

He is a man of well-balanced (reasonable, moderate) opinions.

He was carried off his feet (was wild with excitement) when he was declared to have won the first prize.

He made the most of his opportunity (i.e., used it to the best advantage).

That house is put on the market (offered for sale).

He sometimes works nine hours at a stretch (continuously)

By his skill in arguing he carried his point (defeated his adversaries in debate).

He is serving his time (going through an apprenticeship) in a bank. Serves you right (i.e., you've got your deserts) !

## 23

I shall manage to serve him out (to retaliate upon him, to have my revenge on him).

He is working against time (with utmost speed).

This year the mango-crop has fallen short of my expectations (i.e., has disappointed me).

While the members of the committee were discussing questions of finance, I felt like a fish out of water (like one out of his element; i.e., in a strange situation).

A good student works steadily, not by fits and starts (irregularly, capriciously, without steady application).

He has made his fortune and now takes things easy (does not work hard).

Mr. X first introduced the system of payments by instalments, and shortly afterwards others took a leaf out of his book (imitated him, profited by his example).

The Secretary of the Company was charged with cooking the accounts (preparing false accounts).

You should take into account (consider) his past services.

You must lie in the bed you have made (take the consequences of your own acts; suffer for your own misdeeds).

## 24

He thinks better o/it now (i.e., he has thought more carefully about it and come to a wiser decision).

I am sure he means business (is in earnest).

I cannot give you a definite reply on the spur of the moment (at once, without deliberation).

It is the thing (the proper thing) to do.

I see you know a thing or two (are. wise nr cunning).

He took his failure to heart (i.e., felt it deeply; grieved over it).  
It goes to his heart (touches him deeply) to see so much misery.  
The offer holds good (remains binding, is valid) for two days.  
He is leaving India for good (permanently).  
It will go hard with him (prove a serious matter for him.) if his partner retires from business.

25

Do you expect me to be at your beck and call (under your absolute control)?  
I am afraid he is burning the candles at both ends (overtaxing his energies).  
Let us now bury the hatchet (cease fighting, make peace), and work for the advancement of the country.  
Mr. X, who is one of the trustees of a certain big charity, is suspected of feathering his won nest (making money unfairly).  
It is reported that some ruffians laid hands on (assaulted) him while he was returning home.  
It is suspected that he had a hand in (was concerned in) the plot.  
As usual he is blowing his own trumpet (praising himself).  
The excuses will not pass muster (will not be accepted as satisfactory).  
As a diplomat he was head and shoulders (very much) above his contemporaries.  
Old sets of the Encyclopaedia Britannica are a drug in the market (unsaleable from lack of demand).

26

The foolish young man made ducks and drakes of (squandered) his patrimony.  
She knows French after a fashion (to a certain degree, not satisfactorily).  
It is all Greek (or Hebrew) to me {i.e., something which I do not understand).  
The thief was caught red-handed (in the very act of committing the theft).  
Late in life he tried his hand (made an attempt) at farming.  
What you say is neither here nor there (foreign to the subject under discussion, irrelevant).  
Even his old friend Smith, who had been indebted to him for many favours in the past, gave him the cold shoulder (treated him in a cold and distant manner).

If we are to give credence to rumours, another great war is on the cards (not improbable).  
While he spoke, the audience hung on his lips (listened eagerly to his words).  
The Speaker urged the Committee to take drastic action, but they hung fire (were reluctant; hesitated).

## 27

He stands well with (is well thought of by) his master.  
He claims that he has given chapter and verse (full and precise reference to authority) for every statement made in his book.  
The editor of that paper is accused of giving a false colouring to (misrepresenting) the incident.  
Throughout his speech the boys were all ears (deeply attentive).  
I was all eyes (eagerly watching) to see what he would do.  
I know my friend keeps a good table (provides luxurious food, entertains his guests sumptuously).  
With a small income and a large family to maintain, he finds it rather difficult to keep his head above water (to keep out of debt).  
He will never set the Thames on fire (do some remarkable or surprising thing).  
The scheme came to grief (failed) owing to want of foresight.  
You will come to grief '(be ruined) if you follow his advice.

## 28

I keep the fellow at arm's length (at a distance; i.e., I hold aloof from him).  
He is keeping up appearances (keeping up an outward show of prosperity) although he has lost his whole fortune.  
Last year when the prince came of age (reached the age of twenty-one) he was installed on his father's gadi.  
Don't trust those men; they are villains to the backbone (in every way).  
You shall go, bag and baggage (with all your belongings, i.e., altogether, completely).  
The account of the murder made her blood creep (filled her with horror).  
That territory is a bone of contention (a subject of dispute) between the two countries.  
He took away my breath (very much surprised me) when he coolly proposed that I should buy votes.  
Since his easy success in the elections, he has become swollen-headed (conceited).

## 29

Wherever he addressed public meetings he carried all before him (was completely successful).

The cashier, having admitted defalcation, was given in charge (handed over to the police).

“If thine enemy be hungry, give him bread to eat, and if he be thirsty, give him water to drink; for thou shalt heap coals of fire upon his head (return good for evil, and make him ashamed of his enmity) and the Lord shall reward thee.”

It is mean to crow over (to triumph over) a fallen foe.

He took up the cudgels for (defended vigorously) his friend.

He is currying favour (using mean acts to ingratiate himself) with his rich neighbour.

If you endorse that promissory note, you will cut your own throat (ruin yourself).

His father cut him off with a shilling (disinherited him by bequeathing a trifling sum).

While he was speaking his father cut him short (interrupted him).

## 30

The witness cut a poor figure (produced a poor impression) in his cross-examination.

When he met me in the street, he cut me dead (deliberately insulted me by ignoring me).

That Act is a dead letter (no longer in force).

A great many faults may be laid at his door (imputed to him), but he is certainly not dishonest.

We must draw the line (fix the limit) somewhere. The cost of the new building should not exceed two lakhs.

Printing is not in my line (is out of my province).

He is in the cotton line (i.e., he follows that trade).

I don't expect him to see eye to eye (to be in complete agreement) with me on the question of Prohibition.

He failed to get elected, but put a good face on (bore up courageously) his defeat.

His speech on economic reform fell flat (caused no interest, produced no effect).

## 31

The joke fell flat (caused no amusement).

It is afar cry (a long way off) from Delhi to New York.

It is afar cry (no easy transition) from autocracy to democracy.

He is far and away (very much) the better of the two players.

The story of the shipwreck, as narrated by one of the survivors, made my flesh creep (horrified me).

A Pathan is an ugly customer (a formidable person to deal with) when his blood is up (he is excited).

She is a delicate woman but has to rough it (to endure hardship) to support her family.

He pins his faith to (places full reliance upon) technical education.

He sometimes tells lies, so people take his statements with a grain of salt (doubt).

He is not the sort of man to let the grass grow under his feet (to remain idle, to procrastinate).

### **32**

It's no use splitting hairs (disputing over petty points, quibbling about trifles).

He is a great hand at (expert at) organizing public meetings.

By your strange conduct you will give a handle to (furnish an occasion for) suspicion and scandal.

He knows what he is about (is far-sighted and prudent).

You can rely on him; he knows what's what (is shrewd and experienced, knows the ways of the world).

Mussolini seems to bear a charmed life (to be invulnerable, as he escapes death in an almost miraculous manner).

When the Arabs conquered Persia, some Persians, it is safe to say, embraced Islam for loaves and fishes (material benefits).

It never occurred to me that you would leave me in the lurch (desert me in my difficulties, leave me in a helpless condition).

In everything that he does he has an eye to the main chance (his object is to make money, he regards his own interests).

The bank won't accept the guarantee of a man of straw (a man of no substance).

### **33**

His observations were beside the mark (not to the point, irrelevant).

Not to mince matters (to speak unreservedly), some of these pundits are mere charlatans.

His adversaries moved heaven and earth (made every possible effort) to get him dismissed.

Do your worst ! I nail my colours to the mast (refuse to climb down or surrender).

Stick to your colours (refuse to yield, be faithful to the cause), my boys !

The murdered man was found in a state of nature (naked).

This coat fits you to a nicety (exactly).

He refused to be led by the nose (to follow submissively).

His wife, who was the daughter of a millionaire, turned up her nose at (regarded with contempt) her husband's proposal to buy a Ford car.

Don't thrust your nose into (meddle officiously in) my affairs.

### 34

He is such an absent-minded fellow that he does not know what passes under his nose (in his very presence).

Successive ministers have found the question of employment a hard nut to crack (a difficult problem to solve).

This gentleman, having worked successfully in the business line for several years, is now resting on his oars (stopping work for a time and having rest).

A dispute in that colliery came to a head (reached a crisis) this week.

The recent outbursts of murderous rioting should warn the labour agitators that they are playing with fire (trifling ignorantly with matters liable to cause trouble or suffering).

During the war, he made a pile (made a fortune).

The famous libel case brought into play (gave an opportunity for the exercise of) his forensic abilities.

I admit that he pleaded the cause of the poor very eloquently; but will he put his hand in his pocket (give money in charity)?

To small purpose (without much practical benefit) was the Commission appointed, if its main recommendations are not adopted.

Just now flying is all the rage (extremely popular).

### 35

He is rather blunt, but his heart is in the right place (he is faithful and true hearted).

He is regarded as his chiefs right-hand man (most efficient assistant).

His letters to his ward speak volumes for (serve as strong testimony to) his forbearance and good sense.

The new cotton mill is mortgaged up to the eyes (completely, to its full extent).

You don't look quite up to the mark (in excellent health) this evening.

Now, don't you call me any names, or you will find that two can play at that game (i.e., I can retaliate in the same way).

He was a man who could put two and two together (draw a correct inference reason logically).

You see he has two strings to his bow (has two sources of income to rely upon); he deals in curios, and also does miniatures.

Her uncle has taken her under his wing (under his protection).

I suspect that fellow has sent us on a wild-goose chase (a foolish and fruitless search).

### 36

The policeman, having disarmed the thief, had the whip-hand of (was in a position to control) him.

I did not notice in him anything out of the way (strange, eccentric).

I am told your cousin is in hot water (in trouble) over that speech.

There is nothing so bad as washing one's dirty linen in public (discussing unpleasant private matters before strangers).

If their demands are not granted, the strikers threaten war to the knife (a bitter and deadly struggle).

They are at daggers drawn (i.e., their relations are strained) ever since the dissolution of the partnership between them.

When plague first broke out in Mumbai, Dr. X did yeoman's service (excellent work).

He is still in the vigorous health, although he is on the wrong side of sixty (more than sixty years of age).

You can safely trust him; he is a man of his words (a man to be depended on, a trustworthy man).

He finds no little difficulty in keeping the wolf from the door (keeping off starvation).

### 37

Beware of that wolf in sheep's clothing (hypocrite)!

The doctor says the patient has turned the corner (passed the crisis).

He very cleverly turned the tables on his opponent (i.e., brought him to the position of disadvantage lately held by himself).

I am afraid you have caught a Tartar in him (i.e., found him more formidable than you expected).

I should like to have that matter settled immediately, because it keeps a man on tenterhooks (in a state of suspense and anxiety).

He is under the thumb of (completely under the influence of) his wife.

He carried out his project in the teeth of (in defiance or regardless of) opposition from his community.

Only ten years ago he was a junior barrister, but he is now at the top of the tree (at the head of his profession).

We must avoid saying or writing anything that would tread on their toes (give offence to them).

His master put the screw on (brought pressure to bear on) him to vote for his friend.

### **38**

In the contest he came off second-best (was defeated, got the worst of it).

I sent him about his business (dismissed him peremptorily) as I could stand his insolence no longer.

People who talk shop (talk exclusively about their business or professional affairs) are generally unbearable.

He appears to have an old head on young shoulders (to be wise beyond his years).

As a rule, they eat but one square meal (full meal) a day.

In his travels he claims to have rubbed shoulders (come into close contact) with people of all sorts and conditions.

Although much remains to be done in this direction, the gradual increase in the number of schools clearly shows that the school master is abroad (education is spreading in every direction and ignorance is diminishing).

His boorish manners occasionally set his refined cousin's teeth on edge (i.e., irritated him).

When the Inspector entered the class some of the pupils shook in their shoes (trembled with fear).

### **39**

There are black sheep (bad characters, scoundrels) in every community.

One of our best workers was ill, so we had to make shift (get along as best as we could) without him.

I threatened to show him up (to disclose his villainy) if he did not mend his ways.

That solicitor is guilty of sharp practice (underhand or questionable dealings).

The usurper cannot maintain his position without the sinews of war (money).

As a writer he has often snapped his fingers at (defied) convention.

The speaker was unmercifully heckled, but he manfully stood to his guns (i.e., maintained his own opinion).



## CHAPTER 26

### ***PUNCTUATION***

209. Punctuation (derived from the Latin punctum, a point) means the right use of putting in Points or Stops in writing. The following are the principal stops:-

- (1) Full Stop or Period (.)
- (2) Comma (,)
- (3) Semicolon (;)
- (4) Colon (:)
- (5) Question Mark (?)
- (6) Exclamation Mark (!)

Other marks in common use are the Dash:- Parentheses ( ); Inverted Commas or Quotation Marks" " .

210. The Full Stop represents the greatest pause and separation. It is used to mark the end of a declarative or an imperative sentence;

as,

Dear, patient, gentle, noble Nell was dead.

211. The Full stop can be used in abbreviations, but they are often omitted in modern style.

M.A. or MA

M.P. or MP

U.N.O. or UNO

Note that in current English Mr and Mrs occur without a full stop, as these have come to be regarded as the full spellings.

212. The Comma represents the shortest pause, and is used :-

(1) To separate a series of words in the same construction; as,  
England, France and Italy formed an alliance.

He lost lands, money, reputation and friends.

It was a long, dull and wearisome journey.

He wrote his exercise neatly, quickly and correctly.

Note:- A comma is generally not placed before the word preceded by and.

(2) To separate each pair of words connected by and; as,

We should be devout and humble, cheerful and serene.

High and low, rich and poor, wise and foolish, must all die.

(3) After a Nominative Absolute; as,

This done, she returned to the old man with a lovely smile on her face.

The wind being favourable, the squadron sailed.

The genius making me no answer, I turned about to address myself to him a second time.

(4) To mark off a Noun or Phrase in Apposition ; as,  
Paul, the apostle, was beheaded in the reign of Nero.  
Milton, the great English poet, was blind.  
Pandit Nehru, the first prime Minister of India, died in 1964.

(5) To mark off words used in addressing people

Come into the garden, Maud.

How are you, Mohan?

Lord of the universe, shield us and guide us.

But when the words are emphatic, we ought to use the Note of Exclamation; as,

Monster! by thee my child's devoured!

(6) To mark off two or more Adverbs or Adverbial phrases coming together ; as,

Then, at length, tardy justice was done to the memory of Oliver.

(7) Before and after a Participial phrase, provided that the phrase might be expanded into a sentence, and is not used in a merely qualifying sense; as,

Caesar, having conquered his enemies, returned to Rome.

(8) Before and after words, phrases, or clauses, let into the body of a sentence; as,  
He did not, however, gain his object.

It is mind, after all, which does the work of the world.

His behaviour, to say the least, was very rude.

His story was, in several ways, improbable.

Let there be no strife, I pray thee, between thee and me.

The essay-writers, whose works consisted in a great measure of short moral dissertations, set the literary taste of the age.

The people of Orleans, when they first saw her in their city, thought she was an angel.

(9) To indicate the omission of a word, especially a verb; as,

Rama received a fountain pen; Hari, a watch.

He was a Brahmin; she, a Rajput.

He will succeed; you, never.

(10) To separate short co-ordinate clauses of a Compound sentence; as,

The rains descended, and the floods came.

Men may come and men may go, but I go on for ever.

I came, I saw, I conquered.

The way was long, the wind was cold.

The minstrel was infirm and old.

When there is a conjunction the comma is sometimes omitted; as,

He came and saw me.

(11) To mark off a direct quotation from the rest of the sentence; as,

"Exactly so," said Alice.

He said to his disciples, "Watch and pray."

"Go then," said the ant, "and dance winter away."

(12) Before certain co-ordinative conjunctions; as,

To act thus is not wisdom, but folly.

(13) To separate from the verb a long Subject opening a sentence; as,

The injustice of the sentence pronounced upon that great scientist and discoverer, is now evident to us all.

All that we admired and adored before as great and magnificent, is obliterated or vanished.

(14) To separate a Noun clause-whether subject or object preceding the verb; as,  
Whatever is, is right.

How we are ever to get there, is the question,

That he would succeed in his undertaking, no one ever doubted.

(15) To separate a clause that is not restrictive in meaning, but is co-ordinate with the Principal clause; as,

Sailors, who are generally superstitious, say it is unlucky to embark on a Friday.

During my stay in Sri Lanka I visited Mihintale, which is regarded as the cradle of Buddhism.

When the Adjective clause is restrictive in meaning the comma should not be applied; as,  
This is the house that Jack built.

The Lord is nigh unto them that are of a broken heart.

The echoes of the storm which was then raised I still hear grumbling round me.

The design was disapproved by everyone whose judgement was entitled to respect.

(16) To separate an Adverbial clause from its Principal clause; as,

When I was a bachelor, I lived by myself.

If thou would 'st be happy, seek to please.

When the Adverbial clause follows the Principal clause the comma is frequently omitted; as,

Seek to please if thou would'st be happy

213. The Semicolon represents a pause of greater importance than that shown by the comma. It is used :-

(1) To separate the clauses of Compound sentence, when they contain a comma; as,

He was a brave, large-hearted man; and we all honoured him.

(2) To separate a series of loosely related clauses; as,

Her court was pure ; her life serene;

God gave her peace; her land reposed.

Today we love what tomorrow we hate; today we seek what tomorrow we shun; today we desire what tomorrow we fear.

214. The Colon marks a still more complete pause than that expressed by the Semicolon. It is used (sometimes with a dash after it): -

(1) To introduce a quotation; as,

Bacon says :- “Reading makes a full man, writing an exact man, speaking a ready man.”

(2) Before enumeration, examples, etc; as,

The principal parts of a verb in English are: the present tense, the past Tense, and the past participle.

The limitation of armaments, the acceptance of arbitration as the natural solvent of international disputes, the relegation of wars of ambition and aggression to the categories of obsolete follies : these will be milestones which mark the stages of the road.

(3) Between sentences grammatically independent but closely connected in sense; as,  
Study to acquire a habit of thinking: no study is more important.

215. The Question Mark is used, instead of the Full Stop, after a direct question; as,  
Have you written your exercise?  
If you prick us, do we not bleed? If you trickle us, do we not laugh? If you poison us, do we not die? And if you wrong us, shall we not have revenge?  
But the Question Mark is not used after an indirect question; as  
He asked me whether I had written my exercise.

216. The Exclamation Mark is used after Interjections and after Phrases and Sentences expressing sudden emotion or wish ; as,

Alas ! -- Oh dear !  
What a terrible fire this is !  
O, what a fall was there, my countrymen ! -- Long live the King !

Note:- When the interjection O is placed before the Nominative of Address, the Exclamation Mark, if employed at all, comes after the? noun; or it may be placed at the end of the sentence; as,

O father ! I hear the sound of guns.  
O Hamlet, speak no more !

217. Inverted Commas are used to enclose the exact words of a speaker, or a quotation; as,  
"I would rather die," he exclaimed, "than join the oppressors of my country."  
Babar is said by Elphinstone to have been "the most admirable prince that ever reigned in Asia."  
If a quotation occurs within a quotation, it is marked by single inverted commas; as,  
"You might as well say," added the March Hare, "that 'I like what I get' is the same thing as 'I get what I like,'"

218. The Dash is used:-

(1) To indicate an abrupt stop or change of thought; as,  
If my husband were alive – but why lament the past ?

(2) To resume a scattered subject; as,.  
Friends, companions, relatives - all deserted him.

219. The Hyphen - a shorter line than the Dash - is used to connect the parts of a compound word; as,

Passer-by, man-of-war, jack-of-all-trades.

It is also used to connect parts of a word divided at the end of a line.



220. Parentheses or Double Dashes are used to separate from the main part of the sentence a phrase or clause which does not grammatically belong to it; as,  
He gained from Heaven (it was all he wished) a friend.

A remarkable instance of this kind of courage - call it, if you please, resolute will - is given in the history of Babar,

221. The Apostrophe is used:-

(1) To show the omission of a letter or letters; as, Don't, e'er, I've.

(2) In the Genitive Case of Nouns.

(3) To form the plural of letters and figures.

Dot your i's and cross your t's.

Add two 5 's and four 2 's.

### **Capital Letters**

222. Capitals are used :-

(1) To begin a sentence.

(2) To begin each fresh line of poetry.

(3) To begin all Proper Nouns and Adjectives derived from them : as, Delhi, Rama, Africa, African, Shakespeare, Shakespearian.

(4) For all nouns and pronouns which indicate the Deity; as, The Lord, He is the God.

(5) To write the pronoun / and the interjection O.

### **Exercise 119.**

Insert commas, where necessary, in the following sentences:-

1. The necessity of amusement made me a carpenter a bird-eager a gardener.

2. Speak clearly if you would be understood.

3. Even a fool when he holdeth his peace is counted wise.

4. When we had dined to prevent the ladies leaving us I generally ordered the table to be removed.

5. My orchard was often robbed by schoolboys and my wife's custards plundered by the cats.

6. Whenever I approached a peasant's house towards night-fall I played one of the most merry tunes.

7. By conscience and courage by deeds of devotion and daring he soon commended himself to his fellows and his officers.

8. Wealth may seek us but wisdom must be sought.

9. Beware lest thou be led into temptation.

10. Brazil which is nearly as large as the whole of Europe is covered with a vegetation of incredible profusion.

11. We judge ourselves by what we feel capable of doing while others judge us by what we have already done.

12. Some are born great some achieve greatness and some have greatness thrust upon them.

13. I therefore walked back by the horse way which was five miles round.
14. Read not to contradict nor to believe but to weigh and consider.
15. The leaves as we shall see immediately are the feeders of the plant.

17. Sir I would rather be right than be President.
18. In fact there was nothing else to do.
19. At midnight however I was aroused by the tramp of horse's hoofs in the yard.
20. Spenser the great English poet lived in the time of Queen Elizabeth.
21. One of the favourite themes of boasting with the Squire is the noble trees on his estate which in truth has some of the finest that I have seen in England.
22. When he was a boy Franklin who afterward became a distinguished statesman and philosopher learned his trade in the printing office of his brother who published a paper in Boston.
23. We had in this village some twenty years ago an idiot boy whom I well remember who from a child showed a strong propensity for bees.
24. Margaret the eldest of the four was sixteen and very pretty being plump and fair with large eyes plenty of soft brown hair a sweet mouth and white hands of which she was rather vain.
25. A letter from a young lady written in the most passionate terms wherein she laments the misfortune of a gentleman her lover who was lately wounded in a duel has turned my thoughts to that subject and inclined me to examine into the causes which precipitate men into so fatal a folly.

### **Exercise 120.**

Insert commas, where necessary, in the following sentences:-

1. In the old Persian stories Turan the land of darkness is opposed to Iran the land of light.
2. History it has been said is the essence of innumerable biographies.
3. Attention application accuracy method punctuality and dispatch are the principal qualities required for the efficient conduct of business of any sort.
4. When I was in Delhi I visited the Red Fort, Qutab Minar, Raj Ghat, India Gate and Chandni Chowk.
5. He was now in the vigour of his days forty-three years of age stately in person noble in his demeanour calm and dignified in his deportment.
6. Your wife would give you little thanks if she were present to hear you make this offer.
7. A high-bred man never forgets himself controls his temper does nothing in excess is courteous dignified and that even to persons whom he is wishing far away.
8. All that I am all that I hope to be I owe to my angel mother.
9. We all or nearly all fail to last our "lease" owing to accidents violence and avoidable as well as unavoidable disease.
10. Nuclear bomb testing fills the air with radioactive dust and leaves many areas uninhabitable for centuries.
11. In a strict and legal sense that is properly the domicile of a person where he has his true fixed permanent home and principal establishment and to which whenever he is absent he has the intention of returning.

### **Exercise 121.**

Punctuate the following :-

1. As Caesar loved me I wept for him as he was fortunate I rejoice at it as he was valiant I honour him but as he was ambitious I slew him.
2. The shepherd finding his flock destroyed exclaimed I have been rightly served why did I trust my sheep to a wolf.
3. However strange however grotesque may be the appearance which Dante undertakes to describe he never shrinks from describing it he gives us the shape the colour the sound the smell the taste.
4. Perhaps cried he there may be such monsters as you describe.
5. Sancho ran as fast as his ass could go to help his master whom he found lying and not able to stir such a blow he and Rozinante had received mercy on me cried Sancho did I not give your worship fair warning did I not tell you they were windmills and that nobody could think otherwise unless he had also windmills in his head.
6. Modern ideas of government date back to the 1960s when for the first time people began to question a king's right to rule once through to be god given.

7. When I look upon the tombs of the great every emotion of envy dies in me when I read the epitaphs of the beautiful every inordinate desire goes out when I meet with the grief of parents upon a tombstone my heart melts with compassion. When I see the tomb of the parents themselves I consider the vanity of grieving for those whom we must quickly follow

8. They had played together in infancy they had worked together in manhood they were now tottering about and gossiping away in the evening of life and in a short time they will probably be buried together in the neighbouring churchyard.

9. Take away that bauble said Cromwell pointing to the mace which lay upon the table and when the House was empty he went out with the key in his pocket.

10. One day walking together up a hill I said to Friday do you not wish yourself in your own country again yes he said what would you do there said I would you turn wild and eat mens flesh again he looked full of concern and shaking his head said no.

11. When a great office is vacant either by death or disgrace which often happens five or six of these candidates petition the emperor to entertain his majesty and the court with a dance on the rope and whoever jumps the highest without falling succeeds to the office

12. That familiarity produces neglect has been long observed the effect of all external objects however great or splendid ceases with their novelty the courtier stands without emotion in the royal presence the rustic tramples under his foot the beauties of the spring with little attention to their colours or their fragrance and the inhabitant of the coast darts his eye upon the immense diffusion of waters without awe wonder or terror.

13. If you look about you and consider the lives of others as well as your own if you think how few are born with honour and how many die without name or children how little beauty we see and how few friends we hear of how many diseases and how much poverty there is in the world you will fall down upon knees and instead of repining at one affliction will admire so many blessings which you have received from the hand of God.

14. We thank Thee for the place in which we dwell for the love that unites us for the peace accorded us this day for the hope with which we expect the morrow for the health the work the food and the bright skies that make our life delightful for our friends in all parts of the earth.

15. Androcles who had no arms of any kind now gave himself up for lost what shall I do said he I have no spear or sword no not so much as a stick to defend myself with.

16. My quaint Ariel said Prospero to the little sprite when he made him free I shall miss you yet you shall have your freedom thank you my dear master said Ariel but give me leave to attend your ship with prosperous gales before you bid farewell to the assistance of your faithful spirit.

17. O master exclaimed Ananda weeping bitterly and is all the work undone and all by my fault and folly that which is built on fraud and imposture can by no means endure returned Buddha.

18. Wretch said the king what harm did I do thee that thou shouldst seek to take my life with your own hand you killed my father and my two brothers was the reply.

### **Exercise 122.**

Punctuate the following:-

1. Nothing is so easy and inviting as the retort of abuse and sarcasm but it is a paltry and unprofitable contest.
2. Think how mysterious and often unaccountable it is that lottery of life which gives to this man the purple and fine linen and sends to the other rags for garments and dogs for comforters.
3. The human mind is never stationary it advances or it retrogrades.
4. The laws of most countries today are spilt into two kinds criminal law and civil law.
5. Islam is one of the worlds Jargest religions with an estimated ] 100-1300 million believers it was founded in the 7th centurv by the Prophet Mohammad.

6. There is a slavery that no legislation can abolish the slavery of caste.
7. Truly a popular error has as many lives as a cat it comes walking long after you have imagined it effectually strangled.
8. So far from science being irreligious as many think it is the neglect of science that is irreligious it is the refusal to study the surrounding creation that is irreligious.
9. None of Telleyrand's mots is more famous than this speech was given to man to conceal his thoughts.
10. There is only one cure, for the evils which newly acquired freedom produces and that cure is freedom.
11. If you read ten pages of a good book letter by letter that is to say with real accuracy you are for evermore in some measure an educated person.

## **CHAPTER 27**

### ***SPELLING RULES***

#### **Final consonant**

223. One-syllable words ending in single vowel + single consonant double the consonant before a suffix beginning with a vowel.

beg + ed = begged -- rob + er = robber  
run + ing = running -- sad + est = saddest

but:

wish + ed = wished (two consonants)  
fear + ing = fearing (two vowels)

224. Words of two or three syllables ending in single vowel + single consonant double the final consonant if the last syllable is stressed.

begin + ing = beginning -- occur + ed = occurred  
permit + ed = permitted -- control + er = controller

The consonant is not doubled if the last syllable is not stressed.

benefit + ed = benefited -- suffer + ing = suffering

These words are exceptions: worship, kidnap, handicap.

worship + ed = worshipped -- handicap + ed = handicapped  
kidnap + er = kidnapper

225. In British English the consonant l is doubled, even if the stress does not fall on the last syllable

quarrel + ed = quarreled -- signal + ing = signalling  
travel + er = traveler -- distil + er = distiller

Note the exception:-

parallel + ed = paralleled

226. If the word to which the suffix ful is added ends in ll, the second l is dropped.

skill + ful = skilful -- will + ful = wilful

## Final e

227. Words ending in silent e drop the e before a suffix beginning with a vowel.

live + ing = living -- move + ed = moved

home + ing = homing -- drive + er = driver



The e remains before a suffix beginning with a consonant,

hope + ful = hopeful

engage + ment = engagement

Note the exceptions:-

true + ly = truly

whole + ly = wholly

due + ly = duly

nine + th = ninth

argue + ment = argument

awe + ful = awful

228. Notice the special case of words ending in ce and ge which keep the e when adding able and ous.

notice + able = noticeable

peace + able = peaceable

change + able = changeable

courage + ous = courageous

In such words the c and g are pronounced soft before e. Sometimes the e is retained to avoid confusion with a similar word.

sing + ing = singeing (avoids confusion with singing)

swing + ing = swingeing (avoids confusion with swinging)

229. Words ending in ee do not drop an e before a suffix.

see + ing = seeing

agree + ment = agreement

230. Words ending in ie change the ie to y when ing is added.

die, dying

tie, tying,

lie, lying

### **Final y**

231. A final y following a consonant changes to i before a suffix except ing.

happy + ly = happily

carry + ed = carried

beauty + ful = beautiful

marry + age = marriage

But:

carry + ing = carrying

marry + ing = marrying

But y following a vowel does not change.

pray + ed = prayed

play + er = player

Notice a few exceptions:-

pay + ed = paid

day + ly = daily

say + ed = said

gay + ly = gaily

lay + ed = laid

### **ie or ei**

232. When ie or ei is pronounced like ee in 'jeep', i comes before e except after c.

believe -- receive

relieve -- receipt

achieve -- deceive

grieve -- deceit,

yield -- conceive

field -- conceit

Some exceptions :

Seize -- protein -- counterfeit

Weird -- surfeit -- plabeian

## **CHAPTER 28**

### ***THE FORMATION OF WORDS***

233. Such words as are not derived or compounded or developed from other words are called Primary Words. They belong to the original stock of words in the language.

(i) Compound Words, formed by joining two or more simple words; as, Moonlight, nevertheless, undertake, man-of-war.

(ii) Primary Derivatives, formed by making some change in the body of the simple word; as,  
Bond from bind, breach from break, wrong from wring.

Note:- The most important class of words formed by internal change consists of the Past Tenses of Primary Verbs, which are not usually classed as Derivatives.

(iii) Secondary Derivatives, formed by an addition to the beginning or the end; as, unhappy; goodness.

An addition to the beginning of a word is a Prefix, an addition to the end is a Suffix.

### ***(I) COMPOUND WORDS***

234. Compound words are, for the most part, Nouns, Adjectives and Verbs.

235. Compound Nouns may be formed from:-

(1) Noun + Noun ; as,  
Moonlight, chess-board, armchair, postman, railway, airman, manservant, fire-escape, jailbird, horse-power, shoemaker, ringleader, screwdriver, taxpayer, teaspoon, haystack, windmill.

(2) Adjective + Noun; as,  
Sweetheart, nobleman, shorthand, blackboard, quicksilver, stronghold, halfpenny.

(3) Verb + Noun; as,  
Spendthrift, makeshift, breakfast, telltale, pickpocket, cut-throat, cutpurse, daredevil, scarecrow, hangman.

(4) Gerund + Noun; as,  
Drawing-room, writing-desk, looking-glass, walking-stick, blotting paper, stepping-stone, spelling-book.

(5) Adverb (or Preposition) + Noun ; as,  
Outlaw, afterthought, forethought, foresight, overcoat, downfall, afternoon, bypath, inmate, off-shoot, inside.

(6) Verb + Adverb ; as,  
Drawback, lock-up, go-between, die-hard, send-off.

(7) Adverb + Verb ; as,  
Outset, upkeep, outcry, income, outcome.

236. Compound Adjectives may be formed from :-

(1) Noun+Adjective (or Participle); as,

Blood-red, sky-blue, snow-white, pitch-dark, breast-high, skin-deep, purse-proud, lifelong, world-wide, headstrong, homesick, stone-blind, seasick, note-worthy, heart-rending, ear-piercing, time-serving, moth-eaten, heartbroken, bed-ridden, hand-made, sea-girl, love-lorn.

(2) Adjective + Adjective; as,

Red-hot, blue-black, white-hot, dull-grey, lukewarm

(3) Adverb + Participle; as,

Long-suffering, everlasting, never-ending, thorough-bred, well-deserved, outspoken, down-hearted, far-seen, inborn.

237. Compound Verbs may be formed from:-

(1) Noun+Verb; as,

Waylay, backbite, typewrite, browbeat, earmark.

(2) Adjective+Verb; as,

Safeguard, whitewash, fulfil.

(3) Adverb+Verb; as,

Overthrow, overtake, foretell, undertake, undergo, overhear, overdo, outbid, outdo, upset, ill-use.

Note:- In most compound words it is the first word which modifies the meaning of the second. The accent is placed upon the modifying word when the amalgamation is complete. When the two elements of the compound are only partially blended, a hyphen is put between them, and the accent falls equally on both parts of the compound.

### **Exercise 123.**

Explain the formation of the following compound words:-

Newspaper, football, moonstruck, turncoat, brand-new, jet-black, onlooker, soothsayer, stronghold, ice-cold, worldly-wise, tempest-tossed, race-horse, ear-ring, cooking-stove, over-dose, fire-proof, top-heavy, heaven-born, skin-deep, widespread, snake-charmer, lifelong, upland.

238.

## **(II) PRIMARY DERIVATIVES**

(1) Formation of Nouns from Verbs and Adjectives.

### **Verbs -- Nouns**

Advise -- advice

Bear -- bier  
Bind -- bond  
Bless -- bliss  
Break -- breach  
Burn -- brand  
Choose -- choice  
Chop -- chip  
Deal -- dole  
Deem -- doom  
Dig -- ditch, dike  
Float -- fleet  
Gape -- gap  
Grid -- girth  
Grieve -- grief  
Live -- life  
Lose -- loss  
Prove -- proof  
Sing -- song  
Sit -- seat  
Speak -- speech  
Strike -- stroke  
Strive -- strife  
Wake -- watch  
Weave -- web, woof

**Adjectives -- Nouns**

Dull -- dolt  
Hot -- heat  
Proude -- pride

## **(2) Formation of Adjectives from Verbs and Nouns**

### **Verbs -- Adjectives**

Float -- fleet

Lie -- low

### **Nouns -- Adjectives**

Milk -- Milch

Wit -- wise

## **(3) Formation of Verbs from Nouns and Adjectives**

### **Nouns -- Verbs**

Bath -- bathe

Belief -- Believe

Blood -- Weed

Breath -- breathe

Brood -- breed

Cloth -- clothe

Drop -- drip

Food -- feed

Glass -- glaze

Cool -- chill

Hale -- heal

Gold -- gild

Grass -- graze

Half -- halve

Knot -- knit

Price -- prize

Sale -- sell

Sooth -- soothe

Tale -- tell

Thief -- thieve

Wreath -- wreathe

## **239. (III) SECONDARY DERIVATIVES**

### **English Prefixes**

A-, on, in; abed, aboard, ashore, ajar, asleep.

A-, out, from, arise, awake, alight.

Be-, by (sometimes intensive); beside, betimes, besmear, bedaub.

For-, thoroughly ; forbear, forgive.

Fore-, before ; forecast, foretell.

Gain-, against; gainsay.

In-, in ; income, inland, inlay.

Mis-, wrong, wrongly ; misdeed, mislead, misjudge.

Over-, above, beyond ; overflow, overcharge.

To-, this; to-day, to-night, to-morrow.

Un-, not; untrue, unkind, unholy.

Un-, to reverse an action ; untie, undo, unfold.

Under-, beneath, below ; undersell, undercharge, undergo, under ground.

With-, against, back ; withdraw, withhold, withstand.

Note:- There are only two prefixes of English origin that are still applied freely to new words, mis and un, the former with the force of the adjective bad and the latter with the force of a negative.

### ***Latin Prefixes***

Ab, (a, abs), from, away ; abuse, avert, abstract.

Ad (ac, af, ag, al, an, ap, ar, as, at, a), to; adjoin, accord, affect, aggrieve, allege, announce, appoint, arrest, assign, attach, avail.



Ambi (amb, am), on both sides, around; ambiguous, ambition, amputate.  
Ante (anti, an), before; antedate, anticipate, ancestor.  
Bene, well; benediction, benefit.  
Bis, (bi, bin), twice, two; biscuit, bisect, binocular.  
Circum (circu), around ; circumnavigate, circumference, circuit.  
Con (col, com, cor) with, together; contend, collect, combine, correct.  
Contra (counter), against; contradict, counteract, counterfeit.  
De, down; descend, dethrone, depose.  
Dis, (dif, di), apart; disjoin, differ, divide.  
Demi, half ; demigod.  
Ex (ef, e), out of; extract, effect, educe.  
Extra, beyond, outside, of; extraordinary, extravagant.  
In (il, im, ir, en, em), in, into; invade, illustrate, immerse, irrigate, enact, embrace.  
In (il, im, ir), not; insecure, illegal, imprudent, irregular.  
Inter (intro, enter), among, within; intervene, introduce, entertain.  
Male (mal), ill, badly ; malevolent, malcontent.  
Non, not; nonsense.  
Ob (oc, of), the way of, against; object, occupy, offend.  
Pen, almost; penultimate, peninsula.  
Per (pel), through ; pervade, pellucid.  
Post, after ; postscript, postdate, postpone.  
Pre, before ; prefix, prevent, predict.  
Preter, beyond ; preternatural.  
Pro (por, pur), for; pronoun, portray, pursue.  
Re, back, again ; reclaim, refund, renew, return.  
Retro, backwards ; retrospect, retrograde.  
Se (sed) ; apart; secede, separate, seduce, sedition.  
Semi, half; semicircle, semicolon.  
Sine, without; sinecure.  
Sub (sue, suf, sug, sum, sup, sur, sus), under; subdue, succeed, suffer, suggest, summon, support, surmount, sustain.  
Subter, beneath ; subterfuge.  
Super, above ; superfine, superfluous.  
Trans, (tra, tres), across ; transmit, traverse, trespass.  
Vice, in the place of; viceroy, vice-president.

## **Greek Prefixes**

A (an), without, not; atheist, apathy, anarchy.  
Amphi, around, on both sides; amphitheatre, amphibious.  
Ana, up, back; anachronism, analysis.  
Anti (ant), against; antipathy, antagonist.  
Apo (ap) from; apostate, apology.  
Arch (archi) chief; archbishop, archangel, architect.  
Auto, self; autocrat, autobiography, autograph.  
Cata, down; cataract, catastrophe, catalogue.  
Di, twice; dilemma.  
Dia, through; diagonal, diameter.  
Dys, badly; dyspepsia, dysentery.  
En (em), in,; encyclopaedia, emblem.  
Epi, upon; epilogue, epitaph.  
Eu, well; eulogy, euphony, eugenics.  
Ex (ec), out of; exodus, eccentric.  
Hemi, half; hemisphere.  
Homo (hom), like ; homogeneous, homonym.  
Hyper, over, beyond ; hyperbole, hypercritical.  
Hypo, under ; hypothesis, hypocrite.  
Meta (met), implying change ; metaphor, metonymy.  
Mono, alone, single ; monoplane, monopoly.  
Pan, all; panacea, panorama, pantheism.  
Para, beside, by the side of; parallel, paradox, parasite.  
Peri, round ; period, perimeter, periscope.  
Philo (Phil),love; philosophy, philanthropy.  
Pro, before; prophesy, programme.  
Syn, (sym, syl, sy),with, together; synonym, sympathy, syllable, system.

## **English Suffixes**

### **OF NOUNS**

(1) Denoting agent or doer

-- er (-ar, -or, -yer); painter, baker, beggar, sailor, lawyer.

-- ster ; spinster, punster, songster.

-- ter (-ther) ; daughter, father.

(2) Denoting state, action, condition, being, etc.

-- dom ; freedom, martyrdom, wisdom.

-- hood (-head); manhood, childhood, godhead.

-- lock (-ledge); wedlock, knowledge.

-- ness ; darkness, boldness, goodness, sweetness.

-- red ; kindred, hatred.

-- ship ; hardship, friendship, lordship.  
-- th : health, stealth, arnwth.

(3) Forming Diminutives.

- el (-le) ; satchel, kernel, girdle, handle.
- en ; maiden, kitten, chicken.
- ie ; dearie, birdie, lassie.
- kin ; lambkin, napkin.
- let; leaflet.
- ling ; duckling, darling, stripling, weakling.
- ock ; hillock, bullock.

**OF ADJECTIVES**

- ed, having ; gifted, talented, wretched, learned.
- en, made of; wooden, golden, woollen, earthen.
- fid, full of; hopeful, fruitful, joyful.
- ish, somewhat like ; boorish, reddish, girlish.
- Jess, free from, without; fearless, shameless, hopeless, senseless, boundless.
- ly, like ; manly, godly, sprightly.
- some, with the quality of; wholesome, meddlesome, gladsome, quarrelsome.
- ward, inclining to ; forward, wayward.
- y, with the quality of; wealthy, healthy, windy, slimy, greedy, needy, thirsty, dirty.

**OF VERBS**

- en, causative, forming transitive verbs; weaken, sweeten, gladden, deaden, strengthen.
- se, to make ; cleanse, rinse.
- er, intensive or frequentative: chatter, glitter, glimmer, fritter, flutter.

**OF ADVERBS**

- ly, like ; boldly, wisely.
- long, headlong, sidelong.
- ward, (-wards), turning to; homeward, backwards, upwards.
- way, (-ways); straightway, anyway, always.
- wise, manner, mode ; likewise, otherwise.

Note:- We still feel the force of a few English suffixes. These are:-

- er, denoting the actor or agent; as driver.
- hood, indicating rank or condition ; as, boyhood.
- kin. ling, diminutives, as. lambkin, vearling.

-- ness, ship, th, indicating abstract nouns ; as, loveliness, friendship, truth.  
-- en, ful, ish, less, ly, some, ward, y, adjective and adverb, endings ; as, golden, hopeful, oldish, helpless, manly, lonesome, homeward, mighty.

## Latin Suffixes OF NOUNS

(1) Denoting chiefly the agent or doer of a thing.

-- ain (-an, -en, -on) ; chieftain, artisan, citizen, surgeon.  
-- air, (-er, -eer, -ier, -ary) ; scholar, preacher, engineer, financier, missionary.  
-- ate (-ee, -ey, -y) ; advocate, trustee, attorney, deputy.  
-- or, (-our, -eur, -er) ; emperor, saviour, amateur, interpreter.

(2) Denoting state, action, result of an action.

-- age; bondage, marriage, breakage, leakage.  
-- ance (-ence); abundance, brilliance, assistance, excellence, innocence.  
-- cy; fancy, accuracy, lunacy, bankruptcy.  
-- ion; action, opinion, union.  
-- ice (-ise) ; service, cowardice, exercise.  
-- ent ; punishment, judgement, improvement.  
-- mony ; parsimony, matrimony, testimony.  
-- tude ; servitude, fortitude, magnitude.  
-- ty ; cruelty, frailty, credulity.  
-- ure ; pleasure, forfeiture, verdure.  
-- y ; misery, victory.

(3) Forming diminutives.

-- cule (-ule, -eel, -sel, -el, -le); animalcule, globule, parcel, damsel, chapel, circle.  
-- et; owlet, lancet, trumpet.  
-- ette ; cigarette, coquette.

(4) Denoting place.

-- ary (-ery, -ry); dispensary, library, nunnery, treasury.  
-- ter (tre) ; cloister; theatre.

