



**Muktaswadhyapeetham**  
(Institute of Distance Education)  
**Rashtriya Sanskrit Sansthan**  
(Deemed University)

**SE-III-02**  
**Shastri-English-3<sup>rd</sup> Year-2<sup>nd</sup> Paper**

# **English Grammar and Language Skills - III**

## **Section - A** **Grammar and Structure**

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## INTRODUCTION TO THE COURSE

### **About / Introducing the Course :**

Dear Student! Glad to welcome you to Shastri Third Year Course. This is your Second Paper as usual in the curriculum – English, which is a compulsory subject.

It contains some units on Grammar and some units of poems and prose which are narrative, descriptive and satirical in nature, which will enable the students to learn English language in a balanced manner in their advanced learning.

It is to facilitate you to have all the Units referring to a particular Topic of the Grammar in the Block and thus making your learning easy and smooth. Special care and diligence has been taken to explain this study material in a simple and lucid way with suggested questions given in every unit so that you will never feel the absence of the Teacher. ‘Check Your Progress’ helps you to examine and evaluate yourself. You can compare your answers with the ‘given answers’ at the end of each Unit.

At the end of the last Block, a Model Question Paper is given.

Wishing you a happy reading and learning!



## **About / Introducing**

This is the Unit of the Grammar & Structure or Language Skills-III. It contains Units on the topics of General Introduction given in the First Unit and Exercises. Every Unit introduces you to the subject with a simple but elaborate introduction. It sets the pace of learning not only for that unit but also for the Units to follow. They are linked in such a way that you cannot jump a unit.

The given suggested questions with answers provided will help you to expect about the questions that appear in the examination.





# Unit - 1

## General Introduction

### Objectives

- This block intends to familiarize the students with the use of Nouns and Articles in English language.
- It will help them to identify the different functions of the above mentioned terms.
- The units in this block will enable the students to become acquainted with various types of nouns and their uses.
- It will also help them to form a clear idea about the Articles and their functions.
- This will equip the students to apply it in everyday spoken and written language.

### Introduction

The study of English grammar is incomplete without a look at the Nouns and Articles. Every construction of sentence or paragraph is impossible without Nouns and Articles. And this marks the significance of the study of Nouns and Articles in Grammar. The chapters in this block give detailed description about different types of Nouns and the two types of Articles along with their functions. In order to get mastery over English language, a thorough knowledge of their uses is mandatory. Now let us explore them in detail.

### Definition

**Noun** : A *noun* is a part of speech which is used to identify the name of a particular person, name of a place, an animal or a thing. There are different types of Nouns such as; *Common nouns, Proper Nouns, Collective nouns, Compound nouns, Animate nouns, Inanimate nouns, Concrete nouns, Abstract nouns, Possessive nouns, Countable, Uncountable nouns.*

**Articles** : Articles are members of a group of words called *determiners* that are used before nouns or noun phrase. There are two types of articles in English. They are, *indefinite* and *definite* articles. *A* and *an* are the two indefinite articles and *the* is the only definite article in English.

### Conclusion

Study of nouns and articles is an integral part of the study of English grammar. Identifying their functions and uses and mastering them help the students in enhancing their speech and writing skills in English.

Let us hope the students attain a proper knowledge of the same through the following chapters.



# Unit - 2

## Nouns in Detail

### Introduction

The study of nouns is essential in language acquisition. We shall have an overview of nouns in English in this chapter.

### Definition

A noun is defined as a word which is used to identify the name of a particular person, name of a place, an animal or a thing. Generally, a noun provides answers to the four *Ws* namely, Who, What, Which and Where.

### Noun in Use

1. Name of a person: Tina, Rohan, Tomy, Sheetal
2. Name of a place: Delhi, Bangalore, London, Kerala
3. Name of an animal: Elephant, Cat, Rabbit, Peacock
4. Name of a thing: Bench, Burger, Paint, Spoon

Now, let us see how the above mentioned nouns answer the four *Ws*.

Q. *Who* is waiting at the door?

A. *Tina* is waiting at the door.

Q. *What* are you both eating?

A. We both are eating *burger*.

Q. *Which* is our National Bird?

A. *Peacock* is our national bird.

Q. *Where* are you going?

A. I am going to *Bangalore*.

### Functions of Nouns

In English language, Nouns can function as :

- The subject of a verb. Example: *Tom* arrived
- The complement of the verbs be, become, seen. Example: *Tom* is an actor
- The object of a verb. Example I saw *Tom*
- The object of a preposition. Example : I spoke to *Tom*

## Types of Nouns in English

Let us see the various types of nouns that are generally in use in English language with their examples. You will learn them in detail in the following chapters.

Type of Noun	Examples
<b>Common Noun</b>	Street, school, bird
Proper Noun	John, America, English
Collective noun	Class, committee, jury
Compound noun	Toothpaste, haircut, textbook
Animate noun	Man, ant, dove
Inanimate noun	Stone, wood, house
Concrete noun	Table, man, school
Abstract noun	Love, freedom, courage
Possessive noun	Mother's, Anne's, boys'
Countable noun	Boys, friends, stones
Uncountable noun	Water, oil, coffee

**Noun Phrase** : The group of words used along with nouns to identify which person, thing or quality we are referring to is called a noun phrase. Here are a few examples:

- **All the kids** were sleeping.
- **The boy in the blue jeans** says he'll do it.
- He bought her **a beautiful red dress**.
- Mom baked **tasty chocolate cookies**.
- Julia was thinking about **her friends back home**.

## Let's Sum Up

Study of nouns is an integral part of the study of English grammar. The nouns answer the four Ws such as Who, What, Which and Where.

The different types of nouns are :

- Common nouns
- Proper Nouns
- Collective nouns
- Compound nouns
- Animate nouns
- Inanimate nouns
- Concrete noun

- Abstract nouns
- Possessive nouns
- Countable
- Uncountable

### III.1.2.7 EXERCISE - I

Find Common, Proper, Abstract, Material, Collective, Countable, Uncountable, Concrete Nouns from the following list.

- Which of the following is a Proper Noun?**

a) singer	b) Peter
c) milk	d) sister
- Which of the following is a Common Noun?**

a) birds	b) London
c) iron	d) India
- Which of the following is a Collective Noun?**

a) team	b) book
c) marbles	d) ships
- Artist* is a ..... Noun.**

a) Collective	b) Abstract
c) Concrete	d) Countable
- Family* is a ..... Noun.**

a) Collective	b) Abstract
c) Concrete	d) Countable
- Which of the following is not an Abstract Noun?**

a) goodness	b) bravery
c) family	d) childhood
- Which of the following is not a Countable Noun?**

a) books	b) gold
c) horse	d) apple
- Which of the following is not a Proper Noun?**

a) team	b) London
c) Monday	d) Nelson
- Agra* is a ..... Noun.**

a) Proper Noun	b) Common Noun
c) Abstract Noun	d) Collective Noun

10. I saw a *bunch of grapes*. Here, *bunch of grapes* is a ..... Noun.

- a) Common Noun      b) Material Noun  
c) Collective Noun      d) Abstract Noun

### Exercise - II

Underline the nouns in the sentences below.

1. The girl washed her hands with water.
2. Sara<sub>was</sub> thinking about her little sister Susan.
3. Jennifer threw her pencil and tore the drawing paper.
4. Andy eats pasta for lunch.
5. Mandy washed the bathroom floor.
6. Zoe was outside playing with the ball.
7. The window on the attic is broken.
8. Nick heard a big bang outside main door.
9. Can I play with the puppy?
10. The flock of geese honked as it flew through the air.

### Answer Key to Exercise - I

1. b. Peter
2. a. birds
3. a. team
4. d. Countable
5. a. Collective
6. c. family
7. b. gold
8. a. team
9. b. Common Noun
10. c. Collective Noun

### Answer Key to Exercise - II

1. The girl washed her hands with water.
2. Sara was thinking about her little sister Susan.
3. Jennifer threw her pencil and tore the drawing paper.
4. Andy eats pasta for lunch.
5. Mandy washed the bathroom floor.
6. Zoe was outside playing with the ball.

7. The window on the attic is broken.
8. Nick heard a big bang outside main door.
9. Can I play with the puppy?
10. The flock of geese honked as it flew through the air.



## Unit - 3

# Singular, Plural, Countable, Uncountable Nouns

### Introduction

In this chapter, we will look at certain types of nouns which have already been mentioned in the previous chapter. Generally, *Nouns* appear in two forms such as *singular* and *plural* according to the number of its reference. Likewise, there are nouns that can be counted as well as not counted. We shall have a look at them in detail.

### Definition

**Singular Nouns:** The nouns that denote only one or a single unit of reference are known as singular nouns. Example: rat, bat, kite, elephant.

**Plural Nouns:** The nouns that denote more than one or multiple units of reference are known as plural nouns. Example: rats, bats, kites, elephants.

**Countable Nouns:** Nouns which can be counted in exact numbers or are quantifiable are called countable nouns. For example: Two Pens, Three men

**Uncountable Nouns:** Nouns which satisfy all the properties of nouns but cannot be quantified or counted are called uncountable nouns. Uncountable nouns are also called mass nouns. For example: water, Sugar.

### Formation of Plural Nouns

We can form the plural form of the noun from its singular form by simply adding suffixes such as *-s*, *-es*, *-ies*, *-ves*.

Let us look at some examples of singular and plural nouns

<b>Singular</b>	<b>Plural</b>
Student	Students
Fly	Flies
Orange	Oranges
Calf	Calves
Flower	Flowers

❖ Some exceptional cases in which the above rule is not directly applicable are as follows:

Man	Men
Foot	Feet
Medium	Media
Child	Children

Goose	Geese
Ox	Oxen

- Some nouns may be a single unit but are always used in the plural form. Examples: Names of objects which have two parts. Examples are: Glasses, Spectacles, Scissors, Tweezers.
  - Names of clothes: Pants, shorts, trousers, knickers.
- ❖ Nouns which continue to be singular and do not change to the plural form are: series, species
  - ❖ Names of Nationalities ending with *-ese* : Chinese, Japanese, Lebanese
  - ❖ Nouns which look singular but are actually plural are: Cattle, Clergy, Dice, People, Police
  - ❖ Nouns which look Plural, but are actually singular are: News, Billiards, ethics, statistics
  - ❖ Nouns which are either singular or plural forms are: crowd, gang, government, staff, grammar
  - ❖ Nouns which only take the singular form of the word are: bread, grass, soap, snow, laughter.

### Countable and Uncountable Nouns

Nouns which are uncountable are :

- Names of substances: Milk, juice, rice
- Abstract Nouns: advice, experience, help, fear

Generally, words such as ‘some’, ‘any’, ‘little’, ‘a little’, ‘none’ etc precede uncountable nouns unless they are used in the particular sense in which case ‘a’ or ‘an’ is used. For example:

- Give me *some* sugar.
- This is *little* more than what is required.
- This is *little* too much for me to take.
- *None* of you seem to be prepared.

### Let's Sum Up

Nouns can exist in different numbers and they may not appear only in single units. Hence, the study of singular and plural nouns; countable and uncountable nouns will serve us to know the pitfalls in their usage and identify the subject of reference properly.

### Exercise - I

Decide whether the following nouns are ‘singular’ or ‘plural’:

- ice cubes

2. lice
3. women
4. teeth
5. foot
6. hen
7. toes
8. people
9. men
10. snake

## Exercise - II

Identify whether the nouns given below are countable or uncountable

1. The *children* are playing in the garden.
2. I don't like *milk*.
3. I prefer *tea*.
4. *Scientists* say that the environment is threatened by pollution.
5. My mother uses *butter* to prepare cakes.
6. There are a lot of *windows* in our classroom.
7. We need some *glue* to fix this vase.
8. The *waiters* in this restaurant are very professional.
9. My father drinks two big *glasses* of water every morning.
10. The *bread* my mother prepares is delicious.
11. *Drivers* must be careful; the road is slippery.
12. Some *policemen* are organizing road traffic to avoid any accidents.
13. I bought three *bottles* of mineral water for our picnic.
14. I'd like some *juice* please!
15. Successful *candidates* will join the camp later this year.
16. A rise in *oil* prices is inevitable since there is more and more world demand for energy.
17. The *exercises* on this website are interesting.
18. Dehydrated babies must drink a lot of *water*.
19. Adult illiterates learn through a special government *program*.
20. I met some nice *people* when I was walking along the beach.

### **Answer Key to Exercise - I**

1. plural
2. plural
3. plural
4. plural
5. singular
6. singular
7. plural
8. plural
9. plural
10. singular

### **Answer Key to Exercise - II**

1. Countable
2. Uncountable
3. Uncountable
4. Countable
5. Uncountable
6. Countable
7. Uncountable
8. Countable
9. Countable
10. Uncountable
11. Countable
12. Countable
13. Countable
14. Uncountable
15. Countable
16. Uncountable
17. Countable
18. Uncountable
19. Countable
20. Countable



## Unit - 4

# Common, Proper, Compound, Possessive Nouns

### Introduction

As we studied in the previous chapters, there are different varieties of nouns. In this chapter, let us study about common nouns, proper nouns, compound nouns and possessive nouns. Compound noun is a combination of an adjective and a noun which make the noun more specific. Also we would learn that possessive nouns are used to denote a relationship or belonging to the rest of the sentence.

### Definition

**Common nouns:** the nouns which are used in common, rather than with reference to their particular titles are called common nouns. Example: Teacher, police, officer

**Proper Nouns:** the nouns that we use to specify a person, animal, place or a thing is termed as proper noun. Example New York, Alice, Elephant

**Compound Nouns:** Compound nouns are words for people, animals, places, things, or ideas, made up of two or more words. Most compound nouns are made with nouns that have been modified by adjectives or other nouns. Example Toothpaste, haircut, bedroom

**Possessive Nouns:** The noun which shows possession or denotes a sense of belongingness to someone or something is known as possessive noun. Often, this possession is denoted by adding 's to a noun. Example Mother's, lion's, boy's

## COMMON AND PROPER NOUNS

### Common Nouns

Common nouns are everywhere, and we use them all the time, without realizing it. Street, closet, bathroom, school, mall, gas station; all of these places are named using common nouns. People in general are named using common nouns, though their official titles or given names are proper nouns. When we refer to people using common nouns, we use words like teacher, clerk, police, officer, preacher, delivery driver, boyfriend, girlfriend, grandma, cousin and lawyer .These common nouns are not usually capitalized.

Here is a bunch of common nouns: time, year, people, way, day, man, thing, woman, life, child, world, school, state, family, student, group, country, problem, hand, part, place, case, week, company, system, program, question, work, government, number, night, point,

home, water, room, mother, area, money, story, fact, month, lot, right, study, book, eye, job, word, business, issue.

## Proper Nouns

Proper nouns have two distinct features: They name specific, one-of-a-kind items, and they begin with capital letters, no matter where they occur within a sentence.

### Example :

1. The boy threw the ball to his dog, Wilson.
2. I'd like you to meet my friend Jeremy.
3. We'll be vacationing in Aspen this year.
4. My second grade teacher was Mrs. Gilbert, an old battle-axe.
5. We went to Smith's Furniture and bought a new couch to replace our old one.
6. Do you think the Dolphins will win the game?
7. I'm flying first-class on Emirate Airlines.
8. Thomas Jefferson was a president and philosopher.
9. My best friend moved to Israel to study.
10. When the Titanic sank, the captain went down with the ship.

## Compound and Possessive Nouns

### Compound Nouns :

Compound noun is made by combining a noun with verb, adjective, adverb or prepositions or another noun.

Criteria	Example
Noun + Noun	Policeman, motorcycle, firefighter
<b>noun + verb</b>	<b>noun + verb</b>
<b>verb + noun</b>	Breakfast, cookbook, rainfall
<b>Adjective + noun</b>	Blackboard, software, hotdog
<b>adverb + noun</b>	on-looker, downtime, overtime
<b>adverb + verb</b>	Input, output, upswing
<b>preposition + verb</b>	Output, undercut, downfall

**There are three types of compound nouns. They are :**

1. Closed or solid compound nouns: A Compound noun that appears as a single word is called closed or solid compound noun. Example: toothpaste, haircut

2. Hyphenated compound nouns: compound nouns that are connected with a hyphen are known as hyphenated compound nouns. Example: dry-cleaning, daughter-in-law
3. Open or spaced compound nouns: these are the compound nouns which appear as two separate words. example full moon, Christmas tree.

### How to Create a Possessive Noun

- 's is used with singular nouns that do not end in the letter – s.  
Example a man's job. India's unity
- a single apostrophe(') is used with plural nouns ending in – s.  
Example a girls' school, students' bus
- Classical names ending in –s usually add only the apostrophe at the end of the noun.  
Example: Archimedes' law, Pythagoras' theorem
- other nouns ending in –s can take either 's or the apostrophe alone.  
Example :Yeats's poetry, Jones' car
- with compound nouns, the last word takes the 's.  
Example: mother-in law's car,  
note: of + noun is also used for showing possession in certain cases. they are:
  1. when the possessor noun is followed by a phrase or clause.  
Example: The direction of a man
  2. with inanimate nouns.  
Example : The walls of the town, the roof of the church.  
This can also be written as:  
The town walls, the church roof

### Let's Sum Up

In this chapter, we studied the four varieties of nouns such as, Common nouns, Proper Nouns, Compound nouns and Possessive Nouns. Here, common and the proper nouns are the popular variety of nouns which we use even without our knowledge, in our everyday speech. Compound nouns are a combination of noun with a verb, adverb, adjective or even a phrase. Next we studied possessive nouns, that denotes relationship of a noun with rest of the parts of speech, most often adding 's to the last letter of the noun.

## Exercise - I

**Pick out the common nouns and proper nouns from the passage given below.**

The Naiks and the Roys have been living in London for three decades. their sons Ram and Rohit have been thick friends since their school days. Their parents were so proud of their sons' friendship that they dreamt of the two boys starting a business of their own, helping and assisting each other through thick and thin. Unfortunately, destiny had a plan of its own as a result of which the children who were brought up as brothers fought with each other over a petty issue and ceased to be good friends. The enmity that had developed between the two hurt the parents so much that day and night they used to plead the boys to sort out the differences and become good friends again.

## Exercise - II

Convert the underlined phrases in to possessive nouns using 's.

1. The name of my friend is Tim.
2. The wife of Tim is friendly.
3. The daughter of my neighbors is very intelligent.
4. The dog of my friend barks a lot.
5. The bicycles of the children are in their garage.

## Exercise - III

**Pick out the compound nouns in the following sentences.**

1. I love watching *fireflies* at nights.
2. Let's be sure to stay somewhere with a *swimming pool*.
3. He always gets up before *sunrise*.
4. I really could use an updated *hairstyle*.
5. My *mother-in-law* is the kindest person I know.

## Answer Key to Exercise - I

Common Nouns:

1. friends
2. sons
3. boys
4. school
5. parent

Proper Nouns :

1. Naiks

2. Roys
3. London
4. Ram
5. Rohit

### **Answer Key to Exercise - II**

1. my friend's name is Tim.
2. Tim's wife is friendly.
3. my neighbour's daughter is very brilliant.
4. my friend's dog barks a lot.
5. children's bicycles are in their garage.

### **Answer Key to Exercise - III**

1. *fireflies*
2. swimming pool
3. *sunrise.*
4. *hairstyle.*
5. *mother-in-law*



## Unit - 5

### Animate and Inanimate Nouns

#### Introduction

**Animate nouns** are the nouns which refer to living beings or persons, animals or any creatures. In other words, it refers to that category of nouns which possess the qualities of active living organisms. For example, man, elephant, boy, ant etc.

**Inanimate nouns** are the nouns which refer to non living things. In other words they are the category of nouns which are attributed with qualities of non living things. For example, wood, pen, house, tree.

#### Definition

Animate nouns automatically take the possessive form as they refer to a particular living thing whereas inanimate nouns don't as they refer to non living things. However, in some exceptional cases inanimate nouns are also made to take the possessive forms. Let us look at some examples:

Some examples of Animate nouns which take the possessive case:

1. *Tom's* sister is a good girl.
2. The *cat's* leg was trapped in the manhole.
3. The *boy's* strength is known to all.
4. *Neena's* grandparents are staying along with her in Delhi.

Inanimate nouns which take the possessive case (preceded by 'of' or with the use of the apostrophe):

1. The roof *of* the house needs mending.
2. I can see you with my *mind's* eye.
3. We have been given a two *weeks'* notice to vacate the house.
4. The tyre *of* the car was punctured by the naughty boys.

**Collective nouns** : As the name suggests, collective nouns refer to that category which indicates a collection of many things. It refers to a group or unit which consists of more than one type belonging to the same category of one entity. For example, a group of people, a herd of elephants, an army of soldiers, a flock of sheep etc. Depending upon whether there is one or more than one unit, they may appear as singular or plural. For example: one family or two families, or one school or two schools. Other collective nouns are: faculty, team, troupe, gaggle, herd, swarm, coven, and senate.

**Let us look at some examples :**

**Collective nouns commonly used under the category of people.**

1. A class of students.
2. An army of soldiers.
3. A choir of singers.
4. A crew of sailors.
5. A band of musicians.
6. A bunch of crooks.
7. A crowd of people/spectators.
8. A gang of thieves.
9. A group of dancers.
10. A team of players.
11. A troupe of artists/dancers.
12. A pack of thieves.
13. A staff of employees.
14. A regiment of soldiers.
15. A tribe of natives.
16. An audience of listeners.
17. A panel of experts.
18. A gang of laborers.
19. A flock of tourists.
20. A board of directors.

**The following collective nouns are used for animals.**

1. A catch of fish.
2. An army of ants.
3. A flight of birds.
4. A flock of birds.
5. A haul of fish.
6. A flock of sheep.
7. A herd of deer/cattle/elephants/goats/buffaloes.
8. A hive of bees.
9. A litter of cubs.
10. A host of sparrows.
11. A team of horses.
12. A troop of lions.
13. A zoo of wild animals.

14. A pack of wolves.
15. A litter of puppies/kittens.
16. A swarm of bees/ants/rats/flies.
17. A team of horses/ducks/oxen.
18. A murder of crows.
19. A kennel of dogs.
20. A pack of hounds.

**The following collective nouns are used for things.**

1. A group of islands.
2. A galaxy of stars.
3. A wad of notes.
4. A forest of trees.
5. A stack of wood.
6. A fleet of ships.
7. A string of pearls.
8. An album of stamps/autographs/photographs.
9. A hedge of bushes.
10. A library of books.
11. A basket of fruit.
12. A bowl of rice.
13. A pack of cards.
14. A pair of shoes.
15. A bouquet of flowers.
16. A bunch of keys.
17. A chest of drawers.
18. A pack of lies.
19. A range of mountains.
20. A cloud of dust.

## **Let's Sum Up**

In this chapter we studied about animate and inanimate nouns. Nouns which refer to living things are known as animate nouns and those which do not have life or are inanimate come under the category of inanimate nouns. We also studied about the category of collective nouns which refer to those nouns which come under a group or form a unit.

### Exercise - I

Identify which of the following are animate and in animate nouns.

1. Cattle
2. Boys
3. Streets
4. Principal
5. Ants
6. Door
7. Blankets
8. Raphael
9. Pencils
10. Trees

### Exercise - II

Fill in the blanks with appropriate words:

1. She was given a ..... of flowers by the chairman.  
(bunch, bouquet)
2. A ..... of cards are lying on the table.( pack, group)
3. The aquarium has a ..... of fishes in it.(flock, haul)
4. The concert was made lively by a ..... of musicians.  
( band, panel)
5. The ..... of soldiers guard our borders day and night.  
(band, army)
6. The .....of keys is kept on the table.( bunch, cloud)
7. The ..... of directors would take a call on the issue and inform us.( panel, board)
8. Andamans consist of a ..... of tiny islands.( group, bunch)
9. The .....of hay is kept in the stable.( stack, pack)
10. A ..... of bees have been buzzing since morning.  
( swarm, kennel)

### Answer Key to Exercise - I

1. Animate
2. Animate
3. In animate
4. Animate
5. Animate

6. Inanimate
7. Inanimate
8. Animate
9. Inanimate
10. Inanimate

### **Answer Key to Exercise - II**

1. Bouquet
2. Pack
3. Haul
4. Band
5. Army
6. Bunch
7. Board
8. Group
9. Stack
10. Swarm



# Unit - 6

## Concrete Nouns and Abstract Nouns

### Introduction

Concrete nouns and Abstract nouns are yet another classification of noun. Concrete nouns, as the name suggests, denote concrete entities with a definite shape and structure, where as abstract nouns are 'abstract' and they mainly denote an idea. In this chapter we will study them in detail.

### Definition

**Concrete nouns** are things or those categories of nouns which can be experienced through the five senses: sight, smell, hearing, taste, and touch. They usually refer to tangible object which are present in and around our physical world. They can either appear in singular or plural forms. Concrete nouns can be common nouns, proper nouns, countable and uncountable nouns or collective nouns.

Let us look at some examples of concrete nouns. Milk, man, animal, herd, Ram, Tina, trees, hospitals, group of people, grapes, fruits, vegetables, baskets, cars, aeroplane, engines, schools, government offices, Niagara Falls, teachers, students, books, pencils, an army, chargers, mobile phones, stars, constellations, and planets.

Abstract nouns refer to that category of nouns which are not easily identified or detected by our five senses. They usually refer to an idea or a concept. In other words, abstract nouns are nouns which are present in the mind and cannot be seen or felt in the physical world. Unlike concrete nouns, abstract nouns are not tangible and can only be experienced. Qualities, relationships, theories, conditions and certain states of beings are some categories which are defined by abstract nouns.

Let us look at some examples of abstract nouns: love, hate, acceptance, tyranny, democracy, freedom, power, happiness, curiosity, peace, maturity, deceit, trust, culture, patience, rage, calm, education, stupidity, safety, evil, progress, shopping, and virtue.

### Let's Sum Up

Concrete nouns refer to those categories of nouns which are easily identifiable by us in our physical world. They are tangible in nature. Abstract nouns are those which are not easily identifiable by our five senses. They are in-tangible in nature.

### Exercise - I

Identify which of the following are concrete and abstract nouns:

1. Hate
2. Man

3. Himalayas
4. Coffee
5. Frustration
6. Telephones
7. Dreams
8. Aspirations
9. Trains
10. Rohan

### **Answer Key to Exercise - I**

1. Abstract
2. Concrete
3. Concrete
4. Concrete
5. Abstract
6. Concrete
7. Abstract
8. Abstract
9. Concrete
10. Concrete



## Unit - 7

### General Introduction to Articles

#### Introduction

- ❖ Articles are members of a group of words called determiners that are used before nouns.
- ❖ Articles usually come first in the noun group.

#### Examples :

- *an* interesting story
- a really good idea.
- *a* very nice get together

#### Definition

- ❖ Articles are small words that are often used at the beginning of noun phrases. There are two articles in English. Articles can show whether we are talking about things that are known both to the speaker/writer and to the listener/reader (definite) or that are not known to them both (indefinite).
- ❖ *A, An* and *the* are articles in English. They perform the function of demonstrative adjectives and are included under determiners as they determine the meaning of nouns when placed before them. In this chapter, we shall learn indefinite articles in detail
- ❖ Articles are simple words used before nouns to indicate quantity or specify exactly as to how many, whose or which one. Articles include *a & an* and *the*. Article is a generalized term and does not refer to anything or anybody specifically. The Indefinite articles '*a*' and '*an*' both are used before singular nouns.

Before going to analyze articles, the students need to get an idea about *Nouns*, especially *countable and uncountable*.

#### What are the Countable and Uncountable Nouns?

- ❖ Countable nouns are words like dog, house, idea. We can count them as (one dog, three houses, five ideas) So they can have plurals. The indefinite article '*a/an*' really means one, so we can use it with singular countable nouns (a house, an idea) but not with plurals.

#### Example :

- We live in *a* small house
- I have got *an* idea

- ❖ Uncountable nouns are words like *rice, energy, water, luck* etc. These are things that we can divide (a bowl of rice, a lot of energy, a drop of water, a part of luck) , but not count. You cannot say one rice, two waters, three lucks etc..These words do not have plurals. The indefinite article a/an cannot be used with uncountable words.

**Example :**

- It's good weather (not *a good weather*)
- Water is essential in every human life. (not *a water*)

**Note :**

- A lot of words can be both countable & uncountable, with different meanings or uses .  
(eg : iron , **an** iron ; coffee, **a** coffee)
- Some plural words have no singular  
(eg : trousers, scissors)

## Use of Articles

Even though there are only three articles, its use seems to be little bit complicated. To avoid the confusions regarding its use, the students should remember the following points:

- ❖ Articles are not used with plural countable nouns (like dogs , mouses). & with uncountable nouns (like water, rice)

**Example :**

- Water is made of oxygen & hydrogen (not '*a water*')
- I want to eat rice (not '*a rice*')
- ❖ We use articles in one way if we are talking about things in general

**Example :**

- *English men, the guitar, life in general*
- ❖ **N.B.** We use the above in a different way when we are talking about particular examples of these things.

**Example :**

- *an* Englishman, *a* guitar we want to buy, *the* life of Shakespeare.

Some words can come before articles in the noun group, for instance: *all, both, rather, quite, exactly, just, such, what.*

**Example :**

- all *the* time.

- rather *a* good news.
- exactly *the* wrong decision.
- such *a* great achievement.
- both *the* black sarees.
- Quite *a* nice trip.
- Just *the* right price.
- What *a* pity.
- ❖ There is also a special construction with *as, how, so& too* ,in which an adjective can come before an articles :

**Example:**

- It was too hot *a* season to stay there.
- ❖ When we are talking about particular examples, it depends upon the choice between *definite or indefinite*. If we are talking about indefinite things, we use *indefinite* articles *a & an*.

Let us see the use of *indefinite articles* is in English language in details.

### Use of Indefinite Articles

- ❖ The indefinite article ‘*a*’ is used before a singular noun beginning with a consonant sound.

**Example:**

- *a* tree, *a* boy, *a* flower.

- ❖ The indefinite article ‘*an*’ is used before a singular noun beginning with a vowel sound.

**Example :**

- *an* ant, *an* egg, *an* Indian, *an* owl, *an* umbrella.

**Note :**

- The indefinite article **an** is used with the following words: an hour, an honest man.  
( In these words the ‘h’ is silent and they begin with a vowel sound)
- The indefinite article **a** is used with the following words which begin with a consonant sound: a uniform, a unique a university, because all these words begins with a consonant sound that of “ju”(the phonetic symbol is /j/)
- ❖ The *indefinite* article is used when the noun following it is introduced for the first time. When the noun is repeated subsequently the *definite article* is used.

**Example :**

- I saw *a* watchman. *The* watchman was very dutiful in his job.
- *An* Ass came into our street. We gave *the* animal bananas and some leaves.
- *A* stranger knocked at the door. *The* Man introduced himself as our neighbour.
- ❖ The *indefinite article* is used before a noun when it signifies a class. Here the noun is generalized.

**Example:**

- *A* child is happy on seeing mother.
- *A* student is expected to concentrate on his studies.
- ❖ The *indefinite article* is used with words referring to quantity, speed, measure.

**Note :**

- A very important point: Singular countable nouns must always have an article. We can say *a doll, the doll, this doll, my doll* but not *doll*. Do not leave out the *article* before the names of professions.  
Eg: Meera is studying to be *a doctor*. (Not *to be doctor*)  
The indefinite article *a/an* is often used in this way to talk about things in general.

**Example :**

- *A* baby deer can stand as soon as it is born.
- One should give *a* child plenty of encouragement.
- *A* healthy society can tolerate a lot of criticism.

**Note :** *A*, here, is rather like *any* . The sentries would mean almost exactly the same if we used plural nouns with no article.

**Example :**

- One should give *children* plenty of encouragement.  
This can be particular (not general), but *indefinite* for example:
- If we say, pass me *a piece of cake* or
- Let me buy you *a chocolate*

**Note :** Here *the piece of cake* or *the chocolate*, are not definite – it could be any one several pieces of cake, any one of several kinds of chocolate.

- ❖ If we say *I met a teacher of yours last week*,  
It could also be any one of several – the listener doesn't know which one. In cases like these, we do not use *the* with singular countable nouns, we use *a/an*.

