes at my friend Rita's house and I am telling her about it" (Carver, "Quiet", 1), and in the last lines of the story, which describe Rita's reaction to the story the narrator has just told: "That's a funny story, Rita says, but I can see she doesn't know what to make of it. I feel depressed. But I won't go into it with her... My life is going to change. I feel it" (Carver, "Quiet", 6). This usage of the word is vague in its application, but enormous in its implication, and is an example of how, in two letters, Carver creates tension underneath the story's surface. Hallett describes its usage in terms of Hemingway:

Here the reference to 'it' is reminiscent of the use of 'it' in Hemingway's "Hills Like White Elephants", for in both stories 'it' refers to individual aspects of 'it', as well as to an all-inclusive 'it': in 'Hills', 'it' refers to an abortion, a baby, the choice, and the whole situation; in "Fat", 'it' is the encounter with an obese customer, separate visions/versions of fat, being becoming fat. Compulsion versus choice, and an overall implied principle of difference. (Hallett 53)



With this connotation of "it", we see the narrator referring to the iceberg throughout the story. Arthur Bethea refers to this pronoun as well, conjecturing that in the narrator's last lines of the story, "The "it" that the narrator 'won't go into' might refer to an affair between the cook and Margo, the 'one who chases Rudy,' or to a pregnancy" (13). While it is possible that Rudy and Margo are having an affair, we are able to find actual implication of the narrator's pregnancy in the narrative. We need only recall when the narrator "put my hand on my middle and wonder what would happen if I had children," and to link this with the last line of the story, "My life is going to change. I feel it" (Carver, *Quiet* 5-6). If this is true, and we can only infer that it is, then the narrator's life will certainly change, and the "it" she feels is the child inside her womb.

Carver has achieved all of these implications, literally set up a series of tensions underneath the surface of the narration, by way of the simple pronoun "it". The waitress's storytelling style is minimalist; though she inclines to communicate, she is incapable to express it to Rita. But Rita expects more from her to understand what she really means. At the end, the waitress understands that what is important cannot be expressed but it could be implied. This story depicts Carver's style called 'pared-down prose'. Carver believed that it is not his duty to adapt to his readers' expectations. Here Carver entertains the dilemma of the writer, it is between self-expression and communication. This dilemma is present throughout Carver's writings.

#### **To Sum Up:**

Minimalism, in literary criticism, is characterised by an economy with words and a focus on surface description. Minimalist writers eschew adverbs and prefer allowing context to dictate meaning. Readers are expected to take an active role in creating the story, to "choose sides" based on oblique hints and innuendo, rather than react to directions from the writer. Some of the writers of crime fiction in the 1940s such as James M. Cain and Jim Thompson adopted a stripped-down, matter-of-fact prose style to considerable effect; some classify this prose style as minimalism.

Another strand of literary minimalism arose in response to the metafiction trend of the 1960s and early 1970s such as John Barth, Robert Coover, and William H. Gass. These writers were also spare with prose and kept a psychological distance from their subject matter. Minimalist writers, or those who are identified with minimalism during certain periods of their writing careers, include the following: Raymond Carver, Ann Beattie, Bret Easton Ellis, Charles Bukowski, Ernest Hemingway, K. J. Stevens, Amy Hempel, Bobbie Ann Mason, Tobias Wolff, Grace Paley, Sandra Cisneros, Mary Robison, Frederick Barthelme, Richard Ford, Patrick Holland, Cormac McCarthy and Alicia Erain.

American poets such as Stephen crane, William Carlos Williams, Early Ezra Pound, Robert Creeley, Robert Grenier, and Aram Saroyan are some of the writers identified with their *minimalist* style. The term "minimalism" is also associated with the briefest of poetic genres, *haiku*, a type of poem or a terse aphorism which always ends with a twist. It originated in Japan, but has been domesticated in English literature by poets such as Nick Virgilio, Raymond Roseliep, and Geroge Swede. The Irish writer Samuel Beckett is well-known for his minimalist

plays and prose, as is the Norwegian writer Jon Fosse (Paul Davies. "Samuel Beckett." *Literary Encyclopedia*. 2 Dec. 2016 <https://en.wikipedia.org/wiki/Minimalism>).

It is not out of context to recall to one's mind Auvaiyar's *Athichudi* in Classical Tamil. It is an apt example of minimalist writing because it is either written in half a line or in a single line. The Tamil Sage Thiruvalluvar's *Thirukural* is known for strict adherence to the characteristics of minimalist writings. While describing the terseness and in-depth state of ideas of *Thirukural*, Auvaiyar explains it with an analogy that the poet has pierced an atom and injected seven seas into it and has made it bear succinct in one and a half lines.

#### **Conclusion:**

In short, Carver has not started as a minimalist but several of his stories are identified with the "minimalistic tag." One could see an inverted pyramid pattern in Carver's writing. It is in the form of an hourglass shape, begins wide then narrows down and then widens out again. Carver's later fiction evinces three important and interrelated effects for his expansiveness: (i) how much of social resonance is achieved by the narrative and (ii) how much sympathy is generated and (iii) how could a reader's view of human nature be altered through Carver's new narrative strategies. Undoubtedly Carver has established himself as a precisionist at the end of his career.

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