## OF ADJECTIVES

-- al; national, legal, regal, mortal, fatal.  
-- an (-ane) ; human, humane, mundane.  
-- ar; familiar, regular.  
-- ary; customary, contrary, necessary, ordinary, honorary.  
-- ate; fortune, temperature, obstinate.

- ble (-ible, able) ; feeble, sensible, laughable.
- esque; picturesque, grotesque.
- id; humid, vivid, lucid.
- ile; servile, fragile, juvenile.
- ine; feminine, canine, feline, divine.
- ive; active, attentive, shortive
- lent; corpulent, indolent, turbulent, virulent.
- ose (ous); verbose, dangerous, onerous, copious.

## OF VERBS

- ate; assassinate, captivate, exterminate.
- esce; acquiesce, effervesce.
- fy; simplify, purify, fortify, sanctify, terrify.
- ish; publish, nourish, punish, banish.

## Greek Suffixes

- ic (-ique); angelic, cynic, phonetic, unique.
- ist; artist, chemist.
- isk; asterisk, obelisk.
- ism (-asm); patriotism, despotism, enthusiasm.
- ize; civilize, sympathize, criticize.
- sis (-sy); crisis, analysis, heresy, poesy.
- e (-y); catastrophe, monarchy, philosophy.

Note:- We still feel the force of a number of suffixes of foreign, origin. These are :-  
ee (French), added to nouns to denote, usually, the person who takes a passive share in an action; as, employee, payee, legatee, mortgagee, trustee, referee.

or, ar, er, eer, ier, denoting a person who performs a certain actor function; as, emperor, scholar, officer, engineer, gondolier.

ist, denoting a person who follows a certain trade or pursuit; as, chemist, theosophist, artist, nihilist.

ism, forming abstract nouns; as, patriotism.

ble, forming adjectives that have usually a passive sense; as, tolerable, bearable.

ize orise, forming verbs from nouns and adjectives; as, crystallize, moralize, baptize.

## Exercise 124.

(a) Give examples showing the use and meaning of the following prefixes :-  
super-, trans-, con-, sub-, auto-, mis-, ante-, post-, vice-, extra-, pre-, arch-.

(b) Give examples of adjectives formed from nouns by the addition of the suffixes -en, -ish, -less, and explain the meaning of the suffixes.

(c) Show by the use of suffixes that we can use a single word to express the meaning of each of the following groups of words:-

A little river, the state of being a child, to make fat, that which cannot be read, unfit to be chosen.

(d) Give the meanings of the prefixes and suffixes in the following words:-

Incredible, antidote, anarchy, misconduct, monarch, sympathy, manhood, hillock, archbishop, amiss, bicycle, dismantle, freshen.

(e) Form Adjectives from the following nouns:-

Circumstance, habit, stone, miser, irony, labour, circuit.

(f) Form Verbs from:-

Friend, bath, fertile, grass, clean, sweet, critic.

(g) Form Nouns from:-

Sustain, attain, confess, attach, fortify, oblige, give, cruel, hate, govern, sweet.

(h) Form Adjectives from:-

Muscle, hazard, worth, quarrel, admire, thirst, god.

(i) Add to each of the following words a prefix which reverses the meaning:-

Fortune, legible, visible, agreeable, ever, fortunate, practicable, honour, patience, sense, truth, resolute, legal, capable, organize, credible, creditable.

(j) What is the force or meaning of the (1) Prefixes: in-, bene-, post-, dys-, dis-, (2)

Suffixes; -en, -fy, -ness, -isk, -ing Name the language from which each is derived.

(k) Mention two prefixes which denote (1) reversal of an action; (2) something good; (3) something bad; (4) a negative.

(l) Name the primary derivatives of the following words:-

Hale, glass, high, sit, dig, strong, deep.

(m) By means of a suffix turn each of the following words into an abstract noun:-

Grand, discreet, supreme, rival, certain, warm, desolate, dense.

240. A Root is the simple element common to words of the same origin.

### ***A few Latin Roots***

Equus, equal: equal, equator, equivalent, adequate.

Ager, afield : agriculture, agrarian.



Ago, actus, I do : agent, agile, active, actor. Aus, another : alien, aliquot, alias, alibi. Amo, I love : amiable, amateur, amorous, inimical. Angulus, a corner : angle, triangle. Anima, life; animus, mind : animal, animate, unanimous, magnanimous, Annus, a year : annual, biennial, perennial. Aperio, apertus, I open : aperture, April. Aqua, water : aquatic, aquarium, aqueduct.

Appello, I call: appeal, repeal  
Ars, artis, art : artist, artisan, artifice.  
Audio, I hear : audible, audience, auditor.  
Bellum, war : belligerent, rebel, rebellious.  
Bene, well: benefit, benevolent, benefactor.  
Brevis, short: brevity, abbreviate, abridge.  
Caedo, caesus, I cut, kill: suicide, homicide, concise,  
Candeo, I shine: candle, candid, candour, incandescent.  
Capio, captus, I take : captive, capacious, accept.  
Caput, capitis, the head : capital, decapitate, captain.  
Caro, carnis, flesh : carnivorous, carnage.  
Cedo cessum, I go, yield : concede, proceed, accede.  
Centrum, centre : eccentric, centralize, concentrate.  
Centum, a hundred : cent, century, centipede.  
Cerno, cretus, I distinguish : discern, discreet.  
Civis, citizen : civil, civilize.  
Clamo, I shout: clamour, claim, exclaim.  
Clauo clausus, I shut: exclude, conclude, closet.  
Colo, cultus, I till; colony, culture, cultivate, agriculture.  
Cor, cordis, the heart: core, cordial, concord, discord, accord, courage.  
Corpus, the body : corpse, corps, corporation, corpulent.  
Credo, I believe : creed, credible, credence, miscreant.  
Cresco, I grow : increase, decrease, crescent.  
Crux, a cross : crucify, crusade.  
Culpa, a fault: culprit, culpable.  
Cura, care : curator, sinecure, accurate, secure, incurable.  
Deus, God : deity, deify, divine.  
Dico, dictus I say : dictation, contradict, predict, verdict.  
Dies, a day : diary, daily, meridian.  
Do, datus, I give : add, date, tradition, addition, condition.  
Doceo, doctus, I teach : docile, doctrine.  
Dominus, a lord : dominion, dominant.  
Duco, ductus, I lead : adduce, conduit, product, education.  
Duo, two : dual, duel, double, duplicate, duodecimal.  
Durus, hard lasting : durable, obdurate, duration.  
Eo, itum, I go : exit, circuit, transition, ambition.  
Esse, to be : essence, essential, present, absent.  
Facio, I make : fabric, counterfeit, manufacture.  
Fero, latus, I carry : infer, confer, refer, relate.  
Fido, I trust: confide, infidel, defy.  
Finis, an end : finite, infinite, confine.  
Flecto flexus, I bend : inflict, inflexible, reflection.  
Forma, a form : formal, deformed, reform.  
Fortis, strong : fort, fortress, fortify, fortitude, reinforce.

Frango, fractus, I break : fragment, fragile, fraction, infringe.

Frater, a brother; fraternal, fratricide.

Frons, frontis, forehead : front, affront, frontier, confront.

Fugio, I flee : fugitive, refugee, refuge, subterfuge.

Fundo, fusus, I pour : profuse, diffuse, confuse, refund.

Fundus, the bottom : found, foundation, profound, fundamental, founder.

Gens, gentis, a race : congenial, indigenous.

Gradior, grassus, I go: grade, degrade, transgress, progress.

Gratia, favour : gratitude, gratis, ingratiate, grateful.

Gravis, heavy : gravity, gravitation, grief, grievous.

Habeo, I have : habit, habitable, habituate, exhibit, inhabit, prohibit.

Homo, a man : homage, homicide, human, humane.  
Impero, I command: imperative, imperial, emperor, empire.  
Jacio, jactus, I throw: ejaculate, reject.  
Judex, judicis, a judge: judicial, judgment, judicious, prejudice.  
Jungo, junctus, I join: junction, conjunction, juncture.  
Labor, lapsus, I glide, lapse, collapse, relapse, elapse.  
Laus, laudis, praise: laudable, laudatory.  
Lego, lectus, I gather, read : collect, neglect, select.  
Lego, legatus, I send : delegate, legation.  
Levis, light: levity, alleviate, elevate, leaven.  
Lex, legis, a law : legal, legislate, legitimate, loyal.  
Liber, free : liberal, libertine, deliver.  
Ligo, I bind : ligature, ligament, religion, league, obligation.  
Litera, a letter : literal, literary, literate, literature.  
Locus, a place : local, locality, locomotive.  
Loquor, locutus, I speak : loquacious, elocution, eloquence.  
Ludo, lusum, I play : elude, delude, ludicrous  
Lumen, a light: luminous, luminary.  
Luo, lutus, I wash : lotion, ablution, deluge, dilute, pollute.  
Lux, lucis, light: lucid, elucidate.  
Magnus, great: major, mayor, magnate, magnify, magnitude.  
Malus, bad : malady, malice, maltreat, malaria.  
Manus, hand : manuscript, amanuensis, manual.  
Mare, the sea : marine, mariner, submarine, maritime.  
Mater, a mother : maternal, matriculate, matron, matrimony.  
Medius, the middle : medium, mediate.  
Memor, mindful: memory, memorable, memoir.  
Miles, militis, a soldier : military, militia, militant.  
Mitto, missus, I send : admit, missionary, promise.  
Moneo monitus, I advise : monitor, admonish.  
Mons, montis, a mountain : mount, dismount, surmount.  
Moveo, motus, I move : motor, motion, commotion, promote  
Multus, many; multitude, multiple.  
Munus, muneris, a gift : munificent, remunerate.  
Navis, a ship : navy, nautical.  
Noceo, I hurt: innocent, noxious, nuisance.  
Novus, new : novel, novice, innovation.  
Nox, noctis, night: nocturnal, equinox.  
Omnis, all : omnipotent, omnipresent, omnibus.  
Pando, passus, I spread out: expand, compass, trespass.  
Pars, partis, a part: part, partial, particle.  
Pater, a father : paternal, patron, patrimony.  
Patior, passus, I suffer : passive, patient.  
Pello, pulsus, I drive : compel, expel, repel.

Pendeo, pensum, I hang : depend, suspend.  
Pes, pedis, a foot: biped, quadruped, pedestrian, pedestal.  
Peto, petitus, I seek : petition, competition, impetuous.  
Pleo, I fill: complete, replete, replenish, supplement.  
Pono, positus, I place : position, preposition, composition.  
Porto, I carry : portable, portmanteau, import, export.  
Primus, first: primary, primitive, prince, premier, principal.  
Probo, I try : probation, probable, approval.  
Puto, putatus, I cut, think : amputate, dispute, compute.  
Rapio, raptus. I seize : rapacious, ravenous.  
Rego, rectus, I rule : regal, regent, correct, regulate.  
Rumpo, ruptus, I break : rupture, rout, bankrupt, eruption.  
Sanctus, holy : sanctuary, sanctify, saint.

Scio, I know: science, conscience, omniscience.  
Scribo, scriptus, I write: describe, scribble, postscript, inscription, manuscript.  
Seco, I cut: bisect, dissect, sickle.  
Sentio, I feel: sentiment, sensation, nonsense, sensual.  
Sequor, secutus, I follow: sequel, sequence, consequence, prosecute, execute.  
Servio, I serve: servant, serf, service, servitude.  
Signum, a sign: signal, significant, design.  
Similis, tike: similar, dissimilar, resemblance.  
Solvo, solutus, I loose: solution, resolution, absolve, dissolve, resolve.  
Specio, spectus, I see: specimen, spectator, suspicion.  
Spiro, I breathe: aspire, conspire, inspire, expire.  
Stringo, strictus, I bind: stringent, strict, restrict.  
Struo, structus, I build: structure, construction.  
Sumo, sumptus, I take: assume, presume, resume.  
Tango, tactus, I touch: tangent, contact, contagion.  
Tempus, temporis, time: tense, temporal, contemporary.  
Tendo, tensus, I stretch: tend, contend, attend, extend.  
Teneo, tentus, I hold: tenant, tenure, content, retentive.  
Terminus, an end: term, terminate, determination.  
Terra, the earth: inter, subterranean, terrestrial.  
Texo, textus, I weave: textile, texture, context.  
Torqueo, tortus, I twist: distort, torture, torment.  
Traho, tractus, I draw: contract, abstract, portrait.  
Tribuo, I give: tribute, contribute.  
Unus, one: union, unique, unanimous.  
Valeo, I am well: valid, invalid, equivalent, valiant.  
Venio, I come: venture, adventure, convene, prevent.  
Verbum, a word: verb, adverb, proverb, verbose, verbal.  
Verto, versus, I turn: convert, converse, reverse, diversion.  
Verus, true: verify, verdict, aver, veracious.  
Video, visus, I see: vision, surve. evident, television.  
Vinco, victus, I conquer: victor, invincible, convince.  
Vivo, victum, I live: vivid, vivacious, revive, survive.  
Voco, vocatus, I call: vocal, vocation, vociferous, invoke, revoke.  
Volo, I wish: voluntary, benevolent, malevolence.  
Volvo, I roll: revolve, involve, revolution.  
Voro, I eat: voracious, omnivorous, carnivorous, devour.  
Voveo, votus, I vow: vote, devote, devotee, votary.  
Vulgus, the common people: vulgar, divulge.

### ***A Few Greek Roots***

Ago, I lead: demagogue, pedagogue, stratagem.  
Agon, a contest: agony, antagonist.  
Anthropos, a man: anthropology, misanthrope, philanthropist.

Aster, astron, a star: asterisk, astronomy, astrology.  
Autos, self: autocrat, autograph, autonomy, autobiography.  
Biblos, a book; Bible, bibliography, bibliomaniac.  
Bios, life: biology, biography.  
Chole, bile: choleric, melancholy.  
Chronos, lime: chronicle, chronology, chronometer, chronic.  
Deka, ten: decagon, decade.  
Demos, the people: democracy, demagogue, epidemic.  
Doxa, opinion .- orthodox, dogmatic.  
Gamos, marriage: monogamy, bigamy, polygamy.  
Geo, the earth: geology, geography, geometry.

Gonia, an angle: diagonal, polygon, hexagon.  
Grapho, I write: biography, telegraph, telegram, phonograph.  
Helios, the sun: heliograph, heliotrope.  
Hippos, a horse: hippopotamus, hippodrome.  
Hodos, a way: period, method, episode.  
Homos, the same: homogeneous, homonym.  
Hudor, water: hydrogen, hydrophobia, hydrant.  
Idios, one's own: idiot, idiom, idiosyncrasy.  
Isos, equal: isosceles.  
Kosmos, the world: cosmopolite.  
Kratos, strength: democrat, autocrat, aristocrat, plutocrat  
Kuklos, a circle: cycle, cyclone, encyclopaedia.  
Lithos, a stone: lithography, aerolite.  
Logos, a word, speech: dialogue, catalogue, astrology.  
Luo, I loosen: analysis, paralysis.  
Meter, a mother; metropolis.  
Metron, a measure: thermometer, barometer.  
Mikros, little: microscope.  
Monos, alone: monarch, monopoly.  
Nomos, a, law: astronomy, economy, autonomy.  
Ode, a song: prosody, parody.  
Onoma, a name: anonymous, synonymous.  
Orthos, right: orthodoxy, orthography.  
Pan, all: pantheist, pantomime, panacea.  
Pathos, feeling: pathetic, sympathy, antipathy.  
Petra, a rock: petrify, petroleum.  
Phileo, I love: philosophy, philanthropy.  
Phone, a sound: phonograph, telephone.  
Phos, photos, light; phosphorus, photograph.  
Phrasis, a speech: paraphrase, phraseology.  
Poleo, I make: poem, onomatopoeia.  
Polis, a city: police, policy, politic, metropolis  
Polus, many: polygamy, polygon.  
Poiis, podos, afoot: antipodes, tripod.  
Rheo, I flow: rheumatic, diarrhoea, catarrh.  
Skopeo, I see: telescope, microscope.  
Sophia, wisdom: philosopher, sophist.  
Techne, an art: technical, architect, pyrotechnics.  
Tele, afar: telegraph, telegram, telephone, telescope, telepathy, telemail.  
Temno, I cut: anatomy, epitome.  
Theos, a god: theism, theology, theosophy.  
Thermos, warm: thermometer.  
Thesis, a placing: hypothesis, synthesis, parenthesis.  
Treis, three: triangle, tripod, trinity.



Tupos, impression: type, stereotype, electrotype.  
Zoon, an animal: zoology, zodiac.

## **CHAPTER 29**

### ***FIGURES OF SPEECH***

241. A Figure of Speech is a departure from the ordinary form of expression, or the ordinary course of ideas in order to produce a greater effect.

242. Figures of Speech may be classified as under:-

(1) Those based on Resemblance, such as Simile, Metaphor, Personification and Apostrophe.

- (2) Those based on Contrast, such as Antithesis and Epigram.
- (3) Those based on Association, such as Metonymy and Synecdoche.
- (4) Those depending on Construction, such as Climax and Anticlimax.

243. Simile:- In a Simile a comparison is made between two objects of different kinds which have however at least one point in common.

The Simile is usually introduced by such words as like, as or so. Examples:-

1. The Assyrian came down like a wolf on the fold.
2. The righteous shall flourish as the palm tree.
3. As the hart panteth after the water-brooks, so panteth my soul after Thee, O God.
4. Words are like leaves: and where they most abound,  
Much fruit of sense beneath is rarely found.
5. How far that little candle throws his beams !  
So shines a good deed in a naughty world.
6. Life is as tedious as a twice-told tale  
Vexing the dull ear of a drowsy man.
7. Thy soul was like a star, and dwelt apart:  
Thou hadst a voice whose sound was like the sea.
8. O my Love's like a red, red rose  
That's newly sprung in June;  
O my Love's like the melodie.  
That's sweetly played in tune.

The following are some common similes of everyday speech:-

Mad as a March Hare; as proud as a peacock; as bold as brass; as tough as leather; as clear as crystal; as good as gold; as old as the hills; as cool as a cucumber.

Note:- A comparison of two things of the same kind is not a Simile.

244. Metaphor:- A Metaphor is an implied Simile. It does not, like the Simile, state that one thing is like another or acts as another, but takes that for granted and proceeds as if the two things were one.

Thus, when we say, 'He fought like a lion' we use a Simile, but when we say, 'He was a lion in the fight', we use a Metaphor.

Examples:-

1. The camel is the ship of the desert.
2. Life is a dream.
3. The news was a dagger to his heart.
4. Revenge is a kind of wild justice.

Note 1:- Every Simile can be compressed into a Metaphor and every Metaphor can be expanded into a Simile.

Thus, instead of saying,  
we can say,  
Richard fought like a lion (Simile),

Similarly, instead of saying,  
The camel is the ship of the desert (Metaphor).  
we may expand it and say,

As a ship is used for crossing the ocean, so the camel is used for crossing the desert (Simile).

Other examples:-

Variety is the spice of life (Metaphor).  
As spice flavours food, so variety makes life more pleasant (Simile).  
The waves broke on the shore with a noise like thunder (Simile).  
The waves thundered on the shore. (Metaphor)

Note 2:- Metaphor should never be mixed. That is, an object should not be identified with two or more different things in the same sentence.

The following is a typical example of what is called a Mixed Metaphor.  
I smell a rat; I see it floating in the air; but I will nip it in the bud.

245. Personification:- In Personification inanimate objects and abstract notions are spoken of as having life and intelligence.

Examples:-

1. In Saxon strength that abbey frowned.
2. Laughter holding both her sides.
3. Death lays his icy hand on kings.
4. Pride goeth forth on horseback, grand and gay,  
But Cometh back on fool, and begs its way.

246. Apostrophe:- An Apostrophe is a direct address to the dead, to the absent, or to a personified object or idea. This figure is a special form of Personification.

Examples:-

1. Milton ! thou should'st be living at this hour.
2. O Friend ! I know not which way I must look  
For, comfort,
3. Roll on, thou deep and dark blue Ocean-roll !
4. O death ! where is thy sting ? O grave ! where is thy victory ?
5. O liberty, what crimes have been committed in thy name ?
6. Wave, Munich, all thy banners wave,  
And charge with alt thy chivalry !
7. O judgement! thou art fled to brutish beasts.
8. O Solitude ! where are the charms  
That sages have seen in thy face ?

247. Hyperbole:- In Hyperbole a statement is made emphatic by overstatement.

Examples:-

1. Here's the smell of blood still; all the perfumes of Arabia will not sweeten this little hand.
2. Why, man, if the river were dry, I am able to fill it with tears.
3. O Hamlet ! thou hast cleft my heart in twain.

4. Surely never lighted on this orb, which she hardly seemed to touch, a more delightful vision than Marie Antoinette.

5. I loved Ophelia: Torn thousand brothers Could not with all then' quantity of love Make up the sum.

248. Euphemism:- Euphemism consists in the description of a disagreeable thing by an agreeable name.

Examples:-

1. He has fallen asleep (i.e., he is dead).
2. You are telling me a fairy tale (i.e., a lie).

249. Antithesis:- In antithesis a striking opposition or contrast of words or sentiments is made in the same sentence. It is employed to secure emphasis.

Examples:-

1. Man proposes, God disposes.
2. Not that I loved Caesar less, but that I loved Rome more.
3. Better fifty years of Europe than a cycle of Cathay.
4. Give every man thy ear, but few thy voice.
5. Speech is silver, but silence is golden.
6. To err is human, to forgive divine.
7. Many are called, but few are chosen.
8. He had his jest, and they had his estate.
9. The Puritans hated bear-baiting, not because it gave pain to the bear, but because it gave pleasure to the spectators.
10. A man's nature runs either to herbs or weeds; therefore, let him season ably water the one and destroy the other.

250. Oxymoron:- Oxymoron is a special form of Antithesis, whereby two contradictory qualities are predicted at once of the same thing.

Examples:-

1. His honour rooted in dishonour stood.  
And faith unfaithful kept him falsely true.
2. So innocent arch, so cunningly simple.
3. She accepted it as the kind cruelty of the surgeon's knife.

251. Epigram:- An Epigram is a brief pointed saying frequently introducing antithetical ideas which excite surprise and arrest attention.

Examples:-

1. The child is father of the man.
2. A man can't be too careful in the choice of his enemies.
3. Fools rush in where angels fear to tread.
4. In the midst of life we are in death.
5. Art lies in concealing art,
6. He makes no friend, who never made a foe.

7. Know then thyself, presume not God to scan;  
The proper study of mankind is man,
8. The fool doth think he is wise, but the wise man knows himself to be a fool,
9. Lie heavy on him, earth, for he (Vanbrugh, the Architect)  
Laid many a heavy load on thee.

10. Here lies our Sovereign Lord the King.  
Whose word no man relies on,  
Who never said a foolish thing  
And never did a wise one.

252. Irony:- Irony is a mode of speech in which the real meaning is exactly the opposite of that which is literally conveyed.

Examples:-

1. No doubt but ye are the people, and wisdom shall die with you.
2. The atrocious crime of being a young man, which the honourable gentle man has, with such spirit and decency, charged upon me. I shall neither attempt to palliate nor deny.
3. Here under leave of Brutus and the rest  
(For Brutus is an honourable man:  
So are they all, all honourable men)  
Come I to speak in Caesar's funeral.  
He was my friend, faithful and just to me;  
But Brutus says he was ambitious,  
And Brutus is an honourable man.

253. Pun:- A Pun consists in the use of a word in such a way that it is capable of more than one application, the object being to produce a ludicrous effect.

Examples:-

1. Is life worth living?-It depends upon the liver.
2. An ambassador is an honest man who lies abroad for the good of his country.

254. Metonymy:- In Metonymy (literally, a change of name) an object is designated by the name of something which is generally associated with it.

Some familiar examples:-

- The Bench, for the judges.
- The House, for the members of Lok Sabha.
- The laurel, for success.
- Red-coats, for British soldiers.
- Bluejackets, for sailors.
- The Crown, for the king.

Since there are many kinds of association between objects, there are several varieties of Metonymy.

Thus a Metonymy may result from the use of:-

- (i)The sign for the person or thing symbolized; as,  
You must address the chair (i.e., the chairman).  
From the cradle to the grave (i.e., from infancy to death).



(ii) The container for the thing contained; as,  
The whole city went out to see the victorious general.  
The kettle boils.  
Forthwith he drank the fatal cup.  
He keeps a good cellar.  
He was playing to the gallery.  
He has undoubtedly the best stable in the country.

(iii) The instrument for the agent; as,  
The pen is mightier than the sword.

(iv) The author for his works; as,  
We are reading Milton.  
Do you learn Euclid at your school ?

(v) The name of a feeling or passion for its object;  
He turn'd his charger as he spake  
Upon the river shore,  
He gave the bridle-reins a shake,  
Said 'Adieu for evermore,  
My love !  
And adieu for evermore.'

255. Synecdoche:- In Synecdoche a part is used to designate the whole or the whole to designate a part.

(i) A part used to designate the whole; as,  
Give us this day our daily bread (i.e., food),  
All hands (i.e., crew) to the pumps.  
Uneasy lies the head that wears a crown.  
A fleet of fifty sail (i.e., ships) left the harbour.  
All the best brains in Europe could not solve the problem.  
He has many mouths to feed.

(ii) The whole used to designate a part; as,  
England (i.e., the English cricket eleven) won the first test match against Australia.

256. Transferred Epithet:- In this figure an epithet is transferred from its proper word to another that is closely associated with it in the sentence.

Examples:-

1. He passed a sleepless night.
2. The ploughman homeward plods his weary way.
3. A lackey presented an obsequious cup of coffee.

257. Litotes:- In Litotes an affirmative is conveyed by negation of the opposite, the effect being to suggest a strong expression by means of a weaker. It is the opposite of Hyperbole.

Examples:-

1. I am a citizen of no mean (= a very celebrated) city.
2. The man is no fool (= very clever).
3. I am not a little (= greatly) surprised.

258. Interrogation:- Interrogation is the asking of a question not for the sake of getting an answer, but to put a point more effectively.

This figure of speech is also known as Rhetorical Question because a question is asked merely for the sake of rhetorical effect.

Examples:-

1. Am I my brother's keeper?
2. Do men gather grapes of thorns, or figs of thistles?
3. Shall I wasting in despair.  
Die because a woman's fair?
4. Who is here so vile that will not love his country?
5. Breathes there the man with soul so dead  
Who never to himself hath said.

6. Can storied urn or animated bust  
Back to its mansion call the fleeting breath?

259. Exclamation:- In this figure the exclamatory form is used to draw greater attention to a point than a mere bald statement of it could do.

Examples:-

1. What a piece of work is man !
2. How sweet the moonlight sleeps upon this bank !
3. O what a fall was there, my countrymen !

260. Climax:- Climax (Gk. Klimax = a ladder) is the arrangement of a series of ideas in the order of increasing importance.

Examples:-

1. Simple, erect, severe, austere, sublime.
2. What a piece of work is man ! How noble in reason, how infinite in faculties ! In action, how like an angel ! In apprehension, how like a god!

261. Anticlimax:- Anticlimax is the opposite of Climax-a sudden descent from higher to lower. It is chiefly used for the purpose of satire or ridicule.

Examples:-

1. Here thou, great Anna ! whom three realms obey,  
Dost sometimes counsel take-and sometimes tea.
2. And thou, Dalhousie, the great god of war,  
Lieutenant-Colonel to the Earl of Mar.

### **Exercise 125.**

Name the various Figures of Speech in the following:-

1. The more haste, the less speed.
2. I must be taught my duty, and by you !
3. Plead, Sleep, my cause, and make her soft like thee.
4. Charity suffereth long, and is kind.
5. He makes no friend, who never made a foe.
6. He that planted the ear, shall He not hear? He that formed the eye, shall He  
No see?
7. Let not ambition mock their useful toil.
8. To gossip is a fault; to libel, a crime; to slander, a sin.
9. Oh ! what a noble mind is here overthrown!
10. Excess of ceremony shows want of breeding.
11. Why all this toil for triumphs of an hour?
12. Fools who came to scoff, remained to pray.
13. The Puritan had been rescued by no common deliverer from the grasp of no common  
foe.
14. The cup that cheers but not inebriates.
15. You are a pretty fellow.

16. Hasten slowly.
17. Hail ! smiling morn.
18. Can two walk together, except they be agreed?
19. Curses are like chickens; they come home to roost.
20. A thousand years are as yesterday when it is past.
21. The prisoner was brought to the dock in irons.
22. We had nothing to do, and we did it very well.
23. Boys will be boys.
24. The cloister opened her pitying gate.
25. Lowliness is young Ambition's ladder.
26. Language is the art of concealing thoughts.

27. Must I stand and crouch under your humour?
28. Exult, O shores, and ring, O bells !
29. He followed the letter, but not the spirit of the law.
30. One truth is clear: whatever is, is right.
31. I came, I saw, I conquered.
32. Labour, wide as the earth, has its summit in heaven,
33. Just for a handful of silver Vie left us.
34. They were swifter than eagles; they were stronger than lions.
35. Swiftly flies the feathered death.
36. It is a wise father that knows his own child.
37. Brave Macbeth, with his brandished steel, carved out his passage.
38. Sweet Thames ! run softly, till I end my song.
39. There is only one cure for the evils which newly acquired freedom produces-and that cure is freedom.
40. Sweet Auburn, loveliest village of the plain,  
Where health and plenty cheered the labouring swain.
41. So spake the seraph Abdiel faithful found.  
Among the faithless, faithful only he.
42. Youth is full of pleasure,  
Age is full of care.
43. Like the dew on the mountain,  
Like the foam on the river.  
Like the bubble on the fountain,  
Thou art gone and for ever.
44. Can Honour's voice provoke the silent dust,  
Or Flattery soothe the dull cold ear of Death?
45. Golden lads and girls all must,  
As chimney-sweepers, come to dust.
46. Sweet are the uses of adversity.  
Which, like the toad, ugly and venomous,  
Wears still a precious jewel in its head.
47. The naked every day he clad  
When he put on his clothes.
48. O mischief, thou art swift  
To enter in the thoughts of desperate men.
49. Knowledge is proud that it knows so much,  
Wisdom is humble that it knows no more.
50. At once they rush'd  
Together, as two eagles on one prey  
Come rushing down together from the clouds,  
One from east, one from west.
51. Errors, like straws, upon the surface flow,  
He who would search for pearls must dive below,
52. The best way to learn a language is to speak it.

53. Sceptre and crown  
Must tumble down,  
And in the dust be equal made  
With the poor crooked scythe and spade.
54. O Solitude ! where are the charms  
That sages have seen in thy face?
55. I thought ten thousand swords must have leapt from their scabbards to  
avenge a look that threatened her with insult.
56. The soldier fights for glory, and a shilling a day.
57. His honour rooted in dishonour stood,  
And faith unfaithful kept him falsely true.
58. They speak like saints, and act like devils.
59. He was a learned man among lords, and a lord among learned men.
60. Speech was given to man to conceal his thoughts.

## **PART III**

### **STRUCTURES**

#### **CHAPTER 30**

##### **VERB PATTERNS**

###### **Pattern 1**

Subject+Verb.

This is the simplest of verb patterns. The subject is followed by an intransitive verb, which expresses complete sense without the help of any other words.

Subject -- Verb

1. Birds -- fly.
2. Fire -- burns.
3. The moon -- is shining.
4. The baby -- is crying.
5. Kamala -- was singing.
6. The bell -- has rung.
7. The sun -- rose.

###### **Pattern 2**

Subject+verb+subject complement

The complement usually consists of a noun (examples 1&2), a pronoun (3 & 4), or an adjective (5,6, 7 & 8).

Subject -- Verb -- Subject Complement

1. This -- is -- a pen.
2. His brother -- became -- a soldier.
3. It -- is -- I
4. That book -- is -- mine.
5. Gopal -- looks -- sad.
6. My father -- grew -- angry.
7. The children -- kept -- quiet.
8. The milk -- has turned -- sour.

###### **Pattern 3**

Subject + verb + direct object

Subject -- Verb -- Direct Object



1. I -- know -- his address.
2. The boy -- has lost -- his pen.
3. Mohan -- opened -- the door.
4. Who -- broke -- the jug?
5. Mr, Pill -- has bought -- a car.
6. You -- must wash -- yourself.
7. We -- should help -- the poor.

### **Pattern 4**

Subject + verb + indirect object + direct object

Subject -- Verb -- Indirect -- Direct Object

1. I -- lent -- her -- my pen.
2. The teacher -- gave -- us -- homework.
3. We --have paid -- him -- the money.
4. The old man -- told --us -- the whole story.
5. You -- must tell -- the police -- the truth.
6. I -- have bought --my sister --a watch.
7. He -- didn't leave -- us -- any.
8. -- Show -- me -- your hands.

### **Pattern 5**

Subject + verb + direct objects preposition + prepositional object

Subject -- Verb -- Direct -- Preposition -- Prepositional object

1. I -- lent -- my pen -- to -- a friend of mine.
2. The teacher -- gave -- homework -- to -- all of us.
3. We -- have paid -- the money -- to -- the proprietor.
4. He -- told -- the news -- to -- everybody in the village.
5. He -- promised -- the money -- to -- me (not to you).
6. I -- have bought -- a watch -- for -- my sister.
7. Mr. Raman -- sold -- his car -- to-- a man from Mumbai.
8. She -- made -- coffee -- for -- all of us.

Many verbs can be used both in Pattern 4 and in Pattern 5. Pattern 5 is preferred when the direct object is less important or when the indirect object is longer than the direct object.

### **Pattern 6**

Subject + verb + noun/pronoun + adjective

Subject -- Verb -- Noun/ Pronoun -- Adjective

1. The boy -- pushed -- the door -- open.
2. The smith -- beat -- it --flat.
3. She -- washed -- the -- plates -- clean.
4. The -- thief -- broke -- the safe --open.
5. He -- turned -- the -- lamp -- low.
6. You -- have made -- your shirt -- dirty.
7. I -- like -- my coffee -- strong.
8. We -- found -- the trunk -- empty.

In examples 1-6, the adjective denotes a state that results from the action expressed by the verb. In the last two examples the noun and the adjective combine to be the object of the verb.

The chief verbs used in this pattern include, keep, beat, drive, make, paint, leave, turn, find, like, wish.

### **Pattern 7**

Subject + verb + preposition + prepositional object  
Subject -- Verb -- Preposition -- Prepositional Object

1. We -- are waiting -- for -- Suresh.
2. He -- agreed -- to -- our proposal.
3. You -- can't count -- on -- his help.
4. These -- books -- belong -- to -- me.
5. His uncle -- met -- with -- an accident.
6. She -- complained -- of -- his rudeness.
7. He -- failed -- in -- his attempt.

### **Pattern 8**

Subject + verb + to-infinitive (as object of the verb)  
Subject -- Verb -- to-infinitive, etc. (object of the verb)

1. She -- wants -- to go.
2. I -- forgot -- to post the letter.
3. He -- fears -- to speak in public.
4. They -- intend -- to postpone the trip.
5. Ramesh -- proposes -- to go into business.
6. We -- would like -- to visit the museum.
7. I -- hoped -- to get a first class.
8. He -- decided -- not to go there.

The commonest verbs used in this pattern are: like, love, prefer, begin, start, agree, try, attempt, choose, continue, intend, propose, desire, wish, want, hate, dislike, hope, expect, promise, refuse, fear, remember, forget, offer, learn.

### **Pattern 9**

Subject + verb + noun/pronoun + to-infinitive.  
Subject -- Verb -- Noun/ Pronoun -- to-infinitive, etc.

1. I -- would like -- you -- to stay.
2. We -- asked -- him -- to go.
3. He -- helped -- me -- to carry the box.
4. She -- advised -- him -- to study medicine.
5. The doctor -- ordered -- Gopi -- to stay in bed.
6. They -- warned -- us -- not to be late.
7. I -- can't allow -- you -- to smoke.
8. Who -- taught -- you -- to swim?

The chief verbs used in this pattern include ask, tell, order, command, persuade, encourage, urge, want, wish, request, intend, expect, force, tempt, teach, invite, help, warn, like, love, hate, allow, permit, remind, cause, mean, dare.

### **Pattern 10**

Subject + verb + gerund.

Subject -- Verb -- Gerund, etc.

1. She -- began -- singing.
2. He -- has finished -- talking.
3. I -- hate -- borrowing money.
4. You -- mustn't miss -- seeing him.
5. Mr Bannerjee -- loves -- teaching.
6. My brother -- enjoys -- playing cricket.
7. I -- suggest -- burning that letter.
8. - -- Don't keep -- saying that.

In this pattern the gerund is the object of the verb. The chief verbs used in this pattern include begin, start, love, like, hate, stop, finish, enjoy, prefer, fear, remember, forget, mind, miss, suggest, practise, try, understand, keep, help, advise, admit, avoid, consider, intend, delay, deny.

### **Pattern 11**

Subject + verb + noun/pronoun + present participle

Subject -- Verb -- Noun/ Pronoun -- Present Participle

1. I -- saw -- him -- crossing the bridge.
2. We -- smell -- something -- burning.
3. We -- noticed -- the boy -- walking down the street.
4. She -- caught -- him -- opening your letters.
5. They -- found -- him -- playing cards.
6. She -- kept -- the fire -- burning.
7. - -- (Please) start -- the clock -- going.

The verbs used in this pattern include see, hear, smell, feel, watch, notice, find, observe, listen, get, catch, keep, leave, set, start

### **Pattern 12**

Subject + verb + noun/pronoun + plain infinitive

Subject -- Verb -- Noun/ Pronoun -- Plain infinitive

1. I -- saw -- him -- go out.
2. She -- watched -- him -- steal the watch.
3. We -- Heard -- her -- sing.
4. The thief -- felt -- someone -- touch his arm,
5. - -- Let -- me -- go.
6. We -- made -- Tom -- behave well.
7. He -- bade -- them -- leave the house.

The chief verbs used in this pattern are: see, watch, notice, observe, hear, feel, make, let, help, bid.

### **Pattern 13**

Subject + verb + noun/pronoun + past participle.  
Subject -- Verb -- Noun/ Pronoun -- Past Participle

1. I -- heard -- my name -- called.
2. I -- want -- this letter -- typed.
3. She -- felt -- herself -- lifted up.
4. You -- should get -- that tooth -- pulled out.
5. He -- had -- his suit -- cleaned.
6. We -- found -- the house -- deserted.

The verbs used in this pattern are: see, hear, find, feel, want, wish, like, make, prefer, get, have.

### **Pattern 14**

Subject + verb + noun/pronoun + (to be + ) complement

The complement may be an adjective, adjective phrase or noun.  
Subject -- Verb -- Noun/Pronoun -- (to be + ) Complement

1. I -- consider -- the plan -- (to be) unwise.
2. We -- thought -- him -- (to be) foolish.
3. People -- supposed -- him -- (to be) a patriot.
4. They -- reported -- Robert -- (to be) a reliable person.
5. The court -- appointed -- her -- guardian of the orphan child.
6. The club -- chose -- Mr Sunder -- treasurer.
7. She -- called -- him -- a fool.

The chief verbs used in this pattern are: appoint, choose, elect, make, call, name, nominate, crown, christen.

### **Pattern 15**

Subject + verb + that-clause (object of the verb)  
Subject -- Verb -- that-clause (object of the verb)

1. I -- suppose -- (that) he is not at home.
2. I -- expect -- (that) it will rain.
3. We -- hoped -- (that) you would succeed.
4. He -- says -- (that) he has met your uncle.
5. The teacher -- said -- he was very busy.
6. Padma -- suggested -- that we should go to the park.
7. He -- admitted -- that he had written the letter,
8. They -- complained -- that they had not been fairly treated.



That is often omitted, especially after say, think, suppose, hope, expect.

Among the important verbs used in this pattern are say, think, suppose, imagine, know, believe, admit, confess, declare, suggest, complain, hope, expect, fear, feel, hear, intend, notice, propose, show, understand, wonder.

### **Pattern 16**

Subject + verb + noun/pronoun + that-clause.

Subject -- Verb -- Noun/Pronoun -- that-clause

1. He -- told -- me -- (that) he was coming on Sunday.
2. I -- warned -- him -- that there were pickpockets in the crowd.
3. She -- has assured -- me -- that she is ready to help.
4. Venu -- promised -- us -- that he would be here at five.
5. -- We -- have informed -- him -- that we are leaving this afternoon.
6. -- He -- satisfied -- me -- that he could do the work well.

The chief verbs used in this pattern are tell, inform, promise, warn, remind, teach, assure, satisfy.

### **Pattern 17**

Subject + verb + interrogative + clause

Subject -- Verb -- Interrogative + clause

1. I -- asked -- where he was going.
2. Nobody -- knows -- when he will arrive.
3. I -- wonder -- what he wants.
4. She -- showed -- how annoyed she was.
5. Tom -- could not decide -- what he should do next.
6. I -- can't imagine -- why she has behaved like that.
7. - -- Find out -- when the train is due.

The important verbs used in this pattern are say, ask, wonder, know, believe, imagine, decide, discuss, understand, show, reveal, find out, suggest, tell (especially in the interrogative and negative).

### **Pattern 18**

Subject + verb + noun/pronoun + interrogative + clause

Subject -- Verb -- Noun/Pronoun -- Interrogative + clause

1. She -- asked -- me -- when you had gone.
2. - -- Tell -- us -- what it is.
3. I -- showed -- them -- how they should do it.
4. - -- (Please) advise -- me -- what I should do.
5. - -- (Please) inform -- me -- where I should turn off the road.
6. Can -- you tell -- me -- where he lives?

The chief verbs used in this pattern are tell, ask, show, teach, advise, inform.

### **Pattern 19**

Subject + verb + interrogative + to-infinitive  
Subject -- Verb -- Interrogative + to-infinitive, etc.

1. I -- don't know -- how to do it.
2. I -- wonder -- where to spend the weekend.
3. She -- knows -- how to drive a car.
4. He -- forgot -- when to turn.
5. Tom -- couldn't decide -- what to do next.
6. We -- must find out -- where to put it.
7. - -- Remember -- how to do it.

The commonest verbs used in this pattern are know, understand, wonder, remember, forget, decide, settle, find out, enquire, see, explain, guess, learn, consider.

### **Pattern 20**

Subject + verb + noun/pronoun + (interrogative + to-infinitive.)  
Subject -- Verb -- Noun/ Pronoun -- Interrogate + to-infinitive

1. I -- shall show -- you -- how to operate it.
2. He -- has taught -- me -- how to play chess.
3. They -- informed -- us -- where to turn off the road.
4. - -- (Please) advise -- me -- what to do.
5. - -- (Please) tell -- us -- how to get there.
6. We -- asked -- him -- where to get tickets.

The chief verbs used in this pattern are those illustrated in the table.

### **Exercise 126.**

Make up five sentences on each of the patterns. (Do not copy the examples given in the tables.)

## **CHAPTER 31**

### **QUESTION TAGS, SHORT ANSWERS, ETC.**

#### **(1) Question Tags.**

It is a common practice in conversation to make a statement and ask for confirmation; as, 'It's very hot, isn't it?' The later part ('isn't it?') is called a question tag. The pattern is (i) auxiliary+n 't +subject, if the statement is positive, ((7) auxiliary + subject, if the statement is negative.

(i) It's raining, isn't it?

You are free, aren't you?

She can swim well, can't she?  
Gopi broke the glass, didn't he?  
Your sister cooks well, doesn't she?

(ii) You aren't busy, are you?  
She can't swim, can she?

Mohan doesn't work hard, does he?

They haven't come yet, have they?

Note that the subject of the question tag is always a pronoun, never a noun.

Note these peculiarities:

I am right, aren't I?

Let's go to the beach, shall we?

Wait a minute, can you?

Have some more rice, will you?

There is a mosque in that street, isn't there?

There are some girls in your class, aren't there?

Somebody has called, haven't they?

## **(2) Short Answers.**

The following is the most usual form of short answers to verbal questions (i.e., questions beginning with an auxiliary):

Yes + pronoun + auxiliary

Or: No + pronoun + auxiliary + n't (not)

Are you going to school? -- Yes, I am. \ No, I am not.

Can you drive a car? -- Yes, I can. \ No, I can't.

Is your son married? -- Yes, he is. \ No, he isn't.

Does Venu work hard? -- Yes, he does. \ No, he doesn't.

Did he say anything? -- Yes, he did. \ No, he didn't.

## **(3) Agreements and Disagreements with Statements.**

Agreements with affirmative statements are made with Yes/So/Of course + pronoun + auxiliary.

It is a good film. - Yes, it is.

Mohan has already come. - So he has.

He can speak Hindi very well. - Of course he can.

He looks dishonest. - Yes, he does.

Agreements with negative statements are made with No + pronoun + auxiliary + n't/not.

The apples aren't good. - No, they aren't. She doesn't like fish. No, she doesn't. He can't help coughing. No, he can't, They haven't played well. No, they haven't.