**Example :**

- I have lost *a book*
- Shall we go and watch *a movie*?
- There is *a parcel* for you.
- Could I have *a 5 rupees post card* please?
- I've got *a headache*.

- ❖ We also use *a/an* when we say that or person or thing is a member of a particular class or group, or when we say what people or things are like.

**Example :**

- She is *a Professor*.
- A sailor is *a man* who works in ships.
- It's *an adjustable* spanner.
- You're *a very* attractive person.

- ❖ The *indefinite article* is used in *hundred, a thousand, a million, a billion, etc*

**Example :**

- It'll cost about *a thousand dollars*. (not *thousand dollars*)

- ❖ The indefinite article is used before certain expressions.

**Example :**

- Hundred paise *a rupee*.
- Eighty kilometer *an hour*.
- Fifty hours *a week*.

- ❖ We don't leave out *a/an* in exclamations after *What* .

**Example :**

- What *a* wonderful saree!
- What *a* lovely construction!
- What *a* wonderful sight!
- What *an* excellent performance!

## Let's Sum Up

- ❖ Indefinite articles are used:
  - Before a countable common noun in the singular number when it is mentioned for the first time and does not represent any particular person or thing.
  - Before a singular countable noun which is used as an example of a class of persons or things.
  - Before singular countable nouns in exclamations.
  - The indefinite article is not used before the following singular uncountable nouns: advice, information, furniture, news, luggage and baggage.



## Unit - 8

### Indefinite Articles

#### Introduction

In the last chapter we saw the use of *indefinite articles* in general. Here in this chapter we are going to analyze the uses of *indefinite articles a* and *an*.

#### Choices between 'A' and 'An'

We can make correct choices between *A* and *An*

1. *A* united country is thousand times better than a divided one (the initial sound in the word united is that of a consonant; hence *a united country*)
2. This state has *a unique* quality. (the initial sound in the word unique is that of a consonant; hence, *a unique quality*)
3. At college, she was *a union* leader (the initial sound in the word union is that of a consonant; hence, *a union leader*)
4. When I saw her, she was wearing *a uniform* (though the word uniform starts with a vowel u, it emits only a consonant sound /j/ initially; hence, *a uniform*)
5. There is *a hotel* at the end of this street (the initial consonant sound /h/ in the word hotel is sounded; hence, *a hotel*)
6. Being the president of the BBC, she is holding *an honorary* position. (the consonant 'h' in the word honorary is silent; hence, *an honorary*)
7. His father was *an American* though his mother was *a* European. (the initial sound in the word American is that of a vowel; hence *an American* whereas the initial sound in the word European starts with a consonant sound /j/ and therefore we have to write *A European*)
8. It's not easy to be *a mother* (the word mother starts with a consonant sound /m/; hence, *a mother*)
9. Sir, it is *an honour* to be called here as a chief guest. (the consonant h in the word *honour* is unsounded and the sound that follows h in the word *honour* is that of a vowel; hence, *an honour*)
10. She is pursuing her PhD from *a university* in Chennai. (the word university starts with a consonant sound /j/ and therefore must be preceded by 'A' and not 'An'; hence, *a university*)

## Use of 'A' and 'An'

- ❖ The choice between *a* and *an* is determined by sound. Before a word beginning with a vowel sound *an* is used; as,

### Example :

- *an ass,*
- *an enemy*
- *an inkstand*
- *an orange, an hour*
- *an umbrella*
- *an honest man*
- *an heir*

It will be noticed that the words hour, honest, heir begin with a vowel sound, as the initial consonant h is not produced.

- ❖ Before a word beginning with a consonant sound 'A' is used; as ,

### Example :

- A boy,
- a reindeer,
- a woman,
- a yard,
- a horse,
- a hole,
- a university,
- a union,
- a European,
- a ewe,
- a unicorn,
- a useful article.

Because these words (university, union etc.) begin with a consonant sound, that of 'yu'. Similarly we say,

- A one rupee note, such a one, a one-eyed man because one begins with the consonant sound of /w/.
- The English letter 'y' when used as the first letter of a noun is preceded by *indefinite article a*.

**Example :**

- A yard,
- a yellow paper,
- a youth,
- a year (this is because the initial sound in such words is /j/ which is a consonant.)
- ❖ Nouns that begin with the letters 'u', 'e' and 'o' takes the *indefinite article a*.

**Example :**

- a university, a unit, a European, a eulogy, a one-rupee
- ❖ Some native speakers use *An* before words beginning with 'h' if the first syllable is not stressed.

**Example :**

- *An hotel* (More common: a hotel)
- *An historical novel* (More common: a historical novel)

**Note:** Most mistakes with articles are made through breaking one of these rules.

**Let's Sum Up**

In this chapter, we learnt how to use indefinite articles such as *a* and *an* properly and how to handle them carefully. As we studied, the *indefinite article a* is used along with consonants and *an* with vowels.

**Exercise - I****Fill in the blanks with suitable indefinite articles**

1. Do you want \_\_\_ cup of tea?
2. Alice works in \_\_\_ bank.
3. I want to ask \_\_\_ question.
4. When I was \_\_\_ child, I liked reading stories.
5. Birmingham is \_\_\_ large city in Central England.
6. They live in \_\_\_ old house.
7. \_\_\_ mouse is \_\_\_ animal.
8. Can you give me \_\_\_ example, please?
9. This is \_\_\_ interesting book.
10. I bought \_\_\_ hat and \_\_\_ umbrella.

**Exercise - II**

1. I am \_\_\_ dentist.

2. She is \_\_\_ engineer.
3. Would you like to be \_\_\_ teacher?
4. Beethoven was \_\_\_ composer.
5. Picasso was \_\_\_ famous painter.
6. Are you \_\_\_ student?
7. This is \_\_\_ ripe mango.
8. \_\_\_ goat has horns.
9. \_\_\_ oak tree grows very big.
10. Salt sells at three rupees \_\_\_ kilo.
11. Reena earns thirty rupees \_\_\_ day.
12. This is \_\_\_ big house: but that is \_\_\_ bigger house.
13. This is \_\_\_ most interesting novel.
14. He has \_\_\_ few novels.
15. \_\_\_ lot of work has been done.
16. Cow is \_\_\_ domestic animal.
17. \_\_\_ aeroplane was flying over \_\_\_ sea.
18. English is \_\_\_ easy language.
19. Cow is \_\_\_ animal.
20. Raju stayed here for \_\_\_ few weeks.

### Exercise - III

1. \_\_\_ aeroplane is \_\_\_ very fast means of transport.
2. Can you spare me \_\_\_ pen for \_\_\_ time being?
3. Don't be \_\_\_ sadist.
4. She is writing \_\_\_ letter.
5. \_\_\_ stitch in time saves nine.
6. Did you see \_\_\_ old man coming this way?
7. \_\_\_ apple \_\_\_ day keeps \_\_\_ doctor away.
8. He is \_\_\_ very lazy student.
9. She sang \_\_\_ beautiful song.
10. Can you cite \_\_\_ example to prove this?
11. We saw \_\_\_ elephant on our way.
12. Once upon \_\_\_ time there was \_\_\_ fox.
13. Take \_\_\_ umbrella, lest it should rain.
14. His father is \_\_\_ engineer.

15. I shall finish my work in \_\_\_ hour.
16. It was \_\_\_ bitterly cold day.
17. Was it \_\_\_ interesting movie?
18. I had \_\_\_ dream about you.
19. Olympia was \_\_\_ city which had beautiful buildings.
20. \_\_\_ carpenter is a person who makes things out of woods.

#### **Exercise - IV**

1. We saw \_\_\_ ass.
2. Ramu killed \_\_\_ snake.
3. \_\_\_ customer is waiting there.
4. Leela writes \_\_\_ novel.
5. \_\_\_ nurse looks after the sick.
6. \_\_\_ child needs mother's care.
7. \_\_\_ house should have a kitchen.
8. \_\_\_ book must have a title.
9. What \_\_\_ beautiful house!
10. What \_\_\_ nice character she is!
11. Uncle gave me \_\_\_ valuable piece of advice.
12. We get \_\_\_ lot of experience from this seminar.
13. We heard \_\_\_ interesting piece of news today.
14. Draw \_\_\_ circle and measure the diameter.
15. We have \_\_\_ mango tree in our garden.
16. \_\_\_ knowledge of other languages is quite essential.
17. She has \_\_\_ very bad knowledge in Hindi.
18. \_\_\_ doctor is person who makes people well.
19. Mary had \_\_\_ little lamb.
20. We saw \_\_\_ very lively dance performance.

#### **Answer Key to Exercise - I**

1. a
2. a
3. a
4. a
5. a
6. an

7. a, an
8. an
9. an
10. a, an

### **Answer Key to Exercise - II**

1. a
2. an
3. a
4. a
5. a
6. a
7. a
8. a
9. an
10. a
11. a
12. a, a
13. a
14. a
15. a
16. a
17. an, the
18. an
19. an
20. a

### **Answer Key to Exercise - III**

1. an, a
2. a, the
3. a
4. a
5. a
6. an
7. an, a, the
8. a

9. a
10. an
11. an
12. a, a
13. an
14. an
15. an
16. a
17. an
18. a
19. a
20. a

### **Answer Key to Exercise - IV**

1. an
2. a
3. a
4. a
5. a
6. a
7. a
8. a
9. a
10. a
11. a
12. a
13. an
14. a
15. a
16. a
17. a
18. a
19. a
20. a



# Unit - 9

## Definite Article - General Rules

### Introduction

As previously stated, *the* is the only *definite article* in English language. In order to speak and write English fluently and accurately, one must know where to put the *definite article* correctly. Here is a detailed study of the general or common rules regarding the usage of the *definite article the*.

### Definition

The *Definite Article the* is used to indicate a particular person or thing. It is the same for singular and plural and for all genders:

#### Example :

- *the boy. the boys, the day, the days* etc.

### General Rules and Examples

- ❖ Use *the* in sentences or clauses where you define or identify a particular person or object.

#### Examples :

- *The man* who wrote this book is famous.
- I scratched *the red car* parked outside.
- I live in *the small house* with a blue door.
- He is *the doctor* I came to see.
- ❖ Use *the* to refer to people or objects that are unique.

#### Examples :

- *The sun* rises in the East.
- You can go anywhere in *the world*.
- Clouds drifted across *the sky*.
- *The President* will reach here tonight.
- *The CEO* of TCS is coming to our meeting.
- ❖ Use *the* before superlatives and ordinal numbers.

#### Examples :

- This is *the highest building* in New York.
- She read *the last chapter* of her new book first.

- You are *the tallest person* in our class.
- This is *the third time* I have called you today.
- ❖ Use *the* with decades.

**Examples :**

- He was born in *the seventies*.
- This is a painting from *the 1820's*.
- ❖ Use *the* with clauses introduced by *only*

**Examples :**

- This is *the only day* we've had sunshine all week.
- You are *the only person* he will listen to.
- *The only ice cream* I like is Vanilla.
- ❖ Use *the* with the names of great works of scriptures and literature.

**Examples :**

- *The Bible*
- *The Odyssey*
- *The Quran*
- *The Bhagavat Gita*
- *The Iliad*
- ❖ Use *the* with the names of famous buildings, works of art, museums, or monuments.

**Examples :**

- Have you been to *the Vietnam Memorial*?
- We went to *the Louvre* and saw *the Mona Lisa*.
- I would like to visit *the Eiffel Tower*.
- I saw King Lear at *the Globe*.
- ❖ Use *the* with countries that have plural names

**Examples:**

- I have never been to *the Netherlands*.
- Do you know anyone who lives in *the Philippines*?
- ❖ Use *the* with countries that include the words “republic”, “kingdom”, or “states” in their names.

**Examples :**

- She is visiting *the United States*.
- James is from *the Republic of Ireland*.
- ❖ Use *the* with newspaper names.

**Examples :**

- I read it in *the Guardian*.
- She works for *the New York Times*.
- ❖ Use *the* before names of some famous structures.

**Examples :**

- *the Raj Ghat*
- *the Taj Mahal*
- *the Pyramids*
- ❖ We can use *the* with musical instruments.

**Example :**

- Ravi can play *the piano*.
- She is excellent in playing *the clarinet*.

**NB:** In American English ***the*** is not used before musical instruments.

- ❖ Before a noun which has become definite on being mentioned for the second time.

**Examples :**

- Once there lived a King. *The King* had four wives.
- Tina gave me a book. I found *the book* very interesting.
- ❖ ***The*** is used before a singular common noun to represent the whole class in general.

**Examples :**

- *The cow* gives us milk. (cows in general)
- *The dog* is a faithful animal. (generally all dogs)

**Note** : But “man” is an exception. Without *the* ‘man’ can represent the whole human race. **Eg:** Man is mortal. (all men are mortal) When ***the*** is used before ‘man’ it means ‘a particular man’. **Eg:** *The man* lying in the bed is suffering from Cancer.

- ❖ We use *the* with singular noun to make general statements about animals and about inventions and discoveries.

### Examples :

- *The tiger* can swim.
- *The fly* is a common insect.
- Who invented *the telephone*?
- *The electron* is a part of every atom.
- ❖ *The* is used before adjectives like *only*

### Examples :

- Hari is *the only* son of his parents.
- She is *the only* candidate from abroad.
- ❖ When an *adjective* is preceded by **the**, it represents a particular class of persons.

### Examples :

- *The rich* are bound to help *the poor*.
- *The sick* are nursed in hospitals.
- *The wounded* were taken to hospital and *the dead* were buried.

**Note :** It is also clear from the above examples that *adjectives* preceded by the *definite article* are treated as *plural nouns*.

## Let's Sum Up

This unit helps the students to get a clear idea about where to use the *definite article* correctly. The following exercise will help them to practice the above rules in various situations.

### Exercise

Fill in the blanks with the word given in brackets, using either the plain noun or the noun preceded by the *definite article*.

1. The table was made of \_\_\_\_\_. (wood)
2. Some ornaments are made of \_\_\_\_\_ and some of \_\_\_\_\_. (gold, silver)
3. \_\_\_\_\_ in that stream is not suitable for drinking. (water)
4. \_\_\_\_\_ is found in Australia and South Africa. (gold)
5. There is fish for \_\_\_\_\_ today. (dinner)
6. \_\_\_\_\_ are not allowed to park here. (cars)
7. Let us have a game of \_\_\_\_\_. (chess)
8. He plays \_\_\_\_\_ well. (tennis)

9. \_\_\_\_\_ in that field is very green. (grass)
10. She thanked me for \_\_\_\_\_ I gave her. (present)
11. \_\_\_\_\_ is spoken in many countries. (English)
12. Her Uncle is manager of \_\_\_\_\_ in this town.  
(Overseas Bank)
13. Can you speak \_\_\_\_\_ (German)
14. \_\_\_\_\_ are nursed in hospitals. (sick)
15. I read \_\_\_\_\_ three times. (Bible)

### **Answer Key to Exercise**

1. Wood
2. gold, silver
3. water
4. gold
5. the dinner
6. the cars
7. chess
8. tennis
9. the grass
10. the present
11. English
12. The Overseas Bank
13. German
14. The sick
15. The Bible



## Unit - 10

### Special Usage of Definite Article

#### Introduction

This chapter describes some of the special uses of the *definite article the*. In certain cases we can either use *the* or omit *the*. They are given below.

#### Special Usage

- ❖ We can use a plural noun or an uncountable noun with or without *the*.

#### Examples :

A plural noun or an uncountable	The + plural noun or uncountable noun on its own has a general meaning Noun has a specific meaning
Cars are expensive to buy.	<i>The cars</i> had both broken down.
Elephants are intelligent animals.	We saw <i>the elephants</i> at the zoo.
I don't understand computer graphics.	<i>The computers</i> in my office are crashed at work today.
He always needs money.	He put <i>the money</i> in his purse
Glass is made from sands.	?
He is quite fond of chicken curry.	<i>The chicken curry</i> was delicious.
She is studying music.	<i>The music</i> in the party was too loud.

#### *The* before Prison, School etc.

##### Example :

- This man is in *prison*. He went to *prison* two years ago. (We do not use *the* when we are talking about being in prison as prisoner.)
- The young lady is in *the prison*. She has gone to *the prison* to visit her client. (We use *the* when we mean the prison as a specific building. The young woman is *in the prison* as a visitor.)
- *School* is over at half past three. (school activities)
- *The school* is a kilometre from here. (the school building)
- Ravi is in *hospital*. ( Ravi is a patient)
- Reporter waited in *the hospital* for news.

**Note :** We can use ‘jail’ and ‘university’ in this way. But we must use *the* before other nouns for buildings such as *the factory, the cinema, the house, the library, the office, the pub, the shop, the station.*

### **The before Years, Season and Months**

I was born in 1980.	Summer always depresses me.
That was the year I was born.	It was the summer of 2000 when things started to go wrong in my life.

### **The before Days of the Week**

Yes, <i>Friday</i> will be convenient.	The storm was on <i>the Friday</i> .
I will see you on <i>Saturday evening</i> .	We went surfing at <i>the weekend</i> of that week

### **The before Parts of of the Day and Night**

I can't sleep at <i>night</i> .	It's warmer during <i>the night</i> .
I prefer to travel by <i>night</i> .	Someone got up in <i>the night</i> .
I hope to get there before <i>dark</i> .	I couldn't see in <i>the dark</i> .

### **Let's Sum Up**

The above mentioned are the special usage of definite article. In order to use the definite article perfectly well, the students must know about all the minute details regarding its use. This unit will help them to achieve the above.

### **Exercise - I**

Fill in the blanks using the words given in brackets. Decide whether to use *the* or not.

1. The six members of the gang were sent to \_\_\_\_\_ (prison)
2. I saw some tourists walking to \_\_\_\_\_ (church)
3. A group of people came out of \_\_\_\_\_ (cinema)
4. Not many people go to \_\_\_\_\_ (church)
5. When my dad was ill and had to go to \_\_\_\_\_, my elder brother went with him. (hospital)
6. She didn't well at \_\_\_\_\_ (school)
7. Jane's greatest pleasure was going to \_\_\_\_\_ (cinema)

8. Are you doing anything at \_\_\_\_\_ (weekend)
9. They came here in \_\_\_\_\_ (summer)
10. I like travelling at \_\_\_\_\_ (night)

### Exercise - II

Complete the conversation using the words given in brackets, either use *the* or omit it.

1. Tom: Did you see \_\_\_\_\_ on television last night? (cricket)
2. Sam: No. I hate \_\_\_\_\_ (cricket)
3. Tom: Did you watch \_\_\_\_\_ on ESPN (football)
4. Sam: No, I was watching \_\_\_\_\_ on other channel. (news)
5. Tom: I watched \_\_\_\_\_ match last night. (cricket)

### Answer Key to Exercise - I

1. Prison
2. the church
3. the cinema
4. Church
5. hospital
6. school
7. the cinema
8. the weekend
9. the summer
10. night

### Answer Key to Exercise - II

1. the cricket
2. cricket
3. the football
4. the news
5. the cricket



## Unit - 11

### Definite Article before Place Names

#### Introduction

Look at the example given below:

**Charles** : Could you tell me where *the Classic Cinema* is?

**David** : Yes, it is in *Brook Street*.

- Whether ***the*** is used before such names, it depends upon the kind of place it is- for example, a street (Brook Street) or a cinema (the Classic Cinema), a lake (Lake Victoria) or sea (the North Sea).

Here, in this chapter, we are going to analyse the use of the definite article before the names of places. It will make a clear idea about where to use ***the*** and where to omit it.

#### Usage of ***the*** before Different Place Names

- ❖ *The* before continents, countries, islands, states.

Regions ending with the name of a continent or country are without <b><i>the</i></b>	Most other regions have <b><i>the</i></b>
Central Asia	<i>the West</i>
Western America	<i>the Middle East</i>
South Asia	<i>the East</i> Phrases with <b><i>of</i></b> also have <b><i>the</i></b> <i>the South of France</i>
We do not use <b><i>the</i></b> before most the names of countries,	Words like <i>republic</i> and <i>kingdom</i> use <b><i>the</i></b> continents, islands and states.
Travelling through Asia	The Irish Republic
A holiday in Singapore From Florida	The United Kingdom

#### Plural names also have ***the***

- the Netherlands
- the USA
- the Canary Islands

❖ *The before hills and mountains*

We do not use <b><i>the</i></b> before most of the names of hills and mountains	Hill ranges and mountain ranges have <b><i>the</i></b>
She climbed <i>Mount Everest</i>	Trekking in <i>the Alps</i>
He climbed down <i>North Hill</i>	Over <i>the Rockies</i>

❖ *The before lakes, oceans, seas, rivers and canals*

Only lakes are without <b><i>the</i></b>	Seas, oceans, rivers and canals have <b><i>the</i></b>
Near <i>Lake Dal</i>	<i>the Mediterranean Sea</i>
Above <i>Lake Pichola</i>	across <i>the Atlantic Ocean</i>
<i>Lake Superior</i>	<i>the Suez Canal</i>
	<i>the river Thames</i>

❖ *The before roads, streets, parks and squares*

We do not use <b><i>the</i></b> before most of the names of streets, parks	There are a few exceptions <i>the High Street</i> roads, squares
	<i>the Avenue</i>
In <i>Church Street</i>	Main roads and numbered roads
On <i>Sixth Avenue</i>	have <b><i>the</i></b>
Near <i>central park</i>	<i>the Bath road (the road to Bath)</i>
On <i>Lincoln Road</i>	<i>the NH47</i>

❖ *The before bridges*

We do not use <b><i>the</i></b> before most of the names of bridges.	There are few exceptions
across the <i>Golden Gate Bridge</i>	on <i>Brooklyn Bridge</i>
over <i>Tower Bridge</i>	<i>the Severn Bridge</i> (the bridge over the River Severn)

❖ *The before stations, airports; important buildings*

We do not use <b><i>the</i></b> with most stations and airports; with	Exceptions are names with <b><i>of</i></b> or with a <b><i>noun (science) or adjective</i></b>
---	--

religious, official, educational buildings or with places and houses	<i>(open)</i>
near St. Mary's Church	<i>at the University of Oxford</i>
to Bangalore Station	<i>at the Palace of Westminster</i>
at Nedumbassery (airport)	<i>at the Science Museum</i>
	<i>at the Open University</i>

❖ The before theatres, cinemas, hotels, galleries and centres

A possessive form ('s) is without <i>the</i>	But usually theatres, cinemas etc
<i>St. Martin's Theatre</i>	have <i>the</i>
<i>at the Globe Theatre</i>	<i>at King's Hotel</i>
	<i>the Plaza (cinema)</i>
	<i>the Brunel shopping centre</i>

## Let's Sum Up

We do not use *the* before all the place names. This unit, it is hoped, has helped the students to do away with some of the confusions regarding the use of the *definite article*.

## Exercise - I

Rewrite the phrases given below and add *the* if necessary.

1. Walk / along / Prince Street
2. Holiday/ in/Bahamas
3. Night/at/Buckingham Palace
4. Train journey/in/South Wales
5. Tour/of/White House
6. Trip/across/Severn Bridge
7. Small/town/in/France
8. Look/around/National Gallery
9. Journey/across/Rockies
10. Boat trip/along/Suez Canal

## Exercise - II

Fill in the blanks using the following words: Irish Republic, Italy, Lake Michigan, River Nile, North, Brussels, Tasmania, Andes, United Kingdom, West Indies. Decide whether to use *the* or not.

1. Dublin is in \_\_\_\_\_ (Irish Republic)
2. Chicago is in the shore of \_\_\_\_\_ (Lake Michigan)
3. Sicily is a part of \_\_\_\_\_ (Italy)
4. \_\_\_\_\_ are a mountain range in South America. (Andes)
5. \_\_\_\_\_ is England, Scotland, Wales and Northern Ireland. (United Kingdom)
6. \_\_\_\_\_ is an island in the south of Australia. (Tasmania)
7. \_\_\_\_\_ flows through Egypt. (River Nile)
8. Manchester is in \_\_\_\_\_ of England. (North)
9. Jamaica is an island in \_\_\_\_\_ (West Indies)
10. \_\_\_\_\_ is the capital of Belgium. (Brussels)

### **Answer Key to Exercise - I**

1. Prince Street
2. the Bahamas
3. Buckingham Palace
4. South Wales
5. the White House
6. the Severn Bridge
7. France
8. the National Gallery
9. the Rockies
10. the Suez Canal

### **Answer Key to Exercise - II**

1. the Irish Republic
2. Lake Michigan
3. Italy
4. the Andes
5. the United Kingdom
6. Tasmania
7. the River Nile
8. the north
9. the West Indies
10. Brussel



# Unit - 12

## Omission of Articles

### Introduction

In the previous chapters, we got a clear idea about the functions and use of both *definite* and *indefinite articles*. We analysed the various functions and use of articles and also saw many examples. At the same time the students must know we can write many words and sentences without any kind of articles. This chapter gives a detailed description about those words and sentences which are written without any articles.

### General Rules

- ❖ When we want to talk about things in general (Eg: all music, or all literature ) we usually use a plural or uncountable noun with no article.
- *Potatoes* are my favorite vegetable
- I am fond of Poetry, music & art

When we use an article with a plural or uncountable noun, the meaning is not general, but particular. Compare:

- We like *cars* (Not particular car –he likes all cars)
- *The cars* in that garage belong to him (particular cars)
- She loves *life* (A very general idea – she loves everything in life)
- He’s studying *the life* of Jesus Christ. ( A particular life)
- *Novels* are very costly. (All novels)
- Select *the novels* from this library. (Particular novels)
- ❖ Note that the term *Society* is usually used without any article, when it denotes *the society that we live in*. Similarly no article is used before the word *space*, when it suggests *the empty space between the stars*.
- *Society* makes people criminals & terrorists. (not *the society*)
- Man has just taken his first step into *space*. (not *the space*)
- ❖ *Most* (when it means *the majority of* ) used without an article.
- Most birds can fly. (not *the most*)

## Omission of *Indefinite Article*

- ❖ *Indefinite Article* is not used before *Proper Nouns*.

### Examples :

- *Thirupathy* is a Holy place.
- *Jawaharlal Nehru* went to Italy
- ❖ *Indefinite Article* is not used before *Abstract Nouns* representing specific state, quality, actions or feelings.

### Examples :

- *Honesty* is the best policy.
- *Sympathy* is one of the best qualities of mankind.
- *Beauty* lies in ones heart.
- ❖ *Indefinite Article* is not used before uncountable nouns such as *advice, information, news, etc.*

### Examples :

- I will give you a *piece of advice*.
- There isn't *any news*.
- You need *some more information*
- ❖ *Indefinite Article* is not used before *material nouns*.

### Examples:

- It was filled with *Carbon dioxide*.
- *Copper* is a good conductor of electricity.

**Note:** There is no plural form of the *Indefinite Article*. The plural of *a dog* is *dogs* without an article.

## Omission of *Definite Article*

- ❖ *Definite Article* is not used before words like *school, hospital, church, college, prison* etc., when they are used in connection with the purposes for which they stand.

### Examples :

- All the injured people are in *hospital* now.
- She goes to *church* every Sunday.
- The criminal has been in *prison* for four years.
- ❖ *Definite Article* is not used with some phrases that are preceded by a *preposition*

### Examples :

- *by air*

- *by train*
- *by bus*
- *by flight*
- *on foot*
- *by post*
- *at noon*
- *at night*
- *at sea*

❖ *Definite Article* is not used before certain *verbal phrases*

**Examples:**

- Whatever happens, don't *lose heart*.
- He was rather rude, but she didn't *take offence*.

❖ *Definite Article* is not used before the *noun* that comes after *phrases such as type of, sort of, kind of, manner of*.

**Examples:**

- What *kind of help* are you looking for?
- Nobody will tolerate *this type of behaviour*.

❖ *Definite Article* is not used before the names of festivals and holydays

**Examples:**

- *Onamis* the festival of prosperity.
- For *Christmas* and *Easter* we get holydays.

❖ *Definite Article* is not used when we refer to the *people of a nationality*

**Examples:**

- *Japanese* as a rule are industrious
- *Indians* are proud of their rich heritage

❖ *Definite Article* is not used before titles used in *apposition to a proper noun* or as the *complement of a subject*

**Examples :**

- Karna, *son of Kunti*, was known for his compassion
- He was unanimously elected as *Chairman*.
- Diana, *wife of Charles*, died in an accident.

❖ *Definite Article* is not used before *name of relations*.

**Examples :**

- *Mother* is playing cards with her son
- *Grandmother* is resting in her arm chair
- ❖ *Definite Article* is not used before *plural nouns* representing a *class or specific professions*.

**Examples :**

- *Teachers* are embodiments of knowledge.
- *Soldiers* offer a noble service to society
- ❖ *Definite Article* is not used before names of *colours, languages, seasons or specific meals*.

**Examples :**

- *Red* is a bright colour
- *English* is an international language
- *Breakfast* is heavy while lunch and dinner are light meals
- ❖ *Definite Article* is not used before *specific nouns* that denote something *unique*

**Examples :**

- *Kashmir* is the Swiss of India
- He was elected as *President* for the second time

## Conclusion

If the rules for the use of *Articles* seem too complicated, just remember the three:

- Do not use singular countable nouns without articles  
**eg:** *a car, the car* etc.
- Use *a/an* to say about people's professions or jobs  
**eg:** She is *a bank manager*
- Do not use *the* with plural and uncountable nouns to talk about things in general  
**eg:** *Life* is hard.

## Exercise - I

- Insert *Definite* and *Indefinite Articles* if necessary.
- 1. Sun rises in East.
- 2. The brave soldier lost arm in battle.

3. Where did you buy car?
4. Have you ever seen elephant?
5. Draw map of India.
6. Shakespeare was great play write
7. What beautiful picture is this!
8. Brutus is honourable man.
9. Neil Armstrong was first man to walk on moon
10. We started late in afternoon.
11. April is fourth month of year.
12. Mumbai is largest cotton textile centre in India.
13. Andamans are group of Islands in Bay of Bengal.
14. The doctor says it is hopeless case
15. Do you see blue sky?

### **Answer to Exercise - I**

1. Sun rises in **the** East.
2. The brave soldier lost arm in **the** battle.
3. Where did you buy **the** car?
4. Have you ever seen **an** elephant?
5. Draw **the** map of India.
6. Shakespeare was **a** great playwright.
7. What **a** beautiful picture is this!
8. Brutus is **an**honourable man.
9. Neil Armstrong was **the** first man to walk on **the** moon.
10. We started late in **the** afternoon.
11. April is **the** fourth month of **the** year.
12. Mumbai is **the** largest cotton textile centre in India.
13. Andamans are **a** group of Islands in **the** Bay of Bengal.
14. The doctor says it is **a** hopeless case
15. Do you see **the** blue sky?



# Unit - 13

## Pronouns

### Objectives

- This unit aims at introducing the concept of '**Pronouns**'.
- After going through this unit, students will be able to make use of pronouns in their spoken and written language in a better comprehensive way.
- It will help them to differentiate between various pronouns and also to use them in different contexts appropriately.

### Introduction

Words in English are classified into various classes such as nouns, pronouns, adjectives, verbs, adverbs, prepositions, conjunctions and interjections. Names of people, places, objects, human attributes, etc. are called **Nouns**. **Pronoun** is such a word class that can be used instead of nouns to avoid its repetition.

### Definition

**Pronouns** are a member of the great family – parts of speech. Traditional grammar defines **pronoun** as a word that can replace or stand for a noun. But this is not strictly accurate in certain cases.

Eg: *Neena is my friend. **She** is living in Bombay. She has got two brothers. Both of **them** are studying in tenth standard in C.U.P.S School, Shimla. **Her** parents are Engineers as well as Government employees. So **they** occasionally move from one place to another.*

Here, the noun Neena is replaced by the pronoun '**she**' and 'her'. To refer to Nina's family and brothers the pronouns '**they**' and '**them**' are used.