Disagreements with affirmative statements are made with No/Oh no + pronoun + auxiliary + n't/not. But is used in disagreement with a question or an assumption.

He is drunk. - No, he isn't.

You are joking. - Oh no, I'm not.

Why did you beat him? - But I didn't.

I suppose she knows Bangali, - But she does'nt.

Disagreements with negative statements are made with (Oh) yes/ (Oh) but + pronoun + auxiliary.

You can't understand it. - Yes, I can.  
He won't come again. - But he will.  
You don't know him. - Oh yes, I do.  
I didn't break it. - Oh but you did.

#### **(4) Additions to Remarks.**

Affirmative additions to affirmative remarks are made with So + auxiliary + subject.

Anand likes oranges. So do I.

She must go home. So must I.

He was late for the meeting. So were you.

I've finished my homework. So has my sister.

Negative additions to negative remarks are made with Nor/Neither + auxiliary + subject.

Ramesh doesn't like sweets. Nor do I.

He didn't believe it. Neither did I.

I can't do the sum. Nor can my father.

Tom wasn't there. Neither was Peter.

Negative additions to affirmative remarks are made with But + subject + auxiliary + n't/not.

He knows German. But I don't.

I understood the joke. But Mary didn't.

He knows how to cook. But his wife doesn't.

I can play chess. But my brother can't.

Affirmative additions to negative remarks are made with But + subject + auxiliary.

He doesn't know her. But I do.

I didn't see the film. But Gopi did.

He can't play cricket. But I can.

She wasn't late. But you were.

#### **Exercise 127**

Add question tags to the following:-

1. It's very hot today, ---
2. You like him,---
3. Kishore will come, ---.
4. We must hurry, ---.
5. He will never give up, ---.
6. Your father is a doctor, ---.
7. You have tea for breakfast ---.
8. I didn't hurt you, ---.

9. You aren't going out, ---.
10. They have sold the house, ---.
11. I needn't get up early tomorrow, ---.
15. He didn't paint it himself, ---.
13. Gopal hasn't passed the exam, ---.
14. They will go home soon, ---.
12. It isn't ready yet, ---.
13. Gopal has'nt passed the exam, ---.
14. They will go home soon, ---.
15. He did'nt paint it himself, ---.

### **Exercise 128**

Answer the following questions (a) in the affirmative, (b) in the negative.

1. Can you swim?
2. Do you like sweets?
3. Are you angry with me?
4. Is it going to rain?
5. Am I in your way?
6. Does your father smoke?
9. Is Suresh staying with his uncle?
8. Will they be at the cinema?
7. Did you go to college yesterday?
8. Will they be at the cinema?
9. Is Suresh staying with his uncle?
10. Has he met you?

### Exercise 129

I. Agree with the following statements, using Yes/So/Of course + pronoun + auxiliary.

1. Children like playing.
2. He has left already.
3. My aunt came yesterday.
4. They are playing beautiful music.
6. Abdul has come to see you.
5. Mr, Mukherji knows ten languages.

II. Agree with the following statements, using No + pronoun + auxiliary + n't/not.

1. He doesn't like tea.
2. You haven't played well.
3. Your brother doesn't look his age.
4. She didn't complain.
6. Ramesh didn't attend the party.
5. He can't speak English fluently.

III. Disagree with the following statements. (Use the pattern No/Oh no/But + pronoun auxiliary + n't/not).

1. He lied.
2. She has promised to obey you.
3. Why have you spoiled my pen?
4. The boy will hurt himself.
6. You are in the wrong.
5. I suppose he is honest.

IV. Disagree with the following statements, using the pattern (Oh)yes/(Oh) But + pronoun + auxiliary).

1. You can't do the sum.
2. Radha doesn't like you.
3. He isn't reading.
4. She won't come.
6. I don't know where you went.
5. I am not in your way.

### Exercise 130

I. Add to the following remarks either freely or using the suggestions in brackets. (Pattern: So + auxiliary + subject).

1. Venu came late. (Gopi)



2. My friend lives in Mumbai.(his sister)
3. Oranges were very dear, (bananas)
4. I've read the book, (my brother)
5. Madhu can speak Tamil, (his wife)
6. I must leave today, (you)

II. Add to the following remarks, either freely or using the suggestions in brackets.  
(Pattern: Nor/Neither + auxiliary + subject).

1. I don't like meat, (my wife)
2. She couldn't help laughing. (I)
3. This book doesn't belong to me. (that)
4. Monday's debate wasn't very interesting. (Wednesday's)
5. She doesn't know me quite well, (her husband)
6. You didn't notice him. (I)

III. Add contradictory statements to the following, either freely or using the suggestions in brackets. (Pattern: But + subject + auxiliary + n 't/not. )

1. He can type well. (I)
2. I won the election, (my friend)
3. My sister can speak Marathi, (I)
4. I like playing chess, (she)
5. He knows me well, (his brother)
6. Hindi is easy to learn. (English)

IV. Add contradictory statements to the following either freely or using the suggestions in brackets. (Pattern; But/+subject+auxiliary).

1. I don't know Telugu. (my wife)
2. My sister doesn't like films. (I)
3. He won't leave tomorrow. (We)
4. I didn't do the homework, (others)
5. He didn't thank me. (she)
6. I didn't know the way. (my friend)

## **CHAPTER 32**

### ***MORE STRUCTURES***

(1) Preparatory There + be + subject.

There + be -- Subject, etc.

1. There is -- a book on the desk.
2. There is -- a hotel near the station.
3. There is -- a lamp beside the bed.
4. There was -- someone at the door.
5. There are -- twelve months in a year.
6. There are -- plenty of pins in a drawer.

The structure "There + be --" is generally used when the subject is indefinite, i.e., when the subject is preceded by a, an, some, much, many, a few, etc.

(2) to-infinitive after adjectives expressing emotion or desire.

Subject + verb -- Adjective -- to-infinitive etc.

1. We were -- glad -- to see him.
2. She is -- afraid -- to go alone.
3. My brother is -- eager -- to join the army.
4. I shall be -- happy -- to accept your invitation.
5. He was -- anxious -- to meet you.
6. They are -- impatient -- to start.

(3) It + be + adjective + of+ noun/pronoun + to-infinitive.

It + be -- Adjective -- Of+ noun/ pronoun -- to-infinitive etc.

1. It is -- kind -- of you -- to help us.
2. It was -- clever -- of Mohan -- to find his way here.
3. It was -- careless -- of her -- to make a mistake.
4. It was -- unwise -- of me -- to lend him money.
5. It was -- foolish -- of Mr. Ramesh -- to accept the offer.
6. It is -- wicked -- of him -- to say such things.

The following adjectives can be used in this pattern: kind, good, generous, considerate, foolish, stupid, unwise, clever, wise, nice, wrong, polite, brave, cowardly, silly, wicked, cruel, careless, etc.

(4) to-infinitive after easy, difficult, hard, impossible, etc.

Subject + verb -- Adjective -- to-infinitive, etc.

1. This book is -- easy -- to read
2. This rug is -- difficult -- to wash
3. His actions are -- impossible -- to justify
4. The subject is -- hard -- to understand
5. His speech was -- difficult -- to follow
6. The food is -- difficult -- to digest.
7. This medicine is -- pleasant -- to take.

(5) It + be + adjective + to-infinitive

It + be -- Adjective -- to-infinitive, etc.

1. It is -- easy -- to learn Hindi.
2. It will be -- difficult -- to give up smoking.
3. It may be -- difficult -- to get the job.
4. It is -- bad -- to borrow money.
5. It is -- cruel -- to treat animals in that way.
6. It was -- impossible -- to lift the box.

(6) It + be + no good, etc. + gerundial phrase.

It + be -- Gerundial Phrase

1. It is no good -- asking him for help.
2. It was no good -- talking to her.
3. It's no use -- worrying about it.
4. It is worth -- seeing the film.
5. It was worthwhile -- seeing the exhibition
6. It is amusing -- watching monkeys.
7. It has been a pleasure -- meeting you.

(7) It + be + adjective/noun + noun clause

It + be -- Adjective/ Noun -- Noun Clause

1. It is -- strange -- that he should have behaved like that.
2. It is -- likely -- that there will be rain this afternoon.
3. It is -- possible -- that he doesn't understand Hindi.
4. It is -- doubtful -- whether he will be able to come.
5. It is -- a pity -- that you didn't try harder.
6. It was -- fortunate -- that you escaped the accident.
7. It is -- a mystery -- who can have taken my book.

(8) It + to take + me, him, etc. + time phrase + to-infinitive.

It + to take -- Time phrase -- to-infinitive etc.

1. It took me -- fifteen minutes -- to reach the stadium.
2. It will take you -- only five minutes -- to walk to the park.
3. It took him -- two months -- to recover from his illness.
4. It will take us -- ten minutes -- to get there.
5. It took me -- one year -- to learn Kannada.
6. It has taken me -- one hour -- to write my composition.

(9) too + adjective/adverb + to-infinitive,

Subject + verb -- too + Adjective/ Adverb -- to-infinitive, etc.

1. She is -- too weak -- to carry the box.
2. I am -- too busy -- to attend the party.
3. He talks -- too fast -- to be understood.
4. My sister is -- too young -- to go to school.
5. She is -- too proud -- to Listen to me.
6. The boy is -- too lazy -- to work.
7. He worked -- too slowly -- to be of much use to me.

(10) Adjective/Adverb + enough + to-infinitive

Subject + verb -- Adjective/ Adverb + enough -- to-infinitive etc.

1. She is -- strong enough -- to carry the box.
2. He is -- clever enough -- to understand it.
3. The police ran -- fast enough -- to catch the burglar.
4. You are -- old enough -- to know better.
5. She was hit -- hard enough -- to be knocked down.
6. He is -- tall enough -- to reach the picture.
7. She is -- stupid enough -- to believe us.

(11) So + adjective/Adverb + that-clause

Subject + Verb -- so + adjective/ adverb -- that-clause

1. It is --so dark -- that I can see nothing.
2. He talks -- so fast -- that you can hardly follow him.
3. The box fell -- so heavily -- that it was broken.
4. It was -- so hot -- that we had to postpone our trip.
5. He was -- so furious -- that he couldn't speak.
6. He walked -- so quickly -- that we couldn't catch him up.
7. I was -- so tired -- that I couldn't walk any further.

(12) Patterns of exclamatory sentences

(i) What + (adjective +) noun (+ subject + verb)

What(+Adjective+) Noun -- (Subject +Verb)

1. What a charming girl -- (she is) !
2. What a lovely garden -- (it is) !
3. What a good idea !
4. What a terrible noise !
5. What a fool -- you are !,
6. What a (large) nose -- he has !
7. What beautiful music -- they are playing !
8. What a pity !

(ii) HOW + Adjective/Adverb + Subject + Verb

How +Adjective/Adverb -- Subject +Verb

1. How charming -- she is !
2. How lovely -- the garden is !
3. How clever -- you are !
4. How sweet -- the song is !
5. How tall -- you have grown !

6. How well -- she dances !

7. How quickly -- the holiday has passed !

(13) Conditionals : type 1 (open condition)

If-clause Simple Present -- Main clause Will shall can may + plain infinitive

1. If you study hard -- you will get a first class.
2. If it rains -- we shall postpone our picnic.
3. If I find the pen -- I shall give it to you.
4. If he runs all the time -- he can - get there in time.
5. If her uncle arrives -- she may not come with you.
6. If you hit the dog -- it will bite you.

Conditionals of this type tell us that something will happen if a certain condition is fulfilled. The condition may or may not be fulfilled.

(14) Conditionals : Type 2 (Improbable or imaginary condition)

If-clause Simple Past (Subjunctive) -- Main clause would/should/could/might + plain infinitive

1. If you studied hard -- you would get a first class.
2. If I were you -- I should not do that
3. If we started now -- we could be in time
4. If you were a millionaire -- how would you spend your time ?
5. If he stopped smoking -- he might get fat
6. If I had a degree -- I could get a job easily.

Conditionals of this type are used when we talk about something which we don't expect to happen or which is purely imaginary.

(15) Conditionals : Type 3 (Unfulfilled condition)

If-clause Past perfect Main clause would/should/could/might + perfect infinitive ,

1. If you had studied hard -- you would have got a first class.
2. If I had tried again -- I should have succeeded.
3. If I had seen him -- I could have saved him from drowning,
4. If you had left that wasp alone -- it might not have stung you.
5. If you had come to me -- I would not have got into trouble.

Conditionals of this type say that something did not happen because a certain condition was not fulfilled.

**Exercise 131**

Make up five sentences on each of the patterns.



## **PART IV**

### **WRITTEN COMPOSITION**

#### **CHAPTER 33**

##### **PARAGRAPH WRITING**

If you look at any printed prose book, you will see that each chapter is divided up into sections, the first line of each being usually indented slightly to the right. These sections are called Paragraphs. Chapters, essays and other prose compositions are broken up into paragraphs, to make the reading of them easier, for the beginning of a new paragraph marks a change of topic, or a step in the development of an argument or of a story. In writing essays or other compositions, it is important to know how to divide them properly into paragraphs; for an essay not so broken up, looks uninteresting and is not easy to read.

Definition:- A paragraph is a number of sentences grouped together and relating to one topic; or, a group of related sentences that develop a single point.

These definitions show that the paragraphs of a composition are not mere arbitrary divisions. The division of a chapter into paragraphs must be made according to the changes of ideas introduced.

There is, therefore, no rule as to the length of paragraphs. They may be short or long according to the necessity of the case. A paragraph may consist of a single sentence, or of many sentences.

(Note.-In. this respect, the paragraphs of a piece of prose differ from the stanzas or verses of a poem. The stanzas of a poem are usually of the same length and pattern; but paragraphs are long or short according to the amount of matter to be expressed under each head).

##### **PRINCIPLES OF PARAGRAPH STRUCTURE**

1. UNITY:- The first and most important principle to be observed in constructing a paragraph is that of Unity. Just as each sentence deals with one thought, each paragraph must deal with one topic or idea- and with no more than one. In writing an essay, for example, every head, and every sub-head, should have its own paragraph to itself. And every sentence in the paragraph must be closely connected with the main topic of the paragraph. The paragraph and every part of it must be the expression of one theme or topic.

(Note:- A good practice is to read a chapter in a book, and give a short heading or title to each paragraph, which will express in a word or brief phrase the subject of the paragraph).

The topic, theme or subject of a paragraph is very often expressed in one sentence of the paragraph - generally the first. This sentence is called the topical sentence (because it states the topic), or the key-sentence (because it unlocks or opens the subject to be dealt with in the paragraph).

2. ORDER:- The second principle of paragraph construction is Order - that is, logical sequence of thought or development of the subject. Events must be related in the order of their occurrence, and all ideas should be connected with the leading idea and arranged according to their importance or order.

(Note:- The two most important sentences in the paragraph are the first and the last. The first, which should as a rule be the topical sentence, should arouse the interest of the reader; and the last should satisfy it. The first, or topical, sentence states the topic - a fact, a statement, or a proposition; the last should bring the whole paragraph on this topic to a conclusion, or summing up).

3. VARIETY:- A third principle of paragraph construction is Variety; by which is meant that, to avoid monotony, the paragraph of composition should be of different lengths, and not always of the same sentence construction.

To sum up:- the essentials of good paragraph construction are - (1) Unity. (2) A good topical sentence. (3) Logical sequence of thought. (4) Variety. (5) A full and rounded final sentence in conclusion.

## **EXAMPLES**

Now let us examine a few paragraphs by standard authors, in illustration of these principles of paragraph construction.

1. "Hence it is that it is almost a definition of a gentleman to say he is one who never inflicts pain. This description is both refined and, as far as it goes, accurate. He is mainly occupied in merely removing the obstacles which hinder the free and unembarrassed action of those about him; and he concurs with their movements rather than takes the initiative himself. His benefits may be considered as a parallel to what are called comforts or conveniences in arrangements of a personal nature, like an easy chair or good fire, which do their part in dispelling cold and fatigue, though nature provides both means of rest and animal heat without them." - J.E. Newman.

This is a paragraph from Cardinal Newman's famous description of a "Gentleman" in his *The Idea of a University*. Notice that the paragraph is confined to one point in the character of a gentleman, which is clearly stated in the first, or topical sentence viz., that "he is one who never inflicts pain." The rest of the paragraph is simply a development and illustration of the topical sentence. And the concluding sentence drives home the statement of the subject with its similes of the easy chair and the good fire.

2. "The Road is one of the great fundamental institutions of mankind. Not only is the Road one of the great human institutions because it is fundamental to social existence, but also because its varied effects appear in every department of the State, It is the Road which determines the sites of many cities and the growth and nourishment of all. It is the Road which controls the development of strategies and fixes the sites of battles. It is the Road that gives framework to all economic development. It is the Road which is the channel of all trade, and, what is more important, of all ideas, In its most humble function

it is a necessary guide without which progress from place to place would be a ceaseless experiment; it is a sustenance without which organised society would be impossible, thus the Road moves and controls all history." - Hilaire Belloc.

In this paragraph, the first sentence states the subject. It is the topical sentence. The body of the paragraph consists of examples which prove the statement in the first sentence. The final sentence sums up the whole.

3. "Poetry is the language of the imagination and the passions. It relates to whatever gives immediate pleasure or pain to the human mind. It comes home to the bosoms and businesses of men; for nothing but what comes home to them in the most general and intelligible shape can be a subject for poetry. Poetry is the universal language which the heart holds with nature and itself. He who has a contempt for poetry cannot have much respect for himself, or for anything else. Wherever there is a sense of beauty, or power, or harmony, as in the motion of a wave of the sea, in the growth of a flower, there is poetry in its birth." - William Hazjitt.

Here again, the first sentence is the topical sentence. The sentences that follow enforce or restate the statement that "poetry is the language of the imagination and the passions"; and the concluding sentence reinforces it by showing that poetry exists wherever men feel a sense of beauty, power or harmony.

In all these paragraphs, the principles of Unity and Order are observed, and also the general rules about the place of the topical sentences and the rounding off the whole with a good conclusion.

## **THE WRITING OF SINGLE PARAGRAPHS**

So far we have been treating of paragraphs which are sections of a more or less lengthy composition, like an essay or the chapter of a book. But students are often asked in examinations to write short separate paragraphs, instead of essays, on subjects of ordinary interest. Such single paragraphs are really miniature essays; but the same principles as we have discussed above (except the principle of variety), must be followed in their construction. Each paragraph must be a unity, treating of one definite subject, and must follow a logical order of thought. In most cases, too, the rules about the topical sentences and the conclusion should be borne in mind.

A few examples should make this clear. Suppose, for example, you are asked to write a paragraph on "The Cat." It is obvious that you cannot treat this subject fully, as you might in a long essay. And yet you must, according to the principle of unity, confine your paragraph to one definite topic. You must, therefore, choose one thing to say about a cat, and stick to it throughout. You might, for example, write of one characteristic of the cat, say, its love of comfort and attachment to its home. In that case, you might write a paragraph something like this:-

## **The Cat**

There is some truth in the common saying that while dogs become attached to persons, cats are generally attached to places. A dog will follow his master anywhere, but a cat keeps to the house it is used to; and even when the house changes hand, the cat will remain there, so long as it is kindly treated by the new owners. A cat does not seem to be capable of the personal devotion often shown by a dog. It thinks most of its own comfort and its love is only cupboard love.

Notice the construction of this paragraph. It begins with the topical sentence, which clearly states the subject. The following sentence explains the statement by expanding it; and the last sentence, by giving a reason for the attachment of a cat to a particular house forms a fitting conclusion. The paragraph is therefore a Unity, treating of one characteristic of cat character: and it follows an orderly plan.

The paragraph on the cat is descriptive. Now take an example of a narrative paragraph, in which you are required to tell a story. Suppose the subject is to be a motor-car accident; you might treat it in this way:-

### **A Motor-Car Accident**

It is the mad craze for speed that is responsible for many motor accidents. Only last year I witnessed what might have been a fatal accident on the Kashmir Road. I was motoring down from Srinagar; and as I was nearing Kohala, I came upon the wreckage of two cars on the road. The smash had been caused by a car coming down, which swept round a sharp corner at forty miles an hour and crashed into a car coming up. Happily no one was killed; but several were badly injured, and the two cars were wrecked. To drive at such a speed down a twisting mountain road is simply to court disaster.

In this paragraph, the topical sentence is again first; the narrative that follows is simply an illustration of the statement in the topical sentence that many accidents are caused by a mad craze for speed; and the concluding sentence sums the paragraph up by a restatement of the topical sentence in other words.

The following is an example of a reflective paragraph; that is, one that expresses some reflection or thought on an abstract subject:-

### **Mercy**

To forgive an injury is often considered to be a sign of weakness; it is really a sign of strength. It is easy to allow oneself to be carried away by resentment and hate into an act of vengeance; but it takes a strong character to restrain those natural passions. The man who forgives an injury proves himself to be the superior of the man who wronged him, and puts the wrong-doer to shame. Forgiveness may even turn a foe into a friend. So mercy is the noblest form of revenge.

The topical sentence of a paragraph is usually the first, or at latest the second; and this is the best place for it. But for the sake of variety it may be placed in a different position. In this paragraph, it comes last - "So mercy is the noblest form of revenge". But the opening sentence is also a good introduction to the subject, and is calculated to arouse interest by stating an apparent paradox.

To sum up:- In writing single paragraphs, the principles of Unity and Order must be kept in mind, and also the rules of the topical and concluding sentences. The language should

be simple, the style direct, and the sentences short; and, as a paragraph is limited, all diffuseness must be avoided.

### **Exercise 132.**

Write short paragraphs on the following subjects:-

1. A Rainy Day.
2. A Walk.
3. The Cow.
4. Trees.
5. Politeness.
6. Anger.
7. A picnic.
8. A Fire.
9. A Flood.
10. Some Pet Animal.
11. Rivers.
12. Cricket.
13. Contentment.
14. Gymnastics.
15. Gratitude.
16. A Holiday.
17. The Elephant.
18. The Cobra.
19. The Tailor.
20. The Astronaut.
21. Revenge.
22. Thrift.
23. Stars.
24. The Crow
25. Robots
26. To-day's Weather.
27. Your hobby.
28. Humility.
29. The Mango.
30. Examination.

## CHAPTER 34

### **STORY-WRITING**

To tell even a simple story well requires some practice. An uneducated person generally tells a tale badly. He does not mentally look ahead as he tells it and plans it out. So he repeats himself, omits important items, which he drags in afterwards out of place, and dwells too long on minor details and fails to emphasise the leading points. To write a good story, you must have the whole plot clear in your mind, and the main points arranged in their proper order.

In this exercise you are not asked to make up a story. The plot of each story is given to you, more or less fully, in the outlines provided. But an outline is only a skeleton; it is your work to clothe the skeleton with flesh and breathe life into it. You must try to produce a connected narrative, and to make it as interesting as you can.

### **HINTS**

1. As has been already said, see that you have a clear idea of the plot of the story in your mind before you begin to write.
2. Follow the outline given; i.e., do not omit any point, and keep to the order in which the points are given in the out line.
3. Be careful to connect the points given in the outline naturally, so that the whole will read well as a connected piece of good composition. Otherwise the whole will be disconnected and jerky. You must use your imagination in filling in the details of action, gesture and conversation that should connect one point with the next.
4. Where possible, introduce dialogue or conversation; but be careful to make it natural and interesting.
5. The conclusion of a story is important. The whole story should be made to lead up to it naturally, and then it should come as a bit of surprise.
6. If you are asked to supply a heading or title to the story, you may choose the main character, object or incident of the story (e.g., "The Barber of Baghdad," or "The Pot of Olives," or "An Accident"); or, a proverb or well-known quotation that suits the story (e.g., "No pains, no gains," "Sorrow's Crown of Sorrow", etc.)
7. See that your composition is grammatical and idiomatic and in good simple English. Revise your work, and if necessary rewrite it, until it is as good as you can make it.

### **Specimen Outline**

Boy set to guard sheep-told to cry "Wolf!" if he sees a wolf near the flock- watches the sheep for several days-gets tired of the monotonous work-so one day shouts "Wolf!" as a joke-all the villagers hasten to his help-they find no wolf- boy laughs at them-villagers angry-plays the same joke a few days later-some villagers take no notice-some come running-finding nothing, they beat the boy-at last wolf really comes-boy is terrified and shouts "Wolf! Wolf-villagers take no notice-wolf kills several sheep.



## **Complete Story**

### ***THE BOY WHO CRIED "WOLF !"***

One of the boys in a village was sent out into fields to look after the sheep.

“Mind you take care of them and don't let them stray,” said the villagers to him. “And keep a good look out for wolves. Don't go far away: and if you see a wolf coming near the sheep, shout out 'Wolf!' as loudly as you can, and we will come at once to help you.”

"All right !" said the boy, "I will be careful."

So every morning he drove his sheep out to the hillside and watched them all day. And when evening came, he drove them home again.

But after a few days he got rather tired of this lonely life. Nothing happened and no wolves came. So one afternoon he said to himself: "These villagers have given me a very stupid job. I think I will play a trick on them just for fun."

So he got up and began shouting as loudly as he could, "Wolf ! Wolf !"

The people in the village heard him, and at once they came running with sticks.

"Wolf ! Wolf !" shouted the boy; and they ran faster. At last they came up to him. out of breath.

"Where is the wolf ?" they panted. But the boy only laughed and said: ""There is no wolf. I only shouted in fun. And it was fun to see you all running as hard as you could !"

The men were very angry.

"You young rascal !" they said. "If you play a trick like that again, we will beat you instead of the wolf."

And they went back to their work in the village.

For some days the boy kept quiet. But he got restless again, and said to himself: "I wonder if they will come running again if I cry 'Wolf !' once more. It was such fun the last time."

So once more he began shouting , "Wolf ! Wolf !"

The villagers heard him. Some said. "That boy is up to his tricks again." But others said, "It may be true this time; and if there really is a wolf, we shall lose some of our sheep."

So they seized their sticks, and ran out of the village to the hillside.

"Where is the wolf?" they cried, as they came up.

"Nowhere!" said the boy laughing. "It was fun to see you running up the hill as fast you could."

"We will teach you to play jokes," shouted the angry men; and they seized the boy and gave him a good beating, and left him crying instead of laughing.

A few days later a wolf really did come. When the boy saw it, he was very frightened and began shouting "Wolf! Wolf! Help! Help!" as loudly as he could.

The villagers heard him, but they took no notice.

"He is playing his tricks again," they said. "We won't be made fools for a third time. You can't believe a boy after you have caught him lying twice."

So no one went to his help, and the wolf killed several sheep and frightened the boy nearly out of his wits.

### **Exercise 133.**

Construct readable stories from the following outlines

1. An old lady becomes blind – call in a doctor – agree to pay large fee if

cured, but nothing if not-doctor calls daily-covets lady's furniture- delays the cure-every day takes away some of her furniture-at last cures her-demands his fees-lady refuses to pay, saying cure is not complete-doctor brings a court case-judge asks lady why she will not pay-she says sight not properly restored-she cannot see all her furniture-judge gives verdict in her favour-moral.

2. A jackal wants crabs on the other side of a river-wonders how to get across-tells camel there is sugarcane the other side-camel agrees to carry him across in return for the information-they cross-jackal finishes his meal-plays trick on camel-runs round the fields howling- villagers rush out-see camel in sugarcane-beat him with sticks-camel runs to river-jackal jumps on his back-while crossing, camel asks jackal why he played him such a trick-jackal says he always howls after a good meal-camel replies he always takes a bath after a good meal-rolls in the river-jackal nearly drowned-tit-for-tat.

3. A son is born to a Rajah-the mother dies in childbirth-a young mother with a baby is chosen as nurse-she nurses both babies together-enemies of the Rajah plot to kill his son-they bribe the guards and get into the palace-the nurse is warned just in time-quickly changes the children's dresses-leaves her own child dressed as prince and flies with real prince-murderers enter room and kill the child left behind-so prince is saved-Rajah offers nurse rewards-she refuses them and kills herself-Rajah grieved-erects splendid tomb for the faithful nurse.

4. A miser loses a purse of a hundred pieces of gold-in great distress-goes to town crier-crier says he must offer a reward-offers reward of ten pieces of gold--the crier announces this -a few days later a farmer comes to the miser-he has picked up the purse-returns it to miser-miser counts the money-a hundred pieces of gold-thanks the farmer-the farmer asks for the reward-miser says there were a hundred and ten pieces in the purse, so the farmer has already taken his reward of ten pieces-they quarrel-farmer appeals to the judge---the judge hears the case, and asks for the purse-sees that it only just holds a hundred pieces-decides it cannot be the miser's purse-so gives the purse to farmer-the miser had overreached himself.

5. A king distressed-his people lazy-to teach them a lesson he had a big stone put in the middle of the road one night-next day merchants pass and go round it-an officer driving in his carriage did the same-a young soldier came riding, did the same-all cursed the stone and blamed the government for not removing it-then the king had the stone removed- under it was an iron box, marked, "For the man who moves away the stone"- inside a purse full of money-the people were ashamed.

6. Tiger kills an Indian lady travelling through the jungle-as he eats her body, he notices her gold bangle-keeps it as he thinks it may be useful-later he hides himself by a pool-traveller comes to pool, dusty and tired-strips and bathes in cool water-sees the tiger in bushes watching him-terrified-tiger greets him-with a mild voice-says he is pious and

spends time in prayer-as a sign of goodwill, offers the traveller the gold bangle-traveller's greed overcomes his fear-crossed pool to take bangle-tiger springs on him and kills him.

7. A young man setting out on a journey-accompanied part way by an old man-they part under a pipal tree-young man asks old man to keep Rs. 100 for him till he returns-old man agrees and takes money-old man says he never gave him any to keep-young man takes him before judge- judge sends young man to summon tree to court--a long time away- judge asks old man, "Why?"-old man says tree is long way off-judge sees that the old man knows which tree it is-when young man returns, judge gives verdict in his favour.

8. A poor Brahmin travelling through forests-comes across a tiger caught in a trap-tiger begs him to let him out-Brahmin in pity does so-tiger knocks him down-Brahmin pleads for his life and says the tiger is ungrateful-tiger agrees that he may appeal to three things against tiger- '. Brahmin first asks a pipal tree-tree says all men are ungrateful-tree gives them shade and they cut its branches-Brahmin next asks the road- the road says that in return for its services men trample on it with heavy boots-Brahmin then asks a buffalo-buffalo says her, master beats her and makes her turn a Persian wheel-Brahmin in despair-consults a jackal-jackal asks how tiger got into cage-tiger jumps in to show him-jackal shuts cage and walks away with Brahmin.

9. Baghdad merchant, about to go with a caravan to Damascus, suddenly falls ill-entrusts his bales of silk to a camel-driver-says he will go to Damascus as soon as he is well-will pay camel-driver when he arrives- camel-driver waits in Damascus--merchant does not come-camel-driver sells the silk for a large sum--shaves his beard, dyes his hair and dresses in fine clothes-Baghdad merchant at last arrives-searches all Damascus for camel-driver-one day recognises him-camel-driver pretends to be a merchant of Samarkand-Baghdad merchant brings him before the judge-judge decides he can do nothing, as there are no witnesses- as camel-driver leaves court, judge suddenly calls out "Camel !"- driver -he stops and turns round-judge puts him in prison, and makes him pay money to Baghdad merchant.

10. A slave in ancient Carthage-cruel master-slave runs away into desert-sleeps that night in a cave-waked up by terrible roar-sees lion coming into cave-terrified-but lion quite gentle-holds up wounded paw-slave takes out a big thorn-lion grateful and wags his tail-- slave and lion live together as friends-at last slave homesick-goes back to Carthage-is caught by his master-condemned by judge to be thrown to lions-thousands go to amphitheatre to see man fight lion- slave brought out-lion rushes to attack him-but when he sees slave lies down and licks his feet-same lion-great astonishment-governor sends for slave-hears his story-frees slave and gives him the lion.

11. King Solomon noted for his wisdom-Queen of Sheba heard of his fame-came to visit him-impressed by his wealth and grandeur-wanted to test his power of solving puzzles--showed him two garlands of flowers, one in right hand and one in left-one real, the other artificial-asks, "Which is which?"-courtiers puzzled-both garlands look the same-Solomon silent-Queen feels triumphant-Solomon ordered windows to be opened-bees flew in from garden-buzzed about the Queen-all settled on garland in her right hand-Solomon said the flowers in right hand real, in left hand artificial-Queen impressed with his wisdom.

12. Ship of pirate becalmed near rocky coast-pirate sees bell fastened to dangerous submerged rock-asks what it is-is told it was placed there to warn sailors in storms-thinks it would be a joke to take the bell-rows across in boat to rock-they cut the chain and sink the bell-wind rises and they sail away-years after pirate returns to same coast-sea covered with fog and storm rising-pirate does not know where he is-a terrible crash-ship strikes on

the same rock-as they go down the pirate realizes his ship wrecked on the same rock-wishes he had left the bell alone.

13. Rich nobleman gives a grand feast-many guests-his steward tells him a fisherman has brought a fine fish-nobleman tells him to pay him his price-steward says his price is a hundred lashes--nobleman thinks this a merry jest-sends for fisherman-fisherman confirms steward's report – nobleman agrees – fisherman quietly receives fifty lashes - then

stops-says, he has; i partner to whom he promised half the price-“Who is he ?”- nobleman's porter-“Why ?”-porter refused to let him in if he did not agree-porter brought in and given the other fifty lashes- guests enjoy joke-nobleman rewards fisherman.

14. Ali, a barber in Baghdad-Hassan, a wood-seller-Hassan brings AH load of wood on a donkey-they bargain about the price-at last Ali offers so much for “all the wood on the donkey's back”-Hassan agrees- unloads the wood-Ali claims donkey's wooden saddles- Hassan protests-quarrel-Ali seizes saddle and drives Hassan away with blows- Hassan appeals to Khalif-Khalif gives him advice-some days later Hassan goes to Ali's shop-asks Ali to shave him and a friend for so much-Ali agrees-shaves Has san first-"Where is your friend?"-"Outside"-Hassan fetches in his donkey-Ali refuses to shave donkey- drives Hassan away-Hassan reports to Khalif-Khalif sends for Ali- forces him to fulfill his bargain-Ali has to shave Hassan's friend, the donkey, before all the courtiers-great laughter, and shame for Ali.

## **CHAPTER 35**

### ***REPRODUCTION OF A STORY-POEM***

What you have to do in these exercises,, is to tell in your own words the story which is told in a poem. The first thing, then, is to read the poem as a story, so that you know what the story is; and the next is, to tell the same story over again in your own words and your own way.

#### **HINTS**

1. Read the whole poem through, slowly and carefully. If after the first reading, the story is not quite clear, read the poem again, and yet again, until you feel you understand it thoroughly.
2. Write down briefly the chief facts of the story, in order to guide you in your narration. Do not leave out any important point.
3. Now try to write out the story in simple, straightforward English, telling the incidents of the story in their natural order.
4. Do not copy the language of the poem. You must use your own words in telling the story. But do not try to use the fine language; be simple and choose plain words.
5. When you have finished the exercise, read it through to see whether you have left out any important fact, or have stated any wrongly.
6. Finally, examine your composition for mistakes in spelling, grammar and punctuation. And see that your sentences are properly constructed, and that the whole composition reads well.

## **SPECIMENS**

1. Tell concisely in the form and style appropriate to a prose-narrative the story of the following poem:-



## THE GLOVE AND THE LIONS

King Francis was a hearty king, and loved a royal sport;  
And one day, as his lions strove, sat looking on the court;  
The nobles filled the benches round, the ladies by their side,  
And 'mongst them Count de Lorge, with one he hoped to make his bride.  
And truly 'twas a gallant thing, to see the crowning show.  
Valour and love, and a king above, and the royal beasts below.  
Ramped and roared the lions, with horrid laughing jaws;  
They bit, they glared, gave blows like beams, and went with their paws;  
With wallowing might and stifled roar they rolled one on another,  
Till all the pit, with sand and mane was in a thund'rous smother;  
The bloody foam above the bars came whizzing through the air;  
Said Francis then, "Good gentlemen, we're better here than there!"  
De Lorge's love overheard the king, a beauteous lively dame,  
With smiling lips, and sharp bright eyes, which always seemed the same;  
She thought, "The Count, my lover, is as brave as brave can be;  
"He surely would do desperate things to show his love of me !  
"King, ladies, lovers all look on; the chance is wondrous fine;  
"I'll drop my glove to prove his love; great glory will be mine !"  
She dropped her glove to prove his love; then looked on him and smiled;  
He bowed, and in a moment leaped among the lions wild;  
The leap was quick; return was quick; he soon regained his place-  
Then threw the glove, but not with love, right in the lady's face !  
"Well done!" cried Francis, "bravely done!" and he rose from where he sat:  
"No love," quoth he, "but vanity, sets love a task like that !"

## REPRODUCTION THE GLOVE AND THE LIONS

King Francis was a great lover of all kinds of sport; and one day he and his courtiers, noblemen and ladies, sat watching wild savage lions fighting each other in the enclosure below. Amongst the courtiers sat Count de Lorge beside a beautiful and lively lady of noble birth whom he loved and hoped to marry. The lions roared, and bit and tore each other with savage fury, until the king said to his courtiers, "Gentlemen, we are better up here than down there !"

The lady, hearing him, thought she would show the king and his court how devoted her lover was to her : so she dropped her glove down among the fighting lions, and then looked at Count de Lorge and smiled at him. He bowed to her, and leaped down among the savage lions without hesitation, recovered the glove, and climbed back to his place in a few moments. Then he threw the glove right in the lady's face.

King Francis cried out. "Well and bravely done ! But it was not love that made you lady set you such a dangerous thing to do. but her vanity !"

2. Tell the story of Leigh Hunt's "Plate of Gold" in five short paragraphs:-

## **THE PLATE OF GOLD**

One day there fell in great Benares' temple-court  
A wondrous plate of gold, whereon these words were writ;  
"To him who loveth best, a gift from Heaven."

There at

The priests made proclamation : "At the midday hour, Each day, let those assemble who  
for virtue deem Their right to heaven's gift the best; and we will hear The deeds of mercy  
done, and so adjudge."

The news

Ran swift as light, and soon from every quarter came

Nobles and munshis, hermits, scholars, holy men, And all renowned for gracious or for splendid deeds. Meanwhile the priests in solemn council sat and heard What each had done to merit best the gift of Heaven. So for a year the claimants came and went.

At last,

After a patient weighing of the worth of all, The priests bestowed the plate of gold on one who seemed The largest lover of the race-whose whole estate. Within the year, had been parted among the poor. This man, all trembling with his joy, advanced to take The golden plate-when lo! at his first finger touch It changed to basest lead ! All stood aghast: but when The hapless claimant dropt it clanging on the floor, Heaven's guerdon was again transformed to shining gold. So for another twelve month sat the priests and judged, Thrice they awarded-thrice did Heaven refuse the gift. Meanwhile a host of poor, maimed beggars in the street Lay all about the temple gate, in hope to move That love whereby each claimant hoped to win the gift. And well for them it was (if gold be charity), For every pilgrim to the temple gate praised God. That love might thus approve itself before the test. And so the coins rained freely in the outstretched hands; But none of those who gave, so much as turned to look Into the poor sad eyes of them that begged.

And now

The second year had almost passed, but still the plate Of gold, by whomsoever touched, was turned to lead. At length there came a simple peasant-not aware Of that strange contest for the gift of God-to pay A vow within the temple. As he passed along The line of shrivelled beggars, all his soul was moved Within him to sweet pity, and the tears welled up And trembled in his eyes.

Now by the temple gate

There lay a poor, sore creature, blind, and shunned by all; But when the peasant came, and saw the sightless face And trembling, maimed hands, he could not pass, but knelt, And took both palms in his, and softly said; "O thou, My brother ! bear the trouble bravely. God is good." Then he arose and walked straightway across the court, And entered where they wrangled of their deeds of love Before the priests.

A while he listened sadly; then

Had turned away; but something moved the priest who held The plate of gold to beckon to the peasant. So He came, not understanding, and obeyed, and stretched His hand and took the sacred vessel. Lo ! it shone With thrice its former lustre, and amazed them all ! "Son", cried the priest, "rejoice. The gift of God is thine. Thou lovest best !" And all made answer, "It is well." And, one by one, departed. But the peasant knelt And prayed, bowing his head above the golden plate; While o'er his soul like morning streamed the love of God.



## **REPRODUCTION**

### **THE PLATE OF GOLD**

One day a wonderful plate made of gold fell from Heaven into the court of a temple at Benares; and on the plate these words were inscribed; "A gift from Heaven to him who loves best." The priests at once made a proclamation that every day at twelve o'clock, all who would like to claim the plate should assemble at the temple, to have their kind deeds judged.

Every day for a whole year all kinds of holy men, hermits, scholars and nobles came, and related to the priests their deeds of charity, and the priests in solemn council heard their claims. At last they decided that the one who seemed to be the greatest lover of mankind was a rich man who had that very year given all his wealth to the poor. So they gave him the plate of gold, but when he took it in his hand, it turned to worthless, lead; though, when he dropped it in his amazement on to the floor, it became gold again.

For another year claimants came; and the priests awarded the prize three times. But the same thing happened, showing that Heaven did not consider these men worthy of the gift. Meanwhile a large number of beggars came and lay about the temple gate, hoping that the claimants who came would give them alms to prove they were worthy of the golden plate. It was a good time for the beggars, because the pilgrims gave them plenty of money; but they gave them no sympathy, nor even a look of pity.

At last a simple peasant, who had heard nothing about the plate of gold, came; and he was so touched by the sight of the miserable beggars, that he wept; and when, he saw a poor blind and maimed wretch at the temple gate, he knelt at his side and took his maimed hands in his and comforted him with kind words. When this peasant came to the temple, he was shocked to find it full of men boasting of their kind deeds and quarrelling with the priest. One priest, who held the golden plate in his hand, seeing the peasant standing there, beckoned to him; and the peasant came, and knowing nothing about the plate, took it in his hands. At once it shone out with three times its former splendour, and the priests said : "Son, the gift is yours : for you love best."

### **Exercise 134**

1. Tell in your own words the story of Leigh Hunt's "Abou Ben Adherri," What is the moral of the legend? [Wren's "Lotus Book of English Verse", No. 128. Wren's "Story Poems", No. 20].
2. Imagine yourself to be King Bruce, and tell the story of "King Bruce and the Spider" ["Lotus", No. 5. "Story Poems", No. 10]
3. Tell the story of "Bishop Hatto" in a letter to friend ["Lotus", No. 59. "Story Poems", No. 37]

4. Tell at length the story told in Campbell's "Adelgitha," supplying details left out by the poet. ["Story Poems" No. 62]
5. Tell in your own words the story of "The Blind Men and the Elephant" as told by J.G. Saxe. ["Lotus", No. 16. "Story Poems", No. 1.]
6. Tell the story of Southey's "Inchcape Rock" in your own words. ["Lotus". No. 60 "Story Poems", No. 9]
7. Tell the story of "Androcles and the Lion", as related by Androcles. ["Story Poems", No. 14.]
8. Tell the story of Browning's "Incident of the French Camp" in your own words. ["Lotus". No. 108. "Story Poems", No. 21.]
9. Relate in a few plain sentences the bare facts narrated in W. R. Spencer's "Beth Gelert". ["Lotus". No. 51. "Story Poems", No. 36.]
10. Rewrite the story of "The Fisherman and the Porter", as told by the fisherman. ["Story Poems", No. 39.]
11. Tell the story of Leigh Hunt's "Mahmoud", using the dialogue form for the conversational parts. ["Lotus", No. 61. "Story Poems", No. 41]
12. Put yourself in the place of Ibrahim, and tell the story told in Lowell's "Yussouf" from his point of view ["Lotus", No. 62 "Story Poems", No. 42]

13. Tell the story narrated in Trench's "Harmosan," as told by a member of the Caliph's retinue. ["Lotus", Nr 53. "Story Poems", No. 43.]
14. Read the poem "John Maynard". \_nd then describe in your own words the heroism of John Maynard. ["Story Poems", No. 55]
15. Imagine yourself to be the country mouse; then tell the story of "The Town and the Country Mouse". ["Story Poems," No. 57]
16. The two poems, Campbell's "Earl March" and Scott's "Maid of Neidpath", are two versions of the same incident. Read both these poems and then tell in simple language the one story which both relate. ["Story Poems', No. 94 and 95.]
17. Tell in your own words the story of Thackeray's "Canute and the Tide". ["Lotus", No. 18. "Story Poems". No. 64.1
18. Tell in your own words the beautiful legend related in W. Bruce's poem "The Stranger". ["Story Poems", No. 81.]
19. Relate in your own words, the Talmudic legend about Solomon and the Bees as narrated in verse by J.G. Saxe. ("Lotus", No. 64, "Story Poems", No. 89.]
20. Relate in simple language and in the form of a dialogue the incident told in J. Merrick's "Chameleon". ["Lotus", No. 17. "Story Poems". No. 77.]
21. Tell the story of Hay's "Enchanted Shirt" in your words. ["Lotus", No. 8. "Story Poems", No. 65.]
22. Tell in your own words the story of the jester who, condemned to death, saved, his life by his wits. ["Story Poems" No. 72.]
23. Read Lowell's "Dara" : then relate in four paragraphs (a) the early life and rise of Dara : (b) the jealousy which his rise excited; (c) the incident of the chest and id) trie clearing of the suspicion about his integrity. ["Lotus", No. 66. Story Poems". No. 66.

## **CHAPTER 36**

### ***LETTER-WRITING***

Every educated person should know how to write a clear and readable letter. Everyone has sometimes to write bussiness letters of some sort, and may have to face the problem of writing an important letter that will vitally affect his interests in life. The art of letter-writing is, therefore, no mere ornamental accomplishment, but something that every educated person must acquire for practical reasons.

## ***I. THE FORM OF LETTERS***

Letters are messages, and certain letter-forms have been established by experience and custom as the most useful forms learned and used by every letter-writer, for neglect of them is a sign of ignorance and carelessness.

There are several different kinds of letters (such as friendly letters, business letters, etc.) each of which has its own particular form; but there are certain matters of form which apply to all, and these may be explained first.

In all kinds of letters there are six points of form to be attended to, namely:-

1. The Heading consisting of (a) the writer's address and (b) the date.
2. The courteous Greeting or Salutation.
3. The Communication or Message-The body of the letter.
4. The subscription, or courteous Leave – talking, or conclusion.



5. The Signature.
6. The Superscription en the envelope.

1. The HEADING:- This informs the reader where you wrote the letter, and when. The where, (which should be the writer's full postal address) gives the address to which the reader may reply; and the when is for reference, as it gives him the date on which you wrote.

The position of the heading is the top right-hand corner of the first page-the address above and the date just below it. The heading and the date may alternatively go on the left.

24 Poorvi Marg  
New Delhi 110 057  
10 October 2001

The date may be written in any of the following ways:

4 June 2001

4th June 2001

June 4, 2001

4-6-2001 -- To a British person this means the fourth of

4.6.2001 -- June; to an American it is the sixth of April.

4/6/2001 -- (Americans put the month before the day.)

2. SALUTATION or Greeting. The form of Greeting will depend upon the relation in which you stand to the person to whom you are writing.

To members of your family, for example, it will be-  
Dear Father, My dear Mother, Dear Uncle, Dear Hari, etc.

To friends, it will be-  
Dear Shri Desai, or Dear Desai, or Dear Ramchandra, etc.

To business people, it will be-  
Dear Sir, Dear Sirs, etc.

[Full examples will be given for each kind of letter later.]

Note:- The use of the term Dear is purely formal, and is a mere polite expression, not necessarily implying any special affection.

The position of the Salutation is at the left-hand of the first page, at a lower level than the Heading.

3. The COMMUNICATION or Body of the letter:- This is, of course, the letter itself, and the style in which it is written will depend upon the kind of letter you wish to write. The style of a letter to an intimate friend will be very different from that of a purely business

letter or an official communication. But a few hints that apply to all letters are given below.

- (a) Divide your letter (unless it is very short) into paragraphs, to mark changes of Subject-matter, etc.
- (b) Use simple and direct language and short sentences. Do not try to be eloquent, and drag in long words, just because they are long words. Be clear about what you want to say, and say it as directly as possible.
- (c) Try to be complete. It is a sign of slovenly thinking when you have to add postscripts at the end of a letter. Think out what you want to say before you begin to write; and put down your points in some: logical order.
- (d) Write neatly. Remember that your correspondent has to read what you write, and do not give him unnecessary trouble with bad penmanship and slovenly writing.

(e) Mind your punctuation, and put in commas and semicolons and full stops in their proper places. Incorrect punctuation may alter the whole meaning of a sentence.

4. The SUBSCRIPTION or courteous Leave-taking:- A letter must not end abruptly, simply with the writer's name. This would look rude. So certain forms of polite leave-taking are prescribed. Such as:-

Yours sincerely, Your sincere friend, Yours faithfully, etc.

[Different leave-taking forms are used in different kinds of letters, and these will be given under their proper heads.]

The subscription, or Leave-taking phrase, must be written below the last words of the letter, and to the right side of the page. This is the traditional method. Note that today there is a growing tendency to place the subscription on the left side.

Note:- The first word of the Subscription must begin with a capital letter; e.g.,  
Sincerely yours

5. The SIGNATURE or name of the writer:- This must come below the Subscription.  
Thus :

Yours sincerely,  
K.R. Deshpande

In letters to strangers, the signature should be clearly written, so that the reader may know whom to address in reply.

A woman should prefix to the name Miss or Mrs (or: Kumari or Smt) in brackets. Ms can be used by a woman who does not wish to be called Miss or Mrs.

Yours faithfully,  
(Mrs.) J.L. Desai

6. The address on the envelope (or postcard): The address on the envelope or postcard should be written clearly, like this:

Postage Stamp  
MrB.N.Joshi  
96 Hill Road  
Bandra  
Mumbai 400050

To sum up:-

In writing a letter, first write your address and under it the date in the top right-hand corner of the first page. You may alternatively write them on the left.

Then write the Salutation {e.g., Dear Shri Desai,) lower down at the left side of the page, beginning with a capital and putting a comma after it.

Next begin your letter (with a capital letter) on the next lower line, to the right of the salutation.

At the end of the letter write the Subscription, or words of leave-taking (e.g., Yours sincerely), at the right/left side of the page, with your signature below it.

For Example:-

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16 North Usman Road  
Chennai 600 017  
4 October 2001

Dear Sir,

I shall be much obliged if you send me as soon as possible the books which I ordered a week ago.

Yours faithfully,  
Abdul Ghani

## **II. CLASSIFICATION OF LETTERS**

Letters may be classified according to their different purposes. Thus :

- (1) Social Letters, including Friendly Letters and Notes of Invitations.
- (2) Business Letters; including Letters of Application, Letters to government officers and

Letters to Newspapers.

These have different characteristics which must be considered.

### **I. Social Letters**

#### **1. FRIENDLY LETTERS**

Letters to relations and intimate friends should be written in an easy, conversational style. They are really of the nature of friendly chat; and, being as a rule unpremeditated and spontaneous compositions, they are informal and free-and-easy as compared with essays. Just as in friendly talk, so in friendly letters, we can touch on many subjects and in any order we like; and we can use colloquial expressions which would in formal essays be quite out of place. But this does not mean that we can be careless and slovenly in dashing off our letters, for it is insulting to ask a friend to decipher a badly-written, ill-composed and confused scrawl; so we must take some care and preserve some order in expressing our thoughts. Above all, it must be remembered that, however free-and- easy may be our style, we are just as much bound by the rules of spelling, punctuation, grammar and idiom in writing a letter as we are in writing the most formal essay. Such ungrammatical expressions as "an advice" "those sort of things" and "he met my brother and I," are no more permissible in a friendly letter than in a literary article. Mistakes in spelling, punctuation and grammar at once stamp a letter-writer as uneducated.

Forms of address:- In friendly letters to relations and intimate friends, the proper form of address is the name (without title) of the person to whom you are writing, prefixed by such qualifying terms as Dear, My dear, Dearest, etc. For example:-

Dear Father or Mother, Dear Brother, Dearest Sister, Dear Edward, My dear Abdul, etc.

But if you are writing to an ordinary friend who is much older than you are, or of superior rank, it is respectful to use a prefix like Mr. Mrs. Shri. etc. e.g. Dear Mr Krishna Rao.  
(N.B.-Students writing)

friendly letters to their teachers or professors, should always address them thus).  
The forms of subscription are varied. The following can be used in letters to relatives and near friends:- Yours affectionately, Your affectionate (or loving) son, or brother or friend, Yours very sincerely (to friends); or you can use some such form as this:-

With love and best wishes,  
From your affectionate friend,  
Ahmad Hassan

In concluding letters to friends or acquaintances whom you address as "Shri or Mr" (e.g., My Dear Shri Durga Prasad) you should use the word sincerely or very sincerely, in the subscription; and this may be preceded by With kind (or very kind or kindest) regards.  
Thus:-

With kind regards,  
Yours sincerely,  
Chaman Lal

(N.B:- Sincerely should not be used in letters beginning with the formal Dear Sir, after which the proper word of subscription is faithfully or truly.)

[To your uncle on his 70th birthday]  
18 Patel Road  
Mumbai 400014  
24 Sept. 2001

My dear Uncle,  
I have just remembered that it is your birthday on Saturday and so I must send you a birthday letter at once And I begin with the old greeting, Many happy returns of the day ! I hope the day itself will be peaceful and happy for you and. that you will be spared in happiness and health to us all for years yet. You have always been a kind and generous uncle to me, and I take this opportunity of thanking you from the bottom of my heart for all you have done for me. And I know all your nieces and other nephews feel the same. I was so glad to hear from father that you are still hale and hearty, and can take your four-mile walk every day, and still play a good set of tennis.

I am sending you a book which I think you will like. You were always a great reader, and I am glad that your eyesight remains as good as ever-so father says.

I am getting on well in my business and hope to enlarge it considerably before the end of the year.

With love and best wishes,  
Your loving nephew,

Sohrab

[From a boy in a boarding-school to his mother, telling her that he dislikes the life of a boarder.]

St. Dominic's

Pune 411 002

24th October 2001

Dearest Mother,

I was so glad to get your letter yesterday. Thank you so much! I read it just after morning school; but it made me feel very homesick. It seems years since I left home though it is really only about a month. It seems a month. It seems ages to the Christmas holidays, when



I shall be able to come home. It was much nicer when I was at the day-school, and came home every afternoon.

I do hate being a boarder. I am in a big dormitory, with about twenty other boys. Some of them are all right; but the bigger boys are always playing nasty jokes on us smaller ones; and we daren't say anything, or we should get a most awful licking. The master comes round to see all lights out, but all the larking goes on after he has gone; so he knows nothing about it. And I don't like the masters. They simply make you work all day, and cane you for every fault. Most of the boys are horrid; but I like two or three.

Please ask Dad to put me into a day-school again. I should be much happier there.

With Love,  
From your loving  
Tommy

[The mother's reply]  
Hill-top House  
Matheran  
26th October, 2001

My dear Tommy,  
Thank you for your letter. But I am sorry you are so unhappy at St. Dominic's. I don't wonder you feel rather homesick, for it is the first time you have been away from home; and I, too, often want you home again, my child. But you know, we can't always have what we want in life. If I were selfish, I would keep you always at home, for I don't like any of my children to be away; but then how would you ever get your education and grow up to be a man able to manage your own life? Your father thinks that a few years at a boarding-school is necessary for all boys, to make men of them; and he knows best.

So my dear boy, you must be brave and stick to your school. I am sure you will soon get to like it, as other boys do. Don't mind the jokes boys play on you, and if you do, don't let them know you do. When they see you don't mind, they will soon get tired of teasing you. So cheer up! and be a brave laddie.

With much love,  
From your loving  
Mother

### **Exercise 135**

Write a short letter:-

1. To your cousin, requesting the loan of a camera during your holidays.
2. From a boy in a boarding-school to his mother who is keeping poor health.

3. To your father who has been away from home for a fortnight, about anything of interest that has taken place in his absence.
4. To your cousin about what particularly pleased you at the circus.
5. From a boy at a boarding-school to his parents on the approaching vacation.
6. From a son to his father, stating how he hopes to fare in the approaching School-Leaving Examination.
7. To your younger brother, scolding him for having neglected his studies.
8. Reply to the above.
9. From a mother to her daughter, on receiving a bad report from her boarding-school.
10. Reply to the above.
11. You have recovered from a long illness. Write about your experience in bed etc., to your cousin.

12. You have been delayed one night by a railway accident near a small country out-station. Write a letter home relating your experience.

[To a friend in a hospital]

Race Cottage

Lucknow 226 003

28th December, 2001

Dear Mela Ram,

I have only just heard from your brother that you have been ill in the hospital for the last two weeks. I am very sorry. If I had known, I should have written before. But I am glad to know that the worst is now over, and you are much better. He says he saw you the other day, and you were quite comfortable and cheery. I hope you will soon be all right, and coming out again. As soon as you can, write and let me know how you are.

Yours very sincerely,

Sant Ram

[To a friend, about your favourite game]

18 East Road

Junglepore

6th March, 2001

Dear Sharif,

Thanks for your letter, with your praises of cricket as the finest game in the world. I don't want to dispute that; but it is not my favourite. I have two favourite games, one for out-of-doors, and one for indoors.

For exercise and interest, I like tennis best of all outdoor games. Football and hockey are too violent to suit me; cricket is too slow; badminton is childish. But tennis gives you plenty of exercise; it develops quickness of eye and limb; and it calls your brain, your thinking power, into action. A few sets of tennis in the evening keep me physically and mentally fit.

For indoors, chess is the queen of games. I take no interest in card games; and draughts after chess is like water after wine. People say chess is a selfish game, because only two can play at a time. Well, I don't see that bridge is only less selfish, simply because four play instead of two. They also say it is slow. No chess-player ever says this. For an outsider it may look slow to see two men sitting silent and making a move only every few minutes. But to the two players, it is all the time intensely exciting. There is no game that so absorbs you like chess.

You will probably scoff; but I don't mind.

Yours very sincerely,

Lai Khan

[To a friend, describing a football match in which you were referee]

54 Khazanchi Road

Patna 800 004

5 Jan. 2001

Dear Devi Prasad,

My advice to those who are about to act as football referees is-Don't ! Why? Hear my sad story.

We have here two local teams called the Brilliants and the Valiants. They are easily the best teams in the district and in every tournament the fight in the end is between these two. And when their blood is up, they both fight to win, by fair means or foul- mostly foul. Moreover, the town is divided into two bitterly opposed factions-Brilliants and Valiants, who roll up, to the matches to cheer and jeer, and to see "fair" play.

The game had not long begun, before I had to turn off one of the Brilliants for foul play. The team protested, the crowd roared and things looked ugly; but I stuck to my point, and they settled down. But they were sulky. Then the Valiants scored; and the Brilliants looked sulkier still.

But the fun began when I awarded the Valiants a penalty kick close to goal, by which they promptly scored again. Then all the Brilliants rushed on to the field, yelling and shouting, and went for me. I was jostled, struck and kicked and knocked down; and the match came to an end in free fight between the two parties.

I am sitting up, nursing my wounds, and vowing, "No more refereeing for me!"

Yours in sorrow  
Ahmad Din

### **Exercise 136**

Write a short letter:-

1. To a friend, telling him how you play your favourite game, assuming that he knows nothing about it.
2. To a friend, describing your favourite hobby.
3. To a friend, describing a recent exciting cricket match in which your side won.
4. To a friend, describing a football match.
5. To a friend, describing a tennis tournament.
6. To your friend whom you are sending a photograph recently taken of your school football team, referring to some common friends in the group.
7. Reply to the above.
8. To a friend, describing your mishaps in an obstacle race in the school.
9. To a friend, describing a magic show
10. To a friend, describing a film which appealed to you very much.
11. To an English boy, describing the Indian Juggler.
12. To your friend, about some memory Teats you have witnessed or heard about.
13. To a friend who has failed to take his defeat well.
14. Friend's reply to the above.
15. To your friend who did not "play fair".
16. Friend's reply to the above.
17. To a friend, expressing your preference for outdoor games.
18. Friend's reply, expressing preference for indoor games.
19. To your sister, about a real or imaginary flight in an aeroplane.  
[To a friend, arranging for an excursion together.]

5 Railway Road  
Allahabad 3  
15th May, 2001

Dear Smith,

We both have a holiday next Monday. What do you say to a trip to Murree and a ramble in the gullies ? We could start early, say 6 a.m., in my car, and take some grub with us, and make a day of it up in the cool. It would be a change from this heat down here. If you agree, I will arrange the picnic, and be round at your house at a quarter to six on Monday morning. Bring your camera with you.

Yours sincerely

R.P. Brown

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[Reply, accepting]  
Circular Avenue  
Allahabad  
16th May, 2001

Dear Brown,  
Many thanks for your invitation. I shall be delighted to go, and shall be ready for you at 5-45 a.m., next Monday. A day in Murree will be a grand change. Yes, I'll bring my camera, and hope to get some good snapshots.

Yours for ever,  
A.B. Smith .

[Reply, regretting inability to join]  
Circular Avenue  
Allahabad 1  
16th May, 2001

Dear Brown,  
It is awfully good of you to propose a day's picnic at Murree. I only wish I could join you as I am sick of this heat. But I am sorry to say I shall not be able to get away, as I have already promised to see a friend in Jehlum next Monday. Thanks all the same.

Yours very sincerely,  
A.B. Smith

[Write a letter of introduction for a friend to take to another friend who lives in a different part of the country. Say why you think each will enjoy knowing the other. ]

5 Armernian Lane  
Kolkata 700 005  
7th February, 2001

My dear Haider Ali,  
You have often heard me speak of my friend, Abdul Latif, who is a barrister here. He is an old friend of mine, and one for whom, I have a great admiration. Well, he is going to Mumbai in a few days and will probably make a fairly long stay there. And as I want you two to meet and get to know each other, I am giving him this letter for you as an introduction. I am sure you will do your best to make his stay in Mumbai happy. At first you will do it for my sake; but in the end you will do it for his also. For I know you will like him and both of you will find you have many interests in common.

Abdul Latif is, like you, very interested in social reform of all kinds. He also makes Islamic history a hobby, as you do. And, perhaps above all, he plays chess; and you are a chess enthusiast. He is also a good tennis-player. So you should get on well together.

I hope you have got rid of your cold, and are keeping quite well.

Yours very sincerely,  
Ghulam Samdani

A work from S. CHAND & COMPANY LTD.

### **Exercise 137**

Write a short letter:-

1. To a friend, giving a brief description of a holiday tour you intend to make.
2. To a friend, telling him how you spent your summer vacation.



3. To your friend, about the longest journey made by you.
4. To an English friend giving him an idea of the life in your town or village.
5. To a friend, describing your visit to some notable public building.
6. A friend writes to say that he is spending a week in your town. Write a letter saying how sorry you are that you will be away, but telling him what he ought to

[From a boy to his friend who has met with an accident)

Old Gate  
Rampur  
1st April, 2001

My dear Ahmad,  
Razak told me this morning that you had been knocked off your bicycle by a tonga yesterday and badly hurt. I am awfully sorry; but I hope it is not really as bad as Razak made out. If you can write, please let me know how you are. Those tongawallas are awfully careless beggars. I had a nasty spill myself a few weeks ago in the same way. Happily no bones were broken. Mind you let me know how you are getting on.

Yours for ever,  
Karim

### **Exercise 138**

Write a short letter:-

1. To a friend, giving details of a railway accident (real or imaginary).
2. From a boarding-school girl to her friend, describing a terrible accident that happened to some of her friends while swinging.
3. To a friend, giving an account of a striking incident which happened to you or another.
4. To a friend, describing a thunderstorm in which you were recently caught.
5. To a friend, giving an account of a brave deed, real or imaginary, noticed by you in your street.
6. To a friend, about a striking example (real or imaginary) of presence of mind.

[To a schoolfellow who has been absent from school for a week.]

High School  
Junglepore  
16th February, 2001

Dear Yaqub,  
What is the matter with you ? You have not been at school for a week, and the Headmaster is asking where you are and what you are up to. I hope you are not ill. Please write, and say when you are coming back.

You missed the football match against the Mission School last Monday, and I can tell you the Captain was jolly cross when he found you were not there. Salim took your place. However, in spite of your absence, we won by two goals to one.

I hope you will soon be back again.

Yours sincerely,

Ahmed Din

### **Exercise 139**

1. Write to a friend who needlessly runs down the school he used to attend some time ago.
2. It is a fortnight to your examination, and you are unprepared. Write to your friend about your difficulty.
3. reply to the above.

4. Write a letter to your friend who works on Sundays as well as on other holidays.
5. "It is better to wear out than to rust out." Discuss this saying in a letter to a friend who holds this view.
6. "A short life and a merry one." Write a replay to a friend who holds this view.
7. Write to a friend who is exclusively occupied with his studies, advising him to take pan in athletic games.
8. Write a letter of advice to a friend who complains that he does not know how to spend his spare time.
9. In a letter to your very intimate friend, write plainly about his faults; also dwell upon the good points of his character

[Letter accompanying a birthday present]

42 Ashok Marg  
Lucknow 226 001  
16 December 2001

My dear Charley,

It is your birthday on Saturday, so-Many happy returns of the day ! I am sending you a camera to celebrate the event, as I know you are keen on photography, and hope you will find it useful.

With all best wishes for the best of luck from your friend,  
Tom

[Reply to the above.]

26 M.G. Street  
Ahmedabad 380 005  
18 December 2001

My dear Tom,

Ever so many thanks for your good wishes and your jolly present. The camera is a beauty-just the kind I have been wanting for a long time. I shall be able to take some really fine pictures with it. Thank you very much !

Yours affectionately,  
Charley

[To a friend who has recently lost his mother.]

72 Patel Street  
Mumbai 400 014  
6 Jan. 2001

Dear Fred,

It was with real sorrow that I heard this morning of your great loss. I knew your mother was ill, for your brother told me several weeks ago; but, as he at that time did not seem to think the illness was very serious, the news of your mother's death came to me as a shock. You have my sincere and heartfelt sympathy, my dear fellow, in your sorrow. I know you will feel it deeply, for you always thought so much of your mother and loved her so truly. I feel it also as a personal loss to myself; for your mother was always very kind to me, and I admired her as a good and noble woman. Her death must be a terrible grief to your father, too; please assure him also of my sincere sympathy.

Words, I know, are poor comforters. "The heart knoweth its own sorrow," and in such sorrows we are always alone. But it is not mere words when I say that I feel with you in your sorrow.

Your sincere friend,  
Jack

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[Reply to the above]

16 Church Street Pune 411 003 9 Jan. 2001

My dear Jack,

Thank you very much for your most kind and sympathetic letter. You say that words are poor comforters; but the sympathy of true friends like yourself is a great comfort in times of sorrow; and I am grateful to you for its expression.

Mother's death was a great shock to me, though I do not fully realize it even yet. We were always so much to each other; and it is hard to face the fact that I must live the rest of my life without her.

Happily her end came very peacefully. She had no pain, and passed away quietly in her sleep.

She was fond of you, and spoke of you several times towards the end.

You will excuse me from writing more at present. I don't feel equal to it.

With many thanks, again from,

Your sincere friend, Fred

[To a friend, from a girl who is going abroad with her father and mother.]

Jaiprakash Nagar

Goregaon

Mumbai 400 062

10th March, 2001

My dear Nora,

I am awfully excited ! My daddy and mummy are going abroad on a long tour; and I am going with them. We shall be away for about two months. We are leaving on 20th.

We are going first to Hong Kong, where my father has some business. Then we are travelling to Japan. Think of it ! I shall see the Japanese and all their interesting ways. We shall stay there some time, and then fly to San Francisco. After that we are to travel to New York, and stay there for some time. Then we shall travel to England.

By the time we get home, I shall have seen half the world and will be a much travelled person.

I shall write you long letters from all the places we stay in and tell you of all the new and strange things we see.

With best wishes,  
Very sincerely yours,  
3 Naomi

### **Exercise 140**

Write a short letter:-

1. From a young man who has recently become possessed of a fortune left him by his uncle, to his intimate friend.
2. To a friend, advising him to insure his life.
3. To the same giving information about life-insurance.
4. To a friend, proposing the formation of a debating union.
5. Reply to the above.
6. To a friend, describing a pleasant dream.
7. To a friend, describing a horrid dream.
8. To a friend, giving an account of your favourite story-book or author.
9. To a friend, asking him to return a book which you lent him a long time ago.  
Couch your letter in such terms that your friend will not take offence.
10. To a friend, apologizing for not having kept an appointment.

11. To a sick friend, congratulating him on the good progress he is making.
12. To a sick friend in a hospital.
13. To a friend who has long been silent.
14. Reply to the above.
15. From a sister to her brother, describing her visit to an orphanage.
16. To your uncle in Japan, asking for information about the habits and customs of the Japanese.
17. Reply to the above.
18. From a son to his father, asking permission to become a lawyer.
19. The father's reply to the above.

### **Exercise 141**

1. Write a letter to a village-boy, your cousin, telling him what your town is like..
2. An uncle has sent you a present of Rs. 300. Write a letter thanking him and telling him how you propose to spend it.
3. Write a letter to your American friend to accompany a small model of the Taj Mahal at Agra which you are sending him.
4. Reply, referring to the sky-scrapers of New York.
5. Your friend is a member of a large family; you are not. Write to him.
6. Reply to the above.
7. Write a letter to a friend, telling him that you have shifted to a new house, and describe your new neighbourhood.
8. In a letter to your sick friend, advise him to go to a hospital as, owing to various circumstances, he cannot be looked after properly at home.
9. Imagine that you have returned from a visit to your uncle. Write a letter, thanking him for his kindness and describing your journey.
10. Write a letter to a friend, describing a book you have just read and strongly recommending it to him.

## **2. NOTES OF INVITATIONS**

A formal invitation is generally written in the third person, and should contain no heading, no salutation, and no complimentary close. The writer's name should appear in the body of the letter. The address of the writer and the date should be written to the left, below the communication.

The reply to such a note should also be in the third person, and should repeat the date and time mentioned in the invitation.

[Formal note of invitation. ]

Mr. and Mrs. V.A. Paul request the pleasure of Mr. K. Gopalan's company at dinner on Friday, 14 July, at eight o'clock.  
18 Peters Road  
Chennai 600 014

[Formal note of acceptance.]

Mr. K. Gopalan has pleasure in accepting the kind invitation of Mr. and Mrs. V.A. Paul to dinner on Friday, 14 July, at eight o'clock.

12 Kamaraj Salai  
Chennai 600 005

[Formal note of refusal]

Mr. K. Gopalan regrets that a previous engagement prevents his accepting the kind invitation of Mr. and Mrs. V.A. Paul to dinner on Friday, July.

12 Kamaraj Salai  
Chennai 600 005



Informal notes of invitation, acceptance and refusal are like ordinary friendly letters, though using more formal language. They are addressed to the recipient by name (My dear Shri Joshi), and the formal close is usually any of the following:-

Sincerely yours, Yours sincerely, Yours very sincerely, Yours affectionately (to relations, or intimate friends),

[Informal note of invitation.]

12 Alwarpet  
22 November

Dear Pramila,

Will you give me the pleasure of your company at dinner on Sunday, the 27th at 8 o'clock?

Yours sincerely,  
V. Saroja

[Informal note of acceptance.]

Poes Garden  
23 November

My dear Saroja,

I shall be pleased to be with you at dinner on Sunday, the 27th. Thanks a lot for your invitation.

Yours sincerely,  
S. Pramila

[Informal note of refusal.]

Poes garden  
23 November

My dear Saroja,

I am very sorry that a previous engagement will prevent me from joining you at dinner on Sunday. Thank you very much for your kind invitation.

Yours sincerely,  
S. Pramila

## ***II. Business Letters***

Business letters should be terse, clear, and to the point. Businessmen are busy men, and have no time to read long, rambling and confused letters.

Business letters are naturally much more formal in style than friendly letters. Certain forms of polite expression are used, such as-

"I shall be much obliged if you will send me,"

"Please despatch at your earliest convenience," etc.

At the same time certain phrases of business "jargon" should be avoided. They are commonly used, but are not good English; and the meaning can be conveyed as clearly in simple, everyday language.

Examples of such expressions are:-

"Yours of even date to hand."

"Despatch same at once."

Avoid so far as possible abbreviations (like advt. for advertisement, exam, for examination, etc.) and the omission of I or we (e.g., "Have received" instead of "We have received").

In business letters ordering goods, care should be taken to give clear and exact descriptions of the articles wanted. An itemized list of the goods wanted should be supplied, with the quality and quantity required.

Directions for forwarding should be given (by rail, post, etc.) and the manner in which payment will be made indicated (by Money Order, V.P.P., cheque, or by debiting to the writer's account). Everything should be clear and precise.

FORM:- The form of business letters is the same as already described, with one addition, viz., the Address (i.e., the name of the firm or businessman to whom the letter is addressed), which should be written on the first page, lower down than the Heading and to the left of the page. (It may be placed at the end of the letter lower than the signature and at the left side of the page, but the usual position is at the beginning.)

MODES OF ADDRESS:- The modes of address vary. (1) To a tradesman:-  
Shri B.V. Rao  
Bookseller  
12 Ring Road  
Bangalore

Being Dear Sir, and conclude Yours faithfully.

(2) To a firm:-  
Messrs K.R. Das & Co.  
Tea Merchants  
24 Ring Road  
Kolkata

Begin Dear Sirs, and conclude with Yours faithfully.

Note:- If the firm has an impersonal title, Messrs should not be prefixed. For example:-

Eurasia Publishing House, Vijay Trading Co.

(3) To professional men or private gentlemen:-  
Mr. K. Bhaskar Chartered Accountant Pratibha House Thiruvananthapuram 695 002

Mr. K.R. Misra  
32 Bhandarkar Road  
Pune 411 004

Begin Dear Sir or My dear Sir, and conclude Yours faithfully,  
Oyurs truly, etc. (not Your's Sincerely).

When a clerk signs a business letter on behalf of his employer, he puts the letter p.p. (Latin per pro = on behalf of) or for before the name of the firm, and writes his signature beneath. For example:-

Yours faithfully  
For R. Gomes & Sons  
K.S. Kumar

If a gentleman is entitled to be called Honourable, he is addressed, for example, as The Hon. Shri K.R. Patil.

(N.B.:- The title The Hon. cannot be used by itself; you must not write The Hon. K.R. Patil).

REPLIES:- In replying to a business letter, always quote the number of reference (if there is one) and the date of the letter you are answering. For example :

"In reply to your letter No. 502/P, dated July 26, 20 , I would like to say," etc.

[Example to show the form of a business letter.]

16 Church Street  
Anaparthi 533 341  
14 Dec. 2001

The Manager  
Southern Agency  
Rajahraundry 533 101

Dear Sir,

I shall be grateful if you will kindly supply the following items of Godrej furniture:

1 almirah - model 2  
3 chairs - model 4  
2 chairs - model 6  
1 table - model 101

Please send them carriage forward to the above address, and your bill will be paid on receipt.

Yours faithfully,  
V.J. Manohar  
(Letter to a bank manager asking him to .stop payment of a cheque)  
37 Nrupatunga Road  
Bangalore 560 001

3 December 2001

The Manager  
Indian Bank Bangalore 560 001

Dear Sir,

Would you please stop the payment of cheque 104662 dated 2 December ? I signed it in favour of Mr. K. Ramakrishna. The sum was Rs. 500

Yours faithfully,

K.V. Gokak

(Account no. 986)

( Note:- A cheque has to be stopped only where there is some good reason for it, such as fraud.)

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[Ordering a journal]  
23PatelNagar  
Gurgaon 122 001  
Haryana  
1 December 2001

The Business Manager  
'Employment News'  
East Block IV  
Level-7, R.K. Puram .  
New Delhi 110 066

Dear Sir,  
I enclose a draft for Rs. 120 for one year's subscription to your journal Employment News. Kindly arrange to put this order into effect immediately so that I may receive the next issue.

Yours faithfully,  
Abdul Rahim  
[From a shopkeeper to a customer, asking for the settlement of an overdue account]  
Fashion and Style Ltd. R.G. Street Mumbai 400 012 5 Jan. 2001

Mr. V.N. Patil  
43 Park lane  
Pune 411 004

Dear Sir,  
We wish to call your attention to our bill for Rs. 650, payment of which is long. overdue. We have sent you several reminders, but have received from you no reply. We must ask you to settle this account without further delay, or we shall be obliged to take legal steps to recover the amount due to us.

Yours faithfully,  
S. Nazeeruddin Manager

(Order for books)

16 Ring Road  
Ravulapalem 533 238  
30 November 2001

The Manager  
Sudhitha Book Centre.  
Kakinada 533 001

Dear Sir,

I shall be grateful if you will send me by VPP one copy each of the following books (Collin's Retold classics, published by Messrs S. Chand & Company Ltd.) as early as possible.

1. David Copperfield
2. Huckleberry Finn
3. Treasure Island



4. Monte Cristo
5. Pickwick Papers

My address is as above.

Yours faithfully,

N. Chaitanya

### **Exercise 142**

1. Write a letter to Messrs Babcock and Singer, complaining that the watch lately bought from them does not keep good time.
2. Write a letter to a landlord, asking that certain repairs be done to the house in which you are living.
3. During the last two weeks your baker has been supplying bread of a quality inferior to what you were getting previously. Write a letter calling his attention to this.
4. Draft out the baker's apology.
5. Write a letter to your baker, telling him not to deliver any bread while you are away on a holiday.
6. Shri. Ramesh Bannerjee sends a letter to a firm, asking for their catalogues. The firm reply that the catalogues are being reprinted, and that they will send one as soon as possible. Write these two letters.
7. Write on behalf of your father to a house-agent about a suitable flat, stating clearly your requirements.
8. Write the house-agent's reply.
9. Write to the local Gas or Electric Company, saying that you need the light, etc., on your premises, and asking them to forward the lowest estimate. Do not forget to supply full particulars of your requirements.
10. You have sprained your ankle while playing football. Copy out the letter your father writes to your family doctor.
11. M.O. of Rs. 100 to your aunt-no reply from aunt-no receipt from Post Office. Write to the Post Master.
12. Write a letter to a railway company, complaining that your furniture has been damaged in transit, and claiming damages.
13. Write a letter to the manager of a factory, asking permission for a party to visit the factory.
14. Write a letter to the secretary of a joint-stock company of which you are a share holder, notifying your change of address.

### **LETTERS OF APPLICATION**

A letter applying for employment should contain:-

(a) A short introduction stating whether the writer is answering an advertisement or is applying on his own responsibility.

(b) A statement of his age, education and experience.

(c) A conclusion giving references, testimonials, or an expression of the applicant's earnestness of purpose.

Letters of application should be in the form of business letters.

[Reply to an advertisement for a junior clerk.)

24 Old Gate

Saranpur

3rd October, 2001

Messrs Abdul Rahim & Sons

Merchants

Saranpur

Gentlemen,

I wish to apply for the position of junior clerk, advertised in today's The Hindu.

I am 18 years old, and have just passed the matriculation examination.

from the Saranpur High School. I have also taken a course in type-writing and bookkeeping.

I enclose some testimonials, and would refer you to the Principal of the Saranpur School for my character.

If I am given the post, I can assure you I will do my best to give you satisfaction.

Yours faithfully, Nathu Ram Baxi

### **Exercise 143**

1. Answer the following advertisement:-

Wanted a clerk with a good knowledge of English and Arithmetic. Apply Manager, New Press, Allahabad.

2. Apply for position as book-keeper, advertised in a daily paper, stating age, education, experience, qualification, reasons for leaving last position, references, previous salary, salary required, etc.

3. Speaking to a friend, a prominent businessman said, "I require a successful applicant for employment under me to demonstrate that he is sober, energetic and adaptable, and that he possesses practical knowledge of the work he proposes to undertake." Make an application to the gentleman, saying you possess the required qualifications.

4. Sir, having tried very earnestly to fit myself for advancement in your organisation, I would like to approach you in the matter of an advance in salary. In support of my request, I would like to point out the following facts:-

Finish this letter, referring to the length of your service, last promotion, why you deserve promotion, etc.

### ***FURTHER OFFICIAL LETTERS***

(Request to the Postmaster)

46 Kingsway  
Nagar 440 001  
18 Jan. 2001

The Postmaster  
Head Post Office  
Nagpur 440 001

Dear Sir,

I have recently shifted from 25 Park Street, Nagpur 440 002 to 46 Kingsway, Nagpur 440 001. I shall be grateful if you could kindly redirect my letters to the new address.

Yours faithfully, K. Joseph

(Letter of inquiry to an educational institution)

Desaipeta

Vetapalem 523187

21 May 2001

The Director

APTECH

4/7 Brodiepet

Guntur 522 002

Dear Sir,

I have passed the B.Sc. degree examination with Electronics as the main subject. I intend to have a course in Computer Science and would like to know the details

of the courses taught at your institution. Could you please send me a copy of your prospectus?

Yours faithfully,  
N. Mahesh

### **Exercise 144**

Write:-

1. To the Director of Education, applying for appointment as a teacher in the Educational Service.
2. To the Commissioner of Police, about the grant for an appointment as Sub-Inspector.
3. To the Commissioner of Police, about the grant of licence to carry arms, stating reasons.
4. To the Municipal Commissioner on the necessity of public parks in a crowded city like Mumbai.
5. To the Postmaster of your town, asking for particulars about Post Office Cash Certificates.
6. To the Superintendent, Government Central Press, asking for a list of Government publications relating to dairying in India, and inquiring if any periodical is published on the subject.
7. To the Jailor, Yerawada Prison, as from a prisoner's mother, asking permission to see her son.

### **LETTERS TO NEWSPAPERS**

These should always be addressed to "The Editor," and they usually end with Yours faithfully.

The form of Salutation is Sir/Dear Sir.

If the writer gives his address for publication, it is often placed below the letter and to the left of the signature.

If the writer does not wish his name to be published, he can sign his letter with a non-de-plume (such as "Interested", "Anxious", "One who knows", etc.); but in any case he must give his name and address (in a covering letter) to the Editor, for no respectable newspaper will publish anonymous letters.

[To a newspaper, about a bad piece of road that is in need of repair.]

The Editor  
"The Hindu"

Sir,

Our Municipality wants waking up; and, as private appeals to their office have had no effect, perhaps a little publicity will do no harm. For the last month Chetry Road has been almost impassable. The surface is badly broken up by the heavy rains, and on a dark night

it is positively dangerous for motors or carriages to pass that way-Moreover, there are heaps of roadmetal on both sides of the road, which leave very little room in the middle. It is scandalous that we should be inconvenienced in this way for weeks, and I hope the public will bring pressure to bear on those responsible so that the road may be put in thorough repair without further delay.

Yours faithfully,

Indignant

4 Bazar Road

### **Exercise 145**

Write:-

1. To the Editor of a newspaper, on reckless driving.
2. To a newspaper, drawing attention to the insanitary condition of the city bazaars.
3. To a newspaper, protesting against street noises.
4. To a newspaper, advocating the establishment of a Free Library in your town.
5. To a newspaper, appealing for the funds for an orphanage.
6. To a newspaper, complaining of the bad quality and inadequate supply of Municipal water in your town.
7. To a newspaper, suggesting to the public the desirability of a Social Service League in your town.
8. To a newspaper, on the evils of street-begging.
9. To a newspaper, appealing for funds to relieve the sufferers from a flood.

### **MORE LETTERS**

[To a very near neighbour about quiet for the benefit of a person who is seriously HI]

21 Osborne Street  
7th May, 2001

Dear Shri Naik,

I am sorry to have to worry you with my troubles, but when I have explained I am sure you will understand. I regret to say that Mrs. Pradhan is seriously ill. The doctor, who has just been, says she is in a critical condition, and that absolute calm is essential for her recovery. She has had several bad nights, and cannot get sufficient sleep. I am sure you will not be offended if, in the circumstances, I ask you to tell your servant and your children to make as little noise as they can during the next few days. Our houses are so close together that we cannot help hearing shouting, and even talking; and the slightest noise disturbs my wife, who is in a very low, nervous state. If she can only have a few days and nights of calmness, I think it will work wonders.

Apologizing for putting you to this inconvenience.

Yours sincerely  
Satish Pradhan

[A father reports to the police that his son has not returned home from school, giving particulars of the boy, his dress, etc.]

35 Patel Street  
Ahmednagar  
4 Jan. 2001

The Inspector of Police  
Police Station II

Ahmednagar

Dear Sir,

My son, Abdur Rashid, a lad twelve years old, is missing, and I am very anxious about him. As all my efforts to trace him have failed, I must appeal to you for help. He went to school this morning as usual, but although it is now nearly eight o'clock, he has not returned. He generally comes home before 4-30 p.m., everyday. I have made inquiries at the school (the Government High School), but the headmaster cannot throw any light on the matter. He says Abdur Rashid left school as usual about 5 p.m., and he was quite well. The only clue I can find is from one of his school friends (a boy called Mhd. Hussain) who says he saw my son going along the canal bank at about 4-30 p.m., with a man whom he did not know. He cannot describe this man, but says he was wearing a white pagri and a brown jacket.



Abdur Rashid was wearing a red fez, a white coat and trousers. He is rather tall for his age, and walks with a slight limp.

I cannot think he has got into mischief, as he has always been a good boy and most regular in his habits. In view of the kidnapping case a few weeks ago, I naturally very anxious lest he may have suffered from some foul play. Please do your best to trace him, and let me know as soon as you have anything to report.

Yours faithfully,  
Abdur Rahim  
[Certificate to a pupil]

Ideal College  
Varanasi  
12 May 2001

Ahmad Hasan has studied in this college for two years, and has just appeared in the Intermediate Examination. As he has worked well and is intelligent, he stands a good chance of passing. His conduct has been most satisfactory and he bears a good character. Physically he is robust and active, and was a member of the college football team. I am sure he will do any work entrusted to him conscientiously and efficiently.

N. Solomon  
Principal

### **Exercise 146**

1. Write a courteous letter to a neighbour whose dog annoys you by barking at night.
2. Reply to the above.
3. Write as from the father of a boy to a gentleman who rescued his son from drowning.
4. Your father thinks you are a precious boy; so he writes, "There have been many men whose early life was full of brilliant promise, but whose careers have ended in failure, owing to lack of industry." Write to him, assuring him that you will not beliefe me promise of your boyhood.
5. Write, as from a father to his son, about a drunkard and his unhappy family.
6. Write an imaginary letter as from a great-grandfather to his great-grandson about the means of communication in his days.
7. You have left school and are seeking a situation. Write to your Headmaster, asking for a testimonial.
8. Write to your Headmaster, asking for a Letter of recommendation and explaining what you want.
9. Write a letter to your Headmaster, thanking him for the testimonial.
10. Write to the Society for the Prevention of Cruelty to Animals about a case of cruelty to a bullock, giving details including the date and place and name and address of the guilty person.

11. "It is often the steady plodder who gets prizes." Write as from a father to his son.
12. Write to a friend, setting forth your views on prize-giving in schools.
13. It is wonderful how a rumour grows. In an imaginary letter to your friend, give a story which, though foolish enough, was accepted by a large number of credulous people.
14. Write to a friend who, you think, is "a rolling stone".
15. Write as from a grandfather to his grandson who lives beyond his income.
16. Write a letter to your younger brother, advising temperance,
17. "It is often at school that life-friendships are made." A father makes this observation when writing to his son at a boarding school. Imagine the letter and copy it out.
18. Write as from a father to his son, asking him to make a habit of reading the daily newspaper, and pointing out what portions he should particularly read, etc.

19. Write to a prince, as from his teacher who believes. "There is no royal road to learning.
20. Write a letter from a shopkeeper to another shopkeeper about "cut-throat competition."
21. Write to your sportmaster, criticising the decision of the referee in a hockey match.
22. Write a letter to the manager of a local paper, enclosing an advertisement of your school conceit.
23. You have advertised your bicycle for sale, reply to an inquirer, and give him full details.
24. You see in a local paper an advertisement offering a second-hand bicycle. Write to the advertiser, asking for an appointment, as you wish to inspect the bicycle with a view to purchase.
25. Draft these advertisements:-
  - (i) Seeking a cheap second-hand typewriter.
  - (ii) Offering for sale of your car.
  - (iii) Announcing the loss of your dog and offering a substantial reward.

## **CHAPTER 37**

### **COMPREHENSION**

A comprehension exercise consists of a passage, upon which questions are set to test the student's ability to understand the content of the given text and to infer information and meanings from it.

Here are a few hints:-

1. Read the passage fairly quickly to get the general idea.
2. Read again, a little slowly, so as to know the details.
3. Study the questions thoroughly. Turn to the relevant portions of the passage, read them again, and then rewrite them in your own words, neatly and precisely
4. Use complete sentences.
5. If you are asked to give the meaning of any words or phrases, you should express the idea as clearly as possible in your own words. Certain words require the kind of definition that is given in a dictionary. Take care to frame the definition in conformity with the part of speech.

### **SPECIMEN**

Read the passage below and then answer the questions which follow it.