### Types of Pronouns

**Pronouns** can be classified as follows:

- *Personal Pronoun*
- *Impersonal Pronoun*
- *Possessive Pronoun*
- *Reflexive and Emphatic Pronoun*
- *Demonstrative Pronoun*
- *Interrogative Pronoun*
- *Relative Pronoun*
- *Indefinite Pronoun*
- *Distributive Pronoun*

➤ **Reciprocal Pronoun**

S.No.	Kinds of Pronouns	How can it be Defined?	Examples
1,	Personal Pronoun	Used instead of a person	I, we, you, he, she, it
2.	Impersonal Pronoun	Used for non-living things, lower animals. etc.	it (for inanimate objects and lower animals.)
3.	Possessive Pronoun	Used to denote possession	mine, ours, yours, his, hers, theirs
4.	Reflexive and Emphatic Pronouns	It is formed by adding self / selves.	Myself, ourselves, yourself, yourselves, himself, herself, themselves.
5.	Demonstrative Pronoun	Used for a noun that has been mentioned along with it.	This, that, these, those, it. e.g. this is my college.
6.	Indefinite Pronoun	Used for a non-specific person or thing.	any, one, anyone, some, someone, no one, anybody, somebody, no body, many, everyone, all. E.g. Anybody can participate in this competition.
7.	Distributive Pronoun	Used to refer to persons or things one at a time.	each, either, neither.
8.	Reciprocal Pronoun	Used to refer to a reciprocal relation.	each other, one another.
9.	Interrogative Pronoun	Used at the beginning of a sentence for questioning.	who, whose, whom, which, what.
10.	Relative Pronoun	Used at the middle of a sentence to join two sentences by	who, whose, whom, which, that. E.g. This is the man who

		denoting relation to the antecedent.	stood first
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### Let's sum up

This unit has given a general introduction to the concept of **Pronouns**.

#### Points to remember :

- **Pronouns** are class of words which are basically used to replace a noun word.
- There are different types of pronouns which should be used appropriately in various contexts.

The classification of pronouns as per its use will be dealt with in detail in the coming units.



## Unit - 14

### Personal, Impersonal and Possessive Pronouns

#### Introduction

- Consider these examples:-
- ✓ *I am a student.*
- ✓ *My children like **me**.*
- ✓ *This purse is **mine**.*
- ✓ *Ms. Vineetha teaches **us** drama.*
- ✓ *This is **our** home.*
- ✓ *This home is **ours**.*
- ✓ *Is this **your** book?*
- ✓ *Yes, this book is **yours**.*
- ✓ ***He** is an engineer.*
- ✓ ***We** meet **him** often.*
- ✓ ***His** wife is a professor.*
- ✓ ***She** teaches English.*
- ✓ *This text book is **hers**.*
- ✓ ***It** is Meera's project.*
- ✓ ***Its** coating is golden.*
- ✓ ***They** are guests.*
- ✓ ***We** should welcome **them**.*
- ✓ ***Their** purpose is to enjoy the tourist spots.*
- ✓ *This luggage is **theirs**.*

The pronoun forms such as **I, my, me, mine, us** etc., refer to human beings and are known as **personal pronouns**.

'**It**' and '**its**' denotes inanimate things and so they are called **impersonal pronouns**.

Pronouns such as **mine, your, yours**, etc., shows possession, thus, they are called **possessive pronouns**.

#### Personal Pronoun

A pronoun belonging to a set that shows contrasts of person, gender, number, and case (though not every pronoun shows all these distinctions) is known as personal pronoun.

❖ **Number and case of Personal Pronoun**

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

We use the subject form (**I**, etc) when the pronoun is the subject and there is a verb.

*I don't do so. Maybe **she's** just forgotten.*

We use the object form (**me**, etc) when the pronoun is the object of a verb or preposition.

I haven't **seen him** today. I believe they haven't forgotten **without me**.

**N.B :** The pronoun on its own or after '**be**' usually has the object form. *Who spilt tea all over the table? ~ **Me/** Sorry, it was **me**.*

❖ **You, One and They**

The personal pronouns '**you**', '**one**', and '**they**' have got certain distinctive features according to their usage. '**You**' or '**one**' can be used to mean '**any person**' or '**people in general**'; including the speaker.

✓ ***You** shouldn't believe what **you** had seen on the television.*

*Or*

✓ ***One** shouldn't believe what **one** had seen on the television.*

Using '**they**' as a pronoun denotes '**other people in general**'.

**They** say too much of work is not good for your health.

**They** can be also used to suggest '**people in authority**'.

**They** are going to build a new water tank here.

**N. B:** '**You**' is normal in conversation. '**One**' is more formal. ***You** don't like/ **One** doesn't like to go outside when it's raining heavily. '**They**' is informal and conversational. To make the sentence formal the passive form of it is used. **They** are going to build a new water tank here.*

## Impersonal Pronoun

**Impersonal pronouns** suggest pronouns which are used to denote inanimate things or animals, etc. The pronoun ‘**It**’ is used to indicate impersonal pronouns. In addition to it ‘**it**’ is also used to show an action, a situation or an idea.

### ❖ Uses of “it”

S.No.	Uses	Examples
1.	For non-living things or an idea or an action	<i><b>It</b> is a car.</i> <i><b>It</b> is the decision of my class. You have to fill up all these stupid forms. <b>It's</b> ridiculous.</i>
2	For animals, as we don't wish to speak of them as male or female	<i>The dog fell and broke <b>its</b> leg.</i>
3.	For a young child	<i>I saw a cute baby but <b>it</b> was crying.</i>
4.	Refer to some statements going before	She told a lie and she knows <b>it</b> .
5.	Emphasizing the Noun or Pronoun following it.	<b>It</b> was you who made that terrible mistake.
6.	Subject of an impersonal verb.	<b>It</b> is summer. <b>It</b> is too hot. <b>It</b> is snowing
7.	For denoting weather, time and distance.	<b>It</b> is autumn. <b>It</b> was much warmer last day. <b>It's</b> twenty miles from here to Goa.
8.	To denote 'the unknown person'.	Did someone come? <b>It</b> was Venu.
9.	Used as a provisional subject before the verb 'to be' when the real subject follows it. And in structures with a 'to-infinitive'	<b>It</b> is easy to escape from the problems. <b>It</b> is doubtful whether she'll find a solution to that issue. <b>It</b> is was nice to meet your old classmates.

## Possessive Pronoun

**Possessive** indicates possession or ownership. Pronouns in the possessive case are the series ‘**mine**’, ‘**yours**’, etc.; the corresponding determiners are **my**, **your**, etc. Some grammars include these determiners under the label **possessive pronouns**: more traditional ones classify them as possessive adjectives.

- ✓ *This is **my** laptop.*
- ✓ *That is **his** brother.*
- ✓ *Is this **yours**?*
- ✓ *It's **mine**.*
- ✓ *That purse is **hers**.*

In a broad sense **Possessive Pronouns** are:

**My, mine, our, ours, your, yours, his, her, hers, their, theirs** and **its**. But in Modern English **my, our, your, his, her, their-** when used before nouns- are classified as **Possessive Adjectives** and **Pronominal adjective**.

For example: **my book, our college, your name, her mother, their hospital**, etc.

- ✓ *This car is **mine**.*
- ✓ *That ball is **yours**.*

N.B: In the case of pronoun '**his**', the same word is used as Possessive adjectives and as a possessive pronoun too. For example:

- ✓ *This is **his** key. This key is **his**.*
- ✓ *That is **his** company. That company is **his**.*

## Let's Sum Up

This unit gives:

- An elaborate study on **personal, impersonal** and **possessive pronouns**.
- The various uses of these pronouns and its proper usage according to different contexts.

## Exercise

Use **appropriate pronouns** and **complete the following sentences**:

1. This is \_\_\_\_\_ car. (Amal)
2. Can you pass \_\_\_\_\_ the salt? (I)
3. \_\_\_\_\_ is too small. (Shirt)
4. Is this \_\_\_\_\_ bag? (You)
5. \_\_\_\_\_ children love me so much. (I)
6. \_\_\_\_\_ is your class teacher. (Lakshmi)
7. This house is \_\_\_\_\_. (My)
8. We consult \_\_\_\_\_ very often. (Dr. Neeraj)
9. \_\_\_\_\_ eyes are very attractive. (Seethal)
10. This luggage is \_\_\_\_\_. (They)

## Answer Key to the Exercise

1. His
2. Me
3. It
4. Your
5. My
6. She
7. Mine
8. Him
9. Her
10. Theirs



# Unit - 15

## Reflexive and Emphatic Pronouns

### Introduction

**Reflexive** and **Emphatic pronouns** are basically the same kind of pronouns but certain features make them slightly different to each other.

A pronoun that refers back to the subject of the same clause is known as **reflexive pronoun**.

A **reflexive pronoun** when used for emphasis is known as **emphatic pronoun**.

### Reflexive Pronoun

A **reflexive pronoun** is not usually considered acceptable as a subject in Standard English.

For example:

James and **myself** intend to help.

The reflexive pronouns end in **–self** or **selves** (myself, themselves).

‘**Myself**’ is a **reflexive pronoun**.

In the sentence *I’ve decided myself*, the words **I** and **myself** mean the same thing. **Myself** refers back to the subject, **I**.

	FIRST PERSON	SECOND PERSON	THIRD PERSON
SINGULAR	Myself	Yourself	himself/herself/itself
PLURAL	Ourselves	Yourselves	Themselves

### ❖ The uses of Reflexive Pronouns

- When the subject and object refer to the same person or thing.
  - ✓ *I cut **myself**.*
  - ✓ *You have enjoyed **yourselves**.*
  - ✓ *She spoke to **herself**.*
  - ✓ *The victim punished **himself**.*
  - ✓ *They gave it **themselves**.*
- A reflexive pronoun can be used after a preposition.

My siblings are strong enough to look **after themselves**.

- ‘Me’, ‘you’ and ‘him’ cannot be used to refer to the subject. Consider these examples:
- ✓ *When the policeman came in, the policeman shot **him** (**him**= the policeman).*
- ✓ *When the policeman came in, the thief shot **himself** (**himself**= the thief).*
- A reflexive pronoun is used with ‘by’ when it means ‘alone’.
- ✓ *He was playing **by himself**.*
- ✓ *She likes to spend time **by herself**.*
- ✓ *I wish to travel **by myself**.*
- In the case of words like dress, change, wash, battle, shave, etc., it does not take reflexive pronouns. Consider these examples:
- ✓ *Are you **dressing**? (not ‘**dressing yourself**’)*
- ✓ *Do you **shave** daily? (not ‘**shave yourself**’)*

## Emphatic Pronoun

An **emphatic pronoun** is a word like ‘**myself**’, ‘**yourself**’, etc. It has the same form as a reflexive pronoun.

**For example :**

*Kavya and Anand are decorating the room without help from anyone else. ~ They are decorating the room **themselves**.*

In this case the emphatic pronoun means ‘**without help**’.

A reflexive pronoun when used for emphasis is known as **emphatic pronoun**. Thus, it can be said that pronouns that are used for imparting or expressing emphasis are known as **emphatic pronouns**.

Eg: ***himself*** in

*He admitted **himself** that the whole matter had been a mistake.*

Consider these examples too:

- ✓ *I painted this picture **myself**.*
- ✓ *My friend made all these dishes **herself**.*
- ✓ *Are you going all the way **yourself**?*

In all these cases the pronoun emphasises on the subject that it is related.

- ✓ *The **principal herself** appointed these guests for the college function.*
- ✓ *The **room itself** is too small, but the furniture is abundant.*

- ✓ *She herself* created the entire problems even though she is innocent.

Here, the emphatic pronoun comes after the noun or pronoun it relates to.

**N.B :** We use a Reflexive Pronoun when an action turns back upon the subject

We use an Emphatic Pronoun to give emphasis on the Subject or Object [Appl. Eng. Gramr. 58].

### Let's Sum Up

This unit gives:

- A detailed analysis of Reflexive and Emphatic Pronouns.
- The various uses of these pronouns and how they differ in their nature and usage are also vividly explained through this UNIT.

### Exercise

**Complete the following sentences using appropriate pronouns:**

1. It hurt \_\_\_\_\_.
2. He ruined his job \_\_\_\_\_.
3. She completed the work \_\_\_\_\_.
4. They improved \_\_\_\_\_.
5. I \_\_\_\_\_ did it.
6. It \_\_\_\_\_ jumped into the pond.
7. They \_\_\_\_\_ should be punished for the crime.
8. You \_\_\_\_\_ left it there.
9. The manager \_\_\_\_\_ made the decision.
10. The office \_\_\_\_\_ is small.

### Answer Key to the Exercise

1. Itself.
2. Himself.
3. Herself.
4. Themselves.
5. Myself
6. Itself

7. Themselves
8. Yourself
9. Himself



## Unit - 16

# Demonstrative, Interrogative and Relative Pronouns

### Introduction

Pronouns such as **demonstrative**, **interrogative** and **relative** are basically used to indicate or to point out objects or persons. **Demonstrative Pronouns** are basically used to denote objects; **Interrogative Pronouns** are used for indicating persons or characters. In order to link two clauses in a sentence using such personal attributes **Relative Pronouns** are used.

### Demonstrative Pronouns

**Demonstrative** is a member of the set of pronouns used in referring to things or people in relationship to the speaker/ writer in space or time. **Demonstrative Pronouns** is a demonstrative functioning as a pronoun.

For example :

- ✓ *That is my pen drive.*
- ✓ *These are my clothes.*
- ✓ *Those are damaged chairs.*
- ✓ *That is Geetha's bag.*

### Interrogative Pronouns

**Interrogatives** are basically '**wh- questions**' such as '**who**', '**whom**', '**whose**', '**which**', '**what**'.

For example :

- ✓ *Who are you?*
- ✓ *What is the problem?*
- ✓ *Which is your house?*
- ✓ *Whom do you love the most?*
- ✓ *Whose book is this?*

#### ❖ USES OF INTERROGATIVE PRONOUNS

- '**Who**', '**Whom**' and '**whose**' are used for indicating persons:
  - ✓ *Who are you?*
  - ✓ *Whom do you like?*
  - ✓ *Whose is this pen?*

**N.B :** ‘Who’ is more usual than ‘whom’ especially in spoken English.

- ‘Which’ is used for selecting a person or a thing:
  - ✓ *Which is your box?*
  - ✓ *Which is your sister?*
  - ✓ *Which of the notes is yours?*
- ‘What’ is used in general sense of asking:
  - ✓ *What is she?*
  - ✓ *What is your name?*
  - ✓ *What are you doing?*

## Relative Pronouns

**Relative Pronoun** is a word, especially a pronoun referring to an antecedent and attaching a clause to it. The **Relative Pronouns** are **who, whom, whose, which** (which, as a group, express differences of gender and case) and the (invariable) **that**.

‘When’ and ‘where’ can be also used as **relative adverbs**.

For example:

- ✓ *This is the man **who** helped me.*
- ✓ *This is the girl **whom** I met at the college.*
- ✓ *He is a man **that** can manage all difficult problems.*

**N.B :** **Relative Pronouns** such as ‘When’ and ‘where’ can be considered as relative adverbs too.

## Let’s Sum Up

This unit gives:

- An elaborate study of **Demonstrative, Interrogative and Relative Pronouns**.
- The various uses of these pronouns with suitable examples and different contextual aspects are also discussed in this UNIT.

## Exercise

**Use appropriate pronouns and complete the task:**

1. I saw a black pen on the table there. \_\_\_\_\_ is Meera’s pen.
2. \_\_\_\_\_ is she?
3. There are ten apples in my hand. \_\_\_\_\_ are mine.
4. \_\_\_\_\_ is your favourite food?
5. I kept two keys there. \_\_\_\_\_ are her keys.

6. The lady \_\_\_\_\_ I met at the railway station is my aunt.
7. This is the old man \_\_\_\_\_ helped me.
8. This is the girl \_\_\_\_\_ brother got the first place.
9. \_\_\_\_\_ file is this?
10. \_\_\_\_\_ do you want?

### **Answer Key to the Exercise**

1. That
2. Who/what (**'who'** for asking about the person, **'what'** for asking about one's job)
3. These
4. Which
5. Those
6. Whom
7. Who
8. Whose
9. Whose
10. Whom/ what



## **Section - B**

### **Language Skills - III**

<b>Unit : 1 Inzy Lets Things Flow over Him</b>	<b>74-80</b>
<b>Unit : 2 Girls</b>	<b>81-90</b>
<b>Unit : 3 A Ten Day Fast</b>	<b>91- 102</b>
<b>Unit : 4 Go, Kiss the World</b>	<b>103-109</b>
<b>Unit : 5 Sisters</b>	<b>110-113</b>
<b>Unit : 6 Amalkanti</b>	<b>114- 120</b>
<b>Unit : 7 Hitting Dowry for A Six</b>	<b>121- 128</b>
<b>Unit : 8 A Gandhian in Garhwal : Chandi Prasad</b>	<b>129- 140</b>
<b>Unit : 9 Lost and Found : Benegal's Bose</b>	<b>141-149</b>
<b>Unit : 10 The Lost Word</b>	<b>150- 153</b>
<b>Unit : 11 Lamb to the Slaughter</b>	<b>154- 169</b>
<b>Unit : 12 To Mother</b>	<b>170- 176</b>

## Unit - 1

### Inzy Lets Things Flow over Him

#### Objectives

- This unit helps to read and analyse an article
- Enables the reader to comprehend various aspects of reading
- Allows the reader to make a revision of the chapter through exercises.

#### Ask Yourself

1. Do you read any article on sports?
2. Have you ever met and conversed with a cricket player?
3. Do I admire the celebrity status of sports persons?
4. Have I thought of the hard work behind the success of each sports person?
5. Is sports a channel of friendship or is it one of enmity?

#### Introduction

*Inzy Lets Things Flow Over Him* is an article published in the *Hindustan Times* on 27<sup>th</sup> March 2004. The piece was written by Kadambari Murali, a well known sports journalist. Ms. Murali has worked with the *Hindustan Times* for over ten years in the capacity of National Sports Editor. Her articles largely focus on cricket. The article gives us an insight into the life and personality of Pakistan's star cricketer Inzamam-ul-Haq. The awe inspiring friendship that he had with his childhood friend, Gulam Mujtaba is focused upon here. The article reveals the great human being in Inzamam that lies beneath the glory of stardom.

#### Inzy Lets Things Flow Over Him - Kadambari Murali (Text)

This is not just the story of a man who has risen to be one of Pakistan's icons. It is also a more human tale; of two friends and a friendship that has stood for nearly 20 years, despite the differences caused by distance, status and money.

On Thursday evening, even as our hotel in Multan prepares for the arrival of the Indian team (the Pakistani team is not top priority), one man is trying to find a proper place for a bib framed photograph of a young, laughing Inzamam-ul-Haq. He is painstakingly going over a banner written in English, 'Welcoming Inzamam home.' 'Is this correct English?' he asks, 'More or less,' one smiles apologetically. "My friend is coming home," he smiles excitedly. "And I want it to be perfect."

Meet Ghulam Mujtaba, just Mujtaba to most, almost a tradition in Multan himself and the Pakistan skipper's long-standing friend.' people

could never talk of one without mentioning the order,' says another man, watching Mujtaba's effort. 'Yes,' say Mujtaba. 'But that was a long time ago. Now he has gone far ahead, further than even he dreamed of going and just watch with pride.'

Inzamam met Mujtaba, through elder brother Intezaar. 'Intezaar brought him to my father's shop one day,' says Mujtaba. 'I was 16-17 and he was younger. We hit it off immediately and it's always been that way.'

According to Mujtaba, they were a group of four.' Inzamam has never been one for making many friends. Even as a kid he would either hang out at his only sister's place here or at my home. Night after night, after everyone had gone to sleep, Inzamam would make the omelettes, I would make the rotis and we would eat and eat and talk.'

Mujtaba recalls how they would often not sleep at all, just wash up and go straight for the first namaaz of the day and be there even before Inzamam's father, Pir Intizam-ul-Haq, one of Multan's biggest spiritual leaders. 'He would always ask how we were there so early. We never told him the truth.'

Inzamam, it appears, would spend most of the day at the old Multan stadium practicing with his bat. 'It was Imran Khan, on a visit here, who saw him and said he wanted him to come to Lahore. There was a lot of heartbreak but it was the best thing for him, so he went and joined Lahore Club.'

He remembers the time Inzamam was picked for the 1992 World Cup and that incredible match-winning semi-final performance against New Zealand. Inzamam played that match coming straight off the drip-he had had some kind of food poisoning and it was decided he could play just hours before the game. And then the World Cup win.

'Multan came out to meet him in full strength at the airport,' says Mujtaba, 'I didn't go. He was a superstar and I wasn't sure if I would fit in with his new life now. I didn't want to impose.' when the motorcade carrying Inzamam was passing the shop, the young star got off and brought his friend to be with him the rest of the way. There are pictures of the two waving from the convoy. 'He's always been that kind of person', says the by now emotional Mujtaba.

Fame hasn't changed him. He thinks a bit and then adds that only in the past few years has Inzamam begun asserting himself a bit more. 'Things people said during the match-fixing phase, other problems, added responsibility of the captaincy, they've all made him react now and then. He is still laid back and has nothing bad to say about him-his tendency to just let things flow over him.'

Time has passed since those days of glory. These are heady days of a different type. On Friday morning, Inzamam comes down to breakfast. A little later, Mujtaba enters and the two embrace. Even as Inzamam leaves for nets with his team, Mujtaba prepares to take the Pakistan captain's wife and children back home. They are obviously used to it.

He introduces Inzamam's beautiful wife and then refers to his son, attired in a mini-Pakistan uniform, with pride.' Ehtesham wants to be like her father when he grows up. For me, there can be no better dream.' And then he waves; he's in a hurry. He runs barber's shop in the hotel.

## Reading Comprehension

On reading the passage, the learner might surely have been able to make use of some of the strategies mentioned in the introductory chapter. The previewing and prediction strategies will help the student to understand that it is an article published in a newspaper or magazine. The article deals with a cricketing celebrity of Pakistan, Inzamam-ul-Haq, and his childhood friend, GulamMujtaba, a barber shop owner. The everlasting friendship between these two people is lauded here. Their friendship has withstood all the massive changes that have come over the lives of the two people both in economic and social terms.

The article records Mujtaba's memories about their childhood days which provide new insights into the childhood and personality of the star cricketer. The reading material also deals with the silent but graceful character of Mujtaba. His words also obliquely give explanation to the assertiveness that has entered the character of his friend. Mujtaba reasons for his friend that the extreme pressure on and off the field suffered by Inzamam led him to be a bit assertive. Mujtaba vouches that his friend is not assertive and aggressive by nature.

The concluding paragraphs throw light into the personal bond shared by the two friends even when Inzamam's busy schedule keeps both the friends away most times.

## Glossary

<b>Icon</b>	=	symbol, sign
<b>Despite</b>	=	in spite of, notwithstanding, even when, even though
<b>Painstaking</b>	=	careful, meticulous, scrupulous
<b>Apologetically</b>	=	repentantly, feeling sorry
<b>Tradition</b>	=	custom, practice
<b>Long standing</b>	=	of a very long period
<b>Hang out</b>	=	spend time
<b>Incredible</b>	=	unbelievable, awesome
<b>Motorcade</b>	=	march or parade on motor vehicles
<b>Convoy</b>	=	procession, march
<b>Attired</b>	=	clothed, dressed, draped

## Exercises

### I. Fill in the blanks with the appropriate answer.

1. The hotel where Mujtaba runs a barber shop is situated at .....
  - a. Multan
  - b. Delhi
  - c. Lahore
  - d. Karachi
2. Inzamam's father's name was .....
  - a. Mujtaba
  - b. Intezaar
  - c. Pir Intizamul Haq
3. Inzamam joins the Lahore Club on the invitation of .....
  - a. Imran Khan
  - b. Shahid Afridi
  - c. Wasim Akram
  - d. Ijaz Ahmed
4. Inzamam's son Ehtesham wants to be like him when he grows up.
  - a. grand father
  - b. uncle
  - c. father
  - d. father's friend

**II. Answer the following questions in two or three sentences each :-**

1. How did Inzamam and Mujtaba happen to meet?
2. What made Inzamam join the Lahore Club?
3. What is Mujtaba's opinion about Inzamam as a teenage boy?
4. What would Inzamam and Mujtaba do during nights?

**III. Answer the following questions in a paragraph each :-**

1. What is the significance of the title "Inzy Lets Things Flow Over Him"?
2. What was the story behind Inzamam's incredible performance at the 1992 World Cup?

3. Why did Mujtaba not go to the airport to receive Inzamam after the historical win at the World Cup? What did Inzamam do?
4. What message does the story of the friendship of Inzamam and Mujtaba convey to the world?
5. Inzamam's son wants to be a cricketer like his father. What do you think are the other traits that he might inherit from his father?

**IV Attempt an essay of 200-300 words on the question given below :**

1. Re-read the article and attempt an essay on its style and objective.

**Answer Key to Exercise - I**

1. Multan
2. Pir Intizamul Haq
3. Imran Khan
4. Father

**Answer Key to Exercise - II**

1. **Answer :** Inzamam and Mujtaba met each other through Inzamam's elder brother Intezaar. Intezaar brought Inzamaam to Mujtaba's father's shop one day where the two met and became friends immediately.
2. **Answer :** Inzamam was an ardent lover of cricket even from his childhood days. He used to spend most of his time at the Multan stadium practicing with his bat. One day, Imran Khan, the cricketer, saw him practicing at the stadium and asked him to come to Lahore. This changed Inzamam's life and he joined the Lahore Club.
3. **Answer :** According to Mujtaba, Inzamam was a silent boy who was not interested in making too many friends. They were a group of four and Inzamam stuck to his elder sister's home or to Mujtaba's place.
4. **Answer :** During most nights Inzamam and Mujtaba would stay together making omlettees and rotis and spend the whole night talking. These memories reflect the strong bond of friendship they shared.

### Answer Key to Exercise - III

- 1. Answer :** The title reveals the deep love and concern Mujtaba holds for his best friend Inzamam. The article on Inzamam's friend actually stands to open up unknown facts about the personality of the celebrity cricketer to his fans and the public. The title reveals a very crucial element in the person of Inzamam —his tendency to let things and incidents happen without being over concerned about it. The author's choice of these words of Mujtaba serves to ignite in the minds of the readers a curiosity about the personal life of the cricket player thus keeping the readers interested from the very beginning.
- 2. Answer :** Mujtaba remembers that Inzamam was hospitalized due to food poisoning just before the match. It was decided that he could play at the match just hours before the match. So, Inzamam entered the field straight from the drip and his team won the World Cup. The incident proves the unusual perseverance and will power of Inzamam. His will to win in the match and his unrivalled spirit will continue to encourage sports men of coming generations.
- 3. Answer :** Mujtaba did not go to receive his friend because he felt that he did not want to impose himself upon the new life of fame and prosperity that his dear friend was enjoying. However, when the motorcade welcoming Inzamam was passing Mujtaba's shop, the young man got off and took his friend to be with him for the rest of the way.
- 4. Answer :** The story of the everlasting friendship of Inzamam, the star cricketer of Pakistan and Mujtaba , an ordinary barber shop owner conveys the message of love, humanity and the all transcending nature of friendship to the world. In spite of his celebrity status, Inzamam never gave up his bond with his childhood friend. Mujtaba, on his part, never shied off from the new status of his friend and stood by his side through all the rises and falls that accompany a celebrity. This stands proof to the fact that humanity and love reigns over all the material concerns like money and fame.
- 5. Answer :** The article states that Inzamam's son aspires to be a cricket star like his father. However, sports seem to be just one of the aspects that the young boy would inherit from his father. He is likely to follow his father of the far greater traits of his unparalleled personality. From the article, we can gather that Inzamam is a great human being who values the people around him disregarding their social and economic status. His strong bond with Mujtaba is

ample evidence for that. Moreover, he is also a person dedicated to his profession and leaves no stone unturned in perfecting it. Inzamam's strength of will and perseverance is also inspirational that if it is inherited by his son, the young boy is sure to scale heights in his own way.

### **Answer Key to Exercise - IV**

- 1. Answer :** The article is clearly written for publishing in a magazine magazine or the supplement section of a newspaper. Style – informal – first-hand experience narration – informal interview with Mujtaba – indirect introduction of the subject –Mujtaba tying a banner to welcome Inzamaam – intention to express his fondness for Inzamam—narration of memories – insight into the character of both the friends – lauding Inzamaam's character – justification of his recent arrogant behavior – a journalistic method to clean the image of someone in the eyes of the public –final scene—Inzamaam's family and Mujtaba's closeness to them—the article fulfills all the stylistic and thematic requirements of a good journalistic piece of work.



## Unit - 2

### Girls

#### Objectives

- Enabling the students to understand the social level of story.
- Creating the ability to understand human thoughts as represented in fiction.
- Evaluation of the given text.

#### Ask Yourself

1. Have I identified any of the gender issues prevalent in the society?
2. Do I consider gender issues a serious trouble?
3. Where do the gender discrimination originate from?
4. How far can literature address the problems faced by women?

#### Introduction

*Girls* is a short story authored by MrinalPande, who is a prominent Indian television personality, journalist and author. It was first published in the Hindi weekly *Dharmyug* in 1983, and was translated to English in the same year. The English version was published in the weekly *Manushi*. The story is a poignant expression of the discrimination faced by the female gender in Indian society. The work deals with the way in which women themselves take a great role on subjugating womanhood in the patriarchal society.

#### Girls

- *MrinalPande*

#### (TEXT)

The day we left with ma for Naani's house, Babu broke a surahi. I don't know whether he did it on purpose or by accident, but anyway the floor was flooded with water. Ma held up her sari and called Saru's mother-who was trying to eavesdrop from the adjacent room-to mop up the water, because if someone were to slip and break their bones it would be yet another problem. To Ma, everything in life is a problem. As far as she is concerned whether we are at home or at school, ill or just playing around, we are a problem. While mopping the floor, Saru's mother looked up at Ma and asked, 'This time you'll be away for at least three months, won't you?' Ma put her things as if she were assessing their weight,

squatted down and said, 'Yes, they won't allow me to come back sooner.' She turned to me and ordered me to go out and play. I always seemed to turn up at the wrong time and at the wrong place. As I was leaving the room I managed to pick up a piece of the broken surahi which I enjoyed sucking, and I overheard Ma addressing either Saru's mother or the cobwebs hanging from the roof: 'I hope it's a boy this time. It will relieve me of the nuisance of going through another pregnancy.' I could just imagine Saru's mother, in her usual manner, shaking her and saying, 'Why not?...why not?'

When we reached the station, I scrambled on to the train, fought my way through people and luggage and secured a place next to the window. Triumphantly I stuck my tongue out at everyone and went 'Eee. . .Eee'. But when I noticed Ma's gaze turning towards me, I immediately started chanting the alphabet, 'E for Email, E for Eekh'. Ma was not actually looking at me though, because she was preoccupied with all her problems. She had to mind the luggage, the wobbling surahi, the three of us, and cope with the exhaustion of pregnancy as well. At one of the station we bought a lot samosas filled with chillies. Just when we were buying them, a woman was making her child pee through the next window. The sight made me feel quite nauseous and I couldn't eat my samosa, so I gave it to Ma instead. Meanwhile I crushed a piece of potato which was lying on the seat into the shape of an insect to frighten my younger sister. She screamed; Ma smacked me and I started to cry as well. My elder sister was irritated and said, 'Oh what a nuisance you are! Despite her irritation, I know that it is only my elder sister who really loves me, everyone else is horrible.

Maama was waiting to receive us at the station. On the way to Naani's I sat next to Maami and noticed the rubies in her earlobes bobbing up and down while she chewed paan. Every time, the driver pressed the jeep's horn, my sister and I would scream in unison, 'poo-poo'. The driver was amused at our screaming, and when we reached the house, he lifted me and my younger sister out of the jeep. He had a huge moustache, smelt of tea and bidis, and wore a uniform made of coarse wool which tickled me and made me feel sleepy. When the surahi was lefted out of the jeep it overturned, and once again there was water everywhere. This incident reminded me so much of Baabu that, absent-mindedly, I rod hard on my younger sister's sandal, nearly tripping her up. 'You are the cause of all my problems!' Ma hissed at me though tightly clenched teeth so that no one could hear. She then grabbed hold of my arm as if to prevent me from falling over but actually pressed it so hard that my shoulder hurt.

I thought of Baabu because of whenever we come to Naani's house, he never accompanied us. An as soon as we arrived, Ma would be lost in the company of maasis, maamis, Naani and old maidservants. If we tried going near her during the day, someone or other would say, 'Let the poor thing have some rest least why she is here.' Ma too would put on a pathetic act as if we always harassed at home. I felt disgusted at the thought of entering Naani's house, so I deliberately loitered behind near the bushes. A mongrel dog come near and sniffed at me. Then I heard

someone mentioning my name inside the house and saying, 'Now, where has she disappeared?'