It has been part of Nelson's prayer that the British fleet might be distinguished by humanity in the victory which he expected. Setting an example himself, he twice gave orders to cease firing upon the Redoubtable, supposing that she had struck because her great guns were silent; for as she carried no flag, there was no means of instantly ascertaining the fact. From this ship, which he had thus twice spared, he received his death. A ball fired from her mizzen-top which, in the then situation of the two vessels

was not more than fifteen yards from that part of the deck where he was standing, struck the epaulette on his left shoulder about a quarter after one, just in the heat of action. He fell upon his face on the spot which was covered with his poor secretary's blood. Hardy who was a few steps from him turning round, saw three men raising him up. "They have done for me at last Hardy !" said he. "I hope not !" cried

Hardy. "Yes," he replied; "my backbone is shot through !" Yet even now not for a moment losing his presence of mind, he observed as they were carrying him down the ladder, that the tiller-ropes which had been shot away, were not yet replaced and ordered that new ones should be roped immediately. Then that he might not be seen by the crew, he took out his handkerchief and covered his face and his stars. Had he but concealed these badges of honour from the enemy, England perhaps would not have had cause to receive with sorrow the news of the battle of Trafalgar. The cockpit was crowded with wounded and dying men; over whose bodies he was with some difficulty conveyed, and laid upon a pallet in the midshipmen's berth. It was soon perceived, upon examination, that the wound was mortal. This, however, was concealed from all, except Captain Hardy, the chaplain, and the medical attendants. He himself being certain, from the sensation in his back, and the gush of blood he felt momentarily within his breast, that no human care could avail him, insisted that the surgeon should leave him and attend to those to whom he might be useful.

### **Questions**

1. What is meant by 'supposing that she had struck'?
2. How can Nelson be said to have been partly responsible for his own death?
3. What do you understand by the 'mizzen-top' ?
4. Why did Nelson insist that the surgeon should leave him and attend to others?
5. What qualities in Nelson's character are revealed by this passage?

### **Answers**

1. 'Supposing that she had struck means 'thinking that the men in the ship had surrendered'.
2. Nelson ordered his men two times to cease firing on the Redoubtable. From the same ship a ball was fired at him and brought about his death. He was thus partly responsible for his death.
3. The 'mizzen-top' is the platform round the lower part of the mast nearest the stern.
4. Nelson was certain that it would be impossible to save his life. He, therefore, insisted that the surgeon should leave him and attend to others.
5. His patriotism, his humanity and his powers of endurance are revealed by this passage.

A work from S. CHAND & COMPANY LTD.

### **Exercise 147**

Read the passages carefully and answer briefly the questions appended below:-

#### **1**

People talk of memorials to him in statues of bronze or marble or pillars and thus they mock him and belie his message. What tribute shall we pay to him that he would have appreciated ? He has shown us the way to live and the way to die and if we have not understood that lesson, it would be better that we raised no memorial to him, for the only

fit memorial is to follow reverently in the path he showed us and to do our duty in life and in death.

He was a Hindu and an Indian, the greatest in many generations, and he was proud of being a Hindu and an Indian, to-him India was dear, because she had represented throughout the age's certain immutable truths. But though he was intensely religious and came to be called the Father of the Nation which he had liberated, yet no narrow religious or national bonds confined his spirit. And so he became the great internationalist, believing in the essential unity of man, the underlying unity of all religions, and he needs of humanity, and more specially devoting himself to the service of the poor, the distressed and the oppressed millions everywhere.

His death brought more tributes than have been paid at the passing of any other human being in history. Perhaps what would have pleased him best was the spontaneous tributes that came from the people of Pakistan. On the morrow of the tragedy, all of us forgot for a while the bitterness that had crept in, the estrangement and conflict of these past months and Gandhiji stood out as the beloved champion and leader of the people of India, of india as it was before partition cut up this living nation.

What was his great power over the mind and heart of man due to ? Even we realize, that his dominating passion was truth. That truth led him to proclaim without ceasing that good ends can never be attained by evil methods, that the end itself is distorted if the method pursued is bad. That truth led him to confess publicly whenever he thought he had made a mistake - Himalayan errors he called some of his own mistakes. That truth led him to fight evil and untruth wherever he found them, regardless of the consequences. That truth made the service of the poor and the dispossessed the passion of his life, for where there is inequality and discrimination and suppression there is injustice and evil and untruth. And thus he became the beloved of all those who have suffered from social and political evils, and the great representative of humanity as it should be. Because of that truth in him wherever he sat became a temple and where he trod was hallowed ground.

-Jawaharlal Nehru

### **Questions**

1. About whom is the passage written?
2. Why does Nehru make the difference about being a "Hindu" and an "Indian"? Is there any difference really?
3. What great lesson did this great man show us for life?
4. Mention some of the virtues of "the great internationalist."
5. Nehru seems to suggest that his hero was "the beloved champion and leader of the people of India" only before the partition of Pakistan and India.' Do you agree with that? Explain.
6. What did "truth" mean to this great man ?
7. Give the meaning of the following : memorials, immutable; essential, estrangement, spontaneous, discrimination, dominating, Himalayan.

### **2**

The Voice had to be listened to, not only on account of its form but for the matter which it delivered. It gave a message to the country that it needed greatly. It brought to the common people a realization of their duty to concern themselves with their affairs. The common, people were made to take an interest in the manner in which they were governed in the taxes they paid in the return they got from those taxes. This interest in public affairs - politics as you may call it - was to be the concern no longer of the highly educated few but of the many - the poor, the propertyless, the workingmen in town and country. Politics was not to be the concern of a small aristocracy of intellect

property of the masses. And with the change in the subjects of politics that Voice brought about also a change in the objects of politics'. Till then politics had busied itself mainly with the machinery of Government towards making its personnel more and more native, with proposals for a better distribution of political power, with protests against the sins of omission and of commission of the administration. This Voice switched politics on to concern for the needs of the common people. The improvement of the lot of the poor was to be the main concern of politics and the politician. The improvement, especially of the lives of the people of the neglected villages, was to be placed before Governments and political organizations as the goal of all political endeavour. The raising of the standard of living of the people of the villages, the finding of subsidiary occupations which would give the agricultural poor work for their enforced leisure during the off season and an addition to (their) exiguous income, the improvement of the housing of the poor, the sanitation, of the villages – these were to be the object-



tives to be kept in view. In the towns, the slums and cheries were to receive especial attention. There was especially a class of the poor for which that compassionate Voice pleaded and protested. This was for the so-called depressed class, the outcastes of Hindu society. The denial of elementary human rights to this class of people it considered the greatest blot on Hindu society and history. It raised itself in passionate protest against the age-old wrongs of this class and forced those that listened to it to endeavour to remove the most outrageous of them like untouchability. It caused a revolution in Hindu religious practice by having Hindu temples thrown open to these people. It made the care of them a religious duty of the Hindus by re-naming them Harijans.

-Mr. Ruthnasami

### **Questions**

1. Why had people to listen to "The Voice" of Mahatma Gandhi?
2. Why had people to take an interest in politics?
3. What was the change brought about in the objects of politics?
4. What improvements were made for the common man?
5. Explain:-
  - (a) Sins of omission and of commission of the administration.
  - (b) No longer the monopoly of the classes, but the property of the masses.

### **3**

The next ingredient is a very remarkable one: Good Temper. "Love is not easily provoked". Nothing could be more striking than to find this here. We are inclined to look upon bad temper as a very harmless weakness. We speak of it as a mere infirmity of nature, a family failing, a matter of temperament, not a thing to take into very serious account in estimating a man's character. And yet here, right in the heart of this analysis of love, it finds a place; and the Bible again and again returns to condemn it as one of the most destructive elements in human nature. The peculiarity of ill temper is that it is the vice of the virtuous. It is often the one blot on an otherwise noble character. You know men who are all but perfect, and women who would be entirely perfect, but for an easily ruffled quick-tempered or "touchy" disposition. This compatibility of ill temper with high moral character is one of the strangest and saddest problems of ethics. The truth is there are two great classes of sins-sins of the Body, and sins of Disposition. The Prodigal son may be taken as a type of the first, the Elder Brother of the second. Now society has no doubt whatever as to which of these is the worse. Its brand falls, without a challenge, upon the Prodigal. But are we right? We have no balance to weigh one another's sins, and coarser and finer are but human words; but faults in the higher nature may be less venial than those in the lower, and to the eye of Him who is Love, a sin against Love may seem a hundred times more base. No form of vice, not worldliness, not greed of gold, not drunkenness itself does more to un-christianise society than evil temper. For embittering life, for breaking up communities, for destroying the most sacred relationships, for devastating homes, for withering up men and women, for taking the bloom off childhood; in short for sheer gratuitous misery-producing power, this influence stands alone. Jealousy, anger, pride, uncharity, cruelty, self-righteous-ness, touchiness, doggedness,

sullenness - in varying proportions these are the ingredients of all ill temper. Judge if such sins of the disposition are not worse to live in. and for others to live with than sins of the body. There is really no place in Heaven for a disposition like this. A man with such a mood could only make Heaven miserable for all the people in it.

-Henry Drummond

### **Questions**

1. What is the popular notion about “bad temper”?
2. How is bad temper “the vice of the virtuous”?
3. Which class of sins is worse, and why – since of the body, since of the disposition ?

4. Mention some evils of bad temper.
5. Why according to the author will there be no place in Heaven for bad tempered folk?
6. Find words from the passage which mean; breaking up; running; scandalising; souring; easily or quickly offended.

#### 4

Yes, there were giants before the Jam Sahib (the great Indian cricketer, Kumar Shree Ranjitsinhji, better known to the world of cricket as Ranji). And yet I think it is undeniable that as a batsman the Indian will live as the supreme exponent of the Englishman's game. The claim does not rest simply on his achievements although, judged by them, the claim could be sustained. His season's average of 87 with a total of over 3,000 runs, is easily the high-water mark of English cricket. Thrice he has totalled over 3,000 runs and no one else has equalled that record. And is not his the astonishing achievement of scoring two double centuries in a single match on a single day - not against a feeble attack, but against Yorkshire, always the most resolute and resourceful of bowling teams ?

But we do not judge a cricketer so much by the runs he gets as by the way he gets them. "In literature as in finance," says Washington Irving, "much paper and much poverty may co-exist." And in cricket too many runs and much dullness may be associated. If cricket is menaced with creeping paralysis, it is because it is losing the spirit of joyous adventure and becoming a mere instrument for compiling tables of averages. There are dull, mechanic fellows who turn out runs with as little emotion as a machine turns out pins. There is no colour, no enthusiasm, no character in their play. Cricket is not an adventure to them; it is a business. It was so with Shrewsbury. His technical perfection was astonishing; but the soul of the game was wanting in him. There was no sunshine in his play, no swift surprise or splendid unselfishness. And without these things without gaiety, daring, and the spirit of sacrifice cricket is a dead thing. Now, the Jam Sahib has the root of the matter in him. His play is as sunny as his face. He is not a miser hoarding up runs, but a millionaire spending them, with a splendid yet judicious prodigality. It is as though his pockets are bursting with runs that he wants to shower with his blessings upon the expectant multitude. It is not difficult to believe that in his little kingdom Nawangar where he has power of life and death in his hands he is extremely popular for it is obvious that his pleasure is in giving pleasure.

-A.G. Gardiner

### **Questions**

1. Correct the following statistics, if necessary:-
  - (a) His season's average of 87 with a total of over 3,000 runs is easily the high-water mark of English cricket.
  - (b) Thrice he has totalled over 3,000 runs, and no one else has equaled that record.
  - (c) He scored two double centuries in a single match on a single day.
2. "Many runs and much dullness may be .associated." Prove this.

3. Mention some reasons why cricket is losing its lustre.
4. What gives cricket its "character"?
5. How should real cricket be played ?
6. Describe in your own words the secret of the Jam Sahib's wizardry with the bat.
7. Make a list of “do’s” and “don’ts” for a promising cricketer.

## 5

Supposing you have to make a payment of Rs. 100, you can do so in rupee-coins; but it would be cumbersome to pay in nickel or copper coins, because they are heavy to carry and also because it takes much time to count them. The Government therefore permits you to make the payment in rupee-notes. What are these rupee-notes really? They are a kind of money, right enough, although they are made of paper instead of metal. You can use them in just the same way that you use ordinary money. The reason why they are made of paper and used is that they save the trouble of carrying metal coins about - of course, paper is lighter than metal and they also save using silver and other metals when they are scarce.

What makes these mere pieces of paper bear the value of the number of rupees that is printed upon them? Why should a piece of paper, with "100" printed on it be worth twenty times as much as a piece of paper with "five" printed on it - and also worth a hundred times as much as a silver rupee-coin? The reason is that Government guarantees that the piece of paper is worth the amount printed on it and promises to pay that amount to anybody who wishes to exchange this paper for the rupee-coins. Also, if you think about it you can easily realize that crores and crores more of rupee-coins would have to be minted, if all paper-money were abolished.

Perhaps you may ask, "Then why not have paper money only ? Why use silver and nickel and copper at all ?" The answer is - because money must as we have already said, be something so useful that everyone wants. Also because the metals are the best form of money; and thirdly because it would be impossible to print just the right amount of paper money that would keep prices at their proper natural level. If any Government prints too much paper money, then prices go up at once. The supply of money is increased and therefore its value (in food, clothes, books, houses, land, tools and everything else) goes down.

You may think at first that it is queer to talk of having too much paper money and that money is so nice and useful that you cannot have too much of it. But if you think that, I am afraid you are forgetting that money is only useful for what it will buy; so it is no good at all having more money if there are no more things to buy with it. The more money there is, the higher will be the prices of everything. The same thing happens with rupee-coins as with paper money. But it is not likely to happen, for this reason : it is very easy to print a great deal of paper money, but not at all easy to increase the amount of rupee-coins. Silver has to be dug out of mines, and very difficult to get; so the amount there is if it keeps very steady and changes very little. In fact that is one of the chief reasons why it was chosen to make coins of.

-Ernest F. Row

### **Questions**

1. Why does the Government allow payment to be made in paper notes?
2. What is more valuable, to have 100 rupee-coins in silver or a Rs. 100 note, in paper?

3. If metal is so cumbersome, why should we not have only paper money?  
Why should we not print as much of it as possible?
4. What is the real use of money?
5. Why should the prices of commodities go up when there is plenty of paper money?
6. Why does the Government print only a certain number of paper notes, and not as many as it likes arbitrarily?

## **6**

You seemed at first to take no notice of your school-fellows, or rather to set yourself against them because they were strangers to you. They knew as little of you as you did of them; so that this would have been the reason for their keeping aloof, from you as well, which you would have felt as a hardship. Learn never to conceive a

prejudice against other because you know nothing of them. It is bad reasoning, and makes enemies of half the world. Do not think ill of them till they behave ill to you; and then strive to avoid the faults which you see in them. This will disarm their hostility sooner than pique or resentment or complaint. I thought you were disposed to criticize the dress of some of the boys as not so good as your own. Never despise any one for anything that he cannot help - least of all, for his poverty. I would wish you to keep up appearances yourself as a defence against the idle sneers of the world, but I would not have you value yourself upon them. I hope you will neither be the dupe nor victim of vulgar prejudices. Instead of saying above "Never despise anyone for anything that he cannot help," I might have said, "Never despise anyone at all"; for contempt implies a triumph over and pleasure in the ill of another. It means that you are glad and congratulate yourself on their failings or misfortunes.

You have hitherto been a spoilt child, and have been used to have your own way a good deal, both in the house and among your playfellows, with whom you were too fond of being a leader; but you have good nature and good sense, and will get the better of this in time. You have now got among other boys who are your equals, or bigger and stronger than yourself and who have something else to attend to besides humouring your whims and fancies, and you feel this as a repulse or piece of injustice. But the first lesson to learn is that there are other people in the world besides yourself. The more airs of childish self-importance you give yourself, you will only expose yourself to be the more thwarted and laughed at. True equality is the only true morality or wisdom. Remember always that you are but one among others and you can hardly mistake your place in society. In your father's house you might do as you pleased; in the world you will find competitors at every turn. You are not born a king's son, to destroy or dictate to millions; you can only expect to share their fate, or settle your differences amicably with them. You already find it so at school, and I wish you to be reconciled to your situation as soon and with as little pain as you can.

- William Hazlitt

### **Questions**

1. Can you tell who is writing to whom in this passage? What would you call this kind of writing - a speech, a diary, a letter, a sermon?
2. What reasons does the author give for not harbouring a prejudice against others?
3. What are some of the blessings of living with others in the same class or the same school?
4. Paraphrase:-
  - (a) True equality is the only true morality or true wisdom.
  - (b) To be the dupe or victim of vulgar prejudices.
  - (c) Settle your differences amicably with them.
5. "Contempt implies a triumph over and pleasure in the ill of another." Who are those who feel like this and why ?

6. The author says that "in the world you will find competitors at every turn." But competition is a very good thing. Why does he seem to warn his son about it ?

## 7

Unquestionably a literary life is for the most part an unhappy life; because, if you have genius, you must suffer the penalty of genius; and, if you have only talent, there are so many cares and worries incidental to the circumstances of men of letters, as to make life exceedingly miserable. Besides the pangs of composition, and the continuous disappointment which a true artist feels at his inability to reveal himself, there is the ever-recurring difficulty of gaining the public ear. Young writers are buoyed



up by the hope and the belief that they have only to throw that poem at the world's feet to get back in return the laurel-crown; that they have only to push that novel into print to be acknowledged at once as a new light in literature. You can never convince a young author that the editors of magazines and the publishers of books are a practical body of men, who are by no means frantically anxious about placing the best literature before the public. Nay, that for the most part they are mere brokers, who conduct their business on the hardest lines of a Profit and Loss account. But supposing your book fairly launches, its perils are only beginning. You have to run the gauntlet of the critics. To a young author, again, this seems to be as terrible an ordeal as passing down the files of Sioux or Comanche Indians, each one of whom is thirsting for your scalp. When you are a little older, you will find that criticism is not much more serious than the bye-play of clowns in a circus, when they beat around the ring the victim with bladders slung at the end of long poses. A time comes in the life of every author when he regards critics as comical rather than formidable, and goes his way unheeding. But there are sensitive souls that yield under the chastisement and, perhaps after suffering much silent torture, abandon the profession of the pen for ever. Keats, perhaps, is the saddest example of a fine spirit hounded to death by savage criticism; because, whatever his biographers may aver, that furious attack of Clifford and Terry undoubtedly expedited his death. But no doubt there are hundreds who suffer keenly hostile and unscrupulous criticism, and who have to bear that suffering in silence, because it is a cardinal principle in literature that the most unwise thing in the world for an author is to take public notice of criticism in the way of defending himself. Silence is the only safeguard, as it is the only dignified protest against insult and offence.

-P.A. Sheehan

### **Questions**

1. Why is the Literary Life mostly an unhappy one?
2. What are the ambitions of a young author?
3. Are editors and publishers sympathetic to young authors?
4. What are some of the ordeals awaiting the young authors from the critics?
5. What attitude should an author adopt in the face of bitter critics?
6. Explain: Sioux Indians; abandon the profession of the pen; laurel-crown; to run the gauntlet; hounded to death.
7. Write in simple English: the pangs of composition; buoyed up by the hope; mere brokers; thirsting for your scalp.

### **8**

Then one day there passed by that way a Pashupata ascetic. And he said to the Brahman : "My son, what are you doing here ?" So he replied: "Reverend Sir, I am performing penance, for the expiation of sin, on the banks of the Ganges." Then the ascetic said:"What has this miserable puddle to do with the Ganges," And the Brahman said : "Is this, then, not the Ganges ?" And the ascetic laughed in his face, and said . 'Truly, old as I am, I did not think that there had been folly like this in the world. Wretched man, who has deluded you ? The Ganges is hundreds of miles away, and resembles this

contemptible brook no more than Mount Meru resembles an ant-hill.' Then the Brahman said : "Reverend Sir, I am much obliged to you." And taking his pot and staff, he went forward, till at length he came to a broad river. And he rejoiced greatly, saying: "This must be the sacred Ganges." So he settled on its banks and remained there for five years, bathing every day in its waters. Then one day there came by a Kapalika, who said to him, "Why do you remain here, wasting precious time over a river of no account or sanctity, instead of going to the Ganges ?" But the Brahman was amazed, and said; "And is this, then, not the Ganges ?" Then the Kapalika replied -. "This is the Ganges! Is a jackal a lion or a Chandala a Brahman ? Sir, you are dreaming." Then the Brahman sighed deeply. And he said, "Sir, I am enlightened by you." And he took his pot and staff, and went forward.

But he was now very old and feeble. And long penance had weakened his frame and exhausted his energies. And as he toiled on in the heat of the day over the burning earth, the sun beat on his head like the thunderbolt of Indra, and struck him with fever. Still he gathered himself together and struggled on, growing weaker and weaker day by day, till at last he got no further, but fell down and lay dying on the ground. But collecting all his remaining strength, with a last desperate effort he dragged himself up a low hill in front of him. And lo! there before him rolled the mighty stream of Ganges, with countless numbers of pilgrims doing penance on its banks and bathing in its stream. And in his agony he cried aloud : "O Mother Ganges ! alas ! alas ! I have pursued you all my life and now I die here helpless in sight of you." So his heart broke, and he never reached its shore.

-F.W. Bain Questions

1. Explain the allusion to Mount Meru and the comparison between it and an ant-hill. What was "the thunderbolt of Indra" ?
2. What is a "Pashupata" ascetic, a Kapalika or a Chandala ?
3. What do you suppose is the intention of the author in telling this very sad story ? Quote phrases from the text to show the pathos.
4. Comment on the significance and the author's use of the following expressions:-
  - (a) "This is the Ganges ! Is a jackal a lion ---?"
  - (b) "O Mother Ganges ! alas ! alas !"
5. What is the purpose of the words : "Reverend Sir, I am performing penance, for the expiation of sin .

## 9

One common mistake that many people have made is this: they have thought that it would be a very good thing if everybody had exactly the same amount of money, no matter whether they worked hard or lived quite idly. They forget that very few people would work at all if it were not for the money their work brings them, and that without work there would be no money. And they have imagined that if all the money in the country were equally divided everybody would be rich. Now that is a very great mistake, because there simply is not enough money to make everybody rich. If it were shared equally all round every one then would, on the basis of the calculations made in 1935, receive only about Rs. 65 a year. Today with a rise in the price level it might be Rs. 150 a year. That may be more than you receive now or it may be less, but would certainly not make you really rich. It is quite true that there are in this country a small number of very rich people; but they are so few in comparison with the whole population that even if they were to share out all their wealth among the rest, it would make very little difference. It is said that if you flattened out that great French mountain Mont Blanc, the highest mountain in Europe, and spread it over the whole of France you would only raise the level of the land by about six inches. See if you can think out what that has to do with the question I have been talking about.

Many people, unfortunately, seem to think also that Government can always pay out money quite easily and in any quantity, and they forget, of else they do not know, that the Government can only pay out money that it has received in taxes - money that the tax-payer has had to work for.

And now here is one final mistake that I should like to warn you against, Don't ever imagine that there is any thing to be ashamed of, or anything undignified, to grumble about in having to work hard for your living. If when you start work you can go into a job that suits you, so that you can really enjoy the work itself, so much the better: I hope that is what will happen, But if the work is not exactly the kind that you would choose, you must try to remember that you are helping to produce the things that other people need; you are "doing your bit" and playing your part In the work of the world- You are like a wheel, even if it is only 5 very tiny wheel, in the great world-

machinery of trade and industry that is always busily at work providing for the wants of hundreds of millions of people, and you must "put your back into it" and see to it that your particular task is always done as well as you can possibly do it.

- Ernest F. Row

### **Questions**

1. Why is it really necessary to work?
2. If all the money in the world were equally divided, everybody would be very happy. Do you agree?
3. The author tells us about flattening Mont Blanc and the little difference it would make in raising the level of France. What is his point in giving us this example?
4. Which is the best job in the world? Why must you embrace it lovingly?
5. What is the meaning of: "put your back into it?" "doing your bit"?
6. Paraphrase : "You are like a wheel.....millions of people."

### **10**

All Great Thinkers live and move on a high plane of thought. It is only there they can breathe freely. It is only in contact with spirits like themselves they can live harmoniously and attain that serenity which comes from ideal companionship. The studies of all great thinkers must range along the highest altitudes of human thought, I cannot remember the name of any illuminative genius who did not drink his inspiration from fountains of ancient Greek and Hebrew writers; or such among the moderns as were pupils in ancient thought, and, in turn, became masters in their own. I have always thought that the strongest argument in favour of the Baconian theory was, that no man, however indubitable his genius, could have written the plays and sonnets that have come down to us under Shakespeare's name who had not the liberal education of Bacon. How this habit of intercourse with the gods makes one impatient of mere men. The magnificent ideals that have ever haunted the human mind, and given us our highest proofs of a future immortality by reason of the impossibility of their fulfilment here, are splintered into atoms by contact with life's realities. Hence comes our sublime discontent. You will notice that your first sensation after reading a great book is one of melancholy and dissatisfaction. The ideas, sentiments, expressions, are so far beyond those of ordinary working life that you cannot turn aside from one to the other without an acute sensation and consciousness of the contrast. And the principles are so lofty, so super-human that it is a positive pain, if once you become imbued with them, to come down and mix in the squalid surroundings of ordinary humanity. It may be spiritual or intellectual pride that is engendered on the high plane of intellectual life. But whatever it is, it becomes inevitable. An habitual meditation on the vast problems that underline human life, and are knit into human destinies-thoughts of immortality, of the littleness of mere man, of the greatness of man's soul, of the splendours of the universe that are invisible to the ordinary traffickers in the street, as the vastness of St. Peter's is to the spider that weaves her web in a corner of the dome-these things do not fit men to understand the average human being, or tolerate with patience the sordid wretchedness of the unregenerate masses. It is easy to understand, therefore, why such thinkers fly to the

solitude of their own thoughts, or the silent companionship of the immortals; and if they care to present their views in prose or verse to the world, that these views take a sombre and melancholy setting from "the pale cast of thought" in which they were engendered.

-P.A. Sheehan

### ***Questions***

1. On what plane must great thinkers live and move?
2. Is a liberal education necessary to produce great literature?
3. Why does the reading of a great book, according to the author, make one melancholy and disappointed?
4. What are the things that make it hard to understand the average human being?

## 11

Although religion does not inhibit the accusation of wealth, although it does not hold up large fortunes as evil, the tenor of its teaching, by and large, is to induce an attitude of indifference to worldly things, things which gratify one's lower self and keep one engrossed in money-making. The student should be made to realize that the real goods of life are spiritual, love of things of the spirit and service of one's fellowmen, joy of an ordered disciplined life. These are blessings money cannot buy. What is wealth before such things of the spirit? Of all religious teachers Jesus Christ has dealt more comprehensively than any other with the problem of wealth in all its aspects. He may be called the greatest exponent of the science of the wealth. With only four words "Blessed are ye poor!" he changed altogether the values which man attached to human existence and human happiness and acquisition and possession of wealth. Real bliss consisted, he taught, not in riches nor in anything else which the world regarded as prosperity or felicity, but in the joy and happiness derived from being at peace with one's fellowmen through perfect love and fellowship and selfless service and sacrifice.

The word "poor" on the lips of the Master had a spiritual significance - the poor so far as they were poor in spirit, humble before God, simple, God-fearing, teachable, faithful. It could surely not have been his intention to hold up destitution and privation as a blessing in itself. That would have turned life into a terrible ordeal and it would have been heartless to exhort the poor to believe that money was not necessary for one's sustenance or the joys and blessings of life. Even things of the spirit cannot be had without money. Extreme poverty is as liable to lead to the stagnation and impoverishment of the soul as excessive wealth. Not outward poverty but inward spirit was what Jesus Christ desired and demanded. Every religion asks a man to regard his wealth as a trust. Giving in charity for the relief of the poor and public welfare is not merely an act of compassion, not merely a religious duty, but also an act of social justice. All the gospels of wealth are based on the fundamental concept that none can claim an absolute or inherent right to property. Everyone holds it in trust from God to promote the good of mankind. All rights to private property are subject to this primary obligation to God and man.

- R.P. Masani

### **Questions**

1. What, according to the author, is the meaning of "indifference"? "Is it applicable to all religions?"
2. Which are some of the real goods of spiritual living? Is it easy to make the student realise this?
3. In what sense can it be said that Jesus Christ has dealt more comprehensively with the problem of wealth? Did Mahatma Gandhi teach a similar doctrine?
4. What do you understand by the phrase: "poor in spirit"? In that case, would it be more perfect to give-away all your belongings and property and live like a pauper?
5. Describe some of the drawbacks of poverty and show how money is absolutely necessary in life.

6. Write a short paragraph developing the idea contained in the following: "Every religion asks a man to regard his wealth as a trust."

7. Bernard Shaw has said that poverty is a crime. Do you agree ?

## **12**

The third great defect of our civilization is that it does not know what to do with its knowledge. Science has given us powers fit for the gods, yet we use them like small



children. For example, we do not know how to manage our machines. Machines were made to be man's servants; yet he has grown so dependent on them that they are in a far way to become his masters. Already most men spend most of their lives looking after and waiting upon machines. And the machines are very stern masters. They must be fed with coal, and given petrol to drink, and oil to wash with, and they must be kept at the right temperature. And if they do not get their meals when they expect them, they row sulky and refuse to work, or burst with rage, and blow up, and spread ruin and destruction all round them. So we have to wait upon them very attentively and do all that we can to keep them in a good temper. Already we find it difficult either to work or play without the machines, and a time may come when they will rule us altogether, just as we rule the animals.

And this brings me to the point at which I asked, "What do we do with all the time which the machines have saved for us, and the new energy they have given us?" On the whole, it must be admitted, we do very little. For the most part we use our time and energy to make more and better machines; but more and better machines will only give us still more time and still more energy, and what are we to do with them? The answer, I think, is that we should try to become more civilized. For the machines themselves, and the power which the machines have given us, are not civilization but aids to civilization. But you will remember that we agreed at the beginning that being civilized meant making and liking beautiful things, thinking freely, and living rightly and maintaining justice equally between man and man. Man has a better chance today to do these things than he ever had before; he has more time, more energy, less to fear and less to fight against. If he will give his time and energy which his machines have won for him to making more beautiful things, to finding out more and more about the universe, to removing the causes of quarrels between nations, to discovering how to prevent poverty, then I think our civilization would undoubtedly be the greater, as it would be the most lasting that there has ever been.

- C.E.M. Joad

### **Questions**

1. Instead of making machines our servants the author says they have become our masters. In what sense has this come about?
2. The use of machines has brought us more leisure and more energy. But the author says that this has been a curse rather than a blessing. Why?
3. What exactly is the meaning of "civilization"? Do you agree with the author's views?
4. "Making more beautiful things" What does this expression mean? Make a list of the beautiful things that you would like to make and how you would make them.
5. Mention some plans you may have to prevent poverty in the world. Who would receive your most particular attention, and why?
6. The author uses phrases like, "fed with coal"; "given petrol to drink"; "oil to wash"; "kept at the right temperature" What machines would require these things?

## 13

The other day we heard someone smilingly refer to poets as dreamers. Now, it is accurate to refer to poets as dreamers, but it is not discerning to infer, as this person did, that the dreams of poets have no practical value beyond the realm of literary diversion. The truth is that poets are just as practical as people who build bridges or look into microscopes; and just as close to reality and truth. Where they differ from the logician and the scientist is in the temporal sense alone; they are ahead of their time, whereas logicians and scientists are abreast of their time. We must not be so superficial that we fail to discern the practicableness of dreams. Dreams are the sunrise streamers

heralding a new day of scientific progress, another forward surge. Every forward step man takes in any field of life, is first taken along the dreamy paths of imagination. Robert Fulton did not discover his steamboat with full steam up, straining at a hawser at some Hudson River dock; first he dreamed the steamboat, he and other dreamers, and then scientific wisdom converted a picture in the mind into a reality of steel and wood. The automobile was not dug out of the ground like a nugget of gold; first men dreamed the automobile and afterward, long afterward, the practical-minded engineers caught up with what had been created by winging fantasy. He who looks deeply and with a seeing eye into the poetry of yesterday finds there all the cold scientific magic of today and much which we shall not enjoy until some tomorrow. If the poet does not dream so clearly that blueprints of this vision can immediately be drawn and the practical conversions immediately effected, he must not for that reason be smiled upon as merely the mental host for a sort of harmless madness. For the poet, like the engineer, is a specialist. His being, tuned to the life of tomorrow, cannot be turned simultaneously to the life of today. To the scientist he says, "Here, I give you a flash of the future." The wise scientist thanks him, and takes that flash of the future and makes it over into a fibre of today.

- Glen Falls

### **Questions**

1. Are poets dreamers? In what sense?
2. Is a poet a practical man? In what way?
3. Are dreams, according to the author, useful to the world? Why?
4. What was Fulton's achievement?
5. If the poet did not dream, what would happen?
6. In what way is the poet a specialist?

### **14**

This romantic life in Kashmir was drawing to its end after three glorious months. Miss Joan was leaving a week earlier than Mrs. Rhodes, and about two days before she left I took her alone to the hotel for dinner. We walked to the hotel in perfect silence, a silence so heavy that I could hardly breathe. The hotel seemed to be far away and yet not far enough. That night, as I served her at table the temptation to touch her was overpowering, and I had almost forgotten myself when I dropped her coffee cup, which made me pull myself together and realize my position and my caste. On the way home there was a bridge over the canal to be crossed. She stopped on the bridge without a word, so I stopped beside her looking on to the calm water of the canal shining between the gigantic chenar trees. In the distance a gramophone was playing and the music floated over the water. We stood for a long time without saying a word to each other. I think the parting was disturbing her. There was something which she could not have explained and which she was trying to express. It might have been just a fancy of her own, or it may have been the subconscious knowledge of the secret, consuming passion of her attendant that was affecting her on this calm and beautiful night as we tarried on the bridge. It seemed to me that we stood there for ages, as if neither of us dare break the magic spell of night and music. Our houseboat was only a few yards from the bridge, and the Goodnight was the

only word that passed between us as we parted - everything then went into the darkness. The Mail lorry came up to the bridge to take her away from the romantic city of Srinagar and away from me. -After she had taken her seat I put awoollen rug over her knees to keep her warm on the journey, and she handed me a ten-rupee note as a parting gift and sweetly said Good-bye. I watched her wave her hand till the lorry was out of sight. Then I realized what I had lost, and lost for ever.

- Hazari

### **Questions**

1. What was the matter with the attendant as he walked with Miss Joan to the hotel? Why did they not talk to each other?
2. After reading the passage can you give reasons to show what caste the attendant belonged to?
3. The author mentions the chinar trees of Kashmir. Give a brief but graphic description of these trees.
4. "I think the parting was disturbing her." Was it the romantic atmosphere of the surroundings, the thought of having to leave Kashmir, the kindness of her attendant, or thoughts of home that were the cause of the disturbance?
5. Why does the author call Srinagar a romantic city? Give the meaning of "romantic." Show how it may apply to Srinagar.
6. Why did Miss Joan give the attendant a ten-rupee note? Do friends do such things?

### **15**

Long years ago we made a tryst with destiny, and now the time comes when we shall redeem our pledge, not wholly or in full measure, but very substantially. At the stroke of the midnight hour, when the world sleeps, India will awake to life and freedom. A moment comes, which comes but rarely in history, when we step out from the old to the new, when an age ends, and when the soul of a nation, long suppressed, finds utterance. It is fitting that at this solemn moment we take the pledge of dedication to the service of India and her people and to the still larger cause of humanity.

At the dawn of history India started on her unending quest, and trackless centuries are filled with her striving and the grandeur of her success and her failures. Through good and ill fortune alike she has never lost sight of that quest or forgotten the ideals which gave her strength. We end today a period of ill fortune and India discovers herself again. The achievement we celebrate today is but a step, an opening of opportunity, to the greater triumphs and achievements that await us. Are we brave enough and wise enough to grasp this opportunity and accept the challenge of the future?

Freedom and power bring responsibility. That responsibility rests upon this Assembly, a sovereign body representing the sovereign people of India. Before the birth of freedom we have endured all the pains of labour and our hearts are heavy with the memory of this sorrow. Some of those pains continue even now. Nevertheless, the past is over and it is the future that beckons to us now. That future is not one of ease or resting but of incessant striving so that we may fulfil the pledges we have so often taken and the one we shall take today. The service of India means the service of the millions who suffer. It means the ending of poverty and ignorance and disease and inequality of opportunity. The ambition of the greatest man of our generation has been to wipe every tear from every eye. That may be beyond us, but as long as there are tears and suffering, so long our work will not be over.

-Jawaharlal Nehru

## **Questions**

1. Express in your own words: (a) we made a tryst with destiny; (b) at the stroke of the midnight hour; (c) when the world sleeps; (d) when we step out from the old to the new; (e) we take the pledge of dedication; (f) at the dawn of history; (g) India discovers herself again; (h) with the memory of sorrow.

2. In what does the “Service of India” consist, according to the author?

3. What are the ideals which India has never forgotten?

4. Mention some of the responsibilities of freedom and power.
5. This speech is concerned with the living as well as the dead. In what way does Nehru appeal to his listeners? What motive urges Nehru to rouse the India of today to action?
6. Quote the line that has a direct reference to Mahatma Gandhi.

## 16

The Artist co-operates with God in making increasingly larger numbers of people see the beauty of the world which these people could never see for themselves, The world is, of course, God's artistic masterpiece; but it is the artist who lends people eyes to see it with. Browning's Fra Lippo has the last word on the subject:-  
For, don't you mark, we're made so that we love  
First when we see them painted, things we have passed  
Perhaps a hundred times nor cared to see?

In this sense, Oscar Wilde's paradox is perfectly true : that Nature imitates Art; for the majority of men see in Nature what Art has taught them to see in Nature. The fogs of London, said Wilde, were the invention of Whistler. To love beauty therefore becomes to the artist, as an artist, his first duty. To love beauty, that is, to see it for himself first, and then to communicate it to others; for love implies at once vision and reproduction. It must be the first article in an artist's creed, as an artist, that beauty is the best interpreter of God to man; that; when he has got hold of beauty, he has got hold of the surest key to the knowledge of God. Keats has said that Beauty is Truth. Now, this is not true. But to us here, Beauty is, as Plato said, the splendour of Truth. The artist, as an artist, must be content with the splendour and, through this splendour strive to convey the truth. He has no business with truth as such as the philosopher, for instance, has. He has no concern with conduct as such, as the moralist, for instance, has. It is not his function to exhort men to good works, or to prove things; but merely to exhibit them. Plato thought a picture, for instance, was just a copy of an object - a copy of the idea. It was Aristotle, Plato's pupil, who pointed out that, though a picture was in one sense certainly a copy and therefore something less than the object, in another sense it was something more than the object. It was, briefly, the idea of the object made visible to the eye. Art, therefore, does not consist merely in line and colour, sound and image; but primarily in ideas. Beauty may not be useful. Beauty may not improve our minds. But beauty must please. Indeed, such is the inherent delightfulness of beauty that, by its magic touch, not only the ugly becomes pleasureable, but even sorrow becomes a joy. That is the explanation of the pleasure we feel in tragedy. What would shock us in actual life gives us pleasure in a tragedy. For tragedy makes experience significant; and by making it significant, it makes it beautiful; and by making it beautiful, it makes it pleasant. And yet, it does not aim at pleasing; it only aims at exhibiting. Pleasure is not its aim; it is its effect.

- Armando Menezes

## **Questions**

1. What does the artist do for most of us?
2. Why does the artist "lend" his eyes to people?
3. Explain: "Nature imitates Art."
4. What is the artist's first duty? Why?
5. What is the surest key to the knowledge of God? Why?
6. What is the artist's real function?
7. In what does Art primarily consist?
8. When does sorrow becomes a joy?

## **CHAPTER 38**

### ***PRECIS-WRITING***

A precis (A French word (pronounced *pressee*) connected with the English word *Precise*) is a summary, and precis-writing means summarising. Precis-writing is an exercise in compression. A precis is the gist or main theme of a passage expressed in as few words as possible. It should be lucid, succinct, and full (i.e. including all essential points), so that anyone on reading it may be able to grasp the main points and general effect of the passage summarised.

Precis-writing must not be confused with paraphrasing. A paraphrase should reproduce not only the substance of a passage, but also all its details. It will therefore be at least as long as, and probably longer than, the original. But a precis must always be much shorter than the original; for it is meant to express only the main theme, shorn of all unimportant details, and that as tersely as possible. As the styles of writers differ, some being concise and some diffuse, no rigid rule can be laid down for the length of a precis; but so much may be said, that a precis should not contain more than a third of the number of words in the original passage.

### ***I. USES OF PRECIS-WRITING***

1. Precis-writing is a very fine exercise in reading. Most people read carelessly, and retain only a vague idea of what they have read. You can easily test the value of your reading. Read in your usual way a chapter, or even a page, of a book; and then, having closed the book try to put down briefly the substance of what you have just read. You will probably find that your memory of it is hazy and muddled. Is this because your memory is weak? No; it is because your attention was not fully centred on the passage while you were reading it. The memory cannot retain what was never given it to hold; you did not remember the passage properly because you did not properly grasp it as you read it. Now precis-writing forces you to pay attention to what you read; for no one can write a summary of any passage unless he has clearly grasped its meaning. So summarizing is an excellent training in concentration of attention. It teaches one to read with the mind, as well as with the eye, on the page.



2. Precis-writing is also a very good exercise in writing a composition. It teaches one how to express one's thoughts clearly, concisely and effectively. It is a splendid corrective of the-common tendency to vague and disorderly thinking and loose and diffuse writing. Have you noticed how an uneducated person tells a story? He repeats himself, brings in a lot of irrelevant matter, omits from its proper place what is essential and drags it in later as an after-thought, and takes twenty minutes to say what a trained thinker would express in five. The whole effect is muddled and tedious. In a precis you have to work

within strict limits. You must express a certain meaning in a fixed number of words. So you learn to choose your words carefully, to construct your sentences with an eye to fullness combined with brevity, and to put your matter in a strictly logical order.

3. So practice in precis-writing is of great value for practical life. In any position of life the ability to grasp quickly and accurately what is read, or heard, and to reproduce it clearly and concisely, is of the utmost value. For lawyers, businessmen, and government officials it is essential.

## **II. METHOD OF PROCEDURE**

You must make up your mind from the beginning that precis-writing means intensive brain-work. There is no easy short cut to summarising a passage. To tear the heart out of a passage means concentrated thought, and you must be prepared for close attention and hard thinking.

1. Reading. -- (a) First read the passage through carefully, but not too slowly, to get a general idea of its meaning. If one reading is not sufficient to give you this clearly, read it over again, and yet again. The more you read it, the more familiar will it become to you, and the clearer will be (i) its subject, and (ii) what is said about that subject. Ask yourself, "What is it I am reading? What does the author mean? What is his subject? What is he saying about it? Can I put in a few words the pith of what he says?"

(b) Usually you are required to supply a title for your precis. This is a good stage at which to do this. Think of some word, phrase or short sentence that will sum up briefly the main subject of the passage. Sometimes this is supplied by what we may call a key-sentence. This key-sentence may be found at the beginning or at the end of the passage. For example, look at Exercise 148, No. 20, in which the first sentence gives the subject, all the rest of the passage being an expansion and illustration of it: "Hospitality is a virtue for which the natives of the East in general are highly and deservedly admired". This at once suggests the short title of "Eastern Hospitality". But you will not always find such convenient key-sentences in the passage you have to summarise. In their absence, you must get a clear idea of the subject from the passage as a whole, and then sum it up in a suitable heading.

The effort to find a suitable title at this stage will help you to define in your mind what exactly the subject, or main theme, of the passage is.

(c) Further reading is now necessary to ensure that you understand the details of the passage as well as its main purport. Take it now sentence by sentence, and word by word. If the meanings of any words are not clear, look them up in a dictionary. Detailed study of this kind is necessary, because a phrase, a sentence, or even a single word, may be of prime importance, and the misunderstanding of it may cause you to miss the whole point of the passage.

(d) You should now be in a position to decide what parts of the passage are essential and what parts are comparatively unimportant and so can be omitted without any loss. This process of selection is not so easy as some people think. Beginners select; but they often select in a haphazard or mechanical way. It requires some practice to be able to say, "This is essential to the meaning of the passage, and that is only incidental and unimportant." The best guide, of course, is the subject or main theme of the passage. If you have a clear and correct idea of that you will soon see what is important and what is unimportant.

At this stage it is useful to jot down your conclusions in brief notes-writing down the subject, the title, and the details which you consider essential or important. (This is a better plan than underlining sentences and phrases in the original.)

2. Writing. -- (a) Rough Drafts :- You should now be ready to attempt the writing of the precis; but be sure of the limits within which it must be compressed. If the number of words is given you, this is easy; but if you are told to reduce the passage to say, a third of its length, count the number of words in the passage and divide by three. You may use fewer words than the number prescribed, but in no case may you exceed the limit.

It is not likely that your first attempt will be a complete success. The draft will probably be too long. In fact you may have to write out several drafts before you find how to express the gist of the passage fully within the limits set. A good deal of patience and revision will be required before you get it right. It is a good plan to write the first draft without having the actual words of the original passages before one's eyes.

(b) Important Points:-The following points must be kept in mind:

(i) The precis should be all in your own words. It must not be a patchwork made up of phrases and sentences quoted from the original.

(ii) The precis must be a connected whole. It may be divided into sections or paragraphs, according to changes in the subject-matter, but these must not appear as separate notes, but must be joined together in such a way as to read continuously.

(iii) The precis must be complete and self-contained; that is, it must convey its message fully and clearly without requiring any reference to the original to complete its meaning.

(iv) It is only the gist, main purport, or general meaning of the passage which you have to express. There is no room in a precis for colloquial expressions, circumlocutions, periphrasis or rhetorical flourishes. All redundancies of expression must be rigorously pruned. If faithful reproduction of the main theme is the first essential of a summary, conciseness is the second.

(v) The precis must be in simple, direct grammatical and idiomatic English.

(c) The Art of Compression:-You are not bound to follow the original order of thought of the passage to be summarised, if you can

express its meaning more clearly and concisely by transposing any of its parts.

In condensing, aim rather at remodelling, than at mere omission. We may omit mere repetitions, illustrations and examples; but we change figures of speech into literal expressions, compress wordy sentences, and alter phrases to words.

Take a few examples :-

"His courage in battle might without exaggeration be called lion-like".  
He was very brave in battle.

"The account the witness gave of the incident moved everyone that heard it to laughter."  
The witness's story was absurd. "There came to his recollection." He remembered.

"The clerk who is now in his employ."  
His present clerk.

"They acted in a manner that rendered them liable to prosecution."  
They acted illegally.

"He got up and made a speech on the spur of the moment."  
He spoke off-hand.

"John fell into the river and, before help could reach him, he sank."  
John was drowned in the river.

"He was hard up for money and was being pressed by his creditor."  
He was in financial difficulties.

"The England of our own days is so strong and the Spain of our own days is so feeble, that it is not possible, without some reflection and care, to comprehend the full extent of the peril which England had from the power and ambition of Spain in the 16th century."  
(51 words.)

We cannot nowadays fully realise what a menace Spain was to England in the 16th century. (16 words.)

(d) Indirect Speech:- As a rule, a precis should be written in indirect speech, after a "verb of saying" in the past tense. For example:-

"Whether we look at the intrinsic value of our literature, or at the particular situation of this country, we shall see the strongest reason to think that of all foreign tongues the English tongue is that which would be the most useful to our native subjects."

- Macaulay

Condensed in indirect speech:-

Lord Macaulay said that England's noble literature and the universality of her language made English the foreign language most useful for India.

The change from direct to indirect speech calls for attention to the following points :-

- (i) Correct sequence of tenses after the "verb of saying" in the past tense.
- (ii) Clear differentiation of the various persons mentioned in the passage. Care must be taken with pronouns he, she and they. To avoid confusion proper names should be used occasionally.
- (iii) Correct use of adverbs and other words indicating time.
- (iv) Proper choice of "verbs of saying", to indicate questions, commands, warnings, threats or exhortations.

Great care must be taken to avoid lapsing into direct speech - a very common fault. Some passages, however, are best summarised in direct speech.

3. Revision :- When you have made your final draft, carefully revise it before you write out the fair copy. Be sure that its length is within the limits prescribed. Compare it with the original to see that you have not omitted any important point. See whether it reads well as a connected whole, and correct any mistakes in spelling and punctuation, grammar and idiom.

Then write out the fair copy neatly, prefixing the title you have chosen.

### **III. TO SUM UP**

1. First carefully read the passage, if necessary, several times, apprehend clearly its main theme or general meaning.
2. Examine the passage in detail, to make sure of the meaning of each sentence, phrase and word.
3. Supply a short title which will express the subject.
4. Select and note down the important points essential to the expression of the main theme.
5. Note the length or number of words prescribed for the precis, and write out a first draft.
6. In doing this remember that you are to express the gist of the passage in your own words, and not in quotations from the passage; that you should condense by remodelling than by mere omission; and that your precis must be self-contained and a connected whole. Add nothing; make no comment; correct no facts.
7. Revise your draft Compare it carefully with the original to see that you have included all the important points. If it is too long, still further compress it by omitting unnecessary words and phrases or by remodelling sentences. Correct all mistakes in spelling, grammar and idiom, and see that it is properly punctuated. Let the language be simple and direct.
8. Write out neatly the fair copy under the heading you have selected.

### **SPECIMEN - 1**

One great defect of our civilization is that it does not know what to do with its knowledge. Science, as we have seen, has given us powers fit for the gods, yet we use them like small children.

For example :- we do not know how to manage our machines. Machines were made to be man's servants; yet he has grown so dependent on them that they are in a fair way to

become his masters. Already most men spend most of their lives looking after and waiting upon machines. And the machines are very stern masters. They must be fed with coal, and given petrol to drink, and oil to wash with, and must be kept at the right temperature. And if they do not get their meals when they expect them, they grow sulky and refuse to work, or burst with rage, and blow up, and spread ruin and destruction all round them, So we have to wait upon them very attentively and do all that we can to keep them In a good temper. Already we find it difficult either to work or play without the machines, and a time may come when they will rule us altogether, just as we rule the animals.



## **SUMMARY**

### **MEN AND MACHINES**

We do not know what to do with our knowledge. Science has given us superhuman powers, which we do not use properly. For example, we are unable to manage our machines. Machines should be fed promptly and waited upon attentively; otherwise they refuse to work or cause destruction. We already find it difficult to do without machines. In the course of time they may rule over us altogether.

### **SPECIMEN - 2**

A stamp is, to many people, just a slip of paper that takes a letter from one town or country to another. They are unable to understand why we stamp collectors find so much pleasure in collecting them and how we find the time in which to indulge in our hobby. To them it seems a waste of time, a waste of effort and a waste of money. But they do not realise that there are many who do buy stamps, many who find the effort worth-while and many who, if they did not spend their time collecting stamps, would spend it less profitably. We all seek something to do in our leisure hours and what better occupation is there to keep us out of mischief than that of collecting stamps? An album, a packet of hinges, a new supply of stamps, and the time passes swiftly and pleasantly.

Stamp-collecting has no limits and a collection never has an end; countries are always printing and issuing new stamps to celebrate coronations, great events, anniversaries and deaths. And the fascination of collecting is trying to obtain these stamps before one's rivals. Every sphere of stamp-collecting has its fascination - receiving letters from distant countries and discovering old stamps in the leaves of dusty old books. A stamp itself has a fascination all its own. Gazing at its little picture we are transported to the wilds of Congo, the homes of the Arabs, and the endless tracks of the Sahara desert. There is a history in every stamp. The ancient Roman Empire and the Constitution of America, India's Independence and the Allied victory, are all conveyed to our mind's eye h> means of stamps. We see famous men, pictures, writers, scientists, soldiers, politicians and famous incidents. Stamps, so small and minute, contain knowledge that is vast and important.

## **SUMMARY**

### **STAMP-COLLECTING**

To many people a stamp is merely something necessary for sending a letter. They regard stamp-collecting as a waste of time, effort and money. But there are many people who love buying stamps and find this hobby worthwhile and more profitable than other leisure pursuits. Collecting stamps helps to pass the time quickly and pleasantly.

Stamp-collecting is limitless and endless. Countries are always issuing stamps to celebrate important events. It is fascinating to receive letters from distant countries and to discover stamps in old books. A stamp itself has a charm. Stamps show us geographical

and historical pictures, famous people and incidents. These small things contain vast knowledge.

### **Exercise 148**

Write summaries of the following passages of about one-third of the original length:-

1. In every country people imagine that they are the best and the cleverest and the others are not so good as they are. The Englishman thinks that he and his country are the best; the Frenchman is very proud of France and everything French. The Germans and Italians think no less of their countries and many Indians imagine that India is in many ways the greatest country in the world. This is wrong. Everybody wants to think well of himself and his country. But really there is no person who has not got some good and some bad qualities. In the same way, there is no country which

is not partly good and partly bad. We must take the good wherever we find it and try to remove the bad wherever it may be. We are, of course, most concerned with our own country, India. Unfortunately, it is in a bad way today. Many of our people are poor and unhappy. They have no joy in their lives. We have to find out how we can make them happier. We have to see what is good in our ways and customs and try to keep it, and whatever is bad we have to throw away. If we find anything good in other countries, we should certainly take it.

2. There are hundreds of superstitions which survive in various parts of the country, and the study of them is rather amusing. We are told, for example, that it is unlucky to point to the new moon or to look at it through glass, but if we bow nine times to it we shall have a lucky month.

Now suppose you tell a scientist that you believe in a certain superstition - let us say, that the howling of a dog is a sign of death. The scientist will immediately require evidence before he can accept your belief. He will want figures to prove it. It will be useless to quote two or three cases; he will want hundreds. He will want also to know (a) if it ever happens that the howling of dogs is not followed by a death, (b) if ever a person's death is predicted by the howling of dogs. The answer to the former question is in the affirmative, and to the latter in the negative. Your superstition will not bear investigation. It may impress an ignorant person; but it cannot face the light of facts. Your case would not carry conviction in a court of law.

Apart from this process of testing by results, any intelligent man will want to know the "reason why". What connection can there be between a howling dog and an approaching death? Can it be cause and effect? Can it be that the dog has a gift of foreseeing such events? Or is the dog the instrument employed by some uncanny power that moves invisibly in our midst?

3. Over-eating is one of the most wonderful practices among those who think that they can afford it. In fact, authorities say that nearly all who can get as much as they desire, over-eat to their disadvantage. This class of people could save a great more food than they can save by missing one meal per week and at the same time they could improve their health.

A heavy meal at night, the so-called "dinner", is the fashion with many and often it is taken shortly before retiring. It is unnecessary and could be forgone, not only once a week but daily without loss of strength. From three to five hours are needed to digest food. While sleeping, this food not being required to give energy for work, is in many cases converted into excess fat, giving rise to over-weight. The evening meal should be light, taken three or four hours before retiring. This prevents over-eating, conserves energy and reduces the cost of food.

4. Trees give shade for the benefit of others and while they themselves stand in the sun and endure scorching heat, they produce the fruit by which others profit. The character of good men is like that of trees. What is the use of this perishable body, if no use of it is made for the benefit of mankind? Sandalwood - the more it is rubbed the more scent does it yield. Sugarcane - the more it is peeled and cut into pieces, the more juice does it produce. Gold - the more it is burnt, the more brightly does it shine. The men who are noble at heart do not lose these qualities even in losing their lives. What does it matter whether men praise them or not? What difference does it make whether riches abide with them or not? What does it signify whether they die at this moment or whether their lives are prolonged? Happen what may, those who tread in the right path will not set foot in any other. Life itself is unprofitable to a man who does not live for others. To live for the mere sake of living one's life is to live the life of dogs and cows. Those who lay down their lives for the sake of a friend, or even for the sake of a stranger, will assuredly dwell forever in a world of bliss.

5. We must insist that free oratory is only the beginning of free speech; it is not the end, but a means to an end. The end is to find the truth. The practical justification of civil liberty is not that the examination of opinion is one of the necessities of man.

For experience tells us that it is only when freedom of opinion becomes the compulsion to debate that the seed which our forefathers planted has produced its fruit. When that is understood, freedom will be cherished not because it is a vent for our opinions but because it is the surest method of correcting them.

'The unexamined life', said Socrates, 'is unfit to be lived by man'. This is the virtue of liberty, and the ground on which we may best justify our belief in it, that it tolerates error in order to serve the truth. When more men are brought face to face with their opponents, forced to listen and learn and mend their ideas, they cease to be children and savages and begin to live like civilized men. Then only is freedom a reality, when men may voice their opinions because they must examine their opinions.

The only reason for dwelling on all this is that if we are to preserve democracy we must understand its principles. And the principle which distinguishes it from all other forms of government is that in a democracy the opposition not only is tolerated as constitutional but must be maintained because it is in fact indispensable.

The democratic system cannot be operated without effective opposition. For, in making the great experiment of governing people by consent rather than by coercion, it is not sufficient that the party in power should have a majority. It is just as necessary that the party in power should never outrage the minority. That means that it must listen to the minority and be moved by the criticism of the minority.

6. I designed, after my first voyage, to spend the rest of my days at Baghdad, but it was not long ere I grew weary of an indolent life, and I put to sea a second time, with merchants of known probity. We embarked on board of a good ship, and after recommending ourselves to God, set sail. One day we landed on an Island covered with several sorts of fruit-trees, but we could see neither man nor animal. We walked in the meadows, along the streams that watered them. Whilst some diverted themselves with gathering flowers, and others fruits, I took my wine and provisions, and sat down near a stream betwixt two high trees, which afforded a delightful shade. I made a good meal, and afterwards fell asleep. I cannot tell how long I slept, but when I awoke the ship was no longer in view.

In this sad condition, I was ready to die with grief. I cried out in agony, beat my head and breast, and threw myself upon the ground, where I lay some time, overwhelmed by a rushing current of thoughts, each more distressing than the last. When I gazed towards the sea I could discern nothing but sky and water; but looking over the land I beheld something white; and coming down, I took what provision I had left, and went towards the object, which was so distant that at first could not distinguish what it was.

As I approached, I thought it to be a white dome, of a prodigious height and extent. I drew near to it, and walked round it; but found no door to it; and I found that I had not strength nor activity to climb it, on account of its exceeding smoothness. I made a mark at

the place where I stood, and went round the dome, measuring its circumference; and lo ! it was fifty full paces; and I meditated upon some means of gaining an entrance into it; but no means of accomplishing this occurred to me.

By this time the sun was about to set, and all of a sudden the sky became as dark as if it had been covered with a thick cloud. I was much astonished at this sudden darkness but much more when I found it occasioned by a bird of a most extraordinary size, that came flying towards me. I remembered that I had often heard mariners speak of a miraculous bird called the roc, and conceived that the great dome which I so much admired must be her egg. Shortly afterwards, the bird alighted, and sat over the egg.

7. It is very easy to acquire bad habits, such as eating too many sweets or too much food, or drinking too much fluid of any kind, or smoking. The more we do a thing, the more we tend to like doing it; and, if we do not continue to do it, we feel unhappy. This is called the force of habit, and the force of habit should be fought against.

Things which may be very good when only done from time to time, tend to become very harmful when done too often and too much. This applies even to such good things as work or rest. Some people form a bad habit of working too much, and others of idling too much. The wise men always remembers that this is true about

himself, and checks any bad habit. He says to himself, "I am now becoming idle," or "I like too many sweets," or "I smoke too much" and then adds, "I will get myself out of this bad habit at once."

One of the most widely spread of bad habits is the use of tobacco. Tobacco is now smoked or chewed by men, often by women, and even by children, almost all over the world. It was brought into Europe from America by Sir Walter Raleigh, four centuries ago, and has thence spread everywhere. I very much doubt whether there is any good in the habit, even when tobacco is not used to excess; and it is extremely difficult to get rid of the habit when once it has been formed.

Alcohol is taken in almost all cool and cold climates, and to a very much less extent in hot ones. Thus, it is taken by people who live in the Himalaya Mountains, but not nearly so much by those who live in the plains of India. Alcohol is not necessary in any way to anybody. Millions of people are beginning to do without it entirely; and once the United States of America have passed laws which forbid its manufacture or sale throughout the length and breadth of their vast country. In India it is not required by the people at all, and should be avoided by them altogether. The regular use of alcohol, even in small quantities, tends to cause mischief in many ways to various organs of the body. It affects the liver, it weakens the mental powers, and lessens the general energy of the body.

8. The great advantage of early rising is the good start it gives us in our day's work. The early riser has done a large amount of hard work before other men have got out of bed. In the early morning the mind is fresh, and there are few sounds or other distractions, so that work done at that time is generally well done. In many cases the early riser also finds time to take some exercise in the fresh morning air, and this exercise supplies him with a fund of energy that will last until the evening. By beginning so early, he knows that he has plenty of time to do thoroughly all the work he can be expected to do, and is not tempted to hurry over any part of it. All his work being finished in good lime, he has a long interval of rest in the evening before the timely hour when he goes to bed. He gets to sleep several hours before midnight, at the time when sleep is most refreshing and after a sound night's rest, rises early next morning in good 'health and spirits for the labours of a new day.

It is very plain that such a life as this is far more conducive to health than that of the man who shortens his waking hours by rising late, and so can afford in the course of the day little leisure for necessary rest. Any one who lies in bed late, must, if he wishes to do a full day's work, go on working to a correspondingly late hour, and deny himself the hour or two of evening exercise that he ought to take for the benefit of his health. But, in spite of all his efforts, he will probably produce as good results as the early riser, because he misses the best working hours of the day.

It may be objected to this that some find the perfect quiet of midnight by far the best time for working. This is no doubt true in certain cases. Several great thinkers have found by

experience that their intellect is clearest, and they can write best, when they burn the midnight oil. But even in such cases the practice of working late at night cannot be commended. Few men, if any, can exert the full power of their intellect at the time when nature prescribes sleep, without ruining their health thereby; and of course the injury done to the health must in the long run have a bad effect on the quality of the work done.

9. The human race is spread all over the world, from the polar regions to the tropics. The people of which it is made up, eat different kinds of food, partly according to the climate in which they live, and partly according to the kind of food which their country produces. Thus, in India, the people live chiefly on different kinds of grain, eggs, milk, or sometime fish and meat. In Europe the people eat more flesh and less grain. In the Arctic regions, where no grain and fruits are produced, the Eskimo and other races live almost entirely on flesh, especially fat.

The men of one race are able to eat the food of another race, if they are brought into the country inhabited by the latter; but as a rule they still prefer their own food, atleast for a time - owing to custom. In hot climates, flesh and fat are not much needed.



but in the Arctic regions they seem to be very necessary for keeping up the heat of the body.

The kind of food eaten also depends very often on custom or habit, and sometimes upon religion. Brahmins will not touch meat; Mohammedans and Jews will not touch the flesh of pigs. Most races would refuse to eat the flesh of many unclean animals, although, quite possibly, such flesh may really be quite wholesome.

All races of mankind have their own different ideas on this matter. Thus the English used to laugh at the French because the latter ate frogs' legs and some kind of snails; the Australians dislike rabbits although the English eat them; and the Burmese eat the flesh of crocodiles and elephants.

Nevertheless there are many reasons for these likes and dislikes. Thus, swine in eastern countries are very dirty feeders, whereas in Europe they are kept on clean food. The result is that their flesh is eaten in Europe but not in India. Men dislike eating the flesh of all draught animals. Hence the Englishman will not eat horse-flesh, and the Hindu will not touch the flesh of cattle.

Lastly, certain savage peoples used to be cannibals - that is to say, they ate human flesh - though this custom has now fortunately almost ceased throughout the whole world. There is another reason for disliking certain kinds of flesh, and a very good reason too. It is because these kinds are apt to contain dangerous parasites, which may get into the blood of those who eat the flesh. Certain kinds of swine, for example, are dangerous as food, as their flesh contains a parasite in the form of a little worm.

10. Dear boy, now that you are going a little more into the world I will take this occasion to explain my intentions as to your future expenses, that you may know what you have to expect from me, and make your plan accordingly. I shall neither deny nor grudge you any money that may be necessary for either your improvement or pleasures; I mean the pleasures of a rational being. Under the head of improvement I mean the best books, and the best masters cost what they will; I also mean all the expense of lodgings, coach, dress servants, etc., which, according to the several places where you may be, shall be respectively necessary to enable you to keep the best company. Under the head of rational pleasures I comprehend, first, proper charities to real and compassionate objects of it; secondly, proper presents to those to whom you are obliged, or whom you desire to oblige; thirdly, a conformity of expense to that of the company which you keep; as in public spectacles, your share of little entertainments, a few pistoles at games of mere commerce and other incidental calls of good company. The only two articles which I will never supply are, the profusion of low riot, and the idle lavishness of negligence and laziness. A fool squanders away without credit or advantage to himself, more than a man of sense spends with both. The latter employs his money as he does his time, and never spends a shilling of the one, nor a minute of the other, but in something that is either useful or rationally pleasing to himself or others. The former buys whatever he does not

want, and does not pay for what he does want. He cannot withstand the charms of a toy-shop; snuff-boxes, watches, heads or canes, etc., are his destruction. His servants and tradesmen conspire with his own indolence to cheat him, and in a very little time he is astonished, in the midst of all the ridiculous superfluities, to find himself in want of all the real comforts and necessaries of life. Without care and method the largest fortune will not, and with them almost the smallest will, supply all necessary expenses. Keep an account in a book, of all that you receive, and of all that you pay; for no man, who knows what he receives and what he pays, ever runs out.

11. A great part of Arabia is desert. Here there is nothing but sand and rock. The sand is so hot that you cannot walk over it with your bare feet in the daytime. Here and there in the desert are springs of water that come from deep down under the ground so deep that the sun cannot dry them up. These springs are few and far apart, but wherever there is one, trees grow tall and graceful, making a cool, green, shady place around the spring. Such a place is called an oasis.

The Arabs who are not in the cities live in the desert all the year round. They live

in tents that can be put up and taken down very easily and quickly so that they can move from one oasis to another, seeking grass and water for their sheep, goats, camels and horses. These desert Arabs eat ripe, sweet figs, and also the dates that grow upon the palm trees; they dry them, too, and use them as food all the year round.

These Arabs have the finest horses in the world. An Arab is very proud of his riding horse, and loves him almost as much as he loves his wife and children. He never puts heavy loads upon his horse, and often lets him stay in the tent with his family.

The camel is much more useful to the Arab than his beautiful horse, however, for he is much larger and stronger. One camel can carry as much as or more than two horses. The Arab loads the camel with goods and rides him, too, for miles and miles across the desert - just as if he were really the "Ship of the Desert," which he is often called.

12. Ferdinand and Isabella, informed of the return and discoveries of their admiral, awaited him at Barcelona with honour and munificence worthy of the greatness of his services. The nobility came from all the provinces to meet him. He made a triumphal entry as a prince of future kingdoms. The Indians brought over as a living proof of the existence of new races in these newly-discovered lands, marched at the head of the procession, their bodies painted with diverse colours, and adorned with gold necklaces and pearls. The animals and birds, the unknown plants, and the precious stones collected on these shores, were exhibited in golden basins, carried on the heads of Moorish or Negro slaves. The eager crowd pressed close upon them, and wondrous tales were circulated about the officers and companions of Columbus. The admiral himself, mounted on a richly caparisoned charger presented by the king, next appeared, accompanied by a numerous cavalcade of courtiers and gentlemen. All eyes were directed toward the man inspired of Heaven, who first had dared lift the veil of Ocean. People sought in his face for a sign of his mission and thought they could discern one. The beauty of his features, the majesty of his countenance, the vigour of eternal youth joined to the dignity of age the combination of thought with action, of strength with experience, a thorough appreciation of his worth combined with piety, made Columbus then appear (as those relate who saw him enter Barcelona) like a prophet, or a hero of Holy Writ or Grecian story.

"None could compare with him," they say; "all felt him to be the greatest or most fortunate of men."

Ferdinand and Isabella received him on their throne, shaded from the sun by a golden canopy. They rose up before him, as though he had been an inspired messenger. They then made him sit on a level with themselves, and listened to the circumstantial account of his voyage. At the end of his recital, which habitual eloquence had coloured with his exuberant imagination, the king and queen, moved to tears, fell on their knees and repeated the Te Deum, a thanksgiving for the greatest conquest the Almighty had yet vouchsafed to sovereigns.

13. Up the River Hudson in North America are the Catskill Mountains. In a certain village at the foot of these mountains, there lived long ago a man named Rip Van Winkle. He was a simple and good-natured person, a very-kind neighbour and a great favourite among all the good wives of the village. Whenever there was a squabble in the family of Rip, the women in the village always took his part and laid all the blame on Dame Van Winkle.

The children of the village too would shout with joy, whenever they saw him. He helped at their sports, made playthings for them, taught them to fly kites and shoot marbles and told them long stories of ghosts, witches and Indians.

Rip had no love for labour, if it would bring him profit. He would sit for a whole day on a wet rock and fish without a murmur, even though he did not catch a single fish. He would carry a light gun on his shoulder for hours together and shoot only a few squirrels or wild pigeons.

He would never refuse to assist a neighbour even in roughest toil. The women of the village often employed him to run their errands and to do little jobs for them. In a word, Rip was ready to attend to anybody's business but his own. He was, however, one of those men who take the world easy. He would eat coarse bread or fine, whichever

could be got with least thought or trouble. And he would rather starve on a penny than work for a pound.

If left to himself, Rip would have whistled away life in perfect contentment. But his wife always kept drumming in his ears about his idleness, his carelessness and the ruins he was bringing on his family. Rip had but one way of replying to all her lectures—he shook his head, cast up his eyes and said nothing. He had one good friend at home and that was his dog Wolf which was as idle as the master.

14. The man who is perpetually hesitating which of the two things he will do first, will do neither. The man who resolves, but suffers his resolution to be changed by the first counter-suggestions of a friend, - who fluctuates from opinion to opinion, from plan to plan, and veers like a weather-cock to every point of the compass, with every breath of caprice that blows - can never accomplish any thing great or useful. Instead of being progressive in any thing, he will be at best stationary, and more probably retrograde in all. It is only the man who first consults wisely, then resolves firmly, and then executes his purpose with flexible perseverance, undismayed by those petty difficulties which daunt a weaker spirit, that can advance to eminence in any line. Take your course wisely, but firmly; and having taken it, hold upon it with heroic resolution, and the Alps and Pyrenees will sink before you.

15. Nature seems to have taken a particular care to disseminate her blessings among the different regions of the world with an eye to this mutual intercourse and traffic among mankind, that the natives of the several parts of the globe might have a kind of dependence upon one another, and be united together by their common interest. Almost every degree produces something peculiar to it. The food often grows in one country, and the sauce in another. The fruits of Portugal are corrected by the products of Barbadoes, and the infusion of a China plant is sweetened by the pith of an Indian cane. The Philippine islands give a flavour to our European bowls. The single dress of a woman of quality is often the product of a hundred climates. The muff and the fan come together from the different ends of the earth. The scarf is sent from Jie torrid zone, and the tippet from beneath the pole. The brocade petticoat rises out of the mines of Peru, and the diamond necklace out of the bowels of Indostan.

16. It is the height of selfishness for men, who fully appreciate in their own case the great advantage of a good education, to deny these advantages to women. There is no valid argument by which the exclusion of the female sex from the privilege of education can be defended. It is argued that women have their domestic duties to perform, and that, if they were educated, they would bury themselves in their books and have little time for attending to the management of their households. Of course it is possible for women, as it is for men, to neglect necessary work in order to spare more time for reading sensational novels. But women are no more liable to this temptation than men. and most women would be able to do their household work all the better for being able to refresh their minds in the intervals of leisure with a little reading. Nay, education would even help

them in the performance of the narrowest sphere of womanly duty. For education involves knowledge of the means by which health may be preserved and improved, and enables a mother to consult such modern books as will tell her how to rear up her children into healthy men and women and skilfully nurse them and her husband when disease attacks her household. Without education she will be not unlikely to listen with fatal results to the advice of superstitious quacks, who pretend to work wonders by charms and magic.

But according to a higher conception of woman's sphere, woman ought to be something more than a household drudge. She ought to be able not merely to nurse her husband in sickness, but also to be his companion in health. For this part of her wifely duty education is necessary, for there cannot well be congenial companionship between an educated man and an uneducated wife, who can converse with her husband on no higher subjects than cookery and servants' wages. Also one of a mother's highest duties is the education of her children at the time when their mind is most amenable to.

instruction. A child's whole future life, to a large extent, depends on the teaching it receives in early childhood, and it is needless to say, that this first foundation of education cannot be well laid by an ignorant mother. On all these grounds female education is a vital necessity.

17. The effect produced on the mind by travelling depends entirely on the mind of the traveller and on the way in which he conducts himself. The chief idea of one very common type of traveller is to see as many objects of interest as he possibly can. If he can only after his return home say that he has seen such and such a temple, castle, picture gallery, or museum, he is perfectly satisfied. Therefore, when he arrives at a famous city, he rushes through it, so that he may get over as quickly as possible the task of seeing its principal sights, enter them by name in his note-book as visited or, in his own phraseology 'done', and then hurry on to another city which he treats in the same unceremonious way.

Another kind of traveller in all he sees finds entertainment for his foolish spirit of ridicule. The more hallowed any object is from historical and religious associations or artistic beauty, the more he delights to degrade it by applying to it familiar terms of vulgar slang that he mistakes for wit. Such a one brings disgrace upon his nation by the rude insolence with which he laughs at foreigners and their ways, and everything else that attracts the notice of his feeble understanding. At the end of his wanderings he returns to his home a living example, showing

How much the fool that hath been taught to roam

Excels the fools that hath been kept at home.

Far different is the effect of travels upon who leave their native country with minds prepared by culture to feel intelligent admiration for all the beauties of nature and art to be found in foreign lands. Their object is not to see much, but to see well. When they visit Paris or Athens or Rome, instead of hurrying from temple to museum, and from museum to picture gallery, they allow the spirit of the place to sink into their minds, and only visit such monuments as the time they have at their disposal allows them to contemplate without irreverent haste. They find it more profitable and delightful to settle down for a week or so at centres of great historical and artistic interest or of remarkable natural beauty, than to pay short visits to all the principal cities that they pass by. In this way they gain by their travels refreshment and rest for their minds, satisfaction to their intellectual curiosity or artistic tastes, and increased knowledge of the world and its inhabitants. Such people, who have travelled with their eyes open, return to their native land with a greater knowledge of its glories and defects than the stay-at-home can ever have.

18. It is in the temperate countries of northern Europe that the beneficial effects of cold are most manifest. A cold climate seems to stimulate energy by acting as an obstacle. In

the face of an insuperable obstacle our energies are numbed by despair; the total absence of obstacles, on the other hand leaves no room for the exercise and training of energy; but a struggle against difficulties that we have a fair hope of overcoming, calls into active operation all our powers. In like manner, while intense cold numbs human energies, and a hot climate affords little motive for exertion, moderate cold seems to have a bracing effect on the human race. In a moderately cold climate man is engaged in an arduous, but no hopeless struggle with the inclemency of the weather. He has to build strong houses and procure thick clothes to keep himself warm. To supply fuel for his fires, he must hew down trees and dig coal out of the bowels of the earth. In the open air, unless he moves quickly, he will suffer pain from the biting wind. Finally, in order to replenish the expenditure of bodily tissue caused by his necessary exertions, he has to procure for himself plenty of nourishing food.

Quite different is the lot of man in the tropics. In the neighbourhood of the equator there is little need of clothes or fire, and it is possible with perfect comfort and no danger to health, to pass the livelong day stretched out on the bare ground beneath the shade of a tree. A very little fruit or vegetable food is required to sustain life under such circumstances, and that little can be obtained without much exertion from the bounteous earth.



We may recognize much the same difference between ourselves at different seasons of the year, as there is between human nature in the tropics and in temperate climes. In hot weather we are generally languid and inclined to take life easily; but when the cold season comes, we find that we are more inclined to vigorous exertion of our minds and bodies.

19. One of the peculiarities which distinguish the present age is the multiplication of books. Every day brings new advertisements of literary undertakings, and we are flattered with repeated promises of growing wise on easier terms than our progenitors.

How much either happiness or knowledge is advanced by this multitude of authors, is not very easy to decide.

He that teaches us anything which we know not before, is undoubtedly to be loved as a benefactor; and he that supplies life with innocent amusement, will be certainly caressed as a pleasing companion.

But few of those who fill the world with books, have any pretensions to the hope either of pleasing or instructing. They have often no other task than to lay two books before them out of which they compile a third, without any new materials of their own, and with little application of judgement to those which former authors have supplied.

That all compilations are useless, I do not assert. Particles of science are often very widely scattered upon topics very remote from the principal subject, which are often more valuable than formal treatises, and which yet are not known because they are not promised in the title. He that collects those under proper heads is very laudably employed; for though he exerts no great abilities in the work, he facilitates the progress of others, and, by making that easy of attainment which is already written, may give some mind more vigorous or more adventurous than his own, leisure for new thoughts and original designs.

But the collections poured lately from the press have seldom been made at any great expense of time or inquiry, and therefore only serve to distract choice without supplying any real want.

20. Hospitality is a virtue for which the natives of the East in general are highly and deservedly admired; and the people of Egypt are well entitled to commendation on this account. A word which signifies literally "a person on a journey" ("musafir") is the term most commonly employed in this country in the sense of a visitor or guest. There are very few persons here who would think of sitting down to a meal, if there were a stranger in the house without inviting him to partake of it unless the latter were a menial; in which case, he would be invited to eat with the servants. It would be considered a shameful violation of good manners if a Muslim abstained from ordering the table to be prepared at the usual time because a visitor happened to be present. Persons of the middle

classes in this country, if living in a retired situation, sometimes take their supper before the door of their house, and invite every passenger of respectable appearance to eat with them. This is very commonly done among the lower order. In cities and large towns, claims on hospitality are unfrequent; as there are many wekalehs, or khans, where strangers may obtain lodging; and food is very easily procured; but in the vitlages, travellers are often lodged and entertained by the Sheikh or some other inhabitant; and if the guest be a person of the middle or higher classes, or even not very poor he gives a present to his host's servants, or to the host himself. In the desert, however, a present is seldom received from a guest, By a Sunneh law, a traveller may claim entertainment from a person able to afford it to him, for three days.

21. Day by day her influence and dignity increased. First of all she received the title of Noor Mahal, 'Light of the Harem' but was afterwards distinguished by that of Noor Jahan Begam, 'Light of the World.' All her relations and connexions were raised to honour and wealth No grant of lands was conferred upon any one except under her seal, In addition to giving her the titles that other kings bestowed, the Emperor granted Noor Jahan the rights of sovereignty and government. Sometimes she would sit in the balcony of her palace, while the nobals world present themselves, and listen to

her dictates. Coin was struck in her name, with this super-scription: 'By order of the King Jehangir, gold has a hundred splendours added to it by receiving the impression of the name of Noor Jahan, the Queen Begam.' On all farmers also receiving the Imperial signature, the name of 'Noor Jahan, the Queen Begam,' was jointly attached. At last her authority reached such a pass that the King was such only in name. Repeatedly he gave out that he had bestowed the sovereignty on Noor Jahan Begam, and would say, 'I require nothing beyond a sir of wine and half a sir of meat.' It is impossible to describe the beauty and wisdom of the Queen. In any matter that was presented to her, if a difficulty arose, she immediately solved it. Whoever threw himself upon her protection was preserved from tyranny and oppression; and if ever she learnt that any orphan girl was destitute and friendless, she would bring about her marriage, and give her a wedding portion. It is probable that during her reign not less than 500 orphan girls were thus married and portioned.

22. Dante was of moderate height and after reaching maturity, was accustomed to walking somewhat bowed, with a slow and gentle pace, clad always in such sober dress as befitted his ripe years. His face was large, and the lower lip protruded beyond the upper. His complexion was dark, his hair and beard thick, black, and curled, and his expression ever melancholy and thoughtful.

In both his domestic and his public demeanour he was admirably composed and orderly, and in all things courteous and civil beyond any other. In food and drink he was most temperate, both in partaking of them at the appointed hours and in not passing the limits of necessity. Nor did he show more epicurism in respect of one thing than another, He praised delicate viands, but ate chiefly of plain dishes, and censured beyond measure those who bestow a great part of their attention upon possessing choice things, and upon the extremely careful preparation of the same, affirming that such persons do not eat to live, but rather live to eat.

None was more vigilant than he in study and in whatever else he undertook, insomuch that his wife and family were annoyed thereby, until they grew accustomed to his ways, and after that they paid no heed thereto. He rarely spoke unless questioned, and then thoughtfully, and in a voice suited to the matter whereof he treated. When, however, there was cause he was eloquent and fluent in speech, and possessed of an excellent and ready delivery. In his youth he took the greatest delight in music and song, and enjoyed the friendship and intimacy of all the best singers and musicians of his time. Led on by this delight he composed many poems, which he made them clothe in pleasing and masterly melody.

23. People moan about poverty as a great evil; and it seems to be an accepted belief that if people only had plenty of money, they would be happy and useful and get more out of life. As a rule, there is more genuine satisfaction in life and more obtained from life in the humble cottage of the poor man than in the palaces of the rich. I always pity the sons and

daughters of rich men, who are attended by servants, and have governesses at a later age; at the same time I am glad to think that they do not know what they have missed. It is because I know how sweet and happy and pure the home of honest poverty is, how free from perplexing care and from social envies and jealousies-how loving and united its members are in the common interest of supporting the family that I sympathize with the rich man's boy and congratulate the poor man's son. It is for these reasons that from the ranks of the poor so many strong, eminent, self-reliant men have always sprung and always must spring. If you will read the list of the "Immortals who were not born to die," you will find that most of them have been born poor.

It seems nowadays a matter of universal desire that poverty should be abolished. We should be quite willing to abolish luxury; but to abolish honest, industrious, self-denying poverty would be to destroy the soil upon which mankind produces the virtues that will enable our race to reach a still higher civilization than it now possesses.

24. The situation of Columbus was daily becoming more and more critical. In proportion as he approached the region where he expected to find land, the impatience of his crews augmented the favourable signs which increased his confidence where

decided by them as delusive; and there was danger of their rebelling and obliging him to turn back, when on the point of realizing the object of all his labours. They beheld themselves with dismay still wafted onward over the boundless wastes of what appeared to them a mere watery desert surrounding the habitable world. What was to become of them should their provisions fall? Their ships were too weak and defective even for the great voyage they had already made, but if they were still to press forward, adding at every moment to the immense expanse behind them, how should they ever be able to return, having no intervening port where they might victual and refit? Were they to sail in until they perished, or until all return became impossible? In such case they would be the authors of their own destruction.

On the other hand, should they consult their safety and turn back before too late, who would blame them? Any complaints made by Columbus would be of no weight; he was a foreigner, without friends or influence; his schemes had been condemned by the learned and discountenanced by people of all ranks. He had no party to uphold him, and a host of opponents whose pride of opinion would be gratified by his failure. Or, as an effectual means of preventing his complaints, they might throw him into the seas, and give out that he had fallen overboard while busy with his instruments contemplating the stars, a report which no one would have either the inclination or the means to controvert.

Columbus was not ignorant of the mutinous disposition of his crew, but he still maintained a serene and steady countenance--soothing some with gentle words, endeavouring to stimulate the pride or avarice of others, and openly menacing the refractory with signal punishment, should they do anything whatever to impede the voyage.

25. The great Roman orator, Cicero, in his celebrated treatise on Friendship, remarks with truth that it increases happiness and diminishes misery by the doubling of our joy and the dividing of our grief. When we do well, it is delightful to have friends who are so proud of our success that they receive as much pleasure from it as we do ourselves. For the friendless man the attainment of wealth, power, and honour is of little value. Such possessions contribute to our happiness most by enabling us to do good to others but if all those whom we are able to benefit are strangers, we take far less pleasure in our beneficence than if it were exerted on behalf of friends whose happiness is as dear to us as our own. Further, when we do our duty in spite of temptation, the mental satisfaction obtained from the approval of our consciences is heightened by the praise of our friends; for their judgement is as it were a second conscience, encouraging us in good and deterring us from evil. Our amusements have little zest and soon pall upon us if we engage in them in solitude, or with uncongenial companions, for whom we can feel no affection. Thus in every case our joys are rendered more intense and more permanent by being shared with friends.

It is equally true that, as Cicero points out, friendship diminishes our misery by enabling us to share the burden of it with others. When fortune has inflicted a heavy unavoidable

blow upon us, our grief is alleviated by friendly condolence, and by the thought that as long as friends are left to us, life is still worth living.

But many misfortunes which threaten us are not inevitable and in escaping such misfortunes, the advice and active assistance of our friends may be invaluable. The friendless man stands alone, exposed, without protection to his enemies and to the Wows of fortune; but whoever has loyal friends is thereby provided with a strong defence against the worst that fortune can do to him.

26. The best friend a man has in this world may turn against him and become his enemy. His son or his daughter, that he has reared with loving care, may prove ungrateful. Those who are nearest and dearest to us, those whom we trust with our happiness and our good name, may become traitors to their faith.

The money that a man has he may lose. It flies away from him perhaps when he needs it most.

A man's reputation may be sacrificed in a moment of ill-considered action. The people who are prone to fall on their knees to do us honour when success is with us, may be the first to throw stones of malice when failure settles its cloud upon our heads.

The one absolutely unselfish friend that man can have in this selfish world, the one that never deserts him, the one that never proves ungrateful or treacherous is his dog.

A man's dog stands by him in prosperity and in poverty, in health and in sickness. He will sleep on the cold ground, where the wintry winds blow and the snow drives fiercely, if only he may be by his master's side. He will kiss the hand that has no food to offer, he will lick the wounds and sores that come in encounter with the roughness of the world.

He guards the sleep of his pauper master as if he was a prince. When all other friends desert he remains.

When riches take wings and reputation falls to pieces, he is as constant in his love as the sun in its journey through the heavens. If fortune drives the master forth an outcast in the world, friendless, homeless, the faithful dog asks no higher privilege than that of accompanying him to guard against danger, to fight against his enemies. And when the last scene of all comes, and death takes the master in his embrace, and his body is laid away in the cold ground, no matter if all other friends pursue their way, there by the graveside will the noble dog be found, his head between his paws, his eyes sad but open in alert watchfulness, faithful and true even to death.

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## **CHAPTER 39**

### ***EXPANSION OF PASSAGES***

This exercise is the exact opposite of *Precis-writing*. In *Precis-writing* we have to compress; and in these exercises we have to expand. A sentence, or a short passage, has to be enlarged into a paragraph by the fuller and more elaborate expression of its meaning, or by adding illustrations, details or proofs to a simple statement. Such exercise practically amounts to the writing of miniature essays on the subject of the original sentence or passage. No strict rule can be laid down for the length of the expansion; it must not be too short, or it will scarcely be an expansion, or so long as to become an essay. On the average, eighty to one hundred words should be aimed at.

### ***METHOD OF PROCEDURE***

1. Carefully read the original sentence or passage until you feel that you clearly understand its meaning. (It is a good practice to try to express the main idea in a word or a phrase; e.g., the real subject of the second specimen is, "Pride in One's Work.")
2. Having grasped the subject and meaning of the passage, proceed to expand it by adding details, illustrations, proofs, examples etc., until it is a tiny essay only long enough to make a paragraph.

3. The expansion must contain all that was in the original passage; and more can be added, so long as it is strictly relevant to the subject. [For instance, in Specimen No. 3 (Let thy secret, unseen acts, etc.) the story of the Greek sculptor is not in the original, but it well illustrates the meaning of the passage.]

4. The sentence for expansion is a conclusion or finished prod-



uct: and it is your work to trace the steps by which this thought has been arrived at.

5. If it is a metaphor, explain its full meaning in plain language, and give reasons to support it.

6. Your expansion should read as a complete piece of composition, expressed in good English; such that it can be clearly understood apart from the original passage. So, when you have written it, go over it carefully to see that nothing essential has been omitted or left obscure.

7. Correct all mistakes in spelling, grammar and punctuation.

## ***SPECIMENS***

**-1-**

A great deal of talent is lost in the world for the want of a little courage.

## ***EXPANSION***

### ***SELF-CONFIDENCE***

Timidity and self-distrust are almost as great faults as conceit and over-confidence. There are many people who have real talent in different lines, and yet who never accomplish anything, because they are afraid to make the first venture; and in this way good and useful things are lost to the world. A reasonable amount of confidence in one's own powers is necessary for success.

**-2-**

If I were a cobbler, it would be my pride  
The best of all cobblers to be; If I were a tinker,  
no tinker beside Should mend an old kettle like me.

## ***EXPANSION***

### ***PRIDE IN ONE'S WORK***

It is a great thing to take a pride in our work. Anything that is worth doing at all. is worth doing well. Even in the humblest task we should be ambitious to do it as well as we can, if possible better than anyone else. For example, a cobbler should not think that because his job is a humble one, it can be scamped and done anyhow; he should be determined to make better shoes than any other cobbler; and a tinker should take pride in mending even an old kettle better than any other tinker can.

**-3-**

Let thy secret, unseen acts,  
Be such as if the men thou prizest most

Were witnesses around thee.

## ***EXPANSION***

### ***TOWARD GOODNESS***

A Greek sculptor, when he was asked why he carved the backs of his statues, which no man would ever see, as carefully as he carved the front, said : “The Gods

will see them !" So it is not enough for us to live outwardly good lives while in secret we allow evil in our hearts, for God knows even if men do not! We should never do in secret what we should be ashamed of doing in the presence of our most valued friends. However mean your life is, meet it and live it; do not shun it and call it hard names.

## **EXPANSION**

### **MAKING THE BEST OF LIFE**

Men who are always grumbling about their poverty, complaining of their difficulties, whining over their troubles, and thinking that their lot in this world is mean and poor, will never get any happiness out of life or achieve any success. However mean our life may be, if we face it bravely and honestly and try to make the best of it, we shall find that after all it is not so bad as we thought: and we may have our times of happiness and the joys of success. There is nothing common or unclean, until we make it so by the wrong attitude we adopt towards it.

**-5-**

Peace hath her victories No less renowned than war.