I entered the house along with the dog and saw Naani sitting with Maama's son on her lap. As soon as she saw the dog, she shooed it away because to her all animals are as untouchables. The dog, used to being reprimanded, tucked its tail between its legs and went out. I was told to bend down and touch Naani's feet. Someone from the family said, 'Not like that...bend properly. You are born a girl and you will have to bend for the rest of your life, so you might as well learn.' Naani blessed waiving her hand over my bowed back and said, 'This girl hasn't grown taller. Who would believe she is eight years old?'

Even though I pinched Maama's son, he kept flowing me around like an idiot. He was very fair, chubby and supposed to be cute. He was also tall for his age, and thought only five years old could easily pass for seven. 'Will you tell me a story tonight?' he asked. I said no and pretended to read the newspaper.

'Oh what a nuisance this is,' Ma kept complaining. The old lady from the neighbourhood who had come to see Ma told Naani, 'This time Lali will definitely have a baby. Just look at her complexion- when she was expecting the girls it was pink, but now it has a tinge of yellow, I am sure will be a boy this time'.

'Who knows, perhaps even this time...' moaned Ma as she put on a pathetic expression and began paring her nails.

'Is there anyone to cook for your husband?' asked the old lady. Her question set me thinking about Baabu, how good he smelt and the softness of his lap. And how when we came here Ma did not allow us to lie in her lap for too long and complained, 'Ugh! Oh! My bones are aching, my sari is all crushed. Get up now. I have such a lot of work to do, and to talk it all there's this huge nuisance. Come on get up.'

Naani folds her hands and prays: 'Oh goddess, protect my honour. At least this time let her take a son back from her parents home'. At the end of the prayer she dries her tears with her pallav.

From the corner of my eyes I could see that my sisters were fast asleep. We were in a big room divided into two by a wooden partition. Right above my bed hung a big wall clock which was ticking away. Just before it struck hour it made a hissing noise which was similar to my sister drawing in her breath just before howling. All the lights had been switched off and the room was flooded with moonlight. Tulsa dai was applying oil to the soles of Ma's feet and saying, 'If it's a baby this time, I will demand a sari with stainless steel zari. 'Even in the bright moonlight I could not see Ma's face, but only her huge stomach which looked like a drum. Ma's sari had slipped down and Tulsa dai while feeling her stomach touched a painful spot which made Ma moan just like a cow does when returning home from the fields.

'If I have a boy this time, then I will be relieved of this burden forever', she tells Tulsa dai, and then adds, 'You can go home now, your

children must be waiting for you. Be sure you put the oil vessel under the bed, otherwise one of these kids will kick it over in the morning...' Ah, a bad omen. Whenever Ma left a sentence unfinished it seemed to loom in the air like the ticking of the clock. I wonder why grown-ups always complete their sentences when they are talking about pleasant things, but always leave them unfinished if it's something unpleasant. Like, 'Ah, a women's fate...', or 'Oh, three girls...' there's always a silence after these half-statements.

There's a bright star in the sky. Is that the Druva star? Baabu used to say that if I worked hard I could become anything I wanted just ask Druva become a star. 'But I can't become a boy, can I?' I once asked obstinately. I was surprised at Baabu's reaction when he put on a serious look and said sternly, 'Do not argue with your elders now.' I find it difficult to understand them. My elder sister says one should never trust grown-ups because if they want to know something they will prise it out of you by hook or by crook, but they themselves will never tell you a thing.

It's true, nobody ever tells us anything. In this place, it's when we go to sleep that the world of the elders awakens, opening like a magic casket. I want to stay awake and listen; I don't know why I fall asleep half-way through. I wonder whose voice it is now; sounds as if someone is crying in suppressed tones. Is it Chhoti Maasi? 'I don't even get as much respect as a dog does in that house,' she tells Ma. I wonder where she is treated worse than a dog, and then I hear Ma telling her, 'All of us suffer like that, one just has to endure it. 'My eyes shut and I fall asleep.

The next morning, when everyone is having breakfast I ask Ma what 'endure' means. I remind her by asking, what does Chhoti Maasi have endure? I get one like slap, then another, but before Ma strikes me again Maami saves me and says, 'Let it be .She's only a child, after all' . 'She is no child she is a bitch,' says Ma as her stomach wobbles in anger. 'She's always listening on the sly to elders talking. Heaven knows what will become of her.'

When I go into the garden, my elder sister shakes the flowers she has gathered at me.' Oh... you! I have told you a hundred times not to question grown-ups. If you keep on like this, one day these people will beat you so hard you will die.' 'I will ask question. I will. I will,' I answer crying. 'Then go and die,' says my elder sister, and continues to thread a garland for Naani'sGopalji.

Naani's stands by her and says loudly, 'you are my precious Lakshmi,' with the intention that I should hear.

In the afternoons I tell the younger children horror stories of ghosts and demons who lived in the walnut tree. I tell them that if they should walk up at twelve o' clock on a full-moon night they would see children being bathed in blood. They would also hear the ghosts speaking though their noses which at first is difficult to follow. The children follow me all over the house like mice following the Pied Piper.

Bari Maami and Ma give us money to buy sweet-sour golis just to get rid of us in the afternoon. Their room has been darkened by sticking green paper on the windows, and it is full of women—Ma, Maami, Maasis and Naani. They eat all the time and have cushiony arms, fat half-naked legs and wrinkled stomachs. Then why do they keep telling us not to sit with our legs spread out? ‘You all look like cows,’ I tell the women, but no one seems to have heard me. ChhotiMaasi, who is lying on the floor with a pillow under her head takes a sour goli from us, starts sucking it and says, ‘Jijaji is really the limit.’ Suddenly laughter explodes in the room. Who? Why? How? I look around the room for an answer, but no one is bothered about us here, they are too lost in their own conversation. I leave the room and bang hard on the door from outside, wondering if Ma will call me a nuisance. No one comes out to reprimand me, though.

‘Move aside’, says Hari’s mother who is crying a tray laden with glasses of tea in to the room. ‘Move. This is not for you it’s for the grown-ups. Move out of the way’. Hari’s mother’s nose is like a frog’s and her loose like dead bats. ‘Do move aside,’ she says to me again. ‘I won’t,’ I say, and I try to block her way. ‘I’ll move only if you say girls are nice.’ ‘All right, all right, I have said it, so now move out of the way,’ says Hari’s mother. ‘No,’ I persist, ‘say it properly.’

‘Oh, Hari’s Ma, what’s happening?’ asks Maasi irritably from the room. ‘Are you going to bring the tea next year, or what?’ Hari’s mother knits her thick eyebrows together and says, ‘This Lali’s middle daughter won’t let me ...’, she starts laughing, and as she does so her frog-like nose bobs up and down. I can hear Ma naming me and saying, ‘That girl must be harassing her. She was born only to plague my life.’ Someone in the room advises her that she should not get angry in her condition.

For a long time I sit outside the house watching the words flying and wishing that I had been born a bird. ‘Do mother birds too think their girl birds are inferior?’ I wonder. Then I hear a voice calling ‘were has she gone?’ and I know someone is searching for me. I hide behind the wall where no one can ever find me. I wish, I wish that somewhere, anywhere, I could find that magic betel nut which would make me invisible as soon as I put it in my mouth. What wonder full fun that would be!

In the evening, when Naani finishes her story, she says ‘now off you go to sleep, all of you. ’my younger sister has already fallen asleep and Hari’s mother carries her away in to our room. I ask Naani if I can sleep next to her. Naani’s body is soft and warm and her quilt smells of cardamom and cloves. Besides, Naani keeps a torch under her pillow. If you take it with you to the bathroom after the lights are off, you don’t knock your toes against anything. But, Naani says, ‘No, as it is this boy doesn’t leave me. Where is the space on this bed for the two of you? Go and sleep next to your mother. I’ll tell you another story tomorrow. All right?’ Naani’s tone becomes sugary in the way of must grown-ups when they want to coax you in to doing something. In the other room, my elder sister asks with her back turned to me, ‘Did she let you sleep with her?’ Her voice seems to be trembling with anger. Ma is snoring away. The clock ticks on. How can you sleep? Tick.Tick.Khrr .Khrr.

‘Where are you? Girls?’ calls Naani with a tray of crimson power in her hands. In front of her there is a dish of halwa and plate filled with puris. She has prepared those as offering to the Devi on Ashtami day. A mat has been spread in front of her for us to sit on. ‘Come on girls let me put the tikka on your foreheads.’ She likes the camphor for aarti. ‘Come now, let me do aarti to all of you.’ My two sisters and Maama’s beautiful daughters sit cross-legged in front of Naani. Naani puts a tikka on each forehead and then rings a bell. Exactly like the guard on the train. After the bell rings, she blows the conch. ‘Poo-ooo.’ I am suddenly transformed in to a railway engine and race around the ledge of the courtyard. Inside, the room is filled with smells of camphor, halwa, gee and flowers. I shout, ‘Come on, pay your fares to go to Calcutta. Poo-ooo.’

In the background hear Naani saying, ‘Come on dear, let me put the tikka on you .You are my kanyakumari aren’t you?’

‘No,’ I retort, I’m an engine.’ Maama’s son claps his hands with excitement day says, ‘Oh, an engine, an engine.’

Suddenly I see Ma waddling towards me with a clenched fist and my stomach grows tight with fear. Her face is filled with rage. I’ll make an engine out of you this very minute.’

The elderly neighbour intervenes, catches hold of Ma’s hand and says, ‘Have you gone mad, Laly?’ She signals to me to obey, and adds, ‘She is after all a child, a kanyakumari . Today is Ashtami, the devi’s day; you mustn’t hit a kanyakumari; it is a sin.’

I jump down from the ledge with a thud and see Naani serving the other girls halwa-puri with a tightly clenched mouth.

‘Go on. Take the Prasad from Naani. Why do you make your mother cry when she is in this condition?’ Maasi asks me irritably.

‘When you people don’t love girls, why do you pretend to worship them?’ My voice breaks in to a sob and I feel so furious with myself that I want to swallow the burning camphor to choke my treacherous throat. I want to ask ‘Why’ again but don’t risk it because I am afraid I will start to cry. I don’t want to cry in front of them.

Hari’s mother puts her hand up to her cheek and says in wonder, ‘Mari-ma, just listen to her . What a temper for a girl to show!’ Naani is distributing a rupee and quarter to each. She addresses the wall, ‘You can buy twenty sour golis with this money’ and holds out a twenty five paisa coin wrapped in a rupee not towards me. I notice the mark of the crimson powder on the tip of her thumb, like a bloodstain.

I start moving back towards the wall and screaming ‘I don’t want all this halwa-puri ,tikka or money .I don’t want to be a goddess.’ I scream so loudly that the pigeons pecking scattered grain in the courtyard take off in a flurry, as if a bullet had been fired somewhere.

(Translated from Hindi by Rama Baru)

## Reading Comprehension

The story is narrated from the point of view of an unnamed, eight year old girl, who is the second child of the family. She is treated harshly by everyone at home, including her mother, for being born a girl. Her mother, Lali, is going through her fourth pregnancy in spite of her weak physical condition with the hope of having a boy. The story deals with the unjustified idolatry of the male child. Given from a girl's point of view, the story succeeds in exposing the suppressed distress and rage lodging in the minds of all the "unwanted" girls in our society. The story also speaks about the hypocrisy involved in several rituals which honour a female Goddess in a society where the birth of a female child is considered a misfortune.

## Glossary

<b>Cobweb</b>	=	spider's web
<b>Eavesdrop</b>	=	listen secretly to a conversation
<b>Endure</b>	=	suffer prolonged pain or misfortune
<b>Harass</b>	=	annoy, pester
<b>Loiter</b>	=	linger, hang around, stay back
<b>Nuisance</b>	=	an annoying person or thing
<b>Obstinate</b>	=	hard to deal with
<b>On the sly</b>	=	secretly
<b>Pathetic</b>	=	sad, wretched
<b>Plague</b>	=	disturb, trouble
<b>Preoccupied</b>	=	lost in thoughts
<b>Prise</b>	=	open or snatch by force
<b>Reprimand</b>	=	warning, scolding, telling off
<b>Secured</b>	=	gained, saved
<b>Smack</b>	=	slap, strike
<b>Treacherous</b>	=	unfaithful, untrustworthy
<b>Triumphant</b>	=	victorious
<b>Witch</b>	=	a woman who performs magic

## Exercise - I Fill in the blanks with appropriate answers :

1. In the short story *Girls*, the mother of the narrator is called .....
2. *Girls* is written by .....
3. According to the narrator, the only person that loves her is .....
4. The mother desires desperately for a .....

**Exercise - II Answer the following in a sentence or two :**

1. Who is the narrator of the story?
2. Who is a 'kanyakumari'?
3. What does the narrator imagine herself to be on the day of Astami?
4. Why do you think Baabu breaks something whenever his family leaves the home?

**Exercise - III Answer the following in short paragraphs :**

1. Why does Ma hope so desperately for a son?
2. What do you think of the character of Ma?
3. Why is the main character so irritated? Why do you think she is unnamed?
4. "All of us suffer like that, one just has to endure it." Discuss.
5. What and why does the narrator shout at the end of the story?

**Exercise - IV Attempt an essay of 200-300 words on the question given :**

1. "I don't want to be a Goddess." What does this exclamation from the young girl tell us about the women are treated in our society?

**Answer Key to Exercise - I**

1. Lali
2. Mrinal Pande
3. Her elder sister
4. male child

**Answer Key to Exercise - II**

1. **Answer :** The story is narrated by an unnamed eight year old girl who is the second among the three daughters of her parents.
2. **Answer :** According to tradition, especially in some parts of North India, the day of Ashtami is seen as the special day of the Goddess. On this day, young girls of the household are considered to be 'kanyakumaris' and are given special attention that day.

3. **Answer :** On the day of Ashtami, the eight year old narrator of the story imagines herself to be the engine of a train. She refuses to sit quietly and do the rituals of the day. Instead she moves around the house imitating the engine of a train.
4. **Answer :** The narrators father, though he belongs to the patriarchal society which hates girls and takes pride in boys, actually loves his children very much. He is however helpless in front of the society which demands that the life of any parent is incomplete without a male child. This makes him sad and unable to express his feelings, he breaks something whenever his wife leaves home with their children for another child birth.

**III. Answer the following in short paragraphs :**

1. **Answer :** The narrator's mother, frequently called Ma in the story, is going through her fourth pregnancy. In spite of her weak physical condition, she is forced to have another child as all her three kids are girls. A family without a male child is considered unfortunate by the conservative sections of Indian society. A male child is thought to bring honour to the parents whereas, a girl would bring dishonor. Invariably, the woman who gives birth is blamed for having girls instead of boys. Moreover, Ma, being so weak, cannot afford to have another pregnancy if this new child is a girl too. This is why Ma hopes so desperately for a boy.
2. **Answer :** Ma appears to be an irritable and quarrelsome woman at the first glance. However, on closely reading the story, one can find that the woman is in a desperate situation. She, despite her weakness, will have to go on giving birth until she gets a boy. The whole family and the society has set their gaze upon the woman's destiny. She will not have a respectful life until she gets a boy. This pressure has made the woman so distraught that she cannot help being angry and irritated all the time. Moreover, the mother also reflects the wholeness of Indian society which considers the supremacy of the male gender final.
3. **Answer :** The main character in the story, an eight year old girl, is the second daughter of a family of three girls. She is a girl so full of energy that she cannot contain herself by sitting silently in a corner as girls are expected to. She is endowed with the capacity to think clearly and react boldly to unfair situations. This makes her a "nuisance" in her mother's eye. A girl is expected to be silent, obedient and unquestioning. She is irritated at the constant scolding meted upon her by her mother and relatives. She is unnamed in the story because she represents all the girls in the society who are ill-treated in a similar manner.

Moreover, it also conveys the fact that giving a name to a girl in the conservative Indian society is insignificant. Their identity is so valueless that their names do not matter at all.

4. **Answer :** The given line occurs in the short story Girls by MrinalPande. The words are uttered by the narrator's mother to her cousin Chhoti. The words become a seminal statement in the story as it represents the plight and attitude of women in a patriarchal system. Chhoti and the mother are victims of the ill treatment of the system. The mother's words reflect the idea that womanhood is fated to lead a life of endurance and suffering.

5. **Answer :** The narrator shouts that she does not want to become a Goddess at the end of the story. The little girl who narrates the story is tired of and frustrated at the way in which girls are treated in the conventional Indian society. She is constantly rebuked by the family, especially her mother, just for being born a girl. She finds it disconcerting that in a world that hates girls, Goddesses are treated as powerful deities capable of protecting and destroying everything. The day of Astami is the only day when girls are given any place and are treated with importance as 'kanyakumari'. This makes the narrator angry and frustrated and she protests violently.

IV. **Attempt an essay of 200-300 words on the question given :**

1. **Answer :** Indian society is an essential patriarchal society—but boasts of considering woman as Goddess – but the birth of a girl is seen as misfortune—considered as servant at home – greatest bane is the system of dowry – woman has no identity of her own—known as someone's daughter, sister or wife – irony lies in seeing the discriminated woman as a Goddess – the cry of the young girl – “I don't want to be a Goddess” reflects the cry of womanhood asking to be considered human beings and let go of the Goddess status.



## Unit - 3

### A Ten Day Fast

#### Objectives

- Make the students aware of the social evils and hypocrisy seen in the society.
- Enable the students to understand the society better through a reading exercise.
- Revision of the lesson through exercises.

#### Ask Yourself

1. Do I like satiric stories?
2. Am I good at understanding satires?
3. Do satires play any role in correcting the society?
4. Is satire a powerful method of criticism?

#### Introduction

The Story, *A Ten Day Fast* by HarisankerParsi is a powerful satire which boldly criticizes the shameful political tricks rampant in an “independent” country. He was a noted satirist and humorist of modern Hindi literature and is known for his simple and direct style. The story reveals how the politicians and other people in power make use of the honoured nonviolent ideals propagated by Gandhi to gain their nasty goals. The story, written in the form of diary entries, depicts the manner in which some people with vested interests use various strategies to manipulate public opinion and political system. By using such a method, the writer satirizes the functioning of democracy in the nation.

#### III.3.3.4

#### *A TEN DAY FAST*

- **HarisankarParsai**

(Text)

#### January 10

Today I told Bannu, “Look Bannu, the times are such that Parliament, laws, the constitution, judiciary—all have become useless. Big demands are getting met by threats of fasting and self-immolation. The democracy of twenty years has become so sick that the fates of fifty crore people are decided by the threat of one man going hungry or dying. I say the time is ripe for you too to sit on a fast for that woman.”

Bannu became thoughtful. For years, he has been after Radhikababu's wife, Savitri. He even received thrashing once for trying to persuade her to elope. He can't get her to divorce her husband because Savitri hates Bannu.

After some pondering he said, "But can one go on a fast for this?"

I said, "Right now, one can fast for anything. Just recently Baba Sankidas got a law enacted by fasting that makes it mandatory for every man to keep his hair knotted without ever washing it. All heads are reeking of stench. Yours is a small demand—just a woman."

Surendra was there as well. He said, "Yaar, what are you saying! Fasting to snatch someone else's wife? We should have some shame. People will laugh." I said, "Arreyaar, big-time fasting saints didn't feel any shame. We are, after all, ordinary folks. As far as laughing is concerned, people all over the world have laughed so hard over the cow-saving movement that their stomachs are hurting now. No one is in a position to laugh for another ten years. Anyone who does will die of stomach ache."

Bannu said, "Shall I find success?"

I said, "That depends on how you make the issue. If it's made well, you will get the woman. Come; let's go to the 'expert' to seek guidance. Baba Sankidas is a specialist. His practice is running well. These days, four people are fasting under his guidance."

We went to Baba Sankidas. After listening to us he said, "All right. I can take up this issue. You just have to follow what I say. Can you threaten to immolate yourself?"

Bannu trembled. Said, "I am scared."

"You don't have to burn, dear. Just threaten to."

"Even the idea scares me."

Baba said, "Okay, then you go on a fast. We will make the 'issue'."

Bannu shook again. "I won't die, would I?"

Baba said, "Smart players don't die. They keep one eye on the medical report and the other on the mediator. You don't worry. We will save you and also get you that woman."

## January 11

Today Bannu sat on a fast unto death. Incense and lamps are burning inside the tent. One party is singing a bhajan—'May the lord grant good sense to all.' The atmosphere has turned pious from the very first day. Baba Sankidas is an expert in this art. The statement he has got published and distributed on Bannu's behalf is rather strong. In it, Bannu says, "My soul has awakened and proclaimed that it is incomplete. My other half lies in Savitri. Either conjoin both the soul parts and make them one or give me freedom from this body. I am fasting unto death for conjoining the two soul parts. My demand is that Savitri be made mine. If

I don't get her, I will free this soul part from my mortal body by fasting. I am fearless because I am on the side of truth. Victory to truth!"

Savitri came, full of rage. She asked Baba Sankidas, "This scoundrel is fasting for me, isn't he?"

Baba said, "Dear lady, don't use abusive language. He is on a sacred fast. He might have been a scoundrel earlier. Not anymore. He is fasting."

Savitri said, "But he should have at least asked me. I spit on him."

Baba calmly said, "Lady, you are only the 'issue'. How can one ask the 'issue'? The people who took part in the Cow-saving movement never asked the cow whether to have a movement or not to save it. Lady, you may go now. My advice is for you or your husband not to come here. In a day or two, public opinion will be formed, and the public won't tolerate any insults from you."

She went away, mumbling.

Bannu became sad. Baba assured him, "Don't worry. Victory will be yours. Truth always wins in the end."

### **January 13**

Bannu easily gives in to hunger. Today, on just the third day of the fast, he began groaning. Bannu asked, "Has Jayaprakash Narayan come yet?"

I said, "He usually comes on the fifth or sixth day. That's his norm. He has been informed."

He asks, "What did Vinoba say on this issue?"

"Baba said, "He has resolved the issue of means and ends, but his words can be twisted a bit to use them in our favour."

Bannu closed his eyes. Said, "Bhaiya, please get Jayaprakashbabu quickly."

Journalists also came today. They were wracking their brains.

They began asking, "What is the purpose of the fast? Is it in the public's favour?"

Baba said, "Purpose isn't the matter now. Right now, it is critical to save his life. Sitting on a fast is such a huge self-sacrifice that the purpose automatically becomes sacred."

I said, "This will only serve the public. So many people want to grab the wives of other people, but don't know how to. If this fast is successful, it will guide the public."

### **January 14**

Bannu has become weaker. He is threatening to break his fast. This will publicly humiliate us. Baba Sankidas reasoned with him.

Today, Baba executed another miracle. He has managed to get the views of a certain Swami Rasanand published in newspapers. Swamiji claimed that observing religious austerities has granted him the power to look into anyone's past and future. He has come to know that in his past life, Bannu was a saint called Vanmanus, and Savitri was his wife. He has assumed a human form after three thousand years. His relation with Savitri goes back to many eons. The fact that an ordinary man such as Radhika Prasad is keeping a saint's wife in his house, amounts to blasphemy. He appealed to all god-fearing people to oppose this profanity.

This opinion has had a good effect. Some people were seen chanting slogans of "Victory to truth!" One crowd was sloganeering in front of Radhikababu's house...

"Radhika Prasad is a sinner! Woe to the sinner! Victory to truth."

Swamiji has organized prayers for saving Bannu's life across temples.

### **January 15**

At night stones were pelted at Radhikababu's house.

Public opinion has been formed.

Our agents have heard men and women and saying this...

"Poor thing has been hungry for five days."

"Hats off to such devotion."

"But it didn't melt the heart of that hard woman."

"Her husband is so shameless too."

"I believe he was a saint in his past life."

"Didn't you read Swami Rasanand's opinion?"

"It's a sin to keep a saint's wife in one's home."

Today, eleven married women carried out Bannu's aarti.

Bannu was delighted. His heart leaps at the sight of married women.

The newspapers are filled with the news of the fast.

Today a crowd went to the Prime Minister's house to demand his intervention and save Bannu's life. The prime minister refused to meet the people.

We will see how long he refuses to meet.

Jayaprakash Narayan came in the evening. He was unhappy. Said, "How many lives must I save? Is this my job? Every day someone or the other sits on a fast and screams for their life to be saved. If he wants to save his life, why doesn't he eat? Why do we need a mediator to save lives? The sacred weapon of fasting is being used to snatch someone else's wife."

We reasoned with him, “This issue is of a different nature. It was his soul’s cry.” He calmed down. Said, “If it is the soul’s cry, I will take it up.”

I said, “Moreover, the feelings of scores of truth-loving people are associated with this.”

Jayaprakashbabu agreed to mediate. He will first meet Savitri and her husband, then the prime minister.

Bannu kept looking at Jayaprakashbabu pathetically.

Later we told him, “You, idiot, don’t look so worn down. If they sense your weakness, any leader will pour sweet lime juice down your throat. Don’t you see how many politicians are moving about with sweet limes in their shoulder bags?”

### **January 16**

Jayaprakashbabu’s mission has failed. Nobody is willing to listen. Prime Minister said, “Our sympathies are with Bannu, but we can’t do anything. Let him break his fast, and then we can find a solution by engaging in peaceful talks.”

We were frustrated. But Baba Sankidas wasn’t. He said, “At first, everyone rejects the demands. This is the norm. Let’s make the movement stronger. We have to convey through newspapers that a lot of “acetone” is showing up in Bannu’s urine. That his condition is serious. We must publish views that ask for saving his life at all costs. Is the government just going to sit and watch? It must urgently take steps to save Bannu’s precious life.

Baba is an amazing man. He has so many tricks up his sleeve. He says, “The time has come to include the issue of caste in this movement. Bannu is a brahmin and Radhika Prasad akayasth. Provoke brahmins and kayasths alike. A Brahmin Association minister is going to contest the next elections.

“Tell him this is his opportunity to get the collective votes of brahmins.”

Today a proposal came from RadhikaBabu for Bannu to have a rakhi tied by Savitri.

We turned it down.

### **January 17**

Today’s newspaper headlines–

“Save Bannu’s Life!”

“Bannu’s Condition Serious!”

“Life-saving Prayers in Temples!”

In one of the newspapers we paid advertisement rates to publish this–

“Prayer of crores of truth-loving people—Save Bannu’s Life!Bannu’s death will have dire consequences!”

The view of the minister from Brahmin Association was also published. He has made this a matter of brahmin pride and has threatened direct action.

We have hired four goons for throwing stones at kayasth houses.

After dealing with that, the same people will throw stones at brahmin houses.

Bannu has paid them the advance.

Baba feels that by tomorrow or day after curfew should be imposed. At least imposing Article 144 is definitely in order. This will strengthen our “case.”

### **January 18**

Last night, stones were thrown at brahmin and kayasth residences.

This morning, a serious clash ensued between two separate Brahmin and Kayasth groups.

Article 144 has been clamped in the city.

The air is tense.

Our representative group met the prime minister. He said, “This will have legal hurdles. We would need to modify the marriage act.”

We said, “So please modify it. Issue an ordinance. If Bannu dies, fire will erupt in the whole country.”

He said, “First you make him break the fast.”

We said, “The government must agree with his demand in principle and set up a committee that will show Bannu the way to acquire that woman.”

The government is monitoring the situation. Bannu must endure more pain.

The situation hasn’t changed. There’s a “deadlock” in the talks.

Minor conflicts are erupting.

Last night we got stones pelted at the local police station. This had a good impact.

Today, the “Save life” demand became more vociferous.

### **January 19**

Bannu has become very weak. He is scared he may not make it.

He has been muttering that we trapped him into this. If perchance he publicly airs his opinion, we will be “exposed.”

Something must urgently be done. We have told him that if he now gives up his fast, the public will kill him.

The representative group will go for another meeting.

January 20

“Deadlock.”

Only one bus could be burnt.

Bannu is still being difficult.

We are continuing to say on his behalf, “He will die, but not bend!”

The government looks worried.

The Ascetics Association has given its support to the demand today.

The Brahmin Society has given an ultimatum: Ten Brahmins will immolate themselves.

Savitri tried to commit suicide, but was saved.

There are long queues for Bannu’s darshan.

A senior UN official has been notified via telegram today.

Prayer meetings took place in different locations.

Dr. Lohia has said that as long as this government is in power, lawful demands will not be fulfilled. Bannu should abduct this government instead of Savitri.

## January 21

The government has accepted Bannu’s demand in principle.

A committee has been formed to resolve practical problems.

Amid bhajan and prayers, Baba Sankidas fed fruit juice to Bannu. The leaders’ sweet limes dried up in their shoulder bags. Baba said public sentiment must be respected in a democracy. The emotions of scores of people were linked to this issue. It is a good thing that the issue was peacefully resolved. Otherwise, a violent revolution would have flared up.

The brahmin legislative candidate has struck a deal to have Bannu participate in his campaign. He has paid a fat amount. Bannu’s price has gone up.

To the men and women touching his feet Bannu said, “All happened by God’s grace. I am only His medium.”

Slogans rent the air—Victory to Truth!

## Reading Comprehension

The Story, *A Ten Day Fast* by Harishanker Parsai is a powerful satire which boldly criticizes the the shameful political tricks rampant in an “independent” country. The story reveals how the politicians and other people in power make use of the honoured nonviolent ideals propagated by Gandhi to gain their nasty goals. The story, written in the form of diary

entries, depicts the manner in which some people with vested interests use various strategies to manipulate public opinion and political system. By using such a method, the writer satirizes the functioning of democracy in the nation.

The story presents Bannu, a good for nothing young man, taking up a ten day fast to win the hands of a woman who is another man's wife and who hates Bannu. Bannu desperately wants to marry Savitri, who is happily married to Radhika Prasad. Bannu's powerful friends tell him that anything can be gained through a fast as it will generate the sympathy of the public. Baba Sankidas, a so called ascetic, who 'takes up' his case, seems to be an advocate of evil rather than a saint. He advises Bannu as to how to bring forth his issue to the public. The fact that the aim of the fast is to grab someone else's wife does not bother the saint. The author sets up dates and presents the events of each day of the fast with accurate detail. The cowardly character of Bannu is sarcastically depicted. The strategic movements planned by the Baba have immediate effect and a large part of the public sides with Bannu without even thinking of the absurdity of his claim. Savitri and Radhika Prasad find it increasingly difficult to live on in the country. The Baba uses several offensive means to attain his goals. He makes use of all the available systems in the society – press, religious institutions, priests and politicians in publicizing the fast. He also succeeds in igniting a caste based riot and also in physically harassing Savitri and her family. Savitri is forced to attempt suicide but is saved. Finally, all the insinuations of Bannu and the Baba find effect and the Government decides in favour of Bannu through scandalous twisting of the laws.

## Glossary

<b>Abject</b>	=	wretched
<b>Chide</b>	=	scold
<b>Convention</b>	=	rule
<b>Crystallize</b>	=	become clear
<b>Deadlock</b>	=	a difficult situation which cannot be tackled
<b>Declaration of Principles</b>	=	a declaration that a person or a party on a fast or strike issues in order to justify their claims.
<b>Deteriorating</b>	=	failing, worsening
<b>Devout</b>	=	pious, dedicated
<b>Immolate</b>	=	kill or sacrifice by burning
<b>Impose</b>	=	force something to be done or accepted
<b>Lynch</b>	=	murder

<b>Mission</b>	=	assignment
<b>Perish</b>	=	die, be destroyed
<b>Rave</b>	=	talk deliriously
<b>Severe</b>	=	harsh
<b>Skirmishes</b>	=	quarrels
<b>Stinking</b>	=	smelling horribly
<b>Tolerance</b>	=	patience, ability to suffer
<b>Transient</b>	=	momentary
<b>Ultimatum</b>	=	challenge, final warning
<b>Unanimous</b>	=	agreed by everyone involved
<b>Virtuous</b>	=	having high moral standards

### Exercise - I

Fill in the blanks by giving the most appropriate answer.