## **EXPANSION**

### **THE VICTORIES OF PEACE**

The word victory is generally associated in our minds with war, and calls up visions of battles, bloodshed, and conquest by force : and we think of war as a glorious thing because of its famous victories and splendid triumphs. But when we think of the achievements of great men - statesmen, scholars, social reformers, scientists, philanthropists, explorers, discoverers and honest workers - for the betterment of the human race and the progress and civilization of the world, we realize that the victories of peace are even more glorious than the victories of war.

### **Exercise 149**

Expand the idea contained in each of the following :-

1. It is a great loss to a man when he cannot laugh.
2. Charity is a universal duty, which it is in every man's power sometimes to practise.
3. Slow and steady wins the race.
4. He who follows two hares catches neither.
5. A great city is, to be sure, the school for studying life.
6. 'Mid pleasures and palaces though we may roam,  
Be it ever so humble, there's no place like home.
7. The noblest men that live on earth,  
Are men whose hands are brown with toil.
8. Where there's a will there's a way.
9. Perseverance is the very hinge of all virtues.
10. Honour and shame from no condition rise :

Act well your part; there all the honour lies.

11. They are slaves who dare not be

In the right with two or three.

12. Great talkers are never great doers.

13. The crown and glory of life is Character.

14. Life indeed would be dull, if there were no difficulties.

15. Only the actions of the just

Smell sweet, and blossom in their dust.

16. Tell me not, in mournful numbers,  
Life is but an empty dream.
17. To anyone who wishes to amend his life there is no time like the present.
18. The real dignity of a man lies, not in what he has, but in what he is.
19. He that is humble, ever shall  
Have God to be his guide.
20. What is this life, if full of care,  
We have no time to stand and stare?
21. Home-keeping youths have ever homely wits.
22. Houses are built to live in and not to look on.
23. Nothing was ever achieved without enthusiasm.
24. Train up a child in the way he should go.
25. Whatever is worth doing at all, is worth doing well.
26. Custom reconciles us to everything.
27. Do the work that's nearest,  
Though it's dull at whiles,  
Helping when we meet them,  
Lame dogs over stiles.
28. Each man's belief is right in his own eyes.
29. The good are always the merry, save by an evil chance.
30. The heights by great men reached and kept,  
Were not attained by sudden flight;  
But they, while their companions slept,  
Were toiling upwards in the night.
31. One crowded hour of glorious life.  
Is worth an age without a name.
32. Breathes there the man with soul so dead  
Who never to himself hath said,  
This is my own, my native land?
33. Full many a gem of purest ray serene  
The dark unfathomed caves of ocean bear;  
Full many a flower is born to blush unseen,  
And waste its sweetness on the desert air.

## **CHAPTER 40**

### ***ESSAY-WRITING***

The word Essay is defined in "The Concise Oxford Dictionary" as "a literary composition (usually prose and short) on any subject." Properly speaking, it is a written composition giving expression to one's own personal ideas or opinions on some topic; but the term usually covers also any written composition, whether it expresses personal opinions, or gives information on any given subject, or details of a narrative or description.

In fact the word "Essay" is somewhat loosely applied to a variety of compositions, from Bacon's compressed "Essays" on the one hand, to those so called "Essays" of Macaulay, some of which are lengthy articles, almost as big as small books, on the other.

[Addison's Essays are good models for Indian students, because of their brevity and simple directness of style.]

So far as we are concerned here, an essay is an exercise in composition; and it is well to remember that the word essay means, literally, an attempt. (Compare the verb "to essay", with the accent on the second syllable, meaning to attempt or try.) The essays you write at

school are trial exercises or "attempts" to express your thoughts in good English, (School essays of this kind are sometimes called "themes," from the fact that such an essay is a composition written upon a given theme, or subject).

### **CHARACTERISTICS OF A GOOD SCHOOL ESSAY**

1. Unity. An essay must be a unity, developing one theme with a definite purpose. The subject must be clearly defined in the mind and kept in view throughout. Nothing that is not relevant to it should be admitted to the essay. At the same time, the subject may be treated in a variety of ways and from different points of view.
2. Order, The essay should follow a certain ordered line of thought and come to a definite conclusion. It should not consist of haphazard reflections put down anyhow. There should be not only unity of subject but also unity of treatment. Hence the necessity for thinking out a line of thought before beginning to write.
3. Brevity. School essays should not be long. The limit should be about three hundred words; though, of course, there can be no strict rule as to length, which will depend a good deal on the nature of the subject. But an essay should be a brief exercise, concisely expressed.
4. Style, In friendly letters, the style should be conversational - easy, natural and familiar; and in writing such letters we may use colloquial terms which would be out of place in a book. But the style of an essay must be more dignified and literary. Slang, colloquial terms and free and easy constructions are not proper in an essay. At the same time it is a mistake to attempt any flights of fine writing. The language and sentence construction should be simple, direct and natural. The secret of clear writing is clear thinking. "If you clearly understand all about your matter, you will never want thoughts, and thoughts instantly become words." This was said by Cobbett, a writer whose style is a model of clearness, simplicity and directness.
5. The Personal Touch. An essay should reveal the personal feelings and opinions of the writer. It should have his individuality in it. Strictly speaking, as has been already said, an essay is a written composition giving expression to one's personal ideas or opinions on a subject; and this personal touch should not be lost, or the essay will be colourless and devoid of individuality. So do not be afraid to express in your essays your own views, and do not be content with repeating the opinions of others. Let there be a note of sincerity in all that you write.

To sum up :- An essay must be a unity, treating in an orderly manner of one subject; it should be concisely written and not too long, and the style should be simple, direct and clear; and it should have an individuality, or show the personal touch of the writer. Three features are necessary in a good essay - suitable subject-matter, proper arrangement, and adequate power of expression. Where all these three are presents, the essay will be a success.

## **CLASSIFICATION OF ESSAYS**

Essays may be classified as Narrative Essays, Descriptive Essays, Expository Essays, Reflective Essays and Imaginative Essays. The classification is useful, so long as it is remembered that these classes are not mutually exclusive, and that some essays may partake of the peculiarities of more than one class. For example, a narrative essay may contain a good deal of description; and essays of all classes should be more or less reflective, for the original idea of this form of composition is an expression of the writer's own feelings and opinions about a given subject. For this reason, let us begin with :-

### **1. Reflective Essays :-**

A reflection is a thought on some subject-on an idea arising in the mind. So a reflective essay consists of reflections or thoughts on some topic, which is generally of an abstract nature; for example; (a) habits, qualities, etc., such as truthfulness, thrift, temperance, cowardice, heroism, patriotism, industry, etc., (b) social, political and domestic topics, such as riches and poverty, caste, democracy, liberty, government, family life, education, marriage, business, etc., (c) philosophical subjects, such as right and wrong, reality, consciousness, the meaning of the universe, etc.; or (d) religious and theological topics.

In treating such themes, you should try (i) to explain, for example, the importance or advantages of possessing good habits and qualities, and the risks and disadvantages of lacking them; and quote stories, fables, or historical or literary references in support of your statements; (ii) discuss the importance of social institutions etc.; (iii) expound and discuss philosophical and theological theories. You should reason and support your statements with arguments and facts.

### **2. Narrative Essays :-**

A narrative essay consists mainly in the narration of some event, or series of events. I say "mainly" because a narrative essay must not be confused with a short story or bits of history. The narrative it relates should be treated as a subject for thought and comment, and so the essay should be more or less reflective. Narrative essays may treat of- (a) historical stories or legends (e.g., the reign of Akbar, the story of Rama and Sita); (b) biographies (e.g., life of Shivajee, or of Babar); (c) incidents (e.g., a street quarrel, a festival, a marriage); (d) an accident or natural disaster (e.g., a flood, a fire, a ship-wreck, an earthquake); (e) a journey or voyage; (f) a story (real or imaginary).

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### **3. Descriptive Essays :-**

A descriptive essay consists of a description of some place or thing; e.g., (a) animals, plants, minerals (such as the elephant, the pipal tree, coal); (b) towns, countries, buildings, etc., (e.g., Mumbai, Italy, the Taj Mahal); (c) aspects and phe-



nomena of nature (such as volcanoes, the monsoon, sunlight, organic life); and (d) manufactured articles (such as motor-cars, steam-engines, silk, paper, etc.).

#### **4. Expository Essays :-**

An expository (or explanatory) essay consists of an exposition or explanation of some subject; e.g. : (a) institutions, industries, occupations {e.g., parliament, the press, silk-weaving, farming, etc.}; (b) scientific topics (such as gravitation, evolution, astronomy, etc.); (c) literary topics (such as the nature of poetry, prose styles, the genius of Shakespeare, the novels of Scott, history of fiction, etc.).

#### **5. Imaginative Essays :-**

Essays on subjects such as the feelings and experiences of the sailor wrecked on a desert island may be called imaginative Essays. In such the writer is called to place himself in imagination in a position of which he has had no actual experience. Such subjects as "If I were a king," or "The autobiography of a horse," would call for imaginative essays.

### **HINTS ON ESSAY-WRITING**

#### **1. General Preparation:-**

One of the chief difficulties young people feel in essay-writing is lack of matter. They do not easily find anything to say about a subject. This is natural, because their experience and general reading are limited. But it may be remedied by reading, and by training the power of observation.

(a) Reading :- Bacon said, "Reading maketh a full man"; that is, a person who reads much and widely stores his mind with a large variety of facts, thoughts, illustrations and general information. If you want to write good essays you must acquire a love of reading-not simply reading stories for amusement, but reading good books of history, travel, biography and science. Fill your mind with fine thoughts and accurate information. By so doing you will become "a full man", and "a full man" can always find plenty to say on most subjects.

(b) Observation :-But all knowledge does not come from books. "We may learn much from the life around us - what we see and hear and observe for ourselves. Keep eyes and ears open, and learn from your own experience. Practise writing short descriptions of what you see in everyday life - the people you meet, bits of scenery that strike you, buildings, street scenes, trees and flowers, hills and valleys, the habits of animals and birds. Don't be contented with reading other people's description of such things, but see them for yourself It is surprising what a lot may be learnt from personal observation.

(c) Conversation :- Books are written by men and women; and if we can learn from the books they write, we can learn also from the words they say. Listen to people's conversation; get them to talk to you about the things they know, and discuss subjects that interest you, with your friends. In this way, also, you may learn much.

A writer reads, observes, and gets people to talk; and in these ways he is always enriching his mind with ideas and knowledge.

## **2. Special Preparation :-**

Now we come to the special preparation needed for writing an essay on some particular subject; and the first thing we must do is to define the subject.

(a) Defining the Subject :- It is very important that you should have a clear and accurate conception of the subject of the essay before you attempt to write on it-what exactly it is and (equally important) what it is not. Some subjects are so simple that you can scarcely make a mistake about them; but some want looking into to define them exactly. For example, "The Uses of Computers". The subject is not how computers work. Nor is it the history of computers. Yet some students, carelessly reading the subject, might easily take up a large part of their essay with such topics. In a short school-essay there is no room for irrelevant matter. You have to come to the point at once, and start away with the subject. The subject in this case is the uses of computers in offices, in industries, in aircraft, in spacecraft, etc. It is, therefore, very necessary that you should define the subject clearly in your own mind, or you may waste much time and paper in writing on more or less irrelevant matters.

(b) Collecting materials :- (i) Reading up the Subject :- When you have got a clear idea of your subject, the next step will be to think of what you can say about it. Some subjects are so simple that a little reflection should supply you with sufficient material for a short essay; but for others, special information will be needed for which you may have to do some special reading. For instance, if you have to write about some historical subjects, or give a description of some country you have seen, you will have to get hold of some book and read the subject up. But in any case, you have to collect materials for your essay before you can write it. In schools, class-discussions on the subject, under the guidance of the teacher, are very helpful in this stage of special preparation. In any case, do not attempt to write the essay before you have given some time to thinking over what you can say on the subject. The common habit of beginning to write down the first thing that comes into one's head, without knowing what is to come next, is fatal to good essay-writing.

(ii) Collection :- As you think over the subject, ideas, facts, and illustrations will pass through your mind. But if you don't catch them as they come, you may forget them just when you want them. So, as you catch birds and put them in a cage, catch and cage these fleeting thoughts by jotting them down on a piece of paper just as they come into your head, without troubling yourself at this stage about their order or suitability. You can examine the birds thus caught at your lei-

sure later. (To save time afterwards, and for convenience of reference, number these notes as you jot them down.)

(iii) Selection :- When you think you have collected enough material for your essay, or you can't think of any more points, read over the notes you have jotted down to select the points most suitable for your purpose. Examine at your leisure the birds in the cage, to see what they are worth. You may find that some points are not very relevant or won't fit in; cross them out. You may find that some are mere repetitions of others; and others may be simply illustrations to be brought under main heads. This process of selection will probably suggest to you in a general way the line of thought you may follow in the essay.

(c) Logical Arrangement :- Now you should be ready to decide on the line of thought of the essay, i.e., the logical order in which you can arrange the points you have selected. The necessity of thus arranging your thoughts according to some ordinary plan cannot be too strongly insisted upon. Without it, the essay will probably be badly arranged, rambling, disproportioned, and full of repetitions and irrelevancies.

(i) Making the outline :- Bearing your subject definitely in your mind and with your purpose clearly before you, sketch out a bare outline of the main heads, under which you will arrange your various materials in a natural, logical and convincing order - from a brief Introduction to an effective Conclusion.

(ii) Filling in the Outline :- Having thus mapped out the main points with which you are going to deal, arrange the ideas you have collected each under its proper main head, rejecting all those not really relevant to your subject or which simply repeat other thoughts, and taking care that each really belongs to the division in which you place it. You will now have a full outline, which is to be a guide to you in writing the essay. But this is not the essay, but only its well-articulated skeleton. You must now clothe the skeleton with flesh, and (most difficult of all) breathe into it the breath of life, before you can call your production an essay.

### **EXAMPLE**

To illustrate this method of collecting materials and drawing up an outline, let us work out together a simple example for an essay on, say, "The Elephant."

The subject is so simple, that we need not spend any time defining it. What is wanted is evidently a Descriptive Essay, and all we have to do is to think of all we can say about the Elephant,

So we can set to work at once catching and caging our birds, or, in other words, jotting down, as they come into our mind, all we can remember about elephants. The thoughts may come to us something like this, and we will put them down and number them as they occur to us.

## ***The Elephant***

1. Largest of all animals.
2. Used in tiger-hunting.
3. Revengeful - story of tailor and elephant.
4. Its trunk and large ears.
5. Found in India and Africa - two kinds.
6. Its skill in piling logs.
7. Its great strength.
8. In India, used in state processions.
9. How caught and tamed.
10. Mad elephants.
11. Elephant grass.
12. Its tusks - hunted for ivory.
13. Howdah and mahout.
14. Story of blind men and elephant.
15. In old times used in war.
16. Its intelligence.
17. Feeds on leaves and grass.
18. Decoy elephants, and Keddahs.
19. Can draw heavy loads.

Here is plenty of material; but it is in no order, and it will want a lot of sifting before it can be used. We must examine all these details to see which are suitable and arrange them.

A little scrutiny will show that they may be arranged in groups under different headings.

Nos. 1, 4, 7, 12, and 16 are parts of a description of an elephant.

Nos. 2, 6, 8 (with 13), 12, 15 and 19 refer to different ways in which elephants are of use to man.

Nos. 7 and 16 give reasons why the elephant is useful to man.

Nos. 9, 12 and 18 refer to the hunting of the elephant.

Nos. 5 and 17 mention the habitat and food of the elephant.

We have now classified all the points except Nos. 3, 10, 11 and 14. As to No. 11, it is of no use to us, as the grass referred to gets its name simply from its great size. No. 14 would be too long; and besides the story is not so much about the elephant as an illustration-of the fact that truth is many-sided. No. 10 might be brought in incidentally, and perhaps taken along with No. 3; but we may have more than enough material without them.

Already something like an outline is emerging from the disorderly mass of material. We see how we may group the different items under such heads as Description, Habitat, Uses, Hunting, etc. soon some such provisional bare outline as this may suggest itself:

#### BARE OUTLINE

1. Description.
2. Habitat and food.
3. How and why hunted.
4. Strength and intelligence, making elephant useful to man.
5. Its different uses.

Now we must fill in this bare outline by grouping the various points under the main heads. In doing this, we may find occasion to modify or alter the bare outline, and additional details may suggest themselves.

## **FULL OUTLINE**

### **The Elephant**

1. Description - (Nos. 1, 4, 7, 12.)

Great size and strength; trunk (its uses); big ears; small tail; tusks; speed.

2. Habitat - (Nos. 5 and 17.)

Found in Africa and India; two kinds; lives in herds; feeds on leaves and grass in jungles.

3. Of great use to man (because of its strength and intelligence) - (Nos. 7 and 16)

Different uses :

(a) Draws heavy loads (No. 19).

(b) Piles logs (No. 6).

(c) Used in tiger-hunting (No. 2); howdah and mahout (No. 13).

(d) Used in battles in old days (No. 15).

(e) Used in state processions in India (No. 8).

4. Elephant hunting - Why and how.

(a) Hunted for ivory with elephant guns (No, 12).

(b) Caught alive to be tamed (No. 9) - Decoy elephants entice herd into Keddah(Uo. 18).

The outline will be quite long enough for an ordinary school essay; so we had better omit some of the points we first jotted down and marked as doubtful, viz., Nos. 3, 10, 11 and 14. This illustrates the necessity for selection.

When we come to write the essay, we must keep this outline before us as a guide; but, unless we are required to do so, the outline should not appear in the fair copy of the essay. (In examinations, the outline can be written on the left-hand page of the answer-book, on which scribbling is allowed.)

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## **WRITING THE ESSAY**

### **1. Paragraphs :-**

Every essay should be divided into paragraphs, and each heading should have at least one paragraph to itself. An essay not thus paragraphed looks unattractive, and is not easy to read.

[A paragraph is a group of related sentences that develop a single point. In constructing a paragraph these principles should be kept in view :- (i) Unity. The paragraph must treat of

one subject only, (ii) Variety. Paragraphs should not all be of the same length or of the same monotonous structure . (iii) Logical sequence of thought, (iv) Topical sentence. The most important sentences of a paragraph are the first

and the last. In many paragraphs the first sentence states the subject, and is called the topical sentence (or key-sentence). The concluding sentence may sum up effectively what is been said in the paragraph.]

## **2. Structure of an Essay :-**

We may divide an essay into three parts - the Introduction, the Body of the Essay, and the Conclusion.

(a) The Introduction :- This, in a short essay, must be very brief. It would be absurd to have the porch bigger than the building itself. It may be simply a sentence, or a very short paragraph. But it should always be arresting and pertinent to the subject. The introduction may consist of a definition or a quotation, proverb, very brief story, or general remark, leading up to the subject.

(b) The Body of the Essay. This is really the essay itself – the house to which the introduction is the front door, and the conclusion the back door, or exit.

In arranging the body of the essay observe proportion; that is, let each part have due weight given to it. If the subject is "The good and bad influence of Newspapers," do not devote three-quarters of the essay to good influences and so leave only a quarter for the bad. Closely follow your full outline throughout.

The paragraphs should be well constructed and should be related to one another according to the direction of your outline; and, as far as possible, the connection between one and another should be shown. Avoid "padding" and keep to the point.

Take pains in selecting words and phrases which exactly express the ideas which you have in mind; and frame your sentences so that they are quite clear and forceful.

Avoid the use of unnecessary words. In revising your essay, look out for useless repetitions and redundant expressions, and strike them out.

Match the words to the sense, and adapt the style to the subject-matter. Do not write frivolously on a serious subject, or ponderously on a light and humorous subject.

(c) The Conclusion :- As the introduction should arouse interest, the conclusion should satisfy it. An effective and satisfying end to an essay is as important as an arresting beginning. An abrupt or feeble ending may spoil the whole effect of the essay. A good conclusion may consist of :- (a) a summing up of the arguments of the essay; (b) final conclusion drawn from the subject-matter; (c) a suitable quotation; (d) a sentence that strikingly expresses the main point you want to drive home.

3. Finally, a few words about your Style in Writing - To acquire a simple, direct and forceful style in writing calls for constant practice. It does not come "by nature." As the poet Pope says :-

True ease in writing comes from art, not chance;



As those move easiest who have learned to dance."

The secret of clear writing is clear thinking. So, be perfectly clear

about what you want to say, and then say it-as directly, as simply, as concisely as possible. Be direct : use short sentences in preference to long and involved periods. Be simple : don't attempt any oratory or flowery language but use simple words and constructions and avoid elaborate and superfluous words; say what you want to say as tersely as is consistent with making your meaning clear. Never use two words where one (the right one) will do. Be natural: don't try to imitate any author's style, however eloquent, but be yourself.

### ***SUMMARY OF METHOD OF PROCEDURE***

To sum up :-

1. Clearly define your subject in your own mind.
2. Think over it, until ideas about it come into your mind, and jot the points down on paper as they occur to you - numbering them.
3. Classify these points in groups under suitable headings, rejecting any that are unsuitable.
4. Arrange these headings in a bare outline.
5. Fill in the outline, making a full outline.
6. Now begin to write the essay, dividing it into paragraphs.
7. The essay should consist of introduction, body and conclusion.
  - (a) Make the introduction arresting.
  - (b) Keep the parts of the body of the essay in proper proportion; and take pains in choosing words, constructing sentences and building up paragraphs.
  - (c) Make the conclusion effective and satisfying.
8. Write in a simple, concise, clear, direct and natural style.

### ***1. HOLIDAYS***

There is not much need of proving to most schoolboys that holidays are necessary. They are quite convinced that they are-and most desirable, too. They welcome a holiday from school with hilarious joy, and plague the headmaster on the least excuse to let them off their lessons. It would be more in place to try to convince them of the necessity of work and study. Yet it may be desirable to show that regular intervals of rest, recreation, or a change of occupation are really necessary. As the old rhyme says,

"All work and no play,  
Makes Jack a dull boy."

Holidays at proper intervals are especially necessary for young people, and for those engaged in hard mental work; for continuous work, without a break, will injure the health, and may cause a nervous break-down. A short holiday, rightly used, will send us back to our work with renewed zest and vigour.

"Rightly used." It all depends upon, that. For holidays may be abused. If the holiday is spent in stupid idleness, or in an exhausting round of exciting amusements, or shut up in close stuffy rooms drinking and playing, or in any other unhealthy way, the boy or man will come back to his work tired, listless, and uninterested. The holiday, instead of doing good, has done harm, much more harm than steady work could ever do.

How can a holiday, be best used, so that at the end of it we shall come back

to or work with energies renewed and interest keener than ever? If we are students, or have been shut up in stuffy offices, we should get away into the pure air of the country and live a healthy, open air life, enjoying games or sports. We should avoid unhealthy amusement, keep early hours and get plenty of refreshing sleep. And we should not be completely idle. Change of occupation is a rest. And if we have a little regular work to do, work that we take an interest in, it will make our holiday not only healthier, but more enjoyable.

## **2. BOOKS AND READING**

Happy is the man who acquires the habit of reading when he is young. He has secured a life-long source of pleasure, instruction and inspiration. So long as he has his beloved books, he need never feel lonely. He always has a pleasant occupation of leisure moments, so that he need never feel bored. He is the possessor of wealth more precious than gold. Ruskin calls books "Kings' Treasures" - treasuries filled, not with gold and silver and precious stones, but with riches much more valuable than these - knowledge, noble thoughts and high ideals. Poor indeed is the man who does not read, and empty is his life.

The blessings which the reading habit confers on its possessor are many provided we choose the right kind of books. Reading gives the highest kind of pleasure. Some books we read simply for pleasure and amusement-for example, good novels, and novels and books of imagination must have their place in everybody's reading, when we are tired, or the brain is weary with serious study, it is a healthy recreation to lose ourselves in some absorbing story written by a master hand.

But to read nothing but books of Fiction is like eating nothing but cakes and sweetmeats. As we need plain, wholesome food for the body, so we must have serious reading for the mind. And here we can choose according to our taste. There are many noble books on history, biography, philosophy, religion, travel, and science which we ought to read, and which will give us not only pleasure but an education. And we can develop a taste for serious reading, so that in the end it will give us more solid pleasure than even novels and books of fiction. Nor should poetry be neglected, for the best poetry gives us noble thoughts and beautiful imaginings clothed in lovely and musical language.

Books are the most faithful of friends. Our friends may change, or die; but our books are always patiently waiting to talk to us. They are never cross, peevish, or unwilling to converse, as our friends sometimes are. No wonder a reader becomes a "book-lover."

## **3. A VISIT TO A BOOK FAIR**

The year 2002 was declared "The year of Books" by the National Book Trust of India. With this note the nation's capital played host to the World Book Fair at the Trade Fair Pragati Maidan.

On hearing this my friends and I expressed our eagerness to go and watch this mega festival. Our principal readily agreed and students went by batches to be a part of this grand event. The inaugural day was marked with a walk from the Parliament House to the Trade Fair Grounds.

The book fair was indeed a spectacle to watch. There were hoardings everywhere All for books and books for all". Each hall was segmented into many stalls managed by the respective publishing houses. Over the years I was told by our principal about the increasing number of publishing houses. We had local publishers, national publishers and international publishers. The book fair attracted a large number of men and women and a much larger number of children.

While the stalls had the art of finesse, each stall was a delight to watch. They displayed children's books, subject-oriented books, books on language and literature, books on performing arts, science and technology books, software and hardware books, books on finance and management, books on anatomy and medicine, books on law and

income tax, academic books and sponsored books. To top them all was a huge collection of dictionaries.

While every stall was impressive, what attracted us most was the special seating arrangement made for enthusiastic readers by S. Chand and Company Ltd.,. To add to this we were all served with a cup of coffee, everyone of us. The coffee relieved our fatigue and we were two steps and thirty miles away from the rest of the world. There were cafeterias and ice cream parlours, I bought some books which appealed to me. As the clock struck eight. I walked home with the feeling of Francis Bacon's memorable words: "Reading maketh a full man, conference a ready man and writing an exact man".

I wish we hosted such book fairs three times a year so that we can be stimulated to read more and more books and broaden our visions.

#### **4. A HOUSE ON FIRE**

I had never seen a house on fire before. So, one evening when I heard fire engines with loud alarm bells rushing past my house, I quickly ran out and, a few streets away, joined a large crowd of people; but we could see the fire only from a distance because the police would not allow any one near the building on fire.

What a terrible scene I saw that day ! Huge flames of fire were coming out of each floor, and black and thick smoke spread all around. Every now and then tongues of fire would shoot up almost sky-high, sending huge sparks of fire round-about.

Three fire engines were busily engaged and the firemen in their dark uniform were playing the hose on various parts of the building. The rushing water from several hoses soaked the building but it did not seem to have any effect on the flames. Then the tall red ladders of the fire engine were stretched upwards and I could see some firemen climbing up with hoses in their hands, On reaching almost the top of the ladder, they began to pour floods of water on the topmost part of the building. This continuous flooding brought the fire under control but the building was completely destroyed.

While fire is a blessing in many ways, it can also be a great danger to human life and property.

#### **5. THE ELEPHANT**

Now that the mammoth is extinct, the elephant is the largest of all animals living, and the strongest. It is a strange-looking animal, with its thick legs, huge sides and back, large hanging ears, small tail, little eyes, long white tusks, and, above all, its long nose, called the trunk. The trunk is the elephant's peculiar feature, and it puts it to various uses. It draws up water by its trunk, and can squirt it all over its body like a shower bath; and with it, it picks leaves from the trees and puts them into its mouth. In fact, its trunk serves the elephant as a long arm and hand. Elephants look very clumsy and heavy, and yet they can move very quickly when they like.

Elephants are found in India and in Africa. The African elephant differs in some points from the Indian, being larger, with longer tusks and bigger ears. In fact, the two are considered to be different species. In both countries, they live in herds in the jungles, and are naturally shy animals that keep away from men. Elephants, with their great size and strength, are fine advertisement for vegetarianism, for they live entirely on leaves of trees, grass, roots and bulbs.

The elephant is a very intelligent animal, and its intelligence combined with its great strength, makes it, when tamed, a very useful servant to man; and it has been trained to serve in various ways.

Elephants can carry heavy loads about a thousand seers each; and they are used to draw heavy wagons and big guns that would require many horses. They are very skilful, too, in piling timber. The trained elephant will kneel down, lift a heavy log of wood with its tusks, carry it to the place where it is wanted, and lay it exactly in position.

Elephants are also trained for tiger-hunting. The huntsmen sit in the howdah on

the back of the elephant, which is driven and guided by the driver, called the mahout, who squats on its neck. In this way the hunters are carried through the thickest, and at such a height that they can see and fire at the tiger when it is driven out.

In old days elephants were used in battles, and all Indian Rajas had their regiments of trained fighting elephants. And they still have their place in state processions, when they are painted with bright colours and covered with silk and velvet clothes.

In Africa elephants are hunted mainly for their tusks, which are made of ivory and are very valuable. Their skins are so thick that an ordinary bullet will not pierce them; and so large guns, called elephant-guns, are used to kill the animals.

Many elephants are caught alive to be tamed and trained. But catching elephants alive is difficult and dangerous work; for, though the elephant is a shy, wild animal when left alone, it can be a dangerous enemy when attacked. Elephants are generally caught alive in great traps or enclosures, called keddahs. They are either driven into these keddahs, or led into them by tame elephants, called decoys, which are trained to lead their wild brothers into captivity.

## **6. POPULATION GROWTH**

One major problem that faces the world today is the rapid growth of population, often referred to as population explosion. Until about 800 AD the world's population stayed below 200 million. Since then it has risen dramatically. The rise has been greatest in the 20th century. The population has recently risen to about six billion: it is three times as large as it was in 1960. It is not so much the actual population as its rate of increase that is alarming. Experts predict that by 2020 there will be about ten billion people, causing serious problems of hunger, overcrowding and environmental pollution.

This enormous increase of population is due to better food, better hygiene and, above all, the advances made in medicine. Rapid developments in modern medicine have conquered many diseases and consequently the death rate has decreased. Until the beginning of the 19th century most people died before the age of 50. Today in developed countries the average lifespan has risen to more than 70 years. The population goes on increasing at an alarming rate in spite of the practice of birth control in many parts of the world. Thomas Malthus, a British mathematician and economist, went to the extent of declaring that, if unchecked, human population would grow in geometric progression (i.e. 1, 2, 4, 8 and so on) while food production could only grow in arithmetic progression (i.e. 1, 2, 3, 4 and so on). He was, of course, very pessimistic.

With a population of over one billion, India is the second most populous country in the world. (China is the first.) India's population has risen drastically since 1950: the population today is 2/2 times as large as it was in 1950. It is rising by 2.9 per cent per year, and in consequence, every year an extra 26 million people have to be provided for. The government is taking measures to check the population growth and a large



percentage of people practise birth control. Recent advances in farming have made the country productive enough to feed the present population. Failure to arrest further increase of population may have disastrous effects, though there seems to be some truth in the statement made by Julian Simont of the University of Maryland: according to him, although population growth means there will be more mouths to feed, there will be "more hands to work and more brains to think."

## **7. "SPREADING GREENERY FOR A HEALTHY LIVING"**

**'A thing of beauty is a joy for ever'**

### **John Keats**

The grandeur of a drawing room and a living room is best felt when there is an element of nature's pride possession - a tree, or an indoor plant, or even for that matter a sapling. Children as of now get to see less of greenery and more of technologically driven software parks. Fortunately we have come to a point where we can bring the world of flora to our homes.

In the emerging world scenario, interior decoration has become a passion and a dictum for healthy living. The art of planting in small pots with its branches neatly trimmed gives rise to small neat structures of plants. These plants are easy to grow indoors as long as they have soil, air, light and water. Plants can be grown in the house all year round. Of late Bonsai have attracted the attention of one and all. Botanists say that bonsai are ornamental trees or shrubs grown in a pot and artificially prevented from reaching their normal size. The Japanese specialise in bonsai and Ikebana. The latter flowers are displayed according to strict rules.

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### **Exercise 150**

Write a short essay on :-

1. Old Custom. 2. The Kangaroo. 3. School Games. 4. Fairy Tales. 5. Space Travel. 6. The Pleasures of Reading. 7. Popular Superstitions. 8. The Use and Abuse of Leisure. 9. Life in a large City : its Advantages and Disadvantages. 10. Advertising: its Uses and Abuses. 11. The Book you like Best. 12. Travel as a part of Education. 13. My Role Model. 14. The Best Way of Spending Holidays. 15. The Telephone. 16. The Cell Phone. 17. The Pager. 18. The Narmada 19. Traffic Jams. 20. Your Favourite Hobbies. 21. Counselling in Schools. 22. The Importance of the Study of Geography. 23. No Man is a Judge of his own Merits. 24. Safety First. 25. The Use and Abuse of Strikes. 26. Scouting for Boys. 27. The Uses of Paper. 28. India in the new millennium. 29. Hijacking of an Aeroplane. 30. My greatest wish. 31. The influence of Cable Television Network in India. 32. The Cyber Revolution. 33. Nuclear disarmament. 34. A Metro Rail Station. 35. A Wet Day. 36. The Uses of Rubber. 37. A Visit to a Place of Historic Interest. 38. India in 2020.

### **Exercise 151**

Write a short essay on :-

1. Should boys learn to cook? 2. Is life for us better than it was for our forefathers? 3. The Olympic Games. 4. Is life in the city preferable to life in the country? 5. Street hawkers. 6. Should games be compulsory for schoolboys? 7. An important day in my life. 8. How you hope to continue your education when you leave school. 9. What do you think is the most enjoyable month of the year? Say why you think so. 10. "Playing the game". 11. Examination day. 12. Good manners, 13. How to keep fit. 14. The conquest of the air. 15. Ghosts and ghost stories. 16. An Excursion. 17. The dream I should like to have. 18. Milk. 19. My greatest wish. 20. Fresh air. 21. Pocket money. 22. My country. 23. Aeroplanes. 24. The care of the teeth. 25. Our duty to the backward communities in our country. 26. Some desirable improvements in your home town. 27. An English dictionary. 28. Walking tours. 29. The influence of the cinema. 30. Electricity in the service of man. 31. The Influence of Television on our Lives. 32. The value and purpose of a school debating society. 33. The housing of the working classes. 34. "The man who will succeed in life is he who can adapt himself easily." 35. Some wonders of modern

science. 36. The educational possibilities of "broadcasting." 37. "Gluttony kills more than a sword." 38. The fascination of a great city.

## **CHAPTER 41**

### ***AUTOBIOGRAPHIES***

A Biography is the history of the life of a person written by someone else (e.g., Southey's "Life of Nelson," Boswell's "Life of Johnson," etc.). An Autobiography is the history of the life of a person written by himself (e.g., John Stewart Mill's "Autobiography").

In the following exercises, the pupil is asked to use his imagination by pretending to be another person, an animal, or an inanimate object, and to invent an autobiography of him or it. He must consider himself to be the animal or object, and, in the first person. Write as that particular animal or object might be supposed to tell its own story.

The story must be made as interesting as possible and told in simple language, Mich as in every-day talk.

## ***SPECIMENS***

### ***1. THE AUTOBIOGRAPHY OF A EURO***

As soon as I entered this fascinating world I was looked upon with great expectations. The world was full of racism yet I was held in high esteem. People from the United States of America to Antartica looked at me as I soon rolled out from the parentage of Europeans. Since economists, raging bulls and bears did not know much about me, I caught the apprehension of my parents, the share market holders, the financial experts, scholars, students and so on. On my birth I was placed on the lap of my mother the Federal Bank.

Frankly, my brother Lira, my sister sterling and my extended family members like the Deutsche Mark the Yen were quite jealous of me. I know my worth I reveal this secret of mine henceforth. I am a form of money held or traded outside the country, in whose currency its value is stated. In future I would be globally acceptable by the . members of all the nations.

I now take pride of place in the Euromarket, a financial market which deals with European currencies. I do not want to roll over but I'd love to be accepted by the developing as well as underdeveloped nations.

### ***2. THE AUTOBIOGRAPHY OF A HORSE***

Now that I am getting old and stiff in the joints, I like to meditate, while grazing in the pasture, on my foal days. I think that was the happiest part of my life. I had no work to do, and could run about after my mother, who was a fine white Arab mare, without any restraint. Most of my time was spent in the fields, where I nibbled the tender grass and capered about, while my mother was steadily grazing.

But that could not last for ever. When I was old enough, the trainer came and, to my great indignation, fastened a long rope to my head, and then began driving me round and round in circles with his long whip. I was frightened and angry, but he went on till I was so tired that I could scarcely stand. However, my mother told me that it was no use my resisting, and to make a long story short, I was at last thoroughly trained as a riding-horse.

I was bought by a young officer as a polo pony, and I soon got to love the game. He was a kind master, and a good rider; and in the end I would do anything for him, and was quite proud when his side won the game. But he got into debt, and had to sell me; and I was bought by a gentleman and a lady who kept a buggy, and was trained to run in shafts. I hated this work; and I am afraid I gave a lot of trouble, by going as slowly .is I could. When my driver gave me the whip, I started shying at any object on the road. And then I

found that jibbing was a very good trick, and whenever I was whipped, I simply backed. My owner got disgusted at last, and sold me to a gentleman who was fond of hunting. I was delighted to get back to saddle-work; and thoroughly enjoyed my gallops with the hounds after the jackal in open country. But an accident put a stop to that jolly life; for one day my master pressed me to a big jump which I knew I could not do. I did my best but fell short, and fell. My master was thrown and broke his arm, and I badly sprained one of my legs.

I was in hospital for weeks, and then was sold to a gentleman who wanted a quiet riding-horse. He was a kind master, and used me well; and I was in his service for a good number of years. Now I am old, he gives me very little work, and I spend most of my time grazing in the pasture, and leading a quiet, contented life.

## Exercise 152

Write autobiographies of the following :-

1. A Bee :- (Read up something about the habits of hive-bees; then bring in the various duties of the worker-bee; feeding and tending larvae (young), strong honey, sweeping hive, guarding, fetching nectar from flowers to make honey, etc.)
2. An Ant :- (On the same lines.)
3. A St. Bernard Dog :- (Training as a puppy by monks of St. Bernard to rescue travellers lost in snow; describe the dog; sent out with flask of brandy fastened round its neck; some of the dog's adventures.)
4. A Sheep Dog :- (Training by the shepherd to look after flock; as young dog, imitates his mother in her work; learns to understand the shepherd's sign and verbal orders; knows each sheep, and can pick out and bring whichever the shepherd wants; can separate certain numbers from others; drives sheep to pastures, and into fold at night; guards flock against enemies.)
5. An Elephant :- (Wild life in jungle when young; how caught in keddah by decoy; training; its work: carrying loads, piling logs, drawing carts, carrying hunters in tiger-shooting, marching in state processions, etc.)
6. A Rose Tree :- [Early cultivation; the first pruning resented; learns later it is necessary for producing fine flowers; gets rich manure; learns that cultivation makes it different from wild rose; suffers from disease, like greenfly, blight, etc.; how gardener cures it; produces splendid red roses; much admired; next year, some blooms gain prize at Flower Show; cuttings taken (its children), etc.]
7. A Watch :- (Describe -silver watch; in jeweller's shop; other watches its companions; e.g., proud gold watch, humble gun-metal watch, repeating watches, wrist watches, etc. Bought as present for young man; stolen out of his pocket; sold by thief; put in pawnshop; bought by man; falls sick and goes to hospital, i.e., jeweller's-new main spring.)
8. A River :- (Rises as spring in mountains, or from a glacier; mountain torrent, rocky bed, water-falls, tributaries, swollen when snow melts; reaches plains; slow steady river; cultivated fields on banks; irrigation canals taken off; passes villages and small towns; flows through a big town; pollution of waters; boats and ships; fall into sea at big port, etc.)
9. A Kite or Hawk :- (Young in a nest in a tall tree, fed by mother and father; kite; how it learns to fly; hunting its prey-mice, chickens, small birds; teased by crows and minas; chooses mate; builds nest; etc.)

10. A Fish (Salmon) :- (Its youth as a smelt in river; journey to the sea; returns up river leaping weirs; chooses a mate; grows big; fished for; how it is deceived by bait; nearly hooked; escapes and vows to take no more baits; its enemies; proud of being king of river fishes, etc.)

### **Exercise 153**

Write autobiographies of :-

1. A Camel. 2. A Spider. 3. A Donkey. 4. A Tiger. 5. A Seagull 6. A Kingfisher. 7. A Caterpillar and Butterfly. 8. A computer 9. A robot. 10. A House. 11. A Motorcar. 12. An Aeroplane. 13. A Crocodile. 14. A Crow. 15. A Steamship. 16. A Cobra. 17. A Buffalo. 18. A Tractor. 19. A Child's Toy. 20. A Rifle.

### **Exercise 154**

Tell the life-story of each one of the following as told by it-self-

1. A Piece of Coal. 2. An Owl. 3. A Pariah Dog. 4. A Parrot. 5. A Coconut Tree. 6. A Banyan Tree.

## **CHAPTER 42**

### ***DIALOGUE-WRITING***

A Dialogue literally means "talk between two people". Dialogue-writing is a useful form of composition, especially for the Indian student who is trying to gain a command of spoken English. Under proper guidance, it should introduce him to the colloquial way of talking English, and train him to express his thoughts in easy and natural constructions. The spoken English of the Indian school-boy is too often rather stilted and bookish, owing to the fact that he has not much chance of talking with English people; and anything that will help him to acquire naturalness and ease in speaking in English is of value.

To write a dialogue successfully, calls for a little dramatic power; for the writer has not only to see both sides of a question, but has also to put himself, so to speak, inside two imaginary persons so as to make them express their opposite opinions naturally and in keeping with their characters. He has in turn to be each one, and see the point of view of each on the question.

A written dialogue should be so composed that it appears to be spontaneous or impromptu. The reader of it should not feel that it is premeditated, stilted and dull. At the same time, careful preparation is necessary for writing a dialogue, though this must not appear. The writer must have the art to conceal his art. It is always advisable to make a plan or outline of the dialogue before beginning to write; otherwise the dialogue may be rambling and pointless.

### ***METHOD OF PROCEDURE***

1. Carefully think over the subject given, and jot down briefly the arguments or opinions about it which might reasonably be expressed by the imaginary persons who are supposed to be talking.
2. Arrange these ideas in some logical order, so that one will arise naturally from another in the course of the conversation. (It is well to write down these points in the form of an outline, or numbered heads, as a guide to follow in writing the dialogue.)
3. Try to imagine what would be the way in which each character in the dialogue would express his views. To do this, you must have in your mind a clear idea of the imaginary persons taking part in the conversation, so as to make them speak in character. (For instance, in Specimen No. 2, Swarup, the bookish student talks in a different way from Dulip Singh, the athletic student.)
4. Keep in mind that your dialogue, when completed, should read like a real, spontaneous conversation. So try to make your imaginary characters talk in an easy, familiar and natural manner. Avoid stilted



and bookish phrases. Try to remember how real people talk in friendly conversation, and reproduce that conversational style as well as you can.

### **SPECIAL HINTS**

1. (a) Don't let any of your characters monopolize the conversation, as if he were giving a public lecture. Give all a chance, and keep the ball rolling. Let the conversation be brisk and rapid.

(b) In real conversation, one person sometimes interrupts the other, or breaks in on what he is saying. A sparing use of such interruptions in written dialogue is quite permissible, and adds to its naturalness.

For example :-

A -- "I am perfectly certain he would never do such thing. Why, only the other day he told me --"

B -- "I don't care what he told you ! I know for a fact that he did it."

(c) In real conversation, a speaker often answers a question by asking another; or sometimes, seeing what is coming, he answers a question before it is asked. You may enliven your dialogue by making your characters do the same now and then.

For example :-

(i) A -- "What will you do if he does not answer your letter?"

B -- "Well, what would you do?"

(ii) D -- "I heard something about you the other day, John."

J -- "I know ! You are going to ask me why I was absent from office last Monday. Well, I will tell you--etc."

(d) In real conversation, people often use exclamations, surprise (e.g., "My word !" "Good heavens !" "You don't say so !" "Well" etc.); irritation (e.g., "Bother V "O dear !" "Confound it!"); pleasure ("How nice !" "Splendid !")-and so on. Such interjections may be introduced from time to time, sparingly; but the use of them should not be overdone. (Note.-Slang and profane words should be avoided).

2. The dialogue should begin in an interesting way, so that the reader's attention may be arrested from the very first. And the conversation should lead up to some definite conclusion. It should not end abruptly and in the air, so to speak. Special attention should be paid to the opening sentences and the conclusion.

3. The fact that language should be as far as possible colloquial does not, of course, mean that it may be ungrammatical. However free- and-easy the style in which the persons in the dialogue are made to talk, they must talk good English. They must not, for example, be made to use such expressions as, "He asked my brother and / to tea," or "Can I give you an advice?"

4. Keeping these points in view, write your dialogue in as natural, interesting and realistic a manner as possible. The whole conversation should be brief, and the questions and replies as concise and pointed as possible.