1. The Indian democracy is ..... years old when the incidents in the story take place.
- fifty
  - twenty
  - Sixty
  - ten

**Answer :** twenty

2. Savitri and her husband wanted to .....to make Bannu her brother.
- tie a rakhi on Bannu's wrist
  - buy a new dress for him
  - arrange a ceremony
  - adopt him

**Answer :** tie a rakhi on Bannu's wrist.

3. The Baba gained the support of the public mainly by creating .....sectarianism.
- political
  - religious
  - ideological
  - racial

**Answer :** Religious

## Exercise - II

Answer the following in a sentence or two each:

1. Which incident does the narrator describe to make Bannu agree to go on a fast?

**Answer :** In order to get Bannu agree to go on a ten day fast, the narrator tells Bannu of how Baba Sankidas went on a fast recently to achieve his goal. The Baba went on a fast to get a new law passed that required people to grow long hair but never shampoo. The Baba wins in his attempt and as a result, everyone around has a stinking head.

2. What is JayaprakashBabu's ideal for helping someone?

**Answer :** JayaprakashBabu, a character in the short story, keeps the ideal that if any person is trying to answer the "cry of his soul", then he will willingly help him in the venture.

3. What happens at the end of Bannu's fast?

**Answer :** At the end of Bannu's fast, the authority declares that as Bannu's cause is supported by multitudes of common people, he must be allowed to get Savitri as his wife.

4. Who helped Bannu throughout to attain his goal?

**Answer :** Baba Sankidas, a master villain in the guise of a saint, helped Bannu to attain his goal. Bannu approached the Baba for help and the Baba promptly took up his case guiding him through all his wrongdoings.

## Exercise - III

Answer the following in short paragraphs :

1. What made Bannu begin a ten day fast?

**Answer :** Bannu had been stalking Savitri, who is the wife of Radhika Prasad for the last sixteen years. Yet, Savitri refused to succumb to his advances and this led Bannu to turn to his friends for help. His friends, one of whom is the narrator, advise him to go on a ten day fast because, a fast is a sacrifice which will ignite the interest of the public. Once the issue is brought to public notice, then it will be easy for Bannu to get Savitri. That is why Bannu began a ten day fast.

2. Comment on the element of satire seen throughout the story?

**Answer :** The story, *A Ten Day Fast*, is a thoroughly satirical narrative which pokes fun at the ways in which all the noble systems of the country like religion, non-violent protest, the press etc are misused and misinterpreted to suit the purposes of unscrupulous people. The very cause for which the fast is undertaken itself invokes the dire sarcasm in the work. Fasting, which is actually a method of nonviolent protest for the sake of a just cause is used here for a very shameful purpose – that of marrying a woman against her wishes. When at the end, the crowd shouts

“Victory to Truth!” “Victory to Dharma!”, we find the whole concept of Dharma lost and distorted.

**3. Elaborate on the various measures taken by Baba Sankidas to help Bannu win?**

**Answer :** Baba Sankidas , as if he is an advocate, takes up Bannu’s case. He leaves no stone unturned in helping Bannu achieve his purpose. He makes a fool of a whole populace through false propaganda and spreading unhealthy sentiments. The innocent dialogues of politicians and other men of importance are twisted and used for their purpose. Caste, a powerful tool to arouse the sentiments of common people, is used to its full extent. He employs, local goons to attack the households of men from various castes thus fabricating a situation of riot. The cocked up story of Bannu and Savitri being husband and wife in the past births arouses the sentiments of people thus making them blindly support his cause. These are the various means undertaken by Baba Sankidas to help Bannu.

**4. Comment on the idea of ‘virtuous woman’ as seen in the short story?**

The story presents various instances wherein the age old beliefs of men are exploited to gain the wrong purposes. Here, Savitri, an ordinary woman, who lives happily with her family, is targeted by the nasty forces of society solely because she is lusted after by Bannu, a person with powerful political connections. Bannu’s friends actually redefines the idea of ‘virtuous woman’ and presents Savitri to be the opposite. Her refusal to leave her family for a man whom she hates makes her a non-virtuous woman on the basis of several illogical arguments like soul, past births and the like. Thus, the story presents that ideas are created for man’s convenience and can easily be changed for his convenience.

**5. Comment on the story as a biting satire on the value system existing in the world.**

**Answer :** The story *The Ten Day Fast*, though it directly depicts the political and ideological hypocrisy existing in India, actually mirrors the whole of the world which has its foundation based on such hypocritical ideas. Almost all ideas held in reverence by societies all over the world are actually created for the purpose of convenience and ease of people, especially the powerful sections of the society. Here, for example, we find a lot of ideas and beliefs reconstructed to serve Bannu. The fact the very system of justice, which ought to protect the rights of the people, curtails Savitri’s freedom to live with her own husband due to the complex twisting of the value systems by Bannu’s friends. Thus, the story proves to be a biting satire on the value systems of the world.

## **Exercise - IV**

**Attempt an essay of 200-300 words on the question given :**

**1. Comment on the representation of the ideal of democracy in the story.**

**Answer:** Democracy, one of the most fair and most noble of administrative systems, is put to scathing ridicule and criticism in the story. The idea that public opinion has prime importance in a democratic country is in fact, put to unprincipled misuse by the characters in the novel. The citizens of the country are shown to be unthinking masses who can easily be manipulated by a handful of villains. Bannu and his team uses the very concept of democracy –the primacy of public opinion – to undermine the same system by depriving Savitri of her democratic right to live her own life.



## Unit - 4

# Go, Kiss the World

### Objectives

- Creating awareness about the role of family in character formation
- Reading Exercise to enhance the understanding of social values
- Evaluating a real life experience to understand the essence of values

### Ask Yourself

1. How important is value based life?
2. What are the good things that I learned from my family?
3. Who is my role model in my life?

### Introduction

The passage, *Go, Kiss the World*, is part of a welcome address delivered by SubrotoBagchi at the Indian Institute of Management, Bangalore. In the speech, he remembers his years of growing up under the wise tutelage of his parents. He attributes the various aspects of success and development in his life to the ideals instilled into him by his parents. The passage conveys the idea that the way to success lies in internalizing the simple values of life like, love, sympathy and concern for others.

### Go, Kiss the World

- SubrotoBagchi

(Text)

I was the last child of a small-time government servant, in a family of five brothers. My earliest memory of my father is as that of a District Employment Officer in Koraput, Orissa. It was and remains as back of Beyond as you can imagine. There was no electricity; no primary school nearby and water did not flow out of a tap. As a result, I did not go to school until the age of eight; I was home-schooled. My father used to get transferred every year. The family belongings fit into the back of a jeep - so the family moved from place to place and, without any trouble, my Mother would set up an establishment and get us going. Raised by a widow who had come as a refugee from the then East Bengal, she was a matriculate when she married my Father.

My parents set the foundation of my life and the value system which makes me what I am today and largely defines what success means to me today. As District Employment Officer, my father was given a jeep

by the government. There was no garage in the Office, so the jeep was parked in our house. My father refused to use it to commute to the office. He told us that the jeep is an expensive resource given by the government- he reiterated to us that it was not 'his jeep' but the government's jeep. Insisting that he would use it only to tour the interiors, he would walk to his office on normal days. He also made sure that we never sat in the government jeep -we could sit in it only when it was stationary. That was our early childhood lesson in governance - a lesson that corporate Managers learn the hard way, some never do.

The driver of the jeep was treated with respect due to any other member of my Father's office. As small children, we were taught not to call him by his name. We had to use the suffix 'dada' whenever we were to refer to him in public or private. When I grew up to own a car and a driver by the name of Raju was appointed - I repeated the lesson to my two small daughters. They have, as a result, grown up to call Raju, 'Raju Uncle' very different from many of their friends who refer to their family drivers as 'my driver'. When I hear that term from a school- or college-going person, I cringe. To me, the lesson was significant - you treat small people with more respect than how you treat big people. It is more important to respect your subordinates than your superiors. Our day used to start with the family huddling around my Mother's chulha - an earthen fire place she would build at each place of posting where she would cook for the family. There was no gas, nor electrical stoves. The morning routine started with tea. As the brew was served, Father would ask us to read aloud the editorial page of The Statesman's 'muffosil' edition - delivered one day late.

We did not understand much of what we were reading. But the ritual was meant for us to know that the world was larger than Koraput district and the English I speak today, despite having studied in an Oriya medium school, has to do with that routine. After reading the newspaper aloud, we were told to fold it neatly. Father taught us a simple lesson. He used to say, "You should leave your newspaper and your toilet, the way you expect to find it". That lesson was about showing consideration to others. Business begins and ends with that simple precept. Being small children, we were always enamoured with advertisements in the newspaper for transistor radios - we did not have one. We saw other people having radios in their homes and each time there was an advertisement of Philips, Murphy or Bush radios, we would ask Father when we could get one. Each time, my Father would reply that we did not need one because he already had five radios - alluding to his five sons. We also did not have a house of our own and would occasionally ask Father as to when, like others, we would live in our own house. He would give a similar reply, "We do not need a house of our own. I already own five houses".

His replies did not gladden our hearts in that instant. Nonetheless, we learnt that it is important not to measure personal success and sense of well-being through material possessions. Government houses seldom came with fences. Mother and I collected twigs and built a small fence. After lunch, my Mother would never sleep. She would take her kitchen

utensils and with those she and I would dig the rocky, white ant infested surrounding. We planted flowering bushes. The white ants destroyed them. My mother brought ash from her chulha and mixed it in the earth and we planted the seedlings all over again. This time, they bloomed. At that time, my father's transfer order came. A few neighbours told my mother why she was taking so much pain to beautify a government house, why she was planting seeds that would only benefit the next occupant. My mother replied that it did not matter to her that she would not see the flowers in full bloom. She said, "I have to create a bloom in a desert and whenever I am given a new place, I must leave it more beautiful than what I had inherited". That was my first lesson in success. It is not about what you create for yourself, it is what you leave behind that defines success. My mother began developing a cataract in her eyes when I was very small.

At that time, the eldest among my brothers got a teaching job at the University in Bhubaneswar and had to prepare for the civil services examination. So, it was decided that my Mother would move to cook for him and, as her appendage, I had to move too. For the first time in my life, I saw electricity in Homes and water coming out of a tap. It was around 1965 and the country was going to war with Pakistan. My mother was having problems reading and in any case, being Bengali, she did not know the Oriya script. So, in addition to my daily chores, my job was to read her the local newspaper - end to end. That created in me a sense of connectedness with a larger world. I began taking interest in many different things. While reading out news about the war, I felt that I was fighting the war myself. She and I discussed the daily news and built a bond with the larger universe. In it, we became part of a larger reality. Till date, I measure my success in terms of that sense of larger connectedness.

Meanwhile, the war raged and India was fighting on both fronts. LalBahadurShastri, the then Prime Minster, coined the term "Jai Jawan, Jai Kishan" and galvanized the nation in to patriotic fervour. Other than reading out the newspaper to my mother, I had no clue about how I could be part of the action. So, after reading her the newspaper, every day I would land up near the University's water tank, which served the community. I would spend hours under it, imagining that there could be spies who would come to poison the water and I had to watch for them. I would daydream about catching one and how the next day, I would be featured in the newspaper. Unfortunately for me, the spies at war ignored the sleepy town of Bhubaneswar and I never got a chance to catch one in action. Yet, that act unlocked my imagination. Imagination is everything. If we can imagine a future, we can create it, if we can create that future, others will live in it. That is the essence of success.

Over the next few years, my mother's eyesight dimmed but in me she created a larger vision, a vision with which I continue to see the world and, I sense, through my eyes, she was seeing too. As the next few years unfolded, her vision deteriorated and she was operated for cataract. I remember when she returned after her operation and she saw my face clearly for the first time, she was astonished. She said, "Oh my God, I did not know you were so fair". I remain mightily pleased with that adulation

even till date. Within weeks of getting her sight back, she developed a corneal ulcer and, overnight, became blind in both eyes. That was 1969. She died in 2002.

In all those 32 years of living with blindness, she never complained about her fate even once. Curious to know what she saw with blind eyes, I asked her once if she sees darkness. She replied, “No, I do not see darkness. I only see light even with my eyes closed”. Until she was eighty years of age, she did her morning yoga everyday, swept her own room and washed her own clothes. To me, success is about the sense of independence; it is about not seeing the world but seeing the light. Over the many intervening years, I grew up, studied, joined the industry and began to carve my life’s own journey. I began my life as a clerk in a government office, went on to become a Management Trainee with the DCM group and eventually found my life’s calling with the IT industry when fourth generation computers came to India in 1981. Life took me places - I worked with outstanding people, challenging assignments and travelled all over the, world.

In 1992, while I was posted in the US, I learnt that my father, living a retired life with my eldest brother, had suffered a third degree burn injury and was admitted in the Safderjung Hospital in Delhi. I flew back to attend to him - he remained for a few days in critical stage, bandaged from neck to toe. The Safderjung Hospital is a cockroach infested, dirty, inhuman place. The overworked, under-resourced sisters in the burn ward are both victims and perpetrators of dehumanized life at its worst. One morning, while attending to my Father, I realized that the blood bottle was empty and fearing that air would go into his vein, I asked the tending nurse to change it. She bluntly told me to do it myself. In that horrible theatre of death, I was in pain and frustration and anger. Finally when she relented and came, my Father opened his eyes and murmured to her, “Why have you not gone home yet?” Here was a man on his deathbed but more concerned about the overworked nurse than his own state. I was stunned at his stoic self. There I learnt that there is no limit to how concerned you can be for another human being and what the limit of inclusion is you can create. My father died the next day.

He was a man whose success was defined by his principles, his frugality, his universalism and his sense of inclusion. Above all, he taught me that success is your ability to rise above your discomfort, whatever may be your current state. You can, if you want, raise your consciousness above your immediate surroundings. Success is not about building material comforts - the transistor that he never could buy or the house that he never owned. His success was about the legacy he left, the mimetic continuity of his ideals that grew beyond the smallness of an ill-paid, unrecognized government servant’s world. My father was a fervent believer in the British Raj. He sincerely doubted the capability of the post-independence Indian political parties to govern the country. To him, the lowering of the Union Jack was a sad event. My Mother was the exact opposite. When Subhash Bose quit the Indian National Congress and came to Dacca, my mother, then a schoolgirl, garlanded him. She learnt to spin khadi and joined an underground movement that trained her in using

daggers and swords. Consequently, our household saw diversity in the political outlook of the two. On major issues concerning the world, the Old Man and the Old Lady had differing opinions. In them, we learnt the power of disagreements, of dialogue and the essence of living with diversity in thinking. Success is not about the ability to create a definitive dogmatic end state; it is about the unfolding of thought processes, of dialogue and continuum.

Two years back, at the age of eighty-two, Mother had a paralytic stroke and was lying in a government hospital in Bhubaneswar. I flew down from the US where I was serving my second stint, to see her. I spent two weeks with her in the hospital as she remained in a paralytic state. She was neither getting better nor moving on. Eventually I had to return to work. While leaving her behind, I kissed her face. In that paralytic state and a garbled voice, she said, “Why are you kissing me, go kiss the world.” Her river was nearing its journey, at the confluence of life and death, this woman who came to India as a refugee, raised by a widowed Mother, no more educated than high school, married to an anonymous government servant whose last salary was Rupees Three Hundred, robbed of her eyesight by fate and crowned by adversity - was telling me to go and kiss the world! Success to me is about Vision. It is the ability to rise above the immediacy of pain. It is about imagination. It is about sensitivity to small people. It is about building inclusion. It is about connectedness to a larger world existence. It is about personal tenacity. It is about giving back more to life than you take out of it. It is about creating extra-ordinary success with ordinary lives. Thank you very much; I wish you good luck and Godspeed. Go, kiss the world.

## Reading Comprehension

*Go Kiss the World*, though just a speech made before an audience, can actually stand for a pleasant and powerful recital of life experience. Subroto Bagchi gives a detailed account of his memories on his childhood days. Bagchi remembers the stringent yet happy life the Bagchi children led under the wise tutelage of their parents. As a child he imbibed a lot of values and lessons from his parents which led him to the success and happiness that he enjoys now. The passage gives a pleasant reading experience and makes us aware of the role of family in the character formation of children.

## Glossary

<b>Refugee</b>	=	a person forced to leave his/her country because of war or persecution
<b>Reiterate</b>	=	say again or say repeatedly
<b>Cringe</b>	=	feel embarrassed or disgusted
<b>Enamoured</b>	=	fond of
<b>Infested</b>	=	full of
<b>Appendage</b>	=	attachment
<b>Galvanize</b>	=	excite into action

**Fervor** = passionate feeling

### **Exercise - I**

**Fill in the blanks with appropriate answers:**

1. The narrator's father was a ..... at Koraput, Orissa.
- a. teacher            b. employment officer  
c. post man          d. collector

**Answer : b.** Employment officer

2. His mother developed the disease of ..... while he was very young.
- a. cataract            b. cancer  
c. rheumatism        d. skin ailments

**Answer : a.** cataract

3. Bagchi's professional life began as a
- a. clerk                b. management trainee  
c. professor          d. IT Specialist

**Answer : a.** clerk

### **Exercise - II**

**Answer the following in a sentence or two each :**

1. **What is the narrator's oldest memory of his father?**

**Answer :** The narrator's oldest memory of his father is as the District Employment Officer at Koraput, Orissa.

2. **Why couldn't Bagchi go to school till he was eight?**

**Answer :** Till Bagchi was eight, their house hold had no electricity or running water supply. Moreover there were no primary schools at any place nearby. These practical difficulties made him forego school till the age of eight.

3. **Why did the father want the Bagchi children to read newspaper every day?**

**Answer :** Father forced the children to read the news papereveryday, because it would make them know that the world is larger than their immediate surroundings. He also wanted the children to gain good language skills.

### **Exercise - III**

**Answer the following in short paragraphs :**

1. **Describe Bagchi's early lesson in governance?**

**Answer :** Bagchi's father, being a district employment officer, was given a jeep for his use by the government for his use. The father, unlike most government officials, refused to use the jeep for personal purposes. He would not use it to go to his office and would use the jeep only to tour the interiors. He used to say that the jeep is an expensive resource given by the government and not the family's to use as their own. This, Bagchi considers his first lesson in governance – a lesson that most corporate managers learn the hard way.

**2. What would the father say about owning radios and houses?**

**Answer :** For the Bagchi children, a radio and a house of their own were dreams that they could never attain. However, their father, a man of high ideals would tell them that he never considered material possessions as of any value. For him, his children were his greatest assets. Being the father of five children, he considered himself wealthy.

**3. Comment on the character of the father.**

**Answer :** Bagchi's father was a principled person who cherished noble ideals in his life. He had immense love for his family and considered them his only wealth. He taught them to be happy with what they have and to show consideration to others. He took great pains in educating his children and his sufferings led them gain great heights in life.

**4. Comment on the character of the mother.**

**Answer :** Bagchi's mother was an exceptionally courageous person whose mental strength and perseverance laid the foundation of the children's life. The mother was raised by a widow who was a refugee from East Bengal. The trials she might have faced in her early life insulated her to all the difficulties of her grown up life. She spread to her children the quality of selfless love for the world. She believed in leaving the world beautiful for others. Her immense courage in the face of defeating diseases and prolonged blindness is awe inspiring.

## **Exercise - I**

**IV. Attempt an essay of 200-300 words on the question given :**

**1. Comment on the role of the narrator's parents in laying the foundation of his life.**

**Answer :** The narrator's parents were great people in their own way – people with high ideals – simple life – perseverance – respect for elders despite their social status – respect for their driver – showing consideration to others – not to measure personal success and well-being through material possessions – to measure one's success in terms of connectedness to the world – imagine a future to make it – independence – mother doing all her personal chores in spite of her blindness – success as the ability to rise above discomforts – ability to welcome diversity .



## Unit - 5

### Sisters

#### Objectives

- Enabling the students to understand poetry as a medium of criticism.
- Understanding the face of society as seen in a poem.
- Analysis of the Poem

#### Ask Yourself

1. What difference do I see in a poem and story? 2. Do I enjoy reading poems? 3. Do I try to understand poetry? 4. What role does poetry play in reforming and informing the society?

#### Introduction

The poem *Sisters* is written by Saleem Peeradina. The poem deals with the nuances of family relationships seen from the angle of a father who fondly ruminates about his two daughters. The poem showcases the predicament faced by most parents in dealing with sibling rivalry. The poem also reflects a confessional mode where the parent regrets the small yet serious mistakes that they have made in dealing with their children.

### *SISTERS*

- Saleem Peeradina

“One, not quite ten  
but ahead of the other, younger  
whose five plus will never catch up  
with the big one’s lead  
no matter how good she acts.  
or how hard she cheats.....”  
“Like any disadvantaged species  
she has turned the handicap  
in her favour: she’s bolder,  
sneakier, sweeter than honey,  
obeyer of commands, underminer of rules,  
producer of tears, yeller, complete”  
“Turnaround. The older one gets  
the tough end of it. Most times

blames end up in her sullen face.  
Fighting back, she argues, attacks  
me for talk her the way all parents”  
“At all times have tried explaining  
to the elder child. living up  
to her inheritance, she blazes back  
at moralizing. On bad days  
I shout her down, immediately  
regretting my words.”  
“But even as she retreats  
into simmering silence, she stands her ground  
knowing me to be unfair. Secretly,  
I rejoice at the lesson never intended  
but so well learnt: how to overcome  
fathers, real and imaginary.”

## Glossary

Ahead of the other – elder than the other  
Catch up – equal  
Disadvantaged – deprived, underprivileged  
Sneaky – devious  
Undermining – disregarding  
Sullen – complaining, grim  
Sweet talk – talk sweetly to please  
Blaze back – retort angrily  
Simmering – seething, bubbling

## Reading Comprehension

The poem is a delightful but serious confession of a parent who lays bare his anxieties, troubles and difficulties that he faces while dealing with his children. Here, we see the angle of a parent who has assessed his children in detail. He sees and understands everything – the age difference, the superiority of the elder one, the scheming younger one, the conventional parent who out of habit/ experience automatically puts blame on the elder one. The poem also deals with how parents learn, though unintentionally, previously unlearned lessons like the courage to defy unfair authority. The parent is also secretly happy at his elder daughter’s capacity to stand her ground in spite of being wrongly reprimanded by her father.

## Exercise - I

Answer the following in a sentence or two.

1. From whose viewpoint is the poem written?

**Answer :** The poem is written from the view point of a parent, most probably that of a father. The last line of the poem mentions “fathers” leading us to think that the narrator is a father.

2. **What is the ‘handicap’ that the younger child turns to her advantage?**

**Answer :** The younger child is disadvantaged in terms of years. She is just above five and cannot catch up with her elder sister who is nearing ten. She turns this to her advantage by sneaking, crying and yelling.

3. **What do you think is the ‘inheritance’ the older daughter lives up to?**

**Answer :** The tendency of the older daughter to retort angrily whenever she is wrongly reprimanded by her parent is seen here by the father as her ‘inheritance’. He might be thinking of his own angry temperament as a child which he thinks his daughter has inherited.

## Exercise - II

Answer the following in short paragraphs :

1. **Comment on the character of the older daughter?**

**Answer:** In the poem *Sisters*, we find a father fondly thinking of his daughters. Among his daughters, the elder one is ten years of age. She, being the elder, is superior to the younger one in many matters. However, this puts her in a disadvantage as the younger one is given undue consideration by the parents. She is not a meek child who puts up with this injustice silently. She fights back strongly and vehemently. Even when she has to retreat taking the mistreatment, she makes sure to stand her ground never forgetting that her side was right. Thus, the elder girl, though short of temper, is a strong person able to defy unfair authority.

2. **How does the younger child take advantage of her age difference?**

**Answer :** The younger girl, being younger, finds it unable to match her sister’s abilities in many ways. However, she is clever enough to turn her status as the younger one to her advantage. She cheats cleverly but acts as the sweet and good one. She presents herself to be the obeyer of rules but

at the same time undermines them. She easily cries, yells and throws tantrums knowing full well that her parents would support her being the younger and thereby the 'weaker' of the two.

**3. Who are the 'imaginary' fathers mentioned in the poem?**

**Answer :** The narrator of the poem considers the figure of the father – himself in the case of his family – the symbol of authority and command. By 'imaginary fathers', he means all the institutions and systems of authority that rule over and subjugate the younger ones in many ways. The father here is secretly happy that his daughter is capable of defying authority and standing her ground.

### **Exercise - III**

**Attempt an essay on the following question :**

**1. Comment on the complications of parenthood as shown in the poem.**

**Answer:** Being a parent – greatest responsibility in life – molding the future world – a tiny mistake can lead to grave troubles – difficulty dealing with the age specific mood swings of children—sibling rivalry – helplessness in being made to take sides – unintentionally putting the blame on the elder child – regret – secret happiness at the growth of the child – anxiety for their safety and future.



## Unit - 6

### Amalkanti

#### Objectives

- To introduce the literary genre 'poetry'.
- To enable students to read and enjoy poetry.
- To sharpen their aesthetic sensibility and develop optimism in them.

#### Ask Yourself

1. Have you ever written a poem?
2. What type of topics you might have written?
3. What is your favourite dream?
4. Have you ever written a poem about your 'dreams'?

#### Introduction

NiredranathChakrabartha is one of the most well- known poets in modern India. 'Amalkanti' is a very meaningful Bengla poem written by him. This poem is translated by Sujit Mukherjee and Meenakshi Mukherjee into English. Amalkanti portrays the incidents in the life of the titular character 'Amalkanti' as observed by the poet. Everyone has got a dream, a dream that has got an important role in everyone's life. Children often discuss their dreams with other classmates. Most of them will select a conventional and common profession. But Amalkanti is different from them, and had an uncommon dream.

#### *AMALKANTI*

- Nirendranath Chakrabarti

(Text)

**Amalkanti** is a friend of mine

We were together at school

He often came late to class

And never knew his lessons.

When asked to conjugate a verb,

He looked out of the window

In such puzzlement

That we all felt sorry for him.

Some of us wanted to be teachers,  
Some doctors, some lawyers.  
Amalkanti didn't want to be any of these.  
He wanted to be sunlight-  
The timid sunlight of late afternoon,  
When it stops raining  
And the crows call again,  
The sunlight that clings like a smile  
To the leaves of the jaam and the jaamrul.

Some of us have become teachers,  
some doctors, some lawyers.  
Amalkanti couldn't become sunlight.  
He works in a poorly lit room  
for a printer.  
He drops in now and then to see me,  
Chats about this and that  
Over a cup of tea, then gets up to go.  
I see him off at the door.

The one among us who's a teacher  
Could easily have become a doctor.  
If the one who'd wanted to be a doctor  
Had become a lawyer,  
it wouldn't have made much difference to him.  
All of us got more or less what we wanted,  
All except Amalkanti-  
Who used to think so much about sunlight  
That he wanted to become sunlight.

## Reading Comprehension

The speaker of the poem is the poet, who is a friend and classmate of Amalkanti. The poem speaks about one's dream and what he becomes in future. The dream of Amalkanti was to become sunlight. Amalkanti in Bengla and Hindi means 'Pure Radiance'. He was not interested in his lessons and not ready to reach school earlier. Other students including the poet wanted to become teachers, doctors, lawyers and so on. All the other children including the poet achieved, more or less, whatever they wanted

to be in their future life as doctors, lawyers, teachers, etc. Amalkanti couldn't become sunlight. His dream remained unrealized. He worked in a poorly lit room for a printing job. The dreams of the other classmates changed in their future. Those who desired to become teacher turned into a doctor, a doctor into a lawyer and so on. But the dream of Amalkanti hasn't changed forever. He still urges to become sunlight. The poem ends in an irony that though he couldn't become sunlight, now what he's doing is spreading light just like sunlight. By printing books he imparts knowledge and lights up the minds of people.

## Glossary

<b>Clings</b>	=	holds on tightly.
<b>Conjugate</b>	=	give the different forms of a verb (e.g: am, is, are, was, and were of the verb 'be').
<b><i>Jaam and the Jamrul</i></b>	=	a kind of fruit. It is a fruit in red, pink colour known as Rose Apple or Bell Fruit originated from the region between Malaysia and the Andaman and Nicobar Islands. In Bengali it is also known as Jamun.
<b>Poorly Lit Room</b>	=	room which is not properly lit.
<b>Puzzlement</b>	=	confuse someone on account of being difficult to understand.

## Exercise - I

Answer the following questions by choosing the best answer from the given options :

1. The poem *Amalkanti* is written in \_\_\_\_\_
- Marathi
  - Malayalam
  - Gujarathi
  - Bengali

Answer : d. Bengali

2. What did Amalkanti do when he is asked to conjugate a verb?
- He looked out of the window
  - He cried aloud
  - He gave proper reply
  - He remained silent

Answer : a. He looked out of the window

3. **What do you think is the speaker's attitude towards Amalkanti?**

- a. Hatred
- b. Positive
- c. Critical
- d. Sympathy

**Answer :** b. Positive

4. **What is the connection the poet has with Amalkanti?**

- a. Brother
- b. Friend
- c. Classmate
- d. Stranger

**Answer :** c. classmate

5. **What is Amalkanti's profession now?**

- a. Lawyer
- b. Doctor
- c. Teacher
- d. Printer

**Answer :** d. printer

## **Exercise - II**

**Answer the following questions in one or two sentences each:-**

1. **Who is Amalkanti?**

**Answer :** Amalkanti is the titular character of the poem *Amalkanti* by NirendranathChakrabarthy. He is the friend and classmate of the poet.

2. **Who is the speaker in the poem?**

**Answer :** The Poet, NirendranathChakrabarthy is the speaker in the poem *Amalkanti*.

3. **What was the uncommon dream of Amalkanti?**

**Answer :** Amalkanti, the friend and classmate of the poet had an uncommon dream different from that of the other students. He wanted to become sunlight.

4. **What happened to Amalkanti at the end of the poem?**

**Answer :** At the end of the poem it is said that Amalkanti couldn't realize his dream to be sunlight. But ironically he achieved it by spreading light through the books he printed.

5. **Who translated the poem *Amalkanti* from Bengali to English?**

**Answer :** The poem *Amalkanti* is translated by Sujit Mukherjee and Meenakshi Mukherjee from Bengali to English.

6. **What is the meaning of the Bengali word 'Amalkanti'?**

**Answer :** The word Amalkanti in Bengali and Hindi means 'pure radiance'. The name suits the character Amalkanti as his dream is to become sunlight.

7. **Is the poet concerned about his classmate?**

**Answer :** Yes. The poet is concerned about his classmate Amalkanti. After many years the poet visited Amalkanti to seek whether his classmate is fine or not.

### **Exercise - III**

**Answer the following questions in a paragraph each :-**

1. **What is the meaning of the word Amalkanti? How does the name go hand in hand with his dream?**

**Answer :** The word Amalkanti in Bengla language means 'pure radiance'. His dream is to become sunlight. Thus the name itself becomes his dream and both emphasize on giving 'light'. When years passed, many of them had changed their dreams and became something else. But Amalkanti hasn't changed his dream. Though he hasn't become sunlight, he was spreading light through the books he was printing. One's name is one's own identity which cannot be altered as life goes on. It will not change even after one's death. Amalkanti's name becomes worthy and meaningful only because he had the dream which resembled his name.

2. **What sort of a poem is *Amalkanti* ? Philosophical / satirical?**

**Answer :** The main theme of the poem is 'dream'. To emphasize this aspect the poet focuses on the life of Amalkanti, who has got an uncommon dream. This poem can be considered as both philosophical and satirical. Many great philosophers have questioned the very existence of life as a dream or reality. So turning dreams into reality is another difficult question. Whatever the matter is the titular character was not ready to change his dream even though he couldn't save his monetary part. The poem mocks at human endeavours that aim only at this monetary benefit by compromising the beauty of the dream he had once. Thus we

can also say this poem is a satire on human life in which people dream and act in different ways.

**3. Is this world a place to satisfy one's dream or not? Justify this view based on review of Amalkanti's life.**

**Answer :** Of course. It depends upon one's own determination and mental power. Though years had passed Amalkanti was not ready to give up his dream. Ironically now he has achieved it to some extent, through working for a printer. Amalkanti was not after money. He had held his dream so close to his heart. He may not be able to become a rich or a so called intellectual, but what he had dreamt when he was a child gave him all he wanted. He is contented with his life working for a printer. When we were children we all had the courage to announce what we wanted to become and to try hard for the dreams. But when we grow up we will mould our dreams into what the society or people around us requests or compels.

### **Exercise - IV**

**Answer the following questions in not more than 300 words each :-**

**1. "All of us got more or less what we wanted, except Amalkanti.**

Who used to think so much about sunlight that he wanted to become sunlight" How does this irony emphasize on one's dream and what one becomes at last? Discuss.

**Answer :** Everyone has a dream- a dream that persuades him to strive more and so on. As life moves on many of them change their dreams and starts living in favour of the societal needs. Amalkanti's life— dream of other children to become doctors, lawyers, etc—In future those who wished to become doctor became a lawyer and vice-versa- ——— The poet found Amalkanti working for a printer———Unchanged dream of Amalkanti———Poem ends with an irony that he however became sunlight. Satirizes human deeds which always goes with planning but not with passion———More or less we wanted indirectly states that they do not know what they really wanted in their life———going after one's own dream may take away all other comforts from life but it shows how worthy life is to live.

**2. No one in their life would dream to become sunlight. How could a young boy like Amalkanti dream so? Is it an insane thought? Substantiate your views.**

**Answer :** Everyone has got common desires, needs and ambitions——— few urge for uncommon dreams such as Amalkanti———It is not how long we live, but how deep and meaningful we go on in our life——— Paulo Coelho in his famous novel *Alchemist* says that if one conspires to do something the whole world will be with him———When we were kids we

too had such foolish thoughts or dreams——give up our dreams as we go——making dreams into reality need real effort and to sacrifice a lot to reach it——first listen to one's own soul——realize oneself——be you——just like Amalkanti.



## Unit - 7

### Hitting Dowry for A Six

#### Objectives

- To introduce the genre ‘newspaper article’ to the students.
- To enable them to analyze articles and features and sharpen their writing skills.
- To inculcate values and ethics and stir social values in them.

#### Ask Yourself

1. Do you think that the problem of gender discrimination exists in our society?
2. Do you agree with the concept of dowry?
3. Have you ever experienced the impact of dowry system yourself- Or in your family?
4. Is there any way to fight against this social evil?
5. What is the attitude of boys towards this system?

#### Introduction

Newspaper articles provide information on striking topics based on incidents or issues that arouse public interest. An article thus offers a reader the answers to his questions such as what, when, where, who, why and how. Newspaper articles vary according to the need of its readers. When national newspapers write article on national topics such as war, politics, economy, etc., a regional newspaper writes topics and issues related to its area. Here is an article that has got relevance at a national level and that questions the hoary culture of our nation.

Kalpana Sharma is a columnist and former deputy editor of The Hindu. She proved her career excellence by holding senior positions in Himmat Weekly, Indian express and Times of India. She is the author of *Rediscovering Dharavi: Stories from Asia’s Largest Slum* which was published in Penguin India. Presently she is working as a columnist in The Sunday Magazine supplement of The Hindu and an editorial consultant with the Economic and Political Weekly. *Hitting dowry for a six* is an article by Kalpana Sharma, published in 2003, in the June 1 issue of *The Hindu*. The article waves against the system of dowry and issues regarding it. The article had begun with Nisha Sharma’s case. The evil culture of dowry system still persists in the society and many consider it as a decent custom to be followed. The article is in the form of an argument and illustrates various questions from different perspectives. It also ridicules the society which is not ready to change its mindset and also make it more and more stagnant. This piece of writing tries to enlighten the girls, and

inspire them to be determined women to fight against the problems they face.

## ***HITTING DOWRY FOR A SIX***

- **Kalpana Sharma**

### **(Text)**

So has young Nisha Sharma of Noida sparked off a new anti-dowry movement? One would like to think that this could happen. After all the anti-dowry campaign of the late 1970s was triggered off by one woman, Satyarani Chaddha, who decided to raise the banner against the custom when her own daughter was tortured and killed for not bringing a sufficient dowry. So an individual's actions can still have far-reaching repercussions. Any of us who thinks it is not worth doing something we believe in because we feel we are alone, should remember Nisha and Satyarani and many others like them.

Nisha has been widely feted and felicitated. Her courage has to be acknowledged. But the media spotlight on an individual, or several Nisha-like individuals, should not mask some of the harder questions that need to be asked. In Nisha's case, two issues stand out. One, parental support when she decided that the cash demand was too much. Two, that until that line had been crossed both she and her parents went along with unreasonable demands and even deception in terms of the groom's qualifications.

It is this latter issue that one must look at more closely. For what are "reasonable" demands? Why should there be any at all? Why "demands"? Can any of them be really "reasonable"? In which other culture are girls expected to carry to their marital home all the equipment for a house — washing machine, fridge, TV, furniture, cupboards, soft furnishings — as well as a car or scooter apart from loads of jewelry and clothes? In some customs, the bride is expected to carry with her not just her wedding trousseau but an odd number of saris, 21 or 31 or 41 complete with separate blouses and petticoats — and sometimes even matching *chappals*! How can even this be considered "reasonable"?

The only reason it is accepted is because of the belief that in her marital home, the girl should not be a "burden" on the husband's family. How on earth did such a concept come to be accepted? A "burden"? A woman who comes in virtually like an additional domestic help in the house, who is expected to serve not just the man she marries but his entire household of parents and any siblings? Why should she be expected to "pay" for this apparent privilege and that too in advance? There is something very sick, and very wrong, in this mentality. And that is what we must question.

I am not sure that in the midst of the celebrations and the media hype, these questions are being tackled. And if we don't come to grips with this central issue, the Nishas will be forgotten just as Satyarani's campaign was relegated to the history books. And dowry will continue in the present or other forms.

The other puzzle that the Nisha case has not solved is that of whether it is only education that makes a difference. In her case, she is a software student. Her education has clearly given her some sense of self-worth so that she knew when to yell “Stop”. But since then, the media has highlighted several other cases of women who were not so qualified. Yet, they too took a stand — when parents were prepared to back them. On the other hand, surveys have revealed that even in Kerala, where women are educated and qualified and hold jobs, dowry demands continue to be made and to be met.

Nisha probably represents the glimmer of a trend that has already begun. Others have done it more quietly, perhaps. But the dramatic nature of Nisha’s refusal to give in will give others, who are thinking of this, some courage.

Yet, a girl’s ability to say “no” in our culture depends a great deal on the support she gets from her family. Parents have to decide that they will not marry their daughters if a dowry is demanded, directly or indirectly. If there is even a hint of this at any stage, they should have the courage to call off the arrangement. Unless enough parents do this, a change will not take place. Of course, we can hope for a day when boys grow up believing that it is a privilege if they get a bride and they should not ask her to pay for marriage. But such a day is some way off given the son-preference that continues to dominate our culture.

Also, despite growing literacy amongst women, the man’s will about whether a woman will “work” outside the house or not after marriage continues to be the deciding factor. Even without surveys to confirm this, the tendency to ask girls with jobs and careers to set these aside for the sake of marriage to “a suitable boy” continues to prevail. One comes across apparently “modern”, educated young men who will tell you that their future brides are professionals with jobs, “but she will not work after marriage”. Why? Obviously, because even though being “modern” should mean having a mind-set that recognises the needs and rights of women, once she enters your home as a bride, these rights are subsumed under the ostensibly superior needs of the husband and his family. So women can “work” outside the house, if the husband needs the income, but otherwise they must be content to work inside the home — for that is considered their true role and destiny.

But to beat men at this dowry game, girls in India should remember that they have numbers on their side. There are more boys in this country than girls. So it is boys who should be running after girls if they want to get married, it is they who should in fact pay a price. Girls should have the confidence to play hard to get, to wait until they find a mate who matches their demands rather than giving in so easily. It is a combination of the determination of girls, supportive parents and a change in our perverted culture that will end this “evil”, which is what it is. A law can only help to some extent. It cannot change mind-sets as has already been demonstrated.

So if girls can “Bend it like Beckham”, why can they not hit dowry for a six?

## Reading Comprehension

'Hitting Dowry for a Six' is an article by Kalpana Sharma that strikes at the prevailing evil in the society- Dowry System. This article speaks about the dowry system and uses the incident of Nisha Sharma's case to highlight it. There are a lot of questions that the author asks and it is in the form of arguments. The author then takes Satyarani Chaddha's case to highlight the struggles made against this system. The attitude of the society is then revealed as there are few many reasons for giving dowry and they all think it as rightful. The reasonable demands made by the husband's family and the false belief of bride as a burden is also expressed later. She questions the beliefs and the logic behind these customs in this section. The author finds out that even education is not a perfect remedy to give up this system and she gives the example of Kerala, where even educated and qualified demand dowry. In the latter paragraphs the author gives few practical suggestions to eradicate dowry system such as the change in boy's thoughts, girl's ability to say 'no', parents' willingness to not to marry their daughters to those who ask for dowry and so on. The article then ends with the phrase 'bend it like Beckham' which means whatever the obstacle we face it is time to kick the evil out of sight.

## Glossary

<b>Acknowledge</b>	=	to accept that something exists or true.
<b>Apparent</b>	=	clearly seen or understood.
<b>Campaign</b>	=	an organized course of action to achieve a goal.
<b>Content</b>	=	happy and satisfied.
<b>Deception</b>	=	the action of cheating someone.
<b>Despite</b>	=	in spite of.
<b>Destiny</b>	=	the events that will happen to a person in the future.
<b>Dowry</b>	=	property or money brought by a bride to her husband on their marriage.
<b>Felicitate</b>	=	congratulate.
<b>Fete</b>	=	honour or entertain someone lavishly.
<b>Glimmer</b>	=	shine faintly with a wavering light.
<b>Hype</b>	=	publicize in an excessive way.
<b>Marital</b>	=	related to marriage or the relation between husband and wife.
<b>Mask</b>	=	a covering for all or part of the face.
<b>Obvious</b>	=	easily seen or understood; clear.

<b>Ostensibly</b>	=	apparently true, but not necessarily so.
<b>Pervert</b>	=	distort or corrupt the original course, meaning, or state of (something).
<b>Prevail</b>	=	be more powerful than.
<b>Privilege</b>	=	a special right or advantage for a particular person or group.
<b>Relegate</b>	=	place a person or team in a lower rank or position.
<b>Repercussions</b>	=	the consequences of an event or action.
<b>Siblings</b>	=	brothers or sisters.
<b>Sparked off</b>	=	shone brightly.
<b>Subsume</b>	=	include or absorb in something else.
<b>Torture</b>	=	cause to suffer severe pain or distress.
<b>Triggered</b>	=	an event that causes something to happen.
<b>Trousseau</b>	=	the clothes, linen, and other belongings collected by a bride for her marriage.

### Exercise - I

Answer the following in a word or phrase each :-

1. Who triggered the anti-dowry campaign of the late 1970s?

- Kalpana Sharma
- Mrinalini
- Satyarani Chaddha
- Nisha Sharma

Answer : c. Satyarani Chaddha

2. *Rediscovering Dharavi* is a famous work by\_\_\_\_\_.

- Kalpana Sharma
- Manju Kapur
- Ramachandra Guha
- S. Usha

Answer : a. Kalpana Sharma

3. *Hitting Dowry for a six* belongs to the category of \_\_\_\_\_.

- Story
- Article
- Feature
- Essay

**Answer :** b. Article

4. Hitting Dowry for a Six was published in \_\_\_\_\_
- July 3<sup>rd</sup> 2003
  - June 1<sup>st</sup> 2003
  - June 3<sup>rd</sup> 2003
  - July 1<sup>st</sup> 2003

**Answer :** b. June 1<sup>st</sup> 2003

5. Which is the state according to Kalpana that hasn't changed its perspective in the dowry system even though the girls there are educated and qualified?
- Haryana
  - Orissa
  - Tamil Nadu
  - Kerala

**Answer:** d. Kerala

## **Exercise - II**

**Answer the following in two or three sentences each :-**

1. **What made Satyarani Chaddha to trigger an anti- dowry campaign in late 1970s?**

**Answer :** Satyarani Chaddha initiated the anti- dowry movement in the late 1970 and raised the banner against the custom of dowry because her daughter was tortured and killed for not bringing a sufficient dowry.

2. **Which are the two issues that stand out in the case of Nisha Sharma?**

**Answer :** The two issues that stood out in Nisha Sharma's case are: (i) parental support when she decided that the cash demand was too much, (ii) Her parents went along with the unreasonable demands and even deception in terms of the groom's qualifications.

3. **What is the puzzle Nisha case hasn't solved?**

**Answer :** The puzzle that Nisha case hasn't solved is as whether education is the only remedy to create a difference in the custom of dowry.

4. **What is the 'reasonable demands' mentioned in the article?**

**Answer :** The reasonable demands mentioned in the article are bringing household equipment, vehicles, jewellery and clothes.

5. **What is the only reason that makes the parents to agree to the ‘reasonable demands’?**

**Answer :** The only reason that the parents accepted the reasonable demands was because of the belief that in her marital home, their daughter should not be a burden.

6. **What does the phrase ‘bend it like Beckham’ mean?**

**Answer :** The phrase ‘bend it like Beckham’ means to kick the ball in a curve or bend shape even other players try to block it. Beckham is a Soccer player who kicks the ball in such a manner. Here, in this article the author inspires girls to kick the system of dowry from the society just like Beckham kicks the ball.

### **Exercise - III**

**Answer the following in a paragraph each :-**

1. **What are the suggestions made by Kalpana Sharma to eradicate the dowry system from the society?**

**Answer :** At first, Girls should have the ability to say ‘no’, as this should be attained from her family’s support. Second, parents have to decide that they will not marry their daughters if a dowry is demanded directly or indirectly. Even if there is a hint of this at any stage they should have the courage to call off the wedding arrangements. Third, boys should believe that it is a privilege if they get a bride and they should not ask her to pay for marriage.

2. **Explain the ‘reasonable demands’ mention in the article.**

**Answer :** The reasonable demands mentioned in the article are bringing household equipment such as washing machine, fridge, TV, furniture, cupboards, soft furnishings as well as a car or scooter, loads of jewellery and clothes. In some other customs the bride is expected to carry with her not just her wedding trousseau but an odd number of saris, 21 or 31 or 41 with separate blouses and petticoats, sometimes even matching chappals.

3. **Significance of the title *Hitting Dowry For A Six*.**

**Answer :** *Hitting dowry for a six* is an article by Kalpana Sharma that discusses the issues of dowry system. The article evaluates the reasons that pressurize the society to make dowry system a custom. She takes many examples into account and states practical suggestions to overcome this problem. The article ends with the phrase ‘bend it like Beckham’ which refers to the complete eradication of this evil from the society. Beckham is a Soccer player and he kicks the ball in such a curve shape or as a bend that no one could be able to block his ball. Kalpana Sharma urges her lady readers to enable themselves to kick this issue by hitting it for a six.

## Exercise - IV

Attempt an essay without exceeding 600 words :-

1. **How far the article Hitting Dowry for a Six tried to create awareness against the dowry system?**

**Answer :** The anti- dowry movement that took place— examples— latest issues— dowry system as a need for many— reasonable demands— false belief— even education can't help to wipe away this social evil— suggestions made by Kalpana Sharma— girls should gather together to hit dowry for a six like Beckham.

This article is very relevant in the present Indian scenario— motivating— inspiring— thought provoking— stating everything with facts— practical suggestions. Of course this article is significant and has got greater role in changing the mindset of the society.

2. **What are techniques used in preparing a better newspaper article?**

**Answer :** A newspaper article should be clear, fresh and accurate and should be informative and entertaining through the topics it discusses.

(Expand the given points to create an appropriate newspaper article.

- (i) Collect information
- (ii) Conduct interviews or surveys
- (iii) Check the data or facts collected
- (iv) Write a striking headline that would perfectly match your topic
- (v) Create a lead
- (vi) Follow up with details
- (vii) End with a summary, suggestions or solutions
- (viii) Stay objective
- (ix) Make it readable
- (x) Proof read what you have written)



## Unit - 8

### *A Gandhian in Garhwal : Chandi Prasad Bhatt*

- Ramchandra Guha

#### Objectives

- To inculcate in the students responsibility towards nature.
- To help them identify the great personalities who dedicated their lives to protect values, ethics, culture and the environment.

#### Ask Yourself

1. Are you a nature lover?
2. Is there anyone you know who loves nature more than anything?
3. Does he or she belong to village or city?
4. Did they inspire you in changing your thoughts about preserving nature?
5. What is your opinion about protecting wildlife and preserving the natural resources in this modern era?

#### Introduction

Ramachandra Guha is an Indian social, environmental and cricket historian, academician and biographer. He is also a columnist for the newspapers The Hindu, The Telegraph and the new magazine outlook. *A Gandhian in Garhwal : Chandi Prasad Bhatt* is a inspiring piece of writing written by Ramachandra Guha about Chandi Prasad Bhatt, a man who lived like Gandhi with all the Gandhian concepts of protecting all that is around him, never violating anything of it. Chandi Prasad is an Indian Gandhian environmentalist and social activist, who founded Dasholi Gram Swarajya Sangh (DGSS) in Gopeshwar in 1964, which later became a mother- organization to the Chipko movement.

*A Gandhian in Garhwal: Chandi Prasad Bhatt* emphasizes the events before and after the Chipko movement, the personalities involved in it and the growth of the movements regarding the protection of nature and so on. The author also highlights the major places and its specialties through his writing. The simplicity of Chandi Prasad and the life he leads is worthy enough to be taken as an example. This piece of writing is highly inspirational and thought provoking and will also enhance each reader to become a nature lover like Chandi Prasad Bhatt.

## *A Gandhian in Garhwal : Chandi Prasad Bhatt*

- Ramchandra Guha

### (Text)

In the first week of June 1982 I began a secular pilgrimage deep into the Alakananda valley. My destination was Gopeshwar, a town that clings to a hill somewhat short of Badrinath, and the living deity I wished to pay tribute to was Chandi Prasad Bhatt, founder of the Chipko movement.

Chandi Prasad Bhatt was born on the 23<sup>rd</sup> of June 1934, in a family of priests who tented the temple of Rudranath, which nestles in a forest at 13,000 feet. Rudranath, is part of the ‘ Panch Kedar’, the five Himalayan temples dedicated to Shiva, the most venerated of which is Kedarnath. As a boy, Chandi Prasad went up often to the family shrine, the journey also alerting him to local traditions of folk ecology. When he walked through the bugiyal – the alpine pasture- he had to take off his shoes so as not to harm flowers. In one four kilometer stretch above the Amrit Ganga, there was a ban on spitting, coughing and pissing: on anything at all that might cause pollution in the river below. There were taboos on plucking plants before that festival of Nandashtami, in September, after which the restraint was removed so that plucking of the now ripened flowers also released their seeds.

Once, on the walk to Rudranath, Chandi Prasad met a shepherd burning the flowers of the sacred and beautiful Brahmakamal. He asked why, it being the week of Nandastami, and the shepherd answered that he wouldn’t have, normally, except his stomach ached horribly and the extract of the flower would cure him. But, the offender quickly added, he had broken off the plant with his mouth, like a sheep, so that the deity would think it was nature’s natural order rather than the hand of man at work.

While acquiring such informal education in ecology, Chandi Prasad studied in schools in Rudraprayag and Pauri, stopping short of talking a degree. To support his mother- his father had died when Chandi Prasad was a baby- he taught art to children for a year before joining the Garhwal Motor Owners Union (GMOU) as a booking clerk. With the GMOU he was posted up and down the Alaknanda, in large villages tickets, he says, alerted him to the social diversity of India, for many of his customers were pilgrims from different parts of the country, practicing various trades and professions.

How did an obscure transport clerk become an influential social worker? In Bhatt’s telling, the transformation started with his attending a public meeting in Badrinath in 1956. The star speaker here was the great Jayaprakash Narayan, popularly known as JP, another speaker was the local Sarvodaya leader Man Singh Rawat. The young man was deeply impressed by both. Now, he would seek out news of JP OR Vinoba and their Sarvodaya movement. When the time came to take his annual holiday, he spent it with Man Singh Rawat in the interior villages of if this

rich man (by local standards) can abjure his inheritance for Sarvodaya, thought Chandi Prasad, why not me?

Between 1956 and 1960 Chandi Prasad spent his leave learning about sarvodaya from Man Singh and his wife Sashi Behn, Who had been trained by the legendary Sarla Behn at the Laxmi Ashram in Kausani. There were educative treks with the Rawats and also one, in 1959, with Vinoba Bhave. China was now making menacing moves on the Indian Frontier. The other Asian giant's challenge, said JP, was not merely military, but also ideological. A call for more volunteers was answered by Bhatt, who, in 1960, made his jeevandaan to the Sarvodaya movement. It was a considerable sacrifice, for he was now married and had a child.

With a few friends, Bhatt first ran a labour co-operative that helped repair hoses and build roads, its members sharing the work and wages equally. Then, in 1964, was founded the Dashauli Gram Seva Sangh ,which has justly been called the 'Mother organization of the Chipko movement.' that movement of course lay a decade in the future .Still it is worth nothing that the foundation of the DGSS was laid by a woman – Sucheta Kripalani, Chief Minister of Uttar Pradesh – while the land was donated by another women Shyama Devi.

My account of Bhatt's early years and initiation into Sarvodaya comes from an extended interview he recently granted me: the first time, I believe, that this reticent and consistently self-effacing man has chosen to speak to an outsider about such thing. With the founding of the DGSS, however, we enter the domain of the public man, 'Bhatt' rather than 'Chandi Prasad.' The DGSS's emphasis on local employment generation through the promotion of weaving, bee-keeping, herb collection, cottage industries that would sustainably use forest produce .In 1968 JP and his wife Prabhavathi visited Gopeshwar: seeing the work of Bhatt and his fellows, they said they were reminded of the spirit of sacrificial heroism that had marked Gandhi's movement.

The activities of the DGSS occasionally brought it into conflict with the government. The clashes were usually minor and usually resolved, till, in 1973, the Forest Department refused to allot the DGSS a batch of horn beam trees from which to make agricultural implements. To their dismay, these same trees were then auctioned off to a sports goods company in distant Allahabad. The DGSS's feelings were echoed more strongly by the residence of Mandal, a village that lay adjacent to the disputed trees. At Bhatt's suggestion, the villagers threatened to hug the trees rather than allow the loggers in. As Chipko's first historian, Anupam Mishra ,notes, the term originally used by Bhatt was the Garhwali 'angalwaltha' , or embrace , a word more resonant of local feelings than the Hindi word 'Chipko', i.e., 'to stick'.

The protest at Mandel was followed by several such actions against commercial forestry in the villages of the Alakananda valley .One such Protest, at Reny in the spring of 1974, was the work wholly of women led by the remarkable Gaura Devi. Meanwhile, the other great Gandhian of Garhwal, Sunderlal Bahuguna, broke off a trek through Uttarakhand to be

with and celebrate the protesters. What he saw was conveyed in articles he wrote in the respected nationalist weekly of Dehradun, Yugvani. Bahuguna hailed Chandi Prasad Bhatt as the 'chief organizer'(mukhya sanchalak) of the Chipko Andolan. This, he added, was not an economic movement that would subside once its demands were met: on the contrary, its main aim was the fostering of love towards trees in the hearts of humans. For Chipko, observed Bahuguna, safeguarding the hill forests, was but the first step towards transforming the relationship between humans and nature.

Chipko was born in the Alakananda valley; its midwives were Bhatt and his co-workers in the DGSS. Later, it moved eastwards to Kumaon, where protests against commercial forestry were coordinated by leftwing students of the Uttarakhand Sangharsh Vahini as well as westwards, to the Bhagirathi Valley, where the movement was led by Sunderlal Bahuguna and his associates.

Within its original home the movement had entered its second phase, that of reconstruction. Under Bhatt's leadership the DGSS organized dozens of tree-plantation and protection programmes, motivating women (especially) to re-vegetate the barren hill sides that surrounded them. Within a decade, this work had begun to show results. A study by S.N Prasad of the Indian institute of science showed that the survival rate of saplings in DGSS plantations was in excess of 70 per cent, whereas the figure for Forest Department plantations lay between 20 per cent and 50 per cent.

In the early 1980s the DGSS became the DGSM, with 'Mandal' replacing 'Sangh'. By any name, it remains an exemplary organization. Its works has been lovingly described in a booklet written by the journalist Ramesh Pahari and published in 1997 by the Peoples Science Institute in Dehradun. Pahari, who has known Bhatt for three decades, writes of his 'simplicity and modesty but [also his] firmness of ideas and decisions'. He quotes a Dalit member of the DGSM committee, Murari Lal, to the effect that 'Bhattji has fought bigger battles for removal of social inequities, than for environmental protection'. It was in Murari Lal's village that the first tree plantation programme was organized. This one time construction worker has been an inseparable associate of Bhatt for thirty-five years. Their relationship is based on mutual respect, the only irritant being the Gandhian's objection to Murari Lal's love of tobacco.

Chandi Prasad Bhatt is a great pioneer environmentalist, an actor and thinker of remarkable range and achievement who, by virtue of his innate modesty and lack of fluent English, remain such less known and honoured than he should be. He has no trumpet, not any trumpeters. One really has to go to Garhwal to know the measure of his work, and that of his colleagues. To me, these words of Ramesh Pahari seem almost exactly right: 'a variety of issues being discussed all over the world today - the advancement of women and Dalit groups and their participation in decision-making, ecology, environment, traditional rights of people, the indigenous knowledge of people, basing development processes on successful experiences and self-reliant economics have first been worked on by DGSM thirty odd years ago, and without any fanfare'. I think one can repeat that last clause: *without any fanfare*.

Those who know Chandi Prasad Bhatt and his work have long felt that - from the English language press at any rate - he has never got his just deserts. The Chipko movement that he and his colleagues started was a definitive moment in the history of environmentalism. Before Chipko, it was thought that the poor to be green. After Chipko, indeed through Chipko, it was demonstrated that peasants and tribals had a greater stake in the in the responsible management of nature than did supposedly sophisticated city-dwellers. Then again, it was Bhatt who first taught Indian environmentalists that it was not enough just to protest against destruction, they must also set about the process of reconstruction. Seeking always to improve the lives of the poor, Bhatt has sought to humanize modern science rather than reject it, to democratize bureaucracy rather than demonize it.

I have memories of talking with Chandi Prasad Bhatt and of listening to him talk. But let me end with a memory of, as it were, simply passing him on the road. One evening in Delhi I was driving past a row of truly high-voltage institutions: the India International Centre, the World Wildlife Fund, the World Bank and the United National Development Programme. There, on this road, I passed two middle-aged men clad in khadi, talking. I turned into a side lane and watched them for a while. They were Bhatt and Anupam Mishra. The early chronicler of Chipko I mentioned, a man of integrity and achievement and the author of masterly surveys of water management in Rajasthan. They continued talking till a bus came along; they hopped into it, and were lost to me.

Then, and now, I speculated as to where the two men were coming from. From a meeting at the WWF perhaps? In that case, there should have been other peoples around. Or else, perhaps some of these other people had gone to the ICC for a drink, still others to the World Bank pool for a swim. Even had they the necessary memberships, I cannot imagine Chandi Prasad Bhatt or Anupam Mishra exercising either option. In them lives a spirit of quite service which ones existed freely in our politics and our activism, a spirit that has been excised from the one sphere, and is gravely threatened in the other.

## **Reading Comprehension**

The article begins with the author's secular expedition on June 1892 to see the Gandhian of Garhwal, the man who was behind India's great natural movement- Chandi Prasad Bhatt who was after the Chipko movement. He gives an account of the birth of Prasad as a member into a priest's family. Chandi Prasad is a man who attained formal as well as informal education in ecology and made it worthy through his deeds in life. The transformation of Prasad from a transport clerk to an influential social worker is clearly depicted in this write up.

The next part of it deals with the information the author gathered from Prasad through an interview with him. The activities of DGSS are explained deeply in the next part. The movements, struggles, campaigns, other minor activities and the personalities who are related to it are also added in this section. The writer is very proud of the admiring personality

he was searching to meet and encourages his readers to consider him as a model, a lover of nature, a man who acts as a link between human beings and nature.

### **Glossary:**

<b>Abjure</b>	=	swear to give up a belief.
<b>Alert</b>	=	quick to notice and respond to danger or possible problems.
<b>Alpine</b>	=	a plant which grows on high mountains.
<b>Auction</b>	=	a public sale in which goods or property are sold to the highest bidder.
<b>Barren</b>	=	too poor to produce vegetation.
<b>Bureaucracy</b>	=	a system of government in which most decisions are taken by state officials rather than by elected representatives.
<b>Clad</b>	=	wearing particular type of clothing.
<b>Cling</b>	=	hold on tightly.
<b>Colleague</b>	=	a person with whom you work.
<b>Decade</b>	=	a period of ten years.
<b>Deity</b>	=	a god or goddess.
<b>Demonize</b>	=	portray someone as wicked or threatening.
<b>Ecology</b>	=	the branch of biology concerned with the relations of organisms to one another and to their surroundings.
<b>Excised</b>	=	cut something out surgically.
<b>Exemplary</b>	=	providing a good example to other people.
<b>Extract</b>	=	obtain a substance or resource from something by special method.
<b>Fanfare</b>	=	a short loud piece of music played on brass instruments to announce someone or something.
<b>Folk</b>	=	people in general.
<b>Foster</b>	=	bring up a child that is not your own by birth.
<b>Grave</b>	=	serious.
<b>Hop</b>	=	jump along on one foot.
<b>Hornbeam</b>	=	a tree with hard pale wood.
<b>Ideology</b>	=	the set of beliefs held by a particular group.
<b>Indigenous</b>	=	originating or occurring naturally in a place.

<b>Inequity</b>	=	lack of fairness or justice.
<b>Inheritance</b>	=	money, property, or a title received on someone's death.
<b>Innate</b>	=	inborn; natural.
<b>Integrity</b>	=	the quality of being honest and morally upright.
<b>Interior</b>	=	situated within or inside.
<b>Irritant</b>	=	a source of continual annoyance.
<b>Legendary</b>	=	relating to traditional stories from the past.
<b>Menace</b>	=	a dangerous or troublesome person or thing.
<b>Midwife</b>	=	a nurse who is trained to assist women in child birth.
<b>Obscure</b>	=	hard to understand.
<b>Offend</b>	=	make someone feel upset, insulted, or annoyed.
<b>Peasant</b>	=	a farmer who owns or rents a small piece of land.
<b>Pioneer</b>	=	a person who develops new ideas or techniques.
<b>Protester</b>	=	one who expresses an objection to something publicly said or done.
<b>Resonant</b>	=	deep, clear and ringing.
<b>Restraint</b>	=	reserved or unemotional.
<b>Reticent</b>	=	not revealing your thoughts or feelings readily.
<b>Re-vegetate</b>	=	produce a new growth of vegetation on disturbed or barren land.
<b>Sapling</b>	=	a young, slender tree.
<b>Secular</b>	=	not religious or spiritual.
<b>Self-effacing</b>	=	not wanting to attract.
<b>Shrine</b>	=	a place believed to be holy because it is connected to a holy person or event.
<b>Sophisticate</b>	=	a person having experience and taste in matters of fashion or culture.
<b>Speculate</b>	=	form a theory without firm evidence.
<b>Subside</b>	=	become less strong, violent, or severe.
<b>Taboo</b>	=	a social or religious custom placing a ban or restriction on a particular thing or person.

<b>Tobacco</b>	=	the dried nicotine-rich leaves of an American plant, used for smoking or chewing.
<b>Trek</b>	=	a long difficult journey, especially one made on foot.
<b>Tribal</b>	=	relating to a tribe or tribes.
<b>Trumpeters</b>	=	those who talk boastfully on their achievements.
<b>Venerate</b>	=	regard with great respect.