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## **SPECIMENS**

1. A conversation between two boys, one of whom is habitually despondent and thinks that luck is against him, whereas the other is of a more practical turn of mind.

Nasarullah Jan. - Come, Hussain, you are taking your failure too much to heart. I know it is a great disappointment, and I sympathize with you; but you must not allow it to make you so unhappy.

Mohd. Hussain.- It is all very well for a lucky chap like you, Nasarullah. You have passed the first time, and this is my second failure. You would not feel so cheery if you were in my place.

N.J.- I know; but you must pull yourself together, and make up your mind you will pass next time. Remember the old saying "If at first you don't succeed, try, try, again!"

M.H.- I think the other version of the saying has more sense in it.'Tf at first you don't succeed, quit, quit, quit, at once !"

N.J.- Oh nonsense ! You'll never do anything if you don't persevere. Now why do you think you failed?

M.H.- All this year fate has been against me. First, I was ill with enteric, which lost me a whole term. Then just before my examination, my father died, and that so upset me that I could not prepare properly.

NJ.- Well, you certainly did have bad luck, I am sorry. But I am sure you will succeed next time; so you must make up your mind to win through.

M.H.- If s no use. I think I was born unlucky. I seem to fail in everything I touch.'I tried several times to get a scholarship, but some other boy always got it instead. I shall give it up.

NJ.- Indeed, you must not. Remember it's the darkest hour before the dawn. Often when things are at the worst, they begin to improve. I don't believe in all the talk about bad and good luck. A brave man makes his own luck. You have a year before you; you have brains, and if you will only pull yourself together and put your heart into your work, you will win through.

M.H.- I wish I had your disposition. Still, I will take your advice and have another try.

NJ.- That's the style ! And I am sure you will succeed and break your so-called "bad luck" once for all.

2. An imaginary conversation between a bookish student and an athletic student on the comparative merits of mental and physical culture.

Dulip Singh.- Hello, Swarup ! Swotting away as usual. Come out, man; shut up your old books, and come and have a game of tennis.

Swamp.- I am sorry I cannot do that, Dulip. The examination is drawing near, and I want every hour I can get for study.

Dulip Singh.- Oh! hang all examinations ! I do not worry about mine. What is the use of them, any way?

Swarup.- Well, you can't get a degree if you don't pass the examination; and I have set my heart on being a B.A.

Dulip Singh.- And pray what good will B.A. do you? You may get a clerkship in a government office; but that's all. And there are hundreds of fellows who have got their degrees, and are no nearer getting jobs of any sort.

Swarup.- That may be so; but I am not studying so much to pass my examination and obtain my degree, as to store my mind with knowledge and develop my intellectual faculties.

Dulip Singh.- My word ! How fine you "highbrows" can talk ! "Develop my intellectual faculties," I tell you, all a man wants to get on in the world is some brains, plain common sense, and plenty of push. And you can't learn these things from books. And while you are "developing your intellectual faculties," you are spoiling your health You will soon be a thin, white, narrow-chested, half-blind weakling it'you slick to your beloved books like this, Look at me broad chest and feel my biceps ! Any way,

I am developing my physical powers with my games and athletics.

Swamp.- Well, if I have to choose, I would rather have a learned and cultivated mind than a strong and well-developed body; for the mind is far more important than the body.

Dulip Singh.- Oh ! I see ! You mean to say that a man who plays football and hockey and is as strong as a horse, cannot have any brains?

Swarup.- I did not say that; but you may remember what Kipling said about "muddied oafs and flannelled fools."

Dulip Singh.- Well, I must say you are very complimentary ! Kipling must have been an ass if he said that. Anyway I would rather be "a muddied oaf than a whitefaced, spectacled book-worm, as blind as an owl.

Their teacher (coming in).-Hello! What are you two fellows quarreling about?

[They explained.]

Teacher.- I see. Well, you are both right and both wrong. Swarup, a little more physical exercise will do you good and will not interfere with your mental culture; and Dulip Singh, a little more study will not in any way spoil your physical strength. So, go and have a game of tennis, Swarup; and afterwards you, Dulip, settle down to a few hours' study.

3. A dialogue between a countryman and a townsman, bringing out the comparative advantages of town and country life.

Smith.- Good morning. Mr. Jones. It is a long time since I saw you in town. Are you staying long?

Jones.- Good morning, No, Mr. Smith, I only came up on business for a few hours, and hope to get home again this evening.

Smith.- Running away so soon? Why not stay a few days and enjoy yourself?

Jones.- Not me. I don't find much enjoyment in the smoky air of a town, and all its noise and racket. Give me the clean air, the sunshine, and the quiet of the country.

Smith.- Well, I grant you have the advantage of purer air in the country: but as for noise, you soon get used to it. In fact, I could not stand your quiet-it would drive me crazy. I like to feel plenty of life and movement about me.

Jones.- Really? Why, I could not get a wink of sleep in a noisy town. And towns are so ugly - nothing to see but ugly smoke-grimed houses, dreary streets, hideous advertisements on every hoarding, factory chimneys belching smoke, and a dull, smoky sky. I have the beauty of the green fields and shady woods and flowery meadows of the country.

Smith.- Ah ! my friend, but do not forget what Dr. Johnson said : "When you have seen one green field you have seen all green fields; come with me down Fleet Street and study man."

Jones.- Well, all I can say is that Dr, Johnson never saw a green field in his life, or he would have known that there is an infinite variety in nature if you have the eyes to see it.

Smith.- But what in the world do you do with yourself in your village? It must be a very dull and slow life, with no theatres, no concerts, no cinemas, no public lectures, no exciting political meetings. You must lead a stupid vegetable life, like a cabbage.

Jones.- Not so stupid and dull as you imagine. I have my garden, which is a great source of pleasure; and there is fishing, and a little hunting. And then I love tramping over the hills, and seeing the beautiful scenery. And in the evenings I have my books.

Smith.- Well, every man to his taste; but to me yours would be a dull life.

Jones.- Dull or not, it is much healthier. In the pure country, we do not get the epidemics and dirt-produced diseases you have in the towns. And our quiet habits give us longer lives.

Smith.- Yes, you may live longer in the country. But you don't get so much out

of life as we do in town. A short life and a merry one, I say.

4. A dialogue between two boys discussing their hobbies.

George.- I am in luck, Will. My uncle has just sent me a letter from Japan, where he is on business, with some Japanese stamps. He knows I collect them and often sends me foreign stamps from the places he visits..

Will.- They look rather nice. Are you going to paste them in your album?

George.- Yes, here it is. I have got quite a nice collection now.

Will.- What a lot ! French, Italian, Dutch, German, American, Turkish. You seem to have some from almost every country.

George.- Oh ! there are a lot I have not got yet. And some rare ones are very expensive, and cost pounds of money.

Will.- But what is the use of collecting stamps?

George.- Oh ! Well, it's a hobby. And it teaches you some geography; and sometimes it brings money.

Will.- How is that?

George.- Why, a really good collection sometimes sells for hundreds of pounds. Why don't you go in for stamp-collecting?

Will.- I like something more active. My hobby is collecting ferns and wild flowers. And to get these you have to go long country walks, and explore the woods, and climb the hills. It is quite an adventure when you find a rare plant or fern in some wild place.

George.- But what do you do with them when you get them?

Will.- I press them, and then mount them neatly on sheets of paper, and name them. I have got quite a nice collection.

George. - How do you press them?

Will.- I lay the fern or plant between sheets of blotting-paper, and put them in a press, or under a board with heavy weights. You have to change the blotting-paper every day, and in about a week the plant is dried and pressed, and will last like that for years.

George.- And what is the good of your hobby?

Will.- Well, it teaches me a lot of botany; and takes me into beautiful country; and does me good physically, because it means exercise in the open air.

5. A dialogue between a master and a pupil on public speaking.

Master.- Well Ram Narain, I hear you are taking part in the speaking competition.

Pupil.- Yes, Sir; and I came to ask you to give me some hints on the art of the public speaking.

Master.- With pleasure, Ram Narain. Have you prepared your speech?

Pupil.- Yes, Sir; and now I am learning it by heart.

Master.- Oh ! but that is a great mistake. Always carefully prepare what you want to say, but never try to learn it off by heart.

Pupil.- But why, Sir?

Master.- Because when you are speaking, you should watch your audience to see whether they are following what you say. You can see by their faces whether they understand and are interested; and if they are not, you can then win their attention by adding, or emphasizing, or changing something. But if your speech is learnt by heart, you can't alter it.

Pupil.- But it seems so much easier to learn it.

Master.- It is not so in the end. Memorising is a great strain. Also, if you forget one sentence, you may break down altogether.

Pupil.- Well, I might manage if I could have my notes with me when I speak.

Master.- At first you may take a short note of outline, or main points, of your speech, lets you forgot; But when you get used to speaking in public, it is best to do without notes altogether.



Pupil.- But if I don't use notes, and must not learn my speeches off by heart how can I remember what to say?

Master.- You must prepare carefully, and think out what you want to say; and learn the main points, or outline, of your speech. Then, when you get up to speak, you will find that the words will come.

Pupil.- But I feel so nervous when I have to speak.

Master.- That is natural, especially at first. But as you get used to speaking in public, you will overcome that. Even practised speakers often feel very nervous before they begin to speak; but when they get on to their feet, they forget all about it.

Pupil.- When I am nervous. I think I speak too fast.

Master.- Well, you must practise speaking slowly and distinctly. And don't shout-it strains your voice and prevents people hearing you; and don't speak too low. Speak naturally, so that all can hear.

Pupil.- Thank you, Sir, for your hints. I will try to follow them.

6. A dialogue on the choice of a profession-law or medicine.

Jai Dyal.- Thank goodness ! our examinations are over at last.

Sain Das.- What a relief ! I hope I shall pass; for I have just got a letter from my father promising to send me to the Medical College if I get through the F. Sc.

Jai Dyal.- Oh ! are you going to be a doctor?

Sain Das.- Yes; and I am very glad. My father is a doctor, you know, and I have always wanted to be one too. It seems a very interesting profession. What are you going to do?

Jai Dyal.- My ambition is to be a lawyer; and when I have got my B.A.. I am to go to the Law College to study for my LL.B.

Sain Das.- Law ! That never had any attractions for me. Why do you want to be a lawyer?

Jai Dyal.- Well, it is a very respectable profession. One can be a gentleman and hold a good position, any way.

Sain Das.- So can a doctor. The medical profession is just as respectable as the legal.

Jai Dyal.- Oh ! yes. of course. But I think a lawyer can make more money than a doctor.

Sain Das.- I am not so sure of that. A few lawyers who get to be leaders of the bar, of course, do make fortunes. But what about the crowd of pleaders and even barristers who can scarcely make a living? The law is terribly overcrowded.

Jai Dyal.- Oh ! well, there is always plenty of room at the top, you know.

Sain Das.- What I like about the medical profession, apart from its scientific interest, is that the work is so humanitarian. A doctor is always doing good to his fellows-relieving suffering, curing diseases, restoring health, and so making folk happy. This makes a doctor's life a sort of social service.

Jai Dyal.- Well, a lawyer is doing good work too. He is helping to detect and prevent crime, defending the innocent from false charges, and helping people in distress.

Sain Das.- Yes; but a lawyer's life is full of temptations. He is tempted to defend criminals for big fees, and to get them off from just punishment. I don't see how a lawyer can help being a liar, too !

Jai Dyal.- Now you are joking. It is as possible for a lawyer to be an honest man as it is for a doctor to be a rogue.

### Exercise 155

Compose imaginary conversations on the following subjects:-

1. Between a father and his son on thrift.

(Hints :- The son has been wasting his allowance extravagantly and got into debt; his father rebukes him, and warns him of the danger of extravagance, telling him how to spend economically, and save for his old age.)

2. Between a temperance advocate and a young man on the evils of intemperance.

(Hints :- The young man sees no harm in drinking; argues it is a jolly social custom, makes him lively and happy, drowns care, revives him when tired, is a manly habit, etc. The temperance man warns him against danger of becoming a drunkard; the terrible power of the drink craving; argues alcoholic drink is a slow poison, and damages health; appeals to him to set an example to others by signing the pledge, etc.)

3. Between a soldier and a shopkeeper on the merits of their respective occupations.

(Hints :- The soldier argues that his is a noble profession; superior to civilian in rank; calls for courage and manly qualities; he is the defender of his country; whereas a tradesman's job is mean and despised; no job for a man, etc. The shopkeeper argues that the soldier produces nothing; he simply destroys; it is a butcher's job; food for powder, etc.; whereas the tradesman is a useful member of society, who is doing a public service; can become rich, while a soldier must always be poor, etc. The dignity of labour.)

4. Between a huntsman and a gardener on their respective pursuits.

(Hints :- The huntsman defends his sport as manly, exciting, and needing courage; tries to show he benefits others by killing pests like tigers and bears; says gardening is a tame and effeminate hobby. The gardener argues hunting is a cruel sport; it means killing and torturing many of God's innocent creatures; purely destructive, whereas he is productive; making two blades of grass grow where only one grew before; making the world more beautiful. (Hints :- The refining effect of gardening.)

### Exercise 156

Write a short imaginary conversation :-

1. Between a horse and an ass.

2. Between a cage-bird and a crow.

3. Between a pen and a pencil.

4. Between a pet-dog and a pariah-dog.

5. Between a motor-car and a trap-horse.

6. Between an aeroplane and a railway-train.

7. Between a fountain-pen and a lead pencil.

8. Between an oil-lamp and an electric-lamp.

9. Between a spider and a fly.

10. Between Cinderella and her two sisters just before the ball.

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**Exercise 157**

Write in the form of a dialogue :-

1. The president of B.C.C.I, and you.
2. The fable of "The Lion and the Mouse."
3. The fable of "The country Mouse and the Town Mouse".

4. The fable of "The Blind Man and the Lame Man."
5. The fable of "The Dog in the Manger,"
6. The fable of "The Ant and the Grasshopper."
7. The fable of "The Wolf and the Lamb."
8. Between ordinary food and fast food
9. A clinic and tele-medicine.
10. A blood bank and multiple organ donor bank.
11. Commerce and e-commerce.

### **Exercise 158**

Write a short dialogue :-

1. Between two friends about dreams.
2. Between a miser and a spendthrift.
3. Between a railway-guard and an engine-driver.
4. Between two class-fellows about the visit of the Inspector..
5. Between two boys discussing their hobbies.
6. Between a credulous man and an impostor.
7. Between two friends on a topic of common interest.
8. Between two friends-the one a believer, and other a disbeliever, in ghost stories.
9. Between two boys about the approaching examination.
10. Between two class-fellows on a poem they have read in the class.
11. Between a hypochondriac and his friend.
12. Between two boys who have just come out of the Examination Hall.
13. Between two friends who have lost their way in a jungle.
14. Between two friends discussing holiday plans.
15. Between two friends about their neighbours.
16. Between two boys caught in a shower on their way from school. One looks on the Bright side of matters, and the other on the dark side.
17. Between two friends on life in flats.
18. Between two friends discussing the "theatre-manners" of latecomers, who mar the pleasure of the audience.
19. Fan and an airconditioner.
20. An earthquake and a cyclone.

### **Exercise 159**

Write short dialogues on the following :-

1. The use and abuse of athletics.
2. The advantages and disadvantages of solitude.
3. The uses and abuses of advertisement.
4. The advantages and disadvantages of cheap literature.
5. The pleasures and perils of speed.
6. The pleasures and disadvantages of life in a school hostel.
7. The advantages and disadvantages of life in a great city.

8. The influence of the Cinema.
9. The necessity to save Religious Institutions.
10. The advantages and disadvantages of life in a great city.
11. The influence of Television Channels
12. Terrorism and Fanaticism.

### **Exercise 160**

Discuss in the form of a dialogue the pros and cons of the following subjects:-

1. Prohibition. .
2. Alms-giving.
3. Corporal punishment.
4. The caste system. . .
5. Luck.
6. The United Nations. . .
7. Lotteries.
8. Hand-industries
9. Asceticism.
10. Geography as a class-subject.
11. Entrance Examinations.
12. Making Global Friendship through the Internet
13. Awards and Recognitions.

### **Exercise 161**

Discuss each of the following subjects in the form of a dialogue :-

1. Is luxury an evil?
2. Is poverty a handicap?
3. Which should be the medium of education in our school-English or the vernaculars?
4. Ought every boy to become a Scout?
5. Which is worse-flood or fire?
6. Which should we use in a big town-well water or tap-water?
7. Which is better-hockey or cricket?
8. War-is it necessary?
9. Which is better-to wear out or to rust out?
10. Should Hygiene be made a compulsory school-subject?

### **Exercise 162**

Finish the following conversations :-

Krishna.- Hurrah J only ten days to the holidays .!

Rama.- I know. I have been counting the days. I am just sick of school.

Krishna.- So am I. What are you going to do with yourself in the holidays?

Patient.- Good morning, doctor ! Can you spare me a few minutes?

Doctor.- Certainly ! Come in and sit down. Now, what is the matter with you?

Abdul.- What is that roaring noise? It sounds like a train.

Kabali.- More likely an aeroplane. Yes ! Up there .! Six of them.

Bepin.- Oh, yes ! They seem to be a great height up

Feroz Din.- Well, Abdul Latif, only three weeks more to the Matriculation examination!

Abdul Latif.- Yes, it is coming very near now. I wish it were all over.  
FD.- So do I! And then, no more school.

A.L.- Hurrah ! What are you going to do when you leave school, Feroz Din?

Father.- I am sorry to hear you have failed in the examination, Hari.

Hari.- So am I, father; it was just my bad luck. Look at Govind - lucky fellow! He passed in the second division.

Father.- So you think it is all a matter of good luck and bad luck?

Rashid.- Here is a puzzle for you, Ghulam; which would you rather be - a sick millionaire or a healthy beggar?

Ghulam.- Well, that wants some thinking over. I suppose you mean, which is more important for our happiness - health or wealth?

Bepin.- So you object to corporal punishment in schools?

Ramesh.- Yes, I do. I think it ought to be abolished.

Bipin.- But Why?



## CHAPTER 43

### ***THE APPRECIATION OF POETRY***

What is poetry?; Though many have tried to define poetry, no one has succeeded in giving a satisfactory definition of it. Poetry seems to elude all attempts to describe it. Yet we should know something about poetry, and learn to cultivate our feeling for it, so that we may gradually come to recognize it, and know when it is present. The best we can do is to point out some essential characteristics of true poetry. Before we discuss these essential characteristics, let us try and understand the connection between poetry and verse. Verse is the form of poetry. Poets generally (but not always) write their poetry in verse-form. But there is a lot of verse written which is no poetry at all. Verse is the body, and the poetry is the soul; and body without a soul is a dead body. We shall understand this better as we go on.

Verse is usually printed in a particular way, so that you can tell it from prose at a glance. But it is the ear, not the eye, which is the true test of verse; for when verse is read aloud it sounds quite different from prose. Just listen to the different sounds of these two passages, one in prose and the other in verse :-

(i) "The untrodden snow lay all bloodless on Linden, when the sun was low; and the flow of Iser, rolling rapidly, was dark as winter."

(ii) "On Linden, when the sun was low.  
Alt bloodless lay the untrodden snow;  
And dark as winter was the flow  
Of Iser, rolling rapidly."

The two passages are exactly the same in meaning. In fact, the very words are the same. No. (ii) contains the first four lines of Campbell's poem called "Hohenlinden". No. (i) contains the same lines with the same words differently arranged. Yet how differently they sound when read aloud ! If we can hear this difference, we shall soon be able to tell the difference between prose and verse.

The first two points about the verse-form of the passage that we notice are its :-

#### ***(1) Regular Rhythm :-***

As you read it, can you not hear the regular beat of sound, like the regular tramp of soldiers marching; or the regular beat of the feet of people dancing? There is nothing like this regular swing in prose passage. It is caused by the fact that the poet arranges his words in such a way that the accented syllables, on which we naturally lay stress in speaking, come at equal intervals. If all the accented syllables in the first line are

italicised you will see that every second syllable must be pronounced more loudly or emphatically than the others.

"On Linden when the sun was low."

The regular rising and falling in the flow of sounds in poetry, these recurring intervals of strong and light sounds, like the beat of a

drum regulating dance movements, is called rhythm; and rhythm is the chief, and an essential characteristic of verse, as distinguished from prose. This will be made clear later on.

## **(2) Rhyme :-**

The next point we notice is that the words at the end of the first three lines all have the same sound - low, .mow, flow. When words have the same vowel sound and end with the same consonant sound, they are said to rhyme, e.g., keep, peep; jump, lump; hate, late; crew, few; glide, slide. Rhyme is not necessary to verse (i.e., you can have verse without rhyme); but generally verse is rhymed. Rhyme serves two purposes; it makes verse more musical, by giving it pleasing sounds, like the chimes of bell; and it serves to preserve the verse-form in which the poem is arranged by marking the ends of the lines.

## **Stanzas :-**

If you look at the whole of the poem, "The Daffodils", given on pages 452 and 453, you will notice another characteristic of verse. You will see that the poem is divided up into units and that all the units are exactly alike in form. Each unit is of six lines, the first line rhyming with the third, the second with the fourth and the fifth with the sixth. Such units or divisions in a poem are called stanzas. Most poems, though not all, are written in stanzas all of which are of the same pattern.

Verse, then, is characterized by regular rhythm, rhyme and stanzas. Of these characteristics, rhythm is essential. You cannot have verse or poetry without rhythm. But while most poems have rhyme and stanza-forms, these are not essential characteristics of poetry, for we have poems written in blank verse, i.e., verse in which each line has ten syllables but there are no rhymes at the end.

Having discussed the connection between verse and poetry, we shall now consider some essential characteristics of true poetry.

## **(1) Music :-**

The first essential of poetry is verbal music. The poet chooses instinctively words of beautiful sound, and so arranges them that the words near each other will harmonise in sound, so as to produce what may be called "word music." And he varies this music to suit the subject, so that the sound of the lines helps to make clearer their meaning. But verbal music depends not only on the musical sound of the words, but also on rhythm. It is the combination of lovely rhythms with sweet-sounding words that gives us the music of poetry. Here are two verses from Dryden's "Song for St. Cecilia's Day". The rapid rhythm of the first verse well expresses the excitement caused by the war alarm given by trumpet and drum; the slow and quiet rhythm of the second verse suits the soft and tender music of the flute and the lute.

"The trumpet's loud clangour  
Excites us to arms,

With shrill notes of anger,

And mortal alarms.  
The double double double beat  
Of the thundering drum  
Cries, Hark ! the foes come;  
Charge, charge, 'tis too late to retreat  
The soft complaining flute,  
In dying notes, discovers  
The woes of hopeless lovers,  
Whose dirge is whisper'd by the warbling lute."

Now let us examine in detail how poets obtain some of the musical effects.

### **(a) Rhyme :-**

Words rhyming together give a musical chime of sound, and this is one reason why rhyme is so much used in poetry. Listen to the chime of the rhymes in this verse :-

"Strew on her roses, roses,  
And never a spray of yew, In quiet she reposes:  
Ah ! would that I did too !" (M. Arnold)

Internal rhymes (i.e., rhymes written within a line and not merely at the ends of lines) also add music (and a slight apparent acceleration of the rhythm) to a verse; e.g.,

"The ice was here, the ice was there,  
The ice was all around;  
It cracked and growled, and roared and howled.  
Like noises in a swound !" (Coleridge)

### **(b) Vowel and Consonant Sounds :-**

Words with long open vowels and soft consonants (like l, ra, n, v, w, z, etc.) produce sweet, soft, soothing music in these lines :-

"Season of mists and mellow fruitfulness." -- (Keats)  
"Then in a wailful choir the small gnats mourn." -- (Keats)  
"To dream and dream, like yonder amber light." -- (Tennyson)  
"The murmurous haunt of flies on summer eves." -- (Keats)

### **(c) Onomatopoeia :-**

This is the name given to the figure of speech by which the sound of the words is made to suggest or echo the sense. There are many onomatopoeic words in English; e.g., roar, bang, crash, clap, bump, bubble, screen, pop, moan, hum, murmur, etc. When they are talking of sounds, poets will use words to represent those sounds if they can. For instance :-

"The moan of doves in immemorial elms  
And murmuring of innumerable bees." -- (Tennyson)  
Can you not hear the cooing of the doves and the humming of the bees? How is it done?  
Some of the words are onomatopoeic, e.g., moan, murmuring; in others the soft vowels,

and above all the m and n sounds, give a humming murmur, e.g., immemorial, innumerable.

**(d) Alliteration :-**

This is another figure of speech used in poetry. It brings together words which begin with the same consonant (or vowel) sound. For Example :-

"The fair breeze below, the white foam flew  
The furrow followed free." -- (Coleridge)

Here the /s sounds give the impression of wind blowing.  
"I hear lake water lapping with low sounds by the shore." -- (Yeats)

Here the /r sounds represent the liquid sounds of little waves, and the /sh sounds help.  
A reeling road, a rolling road, that rambles round the shire." -- (Chesterton)

The /r sounds help the description of a wandering road.

### **(e) Repetition :-**

Repetition of words and phrases not only serves to emphasise the meaning, but often also to increase the musical effect of a poem.

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"The woods decay, the woods decay and fall." -- (Tennyson)  
"What hope of answer, or redress?"

Behind the veil, behind the veil. " -- (Tennyson)  
"A weary time ! A weary time !

How glazed each weary eye !" -- (Coleridge)

"In ever climbing up a climbing wave." -- (Tennyson)

"The western tide crept up along the sand.  
And o'er and o'er the sand." -- (Kingsley)  
And round and round the sand."

### **(1) Refrains :-**

A refrain is a form of repetition. In some poems the same line, or part of it, is repeated at the end of each verse. Such a repeated line or phrase is called a burden or refrain.

### **(2) Vision :-**

The second essential of poetry is vision. A great poet is a "seer", i.e., a "see-er"; one who has spiritual insight and can see truths that others do not. The ordinary unimaginative man is aware only of what he perceives by his senses, and sees only the outward aspect of what he sees. But the poets see much more. They have, in moments of vision, the power of understanding, by a kind of instinct, things, their qualities and the relations between them, which ordinary people cannot see. All true poetry is the product of vision or imagination for it is the expression of it,

Wordsworth wrote a poem about a matter-of-fact, unimaginative man, called Peter Bell. Peter Bell saw nothing but what he saw with his physical eyes. He had no "vision."  
"A primrose by a river's brim  
A yellow primrose was to him,  
And it was nothing more."  
Now see what a primrose, or any common wild flower, is to a real poet. Wordsworth himself says :-

"To me the meanest flower that blows can give  
Thoughts that do often lie too deep for  
tears.

The poet idealises the real. He helps us to see natural objects "Apparelled in celestial light, the glory and the freshness of a dream"



There is suggestiveness in great poetry. It suggests or implies much more than it says. It has a depth of meaning that cannot be fathomed by one or two readings.

### **(3) Imagery :-**

The suggestion of vivid mental pictures, or images, by the skilful use of words, is called "imagery." A poet can create or suggest beautiful sight-effects, as well as beautiful sound-effects, by means of words. This capacity is, of course, part of a poet's gift of imagination, Poetry, much more than prose, produces much of its effect by images. It often talks in pictures. The poet's pictures may be drawn from the real world, or the ideal world of imagination in which he dwells.

Poets have three ways of making us see mental pictures.

(a) By Description :- He may, as a prose-writer does, describe a scene, real or ideal, in words. Here is Gray's description of the evening of a summer day :-

"The curfew tolls the knell of parting day,  
The lowing herd wind slowly o'er the lea.  
The ploughman homeward plods his weary way,  
And leaves the world to darkness and to me.  
Now fades the glimmering landscape on the sight,  
And all the air a solemn stillness holds.  
Save where the beetle wheels his droning flight,  
And drowsy tinklings lull the distant folds."

[For examples of verbal descriptions see, "The Sands of Dee" (2nd verse);  
Hohenlinden", "Rain in Summer."]

(b) By certain Figures of Speech such as simile, metaphor, and personification about which you have learnt in Chapter 29. Read carefully the examples of simile, metaphor and personification given in that chapter. A poet compares one thing with another, and so suggests some important point about it by an image.

(c) By Picturesque Epithets :- A poet can also call up a picture with a single illuminating word or phrase. Just examine the epithets of adjectives in these lines :-

"All in a hoi and copper sky,

The bloody sun, at noon." -- (Coleridge)

- What a picture of colour these two epithets call up !

### **(4) Emotion :-**

The third essential of poetry is emotion. Ordinary prose writing (other than fiction) appeals more to the head than to heart; but the function of poetry is to touch the heart; that is, to arouse emotion. Who can read such lines as these without emotion?

"And the stately ships go on.

To their haven under the hill;

But O for the touch of a vanish'd hand,

And the sound of a voice that is still!" -- (Tennyson)

But it is only emotion that can rouse emotion. If the poet feels

nothing when he writes a poem, his readers will feel nothing when they hear it. Heart must speak to heart.

To sum up, therefore, the essentials of poetry are music, vision (including imagery), and emotion. So we may say that poetry springs from imagination roused by emotion, and is expressed in music and imagery. This is not a definition for, as we have seen, we cannot define poetry, but a description of its essential characteristics.

Let us now take the well-known poem "Daffodils" by William Wordsworth to try and find out what essentials of good poetry are contained in it.

I wandered lonely as a cloud  
That floats on high o'er vales and hills,  
When all at once I saw a crowd,  
A host of golden daffodils,  
Beside the lake, beneath the trees,  
Fluttering and dancing in the breeze.  
Continuous as the stars that shine  
And twinkle on the milky way,  
They stretched in never-ending line  
Along the margin of a bay :  
Ten thousand saw I at a glance  
Tossing their heads in sprightly dance.  
The waves beside them danced, but they  
Outdid the sparkling waves in glee :  
A Poet could not but be gay  
In such a jocund company !  
I gazed - and gazed - but little thought  
What wealth the show to me had brought.  
For oft when on my couch I lie  
In vacant or in pensive mood,  
They flash upon that inward eye  
Which is the bliss of solitude;  
And then my heart with pleasure fills.  
And dances with the daffodils.

### ***APPRECIATION OF THE POEM***

(1) Substance :- The first thing we must do is to read the poem through, carefully. Then we must ask ourselves: What is it all about? What is the subject? And what does the poet say about the subject?

The poet tells us that as he was taking a solitary walk beside a lake one bright and breezy Spring morning, he suddenly came upon a sight that filled him with delighted wonder at its beauty, and with gaiety of heart. There stretched before his wondering gaze thousands

and thousands of yellow daffodils under the trees beside the sparkling waters of the lake, "Fluttering and dancing in the breeze." The sight filled him with pleasure; but he did not know at the time all that the experience had added to his life. For many times afterwards, memory brought back that beautiful scene as a mental picture, which gave him over and over again the same scene of gladness.

(2) Language :- The poem is in very simple language and their

are really no difficult words. (Daffodil is a bulbous plant of the lily family bearing a yellow trumpet-shaped flower that grows wild in English woods and flowers in Spring).

(3) Imagery :- (a) The first three verses are a description of a host of daffodils under the trees by the side of a lake, lit up by the sun and dancing in the wind.

(b) There are two similes : the comparison between the solitary poet and a lonely cloud in the first stanza, and the comparison between the endless line of daffodils and innumerable stars in the milky way given in the second stanza.

(c) There is also an example of personification in the second stanza and again in the third stanza. The daffodils are described as dancing in glee and tossing their heads like human beings and are said to be "such a jocund company."

The statement, "Ten thousand saw I at a glance", is a figure of speech known as hyperbole; it is a poetic exaggeration not intended to be taken literally.

(4) Sound effects :- (a) The quickened movement of line 6 of the first stanza, in comparison with the stately movement of the preceding lines, well echoes and reinforces the sense.

(b) There is an example of alliteration in line 6 of the fourth stanza. "And dances with the daffodils". Note also the repetition in line 5 of the third stanza, "I gazed - and gazed"; it emphasises the length of time the poet stood looking in delighted wonder at the beautiful scene.

(5) Striking lines. The most striking lines are lines 3 and 4 of the last stanza. The "inward eye" is the faculty of visualising, or calling up mental pictures from memory or the imagination. Such mind-pictures give us joy when we are alone and at leisure.

We have given here a somewhat detailed appreciation of the poem, "The Daffodils". The points amplified above in connection with Wordsworth's beautiful poem will make you understand what you should look for in good poetry in order that you may enjoy in a better way. But at the high school stage, a continuous description of all the essential qualities of a good poem is not required. A student's appreciation of a particular piece of poetry may be judged by asking specific questions like the following; What is the central idea of the poem. What is the poet's attitude to life, or to nature, or to whatever is the subject of the poem? What is the significance of certain given lines or expressions in the poem? What picture is sketched in the specified? How are certain sound effects produced by the poet? figures of speech are to be found in the poem and how can they be explained? What title for alternative title can be given to the poem?

## **SPECIMENS**

Here are two short poems with certain questions on appreciation given below each of them and the answers worked out.

(a) She dwelt among the untrodden ways  
Beside the springs of Dove;  
A maid whom there were none to praise  
And very few to love.  
A violet by a mossy stone  
Half-hidden from the eye !  
-Fair as a star, when only one  
Is shining in the sky.  
She lived unknown, and few could know  
When Lucy ceased to be;  
But she in her grave, and, oh,  
The difference to me !  
- W. Wordsworth

### **Questions**

1. Give a suitable title to the poem.
2. Name and explain the figure of speech used in the second stanza.
3. Which lines in the poem show intense feeling? What feeling has the poet expressed in these lines?
4. What do you think of the language used in the poem?

### **Answers**

1. "The Lost Love" or "She Dwelt Among the Untrodden Ways."
2. The figure of speech is simile. The girl is compared to the half hidden violet and the lonely star to emphasise (a) her solitude and obscurity, and (b) her beauty of soul as well as body.
3. The last two lines. They express the feeling of love and bereavement.
4. The most striking feature of the language is its simplicity. The poet has used simple, everyday words, mostly of one syllable; yet they produce a poem that has a magic charm.

(b) Laugh and be merry, better the world with a song.  
Better the world with a blow in the teeth of a wrong.  
Laugh, for the time is brief, a thread the length of a span.  
Laugh and be proud to belong to the old proud pageant of man.  
Laugh and be merry : remember, in olden time,  
God made Heaven and Earth for joy. He took in a rhyme,  
Made them, and filled them with the strong red wine of His mirth.  
The splendid joy of the stars; the joy of the earth.  
So we must laugh and drink from the deep blue cup of the sky.  
Join the jubilant song, of the great stars sweeping by,

Laugh, and battle, and work, and drink of the wine outpoured  
In the dear green earth, the sign of the joy of the Lord.  
Laugh and be merry together, like brothers akin,  
Guesting awhile in the rooms of a beautiful inn,  
Glad till the dancing stops, and the lilt of the music ends.  
Laugh till the game is played : and be you merry, my friends.  
-John Masfield

### **Questions**

1. What is the central idea of the poem?
2. What is the “blow” with which the poet wants us to better the world

3. Quote three striking examples of metaphors used in the poem.

4. Explain :-

(a) "the old proud pageant of man."

(b) "Guesting while in the rooms of a beautiful inn."

### **Answers**

1. Life is short and we must therefore laugh and be cheerful, and enjoy all the beauty and happiness that can be found on this earth.

2. It is our laughter and merriment that will serve as a blow and hit out boldly against wrong and injustice in the world.

3. (i) "Laugh, for the time is brief, a thread the length of a span."

(ii) "Made them and filled them with the strong red wine of His mirth"

(iii) "Laugh till the game is played."

4. (a) We are part of the spectacular progress of mankind which is marked with many glorious achievements.

(b) We should be happy and cheerful together during the short time we are in this beautiful world in the same way as brothers who are staying for a short while in a beautiful inn where there is dancing and music.

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### **Exercise 163**

Read each of the following poems and answer the questions set below it:

1. What is this life if, full of care,  
We have no time to stand and stare?

No time to stand beneath the boughs  
And stare as long as sheep or cows.

No time to see, when woods we pass,  
Where squirrels hide their nuts in grass.

No time to see, in broad daylight,  
Streams full of stars, like skies at night?

No time to turn at Beauty's glance,  
And watch her feet, how they can dance?

No time to wait till her mouth can  
Enrich that smile her eyes began?

A poor life this if, full of care,  
We have no time to stand and stare.



- William Henry Davies

- (a) What kind of life does the poet condemn?
- (b) What are the "stars" of which the streams are full?
- (c) Name and explain the figures of speech in lines 9-10.
- (d) Explain :

"No time to wait till her mouth can  
Enrich that smile her eyes began".

2. My days among the Dead are past;  
Around me I behold,  
Wherever these casual eyes are cast,  
The mighty minds of old;  
My never - failing friends are they,

With whom I converse day by day;  
With them I take delight in weal  
And seek relief in woe;  
And while I understand and feel  
How much to them I owe,  
My cheeks have often been bedew'd  
With tears of thoughtful gratitude.  
- Robert Southey

- (a) What is the central idea of the poem?
- (b) Who are the "mighty minds"?
- (c) Who are the poet's friends and how are they never-failing?
- (d) Explain:

My Cheeks have often been bedew'd  
With tears of thoughtful gratitude."

3. We scatter seeds with careless hand  
And dream we ne'er shall see them more :  
But for a thousand years  
Their fruit appears  
In weeds that mar the land,  
Or healthful store.  
The deeds we do - the words we say  
Into still air they seem to float;  
We count them ever past -  
But they shall last,  
In the dread judgement, they  
And we shall meet !

- (a) What is the central idea of the poem?
- (b) Explain the imagery of the first stanza.
- (c) Show how wrong we are about the consequences of our words and our deeds.
- (d) Explain :

"In the dread judgement, they  
And we shall meet."

4. Oh, sweet content, that turns the labourer's sweat  
To tears of joy, and shines the roughest face;  
How often have I sought you high and low  
And found you still in some quiet place;  
Here in my room, when full of happy dreams  
With no life heard beyond that merry sound  
Of moths that on my lighted ceiling kiss  
Their shadows as they dance and dance around;

Or in a garden, on a summer's night  
When I have seen the dark and solemn air  
Blink with the blind bat's wings, and heaven's bright face  
Twitch with the stars that shine in thousands there.

- (a) Where does the poet seek sweet content? Where does he find it?
- (b) What striking word-pictures are contained in the poem?
- (c) Name and explain the figures of speech in the last two lines.
- (d) Give a suitable title to the poem.

5. Much have I travell'd in the realms of gold  
And many goodly states and kingdoms seen;  
Round many western islands have I been  
Which bards in fealty to Apollo hold.  
Oft of one wide expanse had I been told.  
That deep – brow'd Homer ruled as his demesne;

Yet did I never breathe its pure serene  
Till I heard Chapman speak out loud and hold;  
Then felt I like some watcher of the skies  
When a new planet swims into his ken;  
Or like stout Cortez, when with eagle eyes  
He stared at the Pacific - and all his men  
Look'd at each other with a wild surmise-Silent,  
upon a peak in Darien.

- John Keats

- (a) What idea is expressed in the first four lines of the sonnet?
- (b) Explain the significance of the phrase "deep-browed Homer".
- (c) What striking pictures are presented in the last six lines of the poem?
- (d) Quote the line which you think produces the greatest musical effect.
- (e) Explain : "pure serene"; "eagle eyes"; "wild surmise".

6. Strew on her roses, roses,  
And never a spray of yew !  
In quiet she reposes;  
Ah, would that I did too;  
Her mirth the world required;  
She bathed it in smiles of glee  
But her heart was tired, tired,  
And now they let her be.  
Her life was turning, turning,  
In mazes of heat and sound.  
But for peace her soul was yearning,  
And now peace laps her round,  
Her cabin'd, ample spirit,  
It fluttered and fail'd for breath.  
To-night it doth inherit  
The vasty hall of death.

- Matthew Arnold

- (a) Does the poet show any grief at the person's death?  
What exactly are his feelings on the occasion?
- (b) Quote examples of repetition from the poem.
- (c) What do you gather about the life of the dead person from the poem?
- (d) Explain :

(i) "Her cabin'd, simple spirit.  
It flutter'd and fail'd for breath."

(ii) "To-night it doth inherit  
The vasty hall of death."

7. Books ! 'tis a dull and endless strife :  
Come, hear the woodland linnet,  
How sweet his music ! on my life

There's more of wisdom in it.  
And hark ! how blithe the throstle sings,  
He too is no mean preacher :  
Come forth into the light of things,  
Let Nature be your teacher...  
Enough of Science and of Art;  
Come forth, and bring with you a heart That watches and receives.

(a) Name and explain the figure of speech in the sixth line.

(b) What feelings does the poet seek to awaken in you by the following exclamations?

"Books !""hark!"

(c) What kind of teaching does Nature give?

(d) Explain ."the light of things"; "a heart that watches and receives".

- S.S.C. Examination

8. They tell us of an Indian tree  
Which, howsoe'er the sun and the sky  
May tempt its boughs to wander free  
And shoot and blossom wide and high  
Far better loves to bend its arms  
Downwards again to that dear earth,  
From which the life that fills and warms  
Its grateful being first had birth.  
Tis thus, though wooed by flattering friends  
And fed with fame (if fame it be),  
This heart, my own dear mother, bends  
With love's true instinct back to thee.

(a) Name the figures of speech in the second and the third lines.

(b) Why is the tree considered "grateful"?

(c) In what respect is the poet like the tree?

(d) Explain : "Wooed by flattering friends"; "Shoot and blossom wide and high."

- S.S.C. Examination

## CHAPTER 44

### **PARAPHRASING**

The word "paraphrase" (from the Greek, meaning literally "equivalent sentence") is defined as "restatement of the sense of a passage in other words." It is "the reproduction in one's own natural idiom or style of the full sense of a passage written in another idiom or style."

#### **I. USES OF PARAPHRASING**

Someone has said, with a sneer, that paraphrase "usually takes the form of converting good English into bad." But this need not be so; and if in any case it is so, then the paraphrase in question is a bad paraphrase. It should be the aim of the pupil to improve his English by the practice of paraphrasing, and of the teacher to see that the English in which his pupil's paraphrases are written in good English.

Paraphrasing has two important uses :-

(a) As an Exercise in Composition, (i) It is, first, a good test of a pupil's ability to understand what he reads; and is, therefore, an excellent method of training the mind to concentrate on what one reads and so to read intelligently. For it is impossible to paraphrase any passage without a firm grasp of its meaning.

(ii) It is, secondly, a fine training in the art of expressing, what one wants to say, simply, clearly and directly. Incidentally, it gives valuable practice in grammatical and idiomatic composition.

A man who has once acquired the art of intelligent reading and of lucid expression, has received no mean measure of education.

(b) A second use of paraphrase is that it forms a valuable method

of explanation. Indeed, it is often the best way of explaining an involved or ornate passage of prose or of an obscure piece of poetry. So annotators of poems often make use of it. For example, take the note in Palgrave's "Golden Treasury" (Oxford University Press) on this verse from Browning's "Rabbi Ben Ezra" :-

Enough now, if the Right  
And Good and Infinite  
Be named here, as thou callest thy hand thine own.  
With knowledge absolute,  
Subject to no dispute.  
From fools that crowded youth, nor let these feel alone.

Note :- "It is enough if in age we can get as absolute a knowledge of Right and Wrong, Good and Evil, the Changing and the Eternal, as we have of our own hands."

## **II. CHARACTERISTICS OF A GOOD PARAPHRASE**

1. Translation :- Paraphrasing is really a species of translation; for though a paraphrase is not a translation from one tongue into another (as from Urdu or Tamil into English), it is a translation of one man's words into the words of another in the same language. And as a translation must be accurate and explanatory to be of any value, so a paraphrase must faithfully reproduce and interpret the thought of the original passage.

A passage written in a very terse or compressed style has to be expanded in translation. For instance, this saying from Bacon's "Essays." :-

Prosperity doth best discover vice, but Adversity doth best discover virtue.

Paraphrase:- When a man is prosperous, there is more chance of his bad qualities coming to light; but when he is unfortunate or in trouble, his good qualities are more likely to show themselves.

A verbose passage needs compression in translation. Here is a humorous illustration given by Ruskin in a lecture at Oxford. He said that, whereas in his youth he might have informed a man that his house was on fire in the following way-"Sir, the abode in which you probably passed the delightful days of your youth is in danger of inflammation," then, being older and wiser, he would say simply, "Sir, your house is on fire."

In the following passage by Sydney Smith, the long words and humorously ornate style need translating into simple language :-

Whoever had the good fortune to see Dr. Parr's wig, must have observed that, while it trespasses a little on the orthodox magnitude of perukes in the anterior parts, it scorns even episcopal limits behind, and swells out into a boundless convexity of frizz.



Paraphrase :- All who have seen Dr. Parr's wig must have been struck with its enormous size. Even in front it is larger than the usual style of wig; but behind it is fuller even than the wigs worn by bishops