### Exercise - I

Answer the following in a word or phrase each :-

1. **When did Ramchandra Guha begin his secular pilgrimage?**

- June 1983
- May 1982
- June 1982
- June 1981

**Answer : c. June 1982**

2. **What was the destination of Ramachandra Guha?**

- Bhuvaneshwar
- Kedarnath
- Gopeshwar
- Rudranath

**Answer : c. Gopeshwar**

3. **Chandi Prasad Bhatt was born on\_\_\_\_\_.**

- 23<sup>rd</sup> June 1934
- 24<sup>th</sup> June 1934
- 23<sup>rd</sup> June 1933
- 23<sup>rd</sup> June 1935

**Answer : a. 23<sup>rd</sup> June 1934**

4. **Expand GMOU:**

- Grant Motor Owners Union
- Garhwal Motor Owners Unity
- Garhwal Mega Owners Unity
- Garhwal Motor Owners Union

**Answer : d. Garhwal Motor Owners Union**

5. **Who has been training Sarvodaya at the Laxmi Ashram in Kausani?**

- a. Man Singh
- b. Jayaprakash Narayan
- c. Sarla Behn
- d. Sashi Behn

**Answer:** c. Sarla Behn

6. **Which is the movement created in 1964 known as the ‘mother organization of the Chipko Movement’?**

- a. Dashauli Gram Seva Sangh
- b. Garhwal Motor Owners Union
- c. Sarvodaya Movement
- d. Dashauli Gram Seva Mandal

**Answer :** a. Dashauli Gram Seva sangh

7. **What was the term originally used by Bhatt which Anupam Mishra felt more resonant of local feelings than the Hindi word ‘chipko’?**

- a. To stick
- b. Sangh
- c. Mandal
- d. Angalwaltha

**Answer :** d. Angalwaltha

8. **The word ‘chipko’ means \_\_\_\_\_.**

- a. To live
- b. To stick
- c. To fight
- d. To defeat

**Answer:** b. To stick

9. **Who was hailed as another ‘Gandhian of Garhwal’ by the author?**

- a. Gaura Devi
- b. Anupam Mishra
- c. Sunderlal Bahuguna
- d. Ramesh Pahari

**Answer :** d. Ramesh Pahari

10. **Who are the two middle-aged men clad in Khadi that the author saw on his way to Delhi?**

- a. Chandi Prasad Bhatt and Anupam Mishra
- b. Chandi Prasad Bhatt and Murari Lal
- c. Chandi Prasad Bhatt and Sunderlal Bahuguna
- d. Chandi Prasad Bhatt and Sucheta Kripalani

**Answer :** a. Chandi Prasad Bhatt and Anupam Mishra

## **Exercise - II**

**Answer the following in two or three sentences each :-**

1. **What is the specialty of Rudranath as mentioned by the author?**

**Answer :** Rudranath is part of the 'Panch Kedar', the five Himalayan temples dedicated to Shiva. During his childhood days Bhatt went up often to the shrine, and the journey alerted him to the local traditions of folk ecology.

2. **What was the shepherd doing with the *brahmakamal* flower?**

**Answer :** The shepherd was burning the flowers of the sacred and beautiful flower brahmakamal when Bhatt met him and when he asked the shepherd why he had done so, the shepherd replied that his stomach ached horribly and the extract of the flower would cure him.

3. **Who inspired Bhatt for his transformation from a transport clerk to an influential social worker?**

**Answer :** The transformation started with his attending a public meeting in Badrinath in 1956. There the speakers that inspired Bhatt were Jayapraksh Narayan and the Sarvodaya leader Man Singh Rawat.

4. **What is DGSS?**

**Answer :** DGSS means Dashauli Gram Seva Sangh which was founded in 1964 and had justly been known as the 'mother organization of the Chipko movement'. The foundation stone of the DGSS was laid by a woman named Sucheta Kripalani, Chief Minister of Uttar Pradesh and the land was donated by another woman named Shyama Devi.

5. **What was the sacrificial heroism mentioned in the passage and whose comment was it?**

**Answer :** The activities of DGSS focused on local employment generation through the promotion of weaving, bee-keeping, herb collection and cottage industries. The man behind all these was

Chandi Prasad Bhatt. His life and deeds is mentioned as sacrificial heroism compared to Gandhi's movement and it was mentioned by Jayaprakash Narayan and his wife Prabhavathi who visited Gopeshwar in 1968.

**6. What did the villagers do when the hornbeam trees were auctioned off to a sports goods company?**

**Answer :** Villagers threatened to hug the trees rather than allow the loggers in to cut the trees. It was all done by Bhatt's decision.

**7. What happened at Reni in 1974?**

**Answer :** A protest began against commercial forestry in the villages of the Alakananda Valley at Reni in the spring of 1974. This work wholly of woman was led by the remarkable Gaura Devi.

**8. Who is Murari Lal? How he is associated with Bhatt?**

**Answer :** Murari Lal is a Dalit member of DGSS committee. It was in Murari's village that the first tree plantation programme was organized. He was a one-time construction worker who had been an inseparable associate of Bhatt for thirty- five years.

### **Exercise - III**

**Answer the following in a paragraph :-**

**1. Who is Chandi Prasad Bhatt? How he became the Gandhian of Garhwal?**

**Answer :** The write-up depicts Chandi Prasad Bhatt as a great pioneering environmentalist, an actor and thinker of remarkable range and achievement who, by virtue of his innate modesty and lack of fluent English, remains much less known and honoured than he should be. He was an actual Gandhian and had proved his life to be worthy by fulfilling all the Gandhian values of truth and non- violence. His activities were all linked with the nature and left his whole life for preserving and protecting the green land around him. He led non-violence protests but was strong enough to prove to be great fighter of nature.

**2. Who are the inspiration and influence of Chandi Prasad Bhatt?**

**Answer :** There are a lot of persons that had influenced and inspired Bhatt. Jayaprakash Narayan and Man Singh Rawat who transformed the transport clerk Bhatt into an influential social worker. Sara Behn, the legendary figure who was the trainer at Laxmi Ashram is another major figure who had inspired him a lot. Sucheta Kripalani who laid the foundation stone of the DGSS and Shyama Devi the woman who donated the land for DGSS had also

inspired his thoughts thereafter. Gaura Devi is another major figure and a strong woman who protested against the commercial forestry in the spring of 1974 at Reni. The name that echoes after Bhatt as the 'Gandhian of Garhwal' is Sunderlal Bahuguna's. He stood along with Bhatt or had taken more forward steps often to create a link between human and nature. Chipko's first historian Anupam Mishra is another major figure who had assisted Bhatt in his effort to create a green world. Murari Lal is a Dalit who stood along with Bhatt as a one-time construction worker for the first tree plantation programme organized by DGSS in his village. There are many other minor figures, who became the part and parcel of Bhatt's exceptional life.

**IV. Attempt an essay without exceeding 600 words :-**

- 1. What is Chipko movement? How far this movement had created changes in the mindset of people to preserve nature?**

**Answer :** Birth——Chandi Prasad Bhatt——his inspiration——Dashauli Gram Seva Sangh——Protests——Hornbeam Trees' issue——Reni in spring 1974——Murari Lal and his assistance——Sundarlal Bahuguna——another Gandhian of Garhwal——Bhatt's life——his activities——non-violence aspects of Gandhi——his sincerity——innate modesty——the inner spirit within him——his strive to create a better world.

- 2. A Gandhian in Garhwal : Chandi Prasad Bhatt is a suitable title for this passage. Substantiate your views:-**

**Answer :** Gandhian concept of 'Ahimsa'——the urge to protect nature——protests without creating any violence——sacrificed his own personal life——simplicity——hardworking——sincerity.



## Unit - 9

### *Lost and Found: Benegal's Bose*

#### Objectives

- To inspire students to watch and evaluate movies.
- To take them into the world of films and motivate them to be future filmmakers.

#### Ask Yourself

1. Do you watch movies based on historical or real life characters?
2. Have you ever compared their life with the life portrayed in the movie?
3. What are the ways that help to write a better review?

#### Introduction

Reviews inspire one to read a book, listen to music or to watch a movie. Reviews provide the basic idea about a work of art. If it is in the case of a movie or book it tells about the author, a summary of the story, interesting scenes or episodes, beautiful songs if any, about the characters and so on. Considering the review of a movie alone, in order to make it a perfect one, one has to analyse both its positive and negative aspects. Always think that a review will take only one person's perspective, so in order to get a good evaluation of it, one has to dissect the work himself besides the others who reviewed it.

Mihir Bose is a renowned as well as an award winning journalist and author. *Lost and found: Benegal's Bose* is a review by Mihir Bose on Shyam Benegal's movie *The Forgotten Hero*. *The Forgotten Hero* is an Indian, biographical war film first released on 3<sup>rd</sup> November 2004 in London Film Festival and 13<sup>th</sup> May 2005 in India. The movie portrays the life of our freedom fighter Subhas Chandra Bose. Rather than praising the positive elements of the movie, Mihir Bose clearly analysed and dissected into the deeper arena of it. He had traced the facts and fiction in the movie thereby reflecting this forgotten hero's personal life too.

#### *Lost and Found: Benegal's Bose*

- **Mihir Bose**

#### (Text)

Many years ago, just as Richard Attenborough was making his film, *Gandhi*, Satyajit Ray spoke at the National Film Theatre at London's South Bank. He was asked whether he had ever considered making a film

about Gandhi. He neatly ducked the question: the impression created was that he did not want to handle such an explosive subject. It has always intrigued me that India's greatest film director did not want to make a film about India's greatest son. It suggested that Indian filmmakers, however eminent, felt such subjects were far too controversial to tackle. This is where Shyam Benegal breaks new ground and deserves to be congratulated by becoming the first Indian film director to have the courage to make a film about a major Indian political figure. Whatever else Benegal's Bose film achieves, it has made India's mainstream cinema part of a world culture where it is not forbidden to show political life on the big screen and Indians, like the rest of the world, can deal with their history through film. I am intrigued by the title of his film, *The Forgotten Hero*. When I wrote my biography of Subhas Bose in 1982, which has recently been updated with new material, I called him *The Lost Hero*, meaning that while Bose was important he was lost both to Indian nationalism and modern Indian life. I was keen to write a full biography of the man and get away from the endless debate about whether Bose had died in the air crash, a debate that continues to this day with the Justice Mukherjee Commission trudging on with its inquiry. Benegal neatly avoids the death controversy by not telling us how Bose died. His film deals with the last four years of his life. It begins with Bose resigning from the Congress presidency and ends with the plane taking off in August 1945. The contrast with Gandhi is evident. Attenborough dealt with Gandhi's life over a longer historical time frame — from his experiences in South Africa to his death in 1948. Benegal is presenting what he calls a fictional treatment of Bose. He has added his own gloss to the story. So not everything depicted in the film is historically true. This is hardly exceptional. Attenborough did that with Gandhi and any good film director would do the same. There is a lengthy description of the submarine trip Bose took in 1943, from Germany to Japan. Many of the incidents described did not take place such as Abid Hasan cooking khichri; but they help dramatise a difficult journey and provide some of the most riveting moments in the film. Hasan joking with the Germans about khichri is comic Hindi cinema at its best. I was less convinced by Benegal's mucking about with the way Bose and Hasan transferred from German to Japanese hands. Benegal shows the pair getting off the German submarine on to a small dingy and then rowing ashore. In real life, Bose actually boarded the Japanese submarine and in making this twist, Benegal, far from adding to the drama, unnecessarily introduces a touch of unreality the film could have done without. The filmmaker takes a great deal of poetic licence with Bose's relationship with his Austrian secretary Emilie Schenkl — but that is perfectly justified. The film shows a marriage ceremony in Germany in Berlin sometime in 1941 with a German professor acting as the Brahmin priest, while the real Brahmin ACN Nambiar, who worked for Bose, looks on. No such ceremony took place. Bose and Emilie did not become man and wife in 1941, but in 1937. To be fair, Bose has left Benegal a wretched pack of cards as far as his marriage is concerned. Not to put too fine a point on it, Subhas Bose was deceitful about his marriage both with his family and the Indian nation. He kept quiet about this relationship for eight years although

towards the end of his life he appears to have suffered agonies about what he had done. As has now emerged, he got married in December 1937 on a short visit to Europe. While the purpose of that visit was stated as seeking treatment before he took over the Congress presidency, it's clear he wanted to go to Europe to marry his secret love. When he returned to India from Europe in January 1938, he did not come clean. Instead, he lied. When asked about marriage he publicly stated, "I have no time to think about that," reinforcing his Indian image of being something of a celibate. Not only was there no marriage ceremony, there was no marriage certificate. But the fact remains that Subhas and Emilie were man and wife; there is overwhelming evidence to prove that including a letter he wrote to his brother Sarat and not least the existence of Anita, their daughter. To add masala, Benegal has made Emilie more glamorous than the Emilie in real life. In keeping with Hindi cinema's convention, Subhas is never seen kissing Emilie and there are no intimate scenes. If in the Indian context Benegal was brave in showing Bose's marriage to a White foreigner, I am sure a western film director would have been less inhibited in showing the western equivalent of Bose making love on the screen. I have an argument on the Bose-Hitler relationship. Benegal makes Bose more anti-Hitler than he was. True, in very difficult circumstances, in war-time Germany, Bose maintained his independence from the Nazis and was prepared to be critical of Hitler's policies. However, it is not quite true to say, as Benegal does, that when Bose met Hitler he lectured the German. He did not. Hitler kept Bose waiting for a long time, for more than a year, before he finally met him. At the start of that awful, fateful meeting, Bose praised Hitler as a great revolutionary and asked his advice on how to get independence for India. There is a full record of the Bose-Hitler meeting kept by Hitler's interpreter Schmidt, and it's clear that Benegal has taken major historical liberties to present Bose in a glorious light. Bose was not a Nazi stooge but neither did he battle Hitler in the way depicted in the film. Bose was farsighted in seeking foreign help to get rid of the British. All successful liberation movements (starting with George Washington's War of American Independence, 1783) have done that. Bose's tragedy was that the only conceivable foreign help on offer was either Hitler or Stalin, both monsters. Stalin did not even want to know about Bose; Hitler, rather the German Foreign Office staffed by anti-Hitler diplomats, did want to deal with him. As for assessing what Hitler stood for and the big menace Nazism posed to India, far bigger than British rule, it was Nehru who had a clearer concept, Bose didn't. The film does not go into all this and that is a pity. Benegal overdoes the battle scenes in Imphal and Burma and presents the INA in a more glorious light than justified by historical records. The INA's contribution to the battles was negligible and hardly heroic. Bose's INA were basically opposed by Indians fighting for the British. Almost 2.8 million Indians fought for the British during the Second World War, the largest volunteer army in the world, far more than those with Bose. Benegal does not dwell on this dimension; we are presented with a Bose versus British fight when in reality it was a Bose versus British plus Indian collaborators. Indeed, Bose's last jail spell in Kolkata was during the Muslim League-led ministry in Bengal that Bose was trying to bring down. Perhaps, that is a story for another film: how the

majority of Indians collaborated with the British. The British could never have ruled India for a single day without Indian help and it was only after the INA trials, when the loyalty of the British Indian Army became suspect, did the British realise they could not hold on to India. However, the film is beautifully done and the parts I liked best are the ones describing Bose's escape from his home in Kolkata via Afghanistan to Berlin. (Here, Benegal is a masterful filmmaker.) In real life, when Bose was told he had left British India and was now in free tribal land bordering Afghanistan, he jumped, stamped his feet on the ground and shouted, "Here I kick George VI, here I spit in the face of the Viceroy." In the film, Bose asks Bhagat Ram, his guide, for a coin with George VI's face. He then tosses the coin on the ground and kicks it and spits on it with Bhagat Ram joining in. Shyam Benegal makes this scene all the more dramatic. I wish the film had ended with the air crash that killed Bose. Benegal shows the plane taking off, then Emilie, while peeling a fruit in Vienna, hears the news through a BBC broadcast. The implication is clear but Benegal perhaps felt that showing the crash would have been a 'final Bose frontier' too difficult to cross. A pity because it might have helped end this silly controversy over his death and bring some sense to my fellow Bengalis who are agitating against the film. That a Bengal that produced a Subhas Bose should now produce such idiots who call themselves his followers and yet know nothing about his life and rail against Benegal's film, shows how far Bengal, once the leader of India, has degenerated. The Benegal film should do much to rehabilitate Subhas Bose, but his so-called followers' antics will only make you despair of modern Bengal and its fall from grace.

## Reading Comprehension

Mihir Bose's review on Shyam Benegal's movie *The Forgotten hero* is envisioned through his article *Lost and found: Benegal's Bose*. Mihir Bose begins this review by recounting an incident where Sathyajit Ray was asked if he ever considered making a film about Gandhi, and he had avoided that question. He added that this created the Indian film director's to avoid making films based on such historical and political figures and considered it as too controversial to tackle. Mihir Bose thus congratulates Shyam Benegal for becoming the first Indian film director to have courage to make a film about a major Indian political figure. Bose got puzzled with the title of the movie by Benegal- *The Forgotten Hero*. He took Attenborough's *Gandhi* into account and considers the subject matter of both the films. *Gandhi* portrays the whole life of our father of nation where as *The Forgotten Hero* depicts only the last four years in Subhas Chandra Bose's life. Avoiding many controversial matters from Subhash Chandra Bose Benegal had drawn a fictional figure by adding gloss to the story. Subhas Bose's death, his marriage ceremony, Bose-Hitler relationship everything has got a Benegal touch in it rather than mere facts. He appreciates Benegal for rehabilitating Subhas Bose and remarks that those who feel proud about being his followers doesn't really know about his life.

## Glossary

<b>Agitate</b>	=	make someone troubled or nervous.
<b>Antics</b>	=	foolish, or amusing behaviour.
<b>Celibate</b>	=	not marrying or having sex.
<b>Controversy</b>	=	public debate about a matter which arouses conflicting opinions.
<b>Deceitful</b>	=	deliberately causing other people to believe things that are not true.
<b>Degenerate</b>	=	having very low moral standards.
<b>Dingy</b>	=	gloomy
<b>Ducked</b>	=	lower the head or body quickly to avoid being hit or seen.
<b>Intrigued</b>	=	arouse someone's curiosity or interest.
<b>Menace</b>	=	a dangerous or troublesome person or thing.
<b>Mucking</b>	=	something unpleasant or worthless.
<b>Negligible</b>	=	so small or unimportant.
<b>Rehabilitate</b>	=	restore the reputation of someone previously out of favour.
<b>Riveting</b>	=	be completely involved or absorbed.
<b>Stooge</b>	=	a less important person used by another to do routine or unpleasant work.
<b>Submarine</b>	=	a streamlined warship designed to operate under the sea for long periods.
<b>Tackle</b>	=	make an effort to deal with a difficult task.

## Exercise - I

Answer all of the following questions in a word or two each :-

1. *Gandhi* is a film by \_\_\_\_\_

- Shyam Benegal
- James Cameron
- Satyajit Ray
- Richard Attenborough

**Answer :** d. Richard Attenborough

2. The Forgotten Hero shows Subhas Bose got married in 1941. In which year did he marry in his real life?

- 1930

- b. 1937
- c. 1940
- d. 1935

**Answer:** b. 1937

3. Whose face was encored on the coin in which Subhas kicks and spits when he got grounded on the free tribal land bordering Afghanistan?
- a. George VI
  - b. George V
  - c. John VI
  - d. John V

**Answer :** a. George VI

4. Expand INA:
- a. Indian National Army
  - b. Indian Nation Army
  - c. Indian National Arms
  - d. Indian National Archery

**Answer :** a. Indian National Army

5. On which date was *The Forgotten Hero* was released in India?
- a. 13 Nov 2006
  - b. 15 Sep 2010
  - c. 13 Nov 2005
  - d. 15 Sep 2007

**Answer :** c. 13 Nov 2005

## **Exercise - II**

**Answer the following in two or three sentences each :-**

1. Who is the first Indian who had the courage to make a film about **a major Indian political leader and who was that political leader?**

**Answer :** Shyam Benegal is the first Indian who had the courage to make the film, *The Forgotten Hero*, about a major Indian political leader and that political leader was Subhas Chandra Bose.

2. **What difference does Mihir Bose point out about the subject matter of *Gandhi* and *The Forgotten Hero*?**

**Answer :** Attenborough's *Gandhi* portrays the whole life of Gandhi over a longer historical time frame, whereas, *The*

*Forgotten Hero* by Shyam Benegal depicts only the last four years of Subhas Chandra Bose.

**3. What is the unrealistic matter concerned with Subhas Bose's marriage?**

**Answer :** The film shows Subhas Bose's marriage ceremony in Germany in Berlin in 1941, whereas in real life no such ceremony took place. But they became man and wife in 1937.

**4. Is Subhas Chandra Bose an anti- Hitler?**

**Answer :** Shyam Benegal had made Subhas Bose more anti- hitler than he really was in the film *The Forgotten Hero*. Although, Subhas Bose was critical about Nazism and Hitler's policies, Mihir Bose added that it was not him but Nehru who had a clearer concept about it.

### Exercise - III

Answer the following questions in a paragraph each :-

**1. Compare and contrast Attenborough's *Gandhi* and Shyam Benegal's *The Forgotten Hero*.**

**Answer :** Attenborough's *Gandhi* and Shyam Benegal's *The Forgotten Hero* are two films based on the life of two eminent Indian political figures associated with India's freedom struggle. Making a film taking such prominent personalities as the subject matter needs enough courage as there are possibilities for controversies. Mihir Bose had analysed how the life of both these heroes is portrayed in these movies. When Attenborough portrayed the whole life of Gandhiji beginning from his days in South Africa, Benegal had depicted only the last four years in Subhas Chandra Bose's life. Mihir Bose points out that, films of this category usually mix some unhistorical facts and it is hardly exceptional also. But considering *The Forgotten Hero*, most of its incidents are unrealistic and sometimes dramatic too.

**2. Certain incidents in the movie is said to be dramatic and was appreciated by Mihir Bose. Which are these incidents?**

**Answer :** *The Forgotten Hero* describes many incidents that seem unrealistic or perfectly fictionalised ones. The lengthy description of the submarine trip Bose took in 1943 from Germany to Japan is an example. Abid Hasan cooking *Khichri* gives a dramatic effect and made the part in which it was included more interesting. Subhas Bose who got escaped from home reaching the tribal land bordering Afghanistan had created the movie more heroic. There he jumped and stamped his feet on the ground, tossed the coin which has got the face of the Viceroy, George VI, kicked it and spat on it. The presentation of the marriage ceremony also makes

the movie more unrealistic from his life but impressive as well as dramatic.

## Exercise - IV

Answer the following in about 400- 500 words each :-

1. **Lost and Found: Benegal's Bose is a perfect review on Shyam Benegal's *The Forgotten Hero*. Substantiate.**

**Answer :** Benegal was the first Indian who had the courage to make a film on our forgotten hero Subhas Chandra Bose, or the only director who took a film on any of these political figures for the first time in India. The events in Subhas Bose's life and those depicted in the movie- The last four years- his death- marriage ceremony- anti- Hitler aspects- Battle scenes in Imphal and Burma- escape from his home to Afghanistan via Berlin- showing his grudge by kicking and spitting on the coin- Emilie hearing the news about Subhas Bose's death through BBC.

Most of the events in Subhas Bose's life are fictionalised or seasoned with the touch of a perfect film maker. Mihir Bose being the biographer of Subhas Chandra Bose could easily find out all the glossy elements added to create the complete fiction of his life. He appreciates the ability of Benegal for rehabilitating Subhas Bose or it would have created such controversy about the forgotten historical hero.

2. **What are the things to be noted while writing a film review?**

**Answer :** A good review must entertain as well as persuade a reader to watch it or not watch it. Here are few steps that help in writing a good movie review:

- (a) Create an opinion in a nutshell: One should be able to create an overall evaluation about the movie, i.e. whether it is good or bad, interesting or boring or outstanding and so on.
- (b) Be critical: A Movie is a joint effort by a wide range of people with different talents and abilities. It is a mixture of art and science using all sorts of technologies and so a strenuous effort that needs a better evaluation. Leave all sorts of prejudiced mind about an actor or director, biased ideas or concepts. One should be sentimental in judging it and be critical by pointing out the positive and negative aspects of it.
- (c) Strengthen your opinion by giving evidences from the movie: One should analyse its plot- a well-knit plot or loosely structured, major or minor characters- their proper utilization, about poor characterisation, acting and so on.
- (d) Analyse other aspects of the movie: Cinematography, dubbing, music, background score, costume and so on

should be analysed in detail to make it more authentic and reliable.

- (e) Collect the facts related to the movie: About what genre it belongs- horror, suspense thriller, and family entertainment and so on. The details of the director, movie's title, actors and the like also should be collected, either after the movie or before watching it. If it has got any historical or mythical implications it is better to find it also. This will help in comparing or contrasting the fact with fiction.
- (f) Watch it once again: After analysing all other aspects it is better to watch it once again, just like proof reading a text before publishing it. It will help you to improve your evaluation either you could correct the mistakes made or could omit the unnecessary comments.

(Add your own opinion by referring to any movie you had observed)



## Unit - 10

### *The Lost Word*

- Esther Morgan

#### Objectives

- To enrich students with creativity and develop aesthetic skill in them
- To identify poetry as a major tool for social criticism
- To highlight the other aspects of poetry such as figure of speech, rhythm, etc.

#### Ask Yourself

1. Do you have the habit of forgetting or losing something?
2. What are the things that you usually forget? Phone number? Pin number?
3. What are the things you usually lose? Keys? Pen?
4. Is there any instance in your life in which you forgot words?

#### Introduction

Words....words.....words....if a person who has the ability to speak, then this will be the only thing that he or she uses mostly in their entire life time. Words are used by one in places where they are needed or not.

Esther Morgan is a famous poet born in 1970 in Britain. She published three collections of poetry and won the Eric Gregory award in 1998. *The Lost Word* is a poem by Esther Morgan in which the poet expresses the dilemma an individual faces when he forgets a word. The poem deals with a woman searching for that lost word. The poem ends by depressing the reader that the woman couldn't recall that word anymore.

#### ***THE LOST WORD***

- Esther Morgan

She's lost a word  
and searches for it everywhere-  
behind the sofa, at the back  
of dusty cupboards and drawers.  
She picks through the rubbish sacks.  
Under the carpet she finds lots of others  
She'd forgotten she'd swept under there

but not the one she's looking for.  
The trouble is it's small- only two letters  
though no less valuable for that.  
She stands racking her brains  
for the last time she used it  
but all that comes to mind  
are failed attempts  
when her mouth was full  
of someone else's tongue.

## Reading Comprehension

*The Lost Word* is a poem that puts forth the problem of forgetting. Here, the woman who was searching for the lost word couldn't find it out even when the poem ends. The poem begins with her searching for that lost word. She keeps on searching for it in the garbage, under the carpet, behind the sofa, at the back of the dusty cupboards and so on. Still she couldn't find it. The poem actually tries to portray the situation in which one forgets one's own mother tongue, as a result of using a foreign language for communication. Because of using this foreign language she couldn't recall even the two- letter word in her own language. The poem begins with the confusion and tension she has got while searching for the word. The poet explores the condition of choosing a right word to complete a sentence. The fact that the woman puts in so much effort in searching for the word reveals the importance of the word. She may use the word either to speak or to write. The poem ends with despair that she couldn't find the word.

## Glossary

<b>Racking</b>	=	mental stress
<b>Rubbish</b>	=	nonsense
<b>Sack</b>	=	bag

## Exercise - I

Answer the following in a word or phrase each :-

1. What was the lady in the poem searching for?
  - a. a word
  - b. a ring
  - c. money
  - d. key

**Answer :** a. A word

2. **How many letters were there in the word?**

- a. One
- b. Two
- c. Three
- d. Four

**Answer :** b. two

3. **What happened at the end of the poem?**

- a. She got the word
- b. She spoke the word
- c. She couldn't find out the word
- d. She gave the word to someone.

**Answer :** c. She couldn't find out the word

### **Exercise - II**

**Answer the following in two or three sentences each:-**

1. What was the lady searching for?

**Answer:** The lady was searching for a lost word everywhere in her house.

2. List out the places she had searched for the word?

**Answer:** The woman searched for the word behind the sofa, at the back of the cupboard, under the carpet, etc.

3. Is she able to find out the word at the end?

**Answer:** The word she was searching for has got only two letters in it. At the end of the poem she couldn't find out the word. The poem ends with the failure of her search for the lost word.

### **Exercise - III**

**Answer the following in a paragraph each :-**

1. **Significance of the title- *The Lost Word***

**Answer :** The title of the poem is 'The Lost Word'. The lost word here implies the mother tongue. When one uses foreign language and culture she or he will forget that which stood close to her or him. Here also in the poem she couldn't even recall a two-letter word in her mother tongue due to the usage of other language.

2. **What is implied in the places she searches for the lost word?**

**Answer:** The places she searches for the lost word are those left unnoticed and related to our daily life. It implies those who leave all that is so close to them which needs more attention and ignores

the very essential things related to one's own life unless we need it in certain situations.

#### **Exercise - IV**

**Attempt an essay in not more than 600 words :-**

**1. What is the theme of the poem *The Lost Word*:-**

**Answer:** The title—the woman who searches for the word—number of letters—the places she searches for it—the ending of the poem—one's use of foreign language and negligence of mother tongue—the importance of the word—mother tongue—importance of it—our culture.

**2. The poet tried hard in portraying a condition where one forgets his or her mother tongue. Substantiate.**

**Answer:** Mother tongue—its importance—one starts speaking in mother tongue—attachment—innermost feelings or instincts expressed through mother tongue—blended with culture—imitation of other culture—beauty of mother tongue—just like mother—other languages are foreign languages.—simple words—thought provoking—few words—elegant style—rather humourous in tone.



## Unit - II

### Lamb to the Slaughter

#### Objectives

- To enable students to read and analyse short stories.
- To enrich students comprehend various literary aspects such as irony, black comedy, etc.
- To encourage students find out the hidden meanings by reading between the lines.

#### Ask Yourself

1. Have you ever experienced anyone taking revenge upon you?
2. Did you read any revenge stories?
3. Is there any character that still haunts you?
4. Was the ending of the story serious/ hilarious?

#### Introduction

Roald Dahl is a prolific short story writer who writes in a simple, lucid style. *Lamb to the slaughter* is an interesting suspense thriller by Dahl published in 1953 in Harper's Magazine. Dahl included this story in his short story compilation-*Someone like you*. The main idea of this story is a wife killing her husband and letting the policemen to eat the evidence thereby escaping from her horrible deed. It is a shocking story yet mixed with the elements of irony and humour in an impressive way. The reason that made Mary Maloney, the devoted wife and expectant mother to kill her husband Patrick is not clearly stated in the story. It is left to the reader to assume what's behind such a devastating act.

#### ***LAMB TO THE SLAUGHTER***

- **Roald Dahl**

#### **(Text)**

The room was warm and clean, the curtains drawn, the two table lamps alight-hers and the one by the empty chair opposite. On the sideboard behind her, two tall glasses, soda water, whiskey. Fresh ice cubes in the Thermos bucket. Mary Maloney was waiting for her husband to come home from work. Now and again she would glance up at the clock, but without anxiety, merely to please herself with the thought that each minute gone by made it nearer the time when he would come. There was a slow smiling air about her, and about everything she did. The drop of a head as she bent over her sewing was curiously tranquil. Her skin—for this was her sixth month with child—had acquired a wonderful translucent quality, the mouth was soft, and the eyes, with their new placid

look, seemed larger darker than before. When the clock said ten minutes to five, she began to listen, and a few moments later, punctually as always, she heard the tires on the gravel outside, and the car door slamming, the footsteps passing the window, the key turning in the lock. She laid aside her sewing, stood up, and went forward to kiss him as he came in.

“Hullo darling,” she said.

“Hullo darling,” he answered.

She took his coat and hung it in the closet. Then she walked over and made the drinks, a strongish one for him, a weak one for herself; and soon she was back again in her chair with the sewing, and he in the other, opposite, holding the tall glass with both hands, rocking it so the ice cubes tinkled against the side. For her, this was always a blissful time of day. She knew he didn’t want to speak much until the first drink was finished, and she, on her side, was content to sit quietly, enjoying his company after the long hours alone in the house. She loved to luxuriate in the presence of this man, and to feel-almost as a sunbather feels the sun-that warm male glow that came out of him to her when they were alone together. She loved him for the way he sat loosely in a chair, for the way he came in a door, or moved slowly across the room with long strides. She loved intent, far look in his eyes when they rested in her, the funny shape of the mouth, and especially the way he remained silent about his tiredness, sitting still with himself until the whiskey had taken some of it away.

“Tired darling?”

“Yes,” he said. “I’m tired,” And as he spoke, he did an unusual thing. He lifted his glass and drained it in one swallow although there was still half of it, at least half of it left. She wasn’t really watching him, but she knew what he had done because she heard the ice cubes falling back against the bottom of the empty glass when he lowered his arm. He paused a moment, leaning forward in the chair, then he got up and went slowly over to fetch himself another.

“I’ll get it!” she cried, jumping up.

“Sit down,” he said.

When he came back, she noticed that the new drink was dark amber with the quantity of whiskey in it.

“Darling, shall I get your slippers?”

“No.”

She watched him as he began to sip the dark yellow drink, and she could see little oily swirls in the liquid because it was so strong.

“I think it’s a shame,” she said, “that when a policeman gets to be as senior as you, they keep him walking about on his feet all day long.”

He didn’t answer, so she bent her head again and went on with her sewing; but each time he lifted the drink to his lips, she heard the ice cubes clinking against the side of the glass.

“Darling,” she said. “Would you like me to get you some cheese? I haven’t made any supper because it’s Thursday.”

“No,” he said.

“If you’re too tired to eat out,” she went on, “it’s still not too late. There’s plenty of meat and stuff in the freezer, and you can have it right here and not even move out of the chair.”

Her eyes waited on him for an answer, a smile, a little nod, but he made no sign.

“Anyway,” she went on, “I’ll get you some cheese and crackers first.”

“I don’t want it,” he said.

She moved uneasily in her chair, the large eyes still watching his face. “But you must eat! I’ll fix it anyway, and then you can have it or not, as you like.”

She stood up and placed her sewing on the table by the lamp.

“Sit down,” he said. “Just for a minute, sit down.”

It wasn’t till then that she began to get frightened.

“Go on,” he said. “Sit down.”

She lowered herself back slowly into the chair, watching him all the time with those large, bewildered eyes. He had finished the second drink and was staring down into the glass, frowning.

“Listen,” he said. “I’ve got something to tell you.”

“What is it, darling? What’s the matter?”

He had now become absolutely motionless, and he kept his head down so that the light from the lamp beside him fell across the upper part of his face, leaving the chin and mouth in shadow. She noticed there was a little muscle moving near the corner of his left eye.

“This is going to be a bit of a shock to you, I’m afraid,” he said. “But I’ve thought about it a good deal and I’ve decided the only thing to do is tell you right away. I hope you won’t blame me too much.”

And he told her. It didn’t take long, four or five minutes at most, and she sat very still through it all, watching him with a kind of dazed horror as he went further and further away from her with each word.

“So there it is,” he added. “And I know it’s kind of a bad time to be telling you, but there simply wasn’t any other way. Of course I’ll give you money and see you’re looked after. But there needn’t really be any fuss. I hope not anyway. It wouldn’t be very good for my job.”

Her first instinct was not to believe any of it, to reject it all. It occurred to her that perhaps he hadn’t even spoken, that she herself had imagined the whole thing. Maybe, if she went about her business and acted as though she hadn’t been listening, then later, when she sort of woke up again, she might find none of it had ever happened.

“I’ll get the supper,” she managed to whisper, and this time he didn’t stop her.

When she walked across the room she couldn’t feel her feet touching the floor. She couldn’t feel anything at all- except a slight nausea and a desire to vomit. Everything was automatic now-down the steps to the cellar, the light switch, the deep freeze, the hand inside the cabinet taking hold of the first object it met. She lifted it out, and looked at it. It was wrapped in paper, so she took off the paper and looked at it again.

A leg of lamb.

All right then, they would have lamb for supper. She carried it upstairs, holding the thin bone-end of it with both her hands, and as she went through the living-room, she saw him standing over by the window with his back to her, and she stopped.

“For God’s sake,” he said, hearing her, but not turning round. “Don’t make supper for me. I’m going out.”

At that point, Mary Maloney simply walked up behind him and without any pause she swung the big frozen leg of lamb high in the air and brought it down as hard as she could on the back of his head.

She might just as well have hit him with a steel club.

She stepped back a pace, waiting, and the funny thing was that he remained standing there for at least four or five seconds, gently swaying. Then he crashed to the carpet.

The violence of the crash, the noise, the small table overturning, helped bring her out of the shock. She came out slowly, feeling cold and surprised, and she stood for a while blinking at the body, still holding the ridiculous piece of meat tight with both hands.

All right, she told herself. So I’ve killed him.

It was extraordinary, now, how clear her mind became all of a sudden. She began thinking very fast. As the wife of a detective, she knew quite well what the penalty would be. That was fine. It made no difference to her. In fact, it would be a relief. On the other hand, what about the child? What were the laws about murderers with unborn children? Did they kill then both-mother and child? Or did they wait until the tenth month? What did they do?

Mary Maloney didn’t know. And she certainly wasn’t prepared to take a chance.

She carried the meat into the kitchen, placed it in a pan, turned the oven on high, and shoved it inside. Then she washed her hands and ran upstairs to the bedroom. She sat down before the mirror, tidied her hair, touched up her lips and face. She tried a smile. It came out rather peculiar. She tried again.

“Hullo Sam,” she said brightly, aloud.

The voice sounded peculiar too.

“I want some potatoes please, Sam. Yes, and I think a can of peas.”

That was better. Both the smile and the voice were coming out better now. She rehearsed it several times more. Then she ran downstairs, took her coat, went out the back door, down the garden, into the street.

It wasn't six o'clock yet and the lights were still on in the grocery shop.

“Hullo Sam,” she said brightly, smiling at the man behind the counter.

“Why, good evening, Mrs. Maloney. How're you?”

“I want some potatoes please, Sam. Yes, and I think a can of peas.”

The man turned and reached up behind him on the shelf for the peas.

“Patrick's decided he's tired and doesn't want to eat out tonight,” she told him. “We usually go out Thursdays, you know, and now he's caught me without any vegetables in the house.”

“Then how about meat, Mrs. Maloney?”

“No, I've got meat, thanks. I got a nice leg of lamb from the freezer.”

“Oh.”

“I don't know much like cooking it frozen, Sam, but I'm taking a chance on it this time. You think it'll be all right?”

“Personally,” the grocer said, “I don't believe it makes any difference. You want these Idaho potatoes?”

“Oh yes, that'll be fine. Two of those.”

“Anything else?” The grocer cocked his head on one side, looking at her pleasantly. “How about afterwards? What you going to give him for afterwards?”

“Well-what would you suggest, Sam?”

The man glanced around his shop. “How about a nice big slice of cheesecake? I know he likes that.”

“Perfect,” she said. “He loves it.”

And when it was all wrapped and she had paid, she put on her brightest smile and said, “Thank you, Sam. Goodnight.”

“Goodnight, Mrs. Maloney. And thank you.”

And now, she told herself as she hurried back, all she was doing now, she was returning home to her husband and he was waiting for his supper; and she must cook it good, and make it as tasty as possible because the poor man was tired; and if, when she entered the house, she happened to find anything unusual, or tragic, or terrible, then naturally it would be a shock and she'd become frantic with grief and horror. Mind you, she wasn't expecting to find anything. She was just going home with

the vegetables. Mrs. Patrick Maloney going home with the vegetables on Thursday evening to cook supper for her husband.

That's the way, she told herself. Do everything right and natural. Keep things absolutely natural and there'll be no need for any acting at all.

Therefore, when she entered the kitchen by the back door, she was humming a little tune to herself and smiling.

"Patrick!" she called. "How are you, darling?"

She put the parcel down on the table and went through into the living room; and when she saw him lying there on the floor with his legs doubled up and one arm twisted back underneath his body, it really was rather a shock. All the old love and longing for him welled up inside her, and she ran over to him, knelt down beside him, and began to cry her heart out. It was easy. No acting was necessary.

A few minutes later she got up and went to the phone. She know the number of the police station, and when the man at the other end answered, she cried to him, "Quick! Come quick! Patrick's dead!"

"Who's speaking?"

"Mrs. Maloney. Mrs. Patrick Maloney."

"You mean Patrick Maloney's dead?"

"I think so," she sobbed. "He's lying on the floor and I think he's dead."

"Be right over," the man said.

The car came very quickly, and when she opened the front door, two policeman walked in. She know them both-she know nearly all the man at that precinct-and she fell right into a chair, then went over to join the other one, who was called O'Malley, kneeling by the body.

"Is he dead?" she cried.

"I'm afraid he is. What happened?"

Briefly, she told her story about going out to the grocer and coming back to find him on the floor. While she was talking, crying and talking, Noonan discovered a small patch of congealed blood on the dead man's head. He showed it to O'Malley who got up at once and hurried to the phone.

Soon, other men began to come into the house. First a doctor, then two detectives, one of whom she know by name. Later, a police photographer arrived and took pictures, and a man who know about fingerprints. There was a great deal of whispering and muttering beside the corpse, and the detectives kept asking her a lot of questions. But they always treated her kindly. She told her story again, this time right from the beginning, when Patrick had come in, and she was sewing, and he was tired, so tired he hadn't wanted to go out for supper. She told how she'd put the meat in the oven-"it's there now, cooking"- and how she'd slopped

out to the grocer for vegetables, and come back to find him lying on the floor.

Which grocer?" one of the detectives asked.

She told him, and he turned and whispered something to the other detective who immediately went outside into the street.

In fifteen minutes he was back with a page of notes, and there was more whispering, and through her sobbing she heard a few of the whispered phrases—"...acted quite normal...very cheerful...wanted to give him a good supper...peas...cheesecake...impossible that she..."

After a while, the photographer and the doctor departed and two other men came in and took the corpse away on a stretcher. Then the fingerprint man went away. The two detectives remained, and so did the two policemen. They were exceptionally nice to her, and Jack Noonan asked if she wouldn't rather go somewhere else, to her sister's house perhaps, or to his own wife who would take care of her and put her up for the night.

No, she said. She didn't feel she could move even a yard at the moment. Would they mind awfully if she stayed just where she was until she felt better. She didn't feel too good at the moment, she really didn't.

Then hadn't she better lie down on the bed? Jack Noonan asked.

No, she said. She'd like to stay right where she was, in this chair. A little later, perhaps, when she felt better, she would move.

So they left her there while they went about their business, searching the house. Occasionally one of the detectives asked her another question. Sometimes Jack Noonan spoke at her gently as he passed by. Her husband, he told her, had been killed by a blow on the back of the head administered with a heavy blunt instrument, almost certainly a large piece of metal. They were looking for the weapon. The murderer may have taken it with him, but on the other hand he may have thrown it away or hidden it somewhere on the premises.

"It's the old story," he said. "Get the weapon, and you've got the man."

Later, one of the detectives came up and sat beside her. Did she know, he asked, of anything in the house that could've been used as the weapon? Would she mind having a look around to see if anything was missing—a very big spanner, for example, or a heavy metal vase.

They didn't have any heavy metal vases, she said.

"Or a big spanner?"

She didn't think they had a big spanner. But there might be some things like that in the garage.

The search went on. She knew that there were other policemen in the garden all around the house. She could hear their footsteps on the gravel outside, and sometimes she saw a flash of a torch through a chink in the curtains. It began to get late, nearly nine she noticed by the clock on

the mantle. The four men searching the rooms seemed to be growing weary, a trifle exasperated.

“Jack,” she said, the next time Sergeant Noonan went by. “Would you mind giving me a drink?”

“Sure I’ll give you a drink. You mean this whiskey?”

“Yes please. But just a small one. It might make me feel better.”

He handed her the glass.

“Why don’t you have one yourself,” she said. “You must be awfully tired. Please do. You’ve been very good to me.”

“Well,” he answered. “It’s not strictly allowed, but I might take just a drop to keep me going.”

One by one the others came in and were persuaded to take a little nip of whiskey. They stood around rather awkwardly with the drinks in their hands, uncomfortable in her presence, trying to say consoling things to her. Sergeant Noonan wandered into the kitchen, come out quickly and said, “Look, Mrs. Maloney. You know that oven of yours is still on, and the meat still inside.”

“Oh dear me!” she cried. “So it is!”

“I better turn it off for you, hadn’t I?”

“Will you do that, Jack. Thank you so much.”

When the sergeant returned the second time, she looked at him with her large, dark tearful eyes. “Jack Noonan,” she said.

“Yes?”

“Would you do me a small favour-you and these others?”

“We can try, Mrs. Maloney.”

“Well,” she said. “Here you all are, and good friends of dear Patrick’s too, and helping to catch the man who killed him. You must be terrible hungry by now because it’s long past your suppertime, and I know Patrick would never forgive me, God bless his soul, if I allowed you to remain in his house without offering you decent hospitality. Why don’t you eat up that lamb that’s in the oven. It’ll be cooked just right by now.”

“Wouldn’t dream of it,” Sergeant Noonan said.

“Please,” she begged. “Please eat it. Personally I couldn’t tough a thing, certainly not what’s been in the house when he was here. But it’s all right for you. It’d be a favour to me if you’d eat it up. Then you can go on with your work again afterwards.”

There was a good deal of hesitating among the four policemen, but they were clearly hungry, and in the end they were persuaded to go into the kitchen and help themselves. The woman stayed where she was, listening to them speaking among themselves, their voices thick and sloppy because their mouths were full of meat.

“Have some more, Charlie?”

“No. Better not finish it.”

“She wants us to finish it. She said so. Be doing her a favour.”

“Okay then. Give me some more.”

“That’s the hell of a big club the gut must’ve used to hit poor Patrick,” one of them was saying. “The doc says his skull was smashed all to pieces just like from a sledgehammer.”

“That’s why it ought to be easy to find.”

“Exactly what I say.”

“Whoever done it, they’re not going to be carrying a thing like that around with them longer than they need.”

One of them belched.

“Personally, I think it’s right here on the premises.”

“Probably right under our very noses. What you think, Jack?”

And in the other room, Mary Maloney began to giggle.

## Reading Comprehension

The story begins with Mary Maloney, the devoted wife and expectant mother, eagerly waiting for her husband to return from his office. Mr Patrick, her husband seems to be disturbed and drank more than usual. She tries to seek the reason why he is upset and serves him the drink and also asks him what he needs for the dinner. He replied that he is leaving her, although the reason is not clearly stated through Patrick’s words. Mary Maloney felt numbness in her head for what he said but moved into the kitchen to make supper for him. When Patrick followed her and asked her not to make dinner for him, in such a haste Mary Maloney without any pause swung the frozen lamb’s leg which she took from the freezer for the dinner into the air and bashed it at the back of Patrick’s head. All of a sudden he crashed into the carpet. He died.

She retrieved her senses and cries aloud for her impetuous act. Maloney thought about her baby inside and doesn’t want it to suffer for the crime she did and so her next step was to create an alibi. She placed the leg of the lamb in a pan in the oven and then put some make-up and ran to Sam, the grocer in the street and acted as usual in a way that nothing has happened. She came back home, called the police and informed that her husband is dead. Patrick’s colleagues, the police men rushed into the spot and questioned Maloney about what has happened. She replied in a way that it might be any intruder who killed her husband. Being pregnant she received help and consideration from her husband’s police friends and compelled them to have the cooked lamb’s leg as they were all tired of searching for the murderer and the weapon he might have used to kill Patrick. When one policeman says that the weapon, the prime evidence of the case is just under his nose while having a good piece of lamb in his mouth, Mary Maloney who was sitting in the room next to them listening to what they speak, started giggling.

## Glossary

<b>Amber</b>	=	a honey yellow colour.
<b>Belch</b>	=	noisily discharge wind from the stomach through the mouth.
<b>Bewilder</b>	=	puzzle or confuse someone.
<b>Blunt</b>	=	lacking a sharp edge or point.
<b>Chink</b>	=	a narrow opening or a crack.
<b>Clinking</b>	=	a sharp ringing sound.
<b>Congel</b>	=	become semi- solid, especially on cooling.
<b>Crackers</b>	=	a thin, dry biscuit.
<b>Daze</b>	=	a state of stunned confusion or bewilderment.
<b>Exasperated</b>	=	greatly irritate someone.
<b>Fetch</b>	=	go for something and bring it back.
<b>Frantic</b>	=	very agitated as a result of fear or anxiety.
<b>Frown</b>	=	crease your forehead to show displeasure or concentration.
<b>Fuss</b>	=	a display of unnecessary excitement or anxiety.
<b>Garage</b>	=	a building in which a car or other motor vehicle is kept.
<b>Giggle</b>	=	laugh lightly in a nervous or silly way.
<b>Glance</b>	=	take a brief or hurried look.
<b>Gravel</b>	=	a loose mixture of small stones and coarse sand, used for paths and roads.
<b>Grief</b>	=	intense sorrow, especially caused by someone's death.
<b>Hysteric</b>	=	affected by wildly uncontrolled emotion.
<b>Idaho potatoes</b>	=	sweet potato widely cultivated in South America.
<b>Intent</b>	=	an aim, plan or purpose.
<b>Luxuriate</b>	=	take pleasure in something enjoyable.
<b>Muttering</b>	=	talk or grumble in secret or in private.
<b>Nausea</b>	=	a feeling of sickness with the need to vomit.
<b>Penalty</b>	=	a punishment for breaking a law, rule or contract.
<b>Placid look</b>	=	not easily upset or excited.

<b>Precinct</b>	=	an area in a town close to the traffic.
<b>Premises</b>	=	the building and land occupied by a business.
<b>Sergeant</b>	=	a rank of non-commissioned officer in the army or air force above corporal.
<b>Sew</b>	=	join or repair by making stitches with a needle and thread or a sewing machine.
<b>Slam</b>	=	shut forcefully and loudly.
<b>Slaughter</b>	=	the killing of farm animals for food; the killing of a large number of people in a cruel or violent way.
<b>Sloppy</b>	=	containing too much liquid.
<b>Sob</b>	=	cry with loud gasp.
<b>Stretcher</b>	=	a framework of two poles with a long piece of canvas slung between them, used for carrying sick, injured, or dead people.
<b>Sway</b>	=	move slowly and rhythmically backwards and forwards or from side to side.
<b>Swirl</b>	=	move in a twisting or spiralling pattern.
<b>Tinkle</b>	=	make a light, clear ringing sound.
<b>Tranquil</b>	=	free from disturbance, calm.
<b>Translucent</b>	=	allowing light to pass through partially; semi-transparent.
<b>Trifle</b>	=	a thing of little value or importance.
<b>Underneath</b>	=	situated directly below.
<b>Weary</b>	=	tired
<b>Wrapped</b>	=	cover or enclose in paper or soft material.

### Exercise - I

Answer the following in a word or phrase each :-

1. **Roald Dahl included the short story *Lamb to the Slaughter* in his short story compilation \_\_\_\_\_.**
  - a. Someone to someone.
  - b. Someone like you.
  - c. Someone killed you.
  - d. Something something.

**Answer :** b. *Someone like you*

2. **What was Mary Maloney doing when Patrick arrived?**

- a. sleeping
- b. cooking
- c. singing
- d. sewing

**Answer :** d. sewing

**3. What weapon was used by Mary Maloney to kill Patrick?**

- a. A pistol
- b. An axe
- c. Frozen leg of the lamb
- d. A frozen chicken

**Answer :** c. Frozen leg of the lamb

**4. Mary Maloney \_\_\_\_\_ just after she killed her husband.**

- a. ran towards the grocer, Sam.
- b. had her supper.
- c. kept the meat in the oven.
- d. called the policemen.

**Answer :** c. kept the meat in the oven.

**5. What is Patrick's profession?**

- a. A doctor
- b. A detective
- c. A business man
- d. An advocate

**Answer :** b. A Detective

## **Exercise - II**

**Answer the following in two or three sentences :-**

**1. How can we say that Mary Maloney was happy in the beginning of the story?**

**Answer :** Mary Maloney was really happy at the beginning of the story. She was sewing, having dreams about her baby inside and was waiting for her husband to return home as early as possible.

**2. What made Mary Maloney to kill her husband Patrick?**

**Answer :** Patrick who seemed to be disturbed at that particular night told her that he's going to leave Mary and the unborn child. The author does not clearly state the reason for his decision. Readers can assume that probably he is having an affair with

another woman or doesn't like husband hood anymore or something else.

**3. Do you think Mary loves her husband?**

**Answer :** Mary had great affection towards Patrick because even when he himself revealed about their future life she wanted him to have some food as he was tired. She doesn't want to act when she came back from the grocer, because the life with him made her to cry naturally when she found him dead.

**4. How did Mary destroy the weapon she used to kill Patrick?**

**Answer :** Mary used a frozen lamb's leg to kill Patrick which she took out from the freezer to make the dinner. She kept the lamb inside the oven as soon as she found him dead. When policemen came to find out the murderer, she made them eat the cooked lamb as they were all dearly hungry.

**5. What is irony? Pick out an instance from the story that becomes ironic.**

**Answer :** An irony is the expression of one's meaning by using language that normally signifies the opposite, typically used to create a humourous effect. When the policemen said that the weapon that was used to kill Patrick is right under their noses, Mary giggled because the weapon she used was the frozen leg of a lamb and it was literally under their noses as they were all eating it right then.

**6. How is it that the metaphor lamb is associated with the character Mary?**

**Answer :** Mary and lamb had a close bond with each other because there is a famous nursery rhyme called "Mary had a little lamb...". In the rhyme Mary loved her lamb a lot. In the story also lamb acts as a metaphor for the unborn child which made her to act so. Literally she used lamb or a frozen lamb's leg not as a symbol of love but to kill her husband.

### **Exercise - III**

**Answer the following questions in a paragraph each :-**

**1. What is the major theme of the story *Lamb to the Slaughter*?**

**Answer :** *Lamb to the slaughter* is a story with multiple themes in it. When the story begins the reader expects a story of a loving wife and husband. As the story progresses one gets shocked by the horrific act of Mary killing her husband which makes *Lamb to the slaughter* a revenge story. But when the story ends with Mary 'giggling' it reveals the elements of humour and irony in it. Everything that happens in one's life is unpredictable. Mary in her whole life would have never thought about killing her husband. It

was a sudden, impulsive act which she regrets later but regains the strength only because she wants to protect the unborn child. All the elements are blended together to make this story an interesting and exciting one.

**2. What is the significance of Mary's conversation with Sam, the grocer?**

**Answer :** *Lamb to the Slaughter* portrays a crime- the death of Mr. Patrick, Mary Maloney's husband. The culprit of a crime is revealed only when there is enough proof. A case will take physical, tangible things as the first and foremost evidence. If it is not available then the next is circumstantial evidence. Mary succeeded in destroying the important evidence, the weapon used for killing her husband by cooking it in the oven. The next thing was to make her innocent. For that she put some makeup and ran to the grocer, Mr. Sam, and told him Patrick is waiting to have his dinner and she wants to make it. She had her casual conversation with him because she thought that policemen might ask unusual expressions and behaviour in her.

**3. What is the significance of Mary's pregnancy in the story *Lamb to the Slaughter*?**

**Answer :** Mary Maloney is described as an upcoming mother with a six months old baby inside when the story begins. She is a loving woman and devoted wife who eagerly waits for her husband and is ready to cook him what he wants. She got upset, became numb and killed her husband with her impetuous act. When she retrieved her senses the first thought that came to her mind was their unborn child. She doesn't want her child to be born inside the prison, never to be called as the daughter or son of a murderer. It's only when Mary thought about the future of her unborn child, she planned to create an alibi and destroyed the evidences. The pregnancy of Mary created such a twist in the story thereby making it end with humourous elements. If she was not pregnant she would have surrendered and the story would have become a complete tragedy.

**4. How does eating and drinking turn out to be the major aspects of *Lamb to the Slaughter*?**

**Answer :** Mary liked to be with Patrick even when he drank whisky every night, because she loves him so much and liked to be with him on that blissful moment together. On that particular night Patrick drank more than his usual quota. Mary repeatedly told Patrick that she would make supper for him even when he told her about his decision to leave. The food, the leg of the lamb which she was trying to cook for supper turned into the weapon that killed Patrick. When Mary compelled the policemen to eat the cooked lamb it showed her consideration towards them as well as

her clever idea of destroying the evidence by the hands of the same persons who were in search of it. Food- thus becomes a major symbol in this story which portrays love, boredom, evil as well as all the major aspects in a human mind.

#### **Exercise - IV**

**Attempt an essay of 200-300 words on the question given :-**

- 1. Who is the real 'lamb' to the slaughter in the story *Lamb to the Slaughter*? Substantiate your views.**

**Answer :** The title implies more than one meaning to the story. There is more than one lamb in *Lamb to the slaughter* if read closely or between the lines. 'Lamb' is used as the metaphor by Roald Dahl as the innocent creature who sacrifices its life for others' sins in many religions. Patrick- actually got slaughtered-murdered-innocent-sacrificed his life- the lost lamb.

Mary-beginning of the story- innocent and devoted wife- seemed to be deserted-ignored by husband-decision made by him-trusted Patrick like a lamb-cries her heart out when he died-sincere and loving.

The unborn child-innocent like a lamb-became the major and immediate cause for Mary's act- sacrificed its happy and comfortable living with its parents- lost its father.

The literal lamb-the frozen piece of leg which became the weapon to kill Patrick-no lamb no murder-first and foremost or the only physical evidence- creates the major twist in the story-Mary's idea of making the evidence a grand supper for the detectives.

- 2. Who is the real 'villain' of the story *Lamb to the slaughter*?**

**Answer :** A story will surely have a villain as well as a hero. One who leads the major instances of a story who has got goodness and purity in him or her will become the hero or heroine. A Character who is opposite to this trait is called a villain. The evil nature and the thought of destruction create one to be the villain of a story.

Mary Maloney-Devoted wife-urges her husband to come home earlier-looks after him-loves him a lot-acts as a slave by serving him everything-husband's decision of leaving her and the unborn child-turned to be a monster- violent act-murdered her husband-creates an alibi-acting at the grocer and the detectives-making them eat the evidence cleverly.

Patrick- seemed to be a monster at the beginning-decided to leave such a dedicated and loving wife and his own unborn child-selfish-sadistic attitude-ignoring one who loves him so deeply-turn to be an innocent lamb- killed by his wife with a bash at the back.

In certain situations circumstances make one villain or hero. In this story Mary is a lady with goodness in her but act as vice as a

devil. She needs to protect their unborn child. (One can express their own views about this).



## Unit - 12

### To Mother

#### Objectives

- To help students relate the basic theme, ideas and concepts of poem with the life around them.
- To realize the meaning of life from a different perspective.

#### Ask Yourself

1. Do you get angry with your father or mother for certain reasons?
2. Does your mother nag you always?
3. Does she put any rules regarding your freedom?
4. How do you overcome the fight with your mother on certain occasions-do you revolt or yield?

#### Introduction

*To mother* is a poem by S Usha, a famous poet and writer. In this poem the poet portrays an alert mother who is always concerned and anxious about her daughter and tries to restrict her so that she fits in with the society. The daughter really wants to enjoy her freedom and is not ready to obey her mother. The poet herself is the speaker who takes the role of a daughter who pleads her mother to let her free. She asks her mother to allow her to enjoy her liberty by giving up all the traditional norms and rules. Usha portrays the rebellious nature of modern generation girls who try to violate all societal norms.

#### TO MOTHER

- S. Usha

Mother, don't, please don't,  
don't cut off the sunlight  
with your sari spread across the sky  
blanching life's green leaves.  
Don't say: You're seventeen already,  
don't flash your sari in the street,  
don't make eyes at passers-by,  
don't be a tomboy riding the winds.  
Don't play that tune again  
that your mother,  
her mother and her mother

had played on the snake-charmer's flute  
 into the ears of nitwits like me.  
 I'm just spreading my hood.  
 I'll sink my fangs into someone  
 and lose my venom.  
 Let go, make way.  
 Circumambulating the holy plant  
 in the yard, making rangoli designs  
 to see heaven, turning up dead  
 without light and air,  
 for God's sake, I can't do it.  
 Breaking out of the dam  
 you've built, swelling  
 in a thunderstorm,  
 roaring through the land,  
 let me live, very different  
 from you, Mother.  
 Let go, make way.

## Reading Comprehension

*To Mother* is as simple as well as serious poem by the famous writer S. Usha, in which the poet herself is the speaker. The poem puts forward the requests and warnings of a daughter who wishes to lead a life full of freedom and who wants to give up all the hoaric culture and societal clutches upon her. The picture of a rebellious daughter is portrayed in the poem along with the anxieties and worries of a loving mother. The poem seems to be a message to all the teenage girls who wish to have a life without fear. The poem also reflects their mothers who lead a life full of fear and anxieties about their daughters. The daughter in the poem reveals that she and her mother are of different nature and adds the fact that she is not ready to become a woman like her mother. The difference she noticed in her mother is that she was denied to 'live' a life of her own. Her mother was succumbed to the tradition around her and forgets to live a meaningful life. Her daughter, the poet urges to make a way for her to fly beyond the horizon.

## Glossary

<b>Blanch</b>	=	make or become white or pale.
<b>Circumambulating</b>	=	walk around.
<b>Fang</b>	=	teeth

<b>Nitwit</b>	=	stupid person
<b>Rangoli</b>	=	a traditional design made by women on the floor to invoke the presence of Goddess Mahalakshmi.
<b>Snake- charmer</b>	=	an entertainer who appears to make snake move by playingmusic.
<b>Swell</b>	=	increase in strength, amount, or volume.
<b>Tomboy</b>	=	young girl who enjoys games and activities traditionally associatedwith boys.
<b>Venom</b>	=	poison

### Exercise - I

Answer the following in a word or two each :-

- The speaker in the poem *To Mother* is \_\_\_\_\_ .
  - A mother
  - A daughter
  - A grandmother
  - Two children

Answer : b. a daughter

- How old is the daughter in the poem?
  - Seventeen
  - Eighteen
  - Fifteen
  - Twelve

Answer : a. Seventeen

### Exercise - II

Answer the following in one or two sentences :-

- What is the tone of the poem?

Answer : The tone of the poem is serious. The poem is in the form of requests from a daughter to a mother.

- What does the line :

“Mother, don’t, please don’t

Don’t cut off the sunlight” suggests?

**Answer :** The poet, the daughter pleads her mother not to keep an axe on her liberty. She wants to enjoy freedom at its utmost and doesn't want her mother to be an obstacle in her way.

**3. What is the speaker's attitude towards tradition?**

**Answer :** The speaker, the poet wants to give up all the traditional norms and beliefs. She wants to live a life which has got full freedom not clutched by the shackles of customs and rituals.

**4. Do you agree with the points made by the daughter?**

**Answer :** The daughter as an individual had the right to lead a life of her own. But thinking from her mother's part, a mother will be always concerned about her children and eager to protect them.

### **Exercise - III**

**Answer the following in a paragraph each :-**

**1. What was the warning given by the mother to her daughter?**

**Answer:** The mother in the poem keeps on warning her daughter. She resisted behaving like a child. She didn't want the daughter to show off at the strangers in the street, and don't want her to flirt with any persons and warned her not to become a tomboy.

**2. What are the traditional practices that are portrayed in the poem denied by the daughter?**

**Answer :** The speaker in the poem, the daughter denied living like a traditional housewife, who takes care of everyone in her home, and remains cut off from light and air. She also denied dancing to the snake charmer's tune played by her mother, walking around the holy plant, praying for the dead souls and following the customs and norms laid down by the society.

**3. Significance of the title *To Mother*.**

**Answer:** *To Mother* is a meaningful poem in which the poet and daughter requests her mother not to block her life who wishes to fly beyond the societal clutches. As the title says the poet's requests and warnings to her mother are expressed in the poem *To Mother*. Even though the title is as 'To Mother', the mother figure had already expressed her convictions about her daughter and what the poet says in the poem are all its replies.

### **Exercise - IV**

**Attempt an essay on not more than 600 words :-**

**1. How far is mother-daughter relationship reflected in the poem *To Mother*?**

**Answer :** Mother concerned about her daughter——  
Daughter wants to act like a tomboy——mother restricts  
her——anxieties about a girl's future——warns her  
about many things——daughter doesn't like the  
traditional norms and practises in which the mother  
believes made by her mother. Requests mother to make a  
way for her——to lead a wonderful life.

2. ***To Mother* had portrayed the present generation  
daughter. Substantiate your views.**

**Answer :** Each and every human being has got the right to  
live. Whether it is a boy or girl——daughter in the poem  
wished to have a life of her own——don't want to be  
a typical Indian women just like her mother——wants to  
enjoy her liberty——Urge to create an individuality  
of her own——need to fly high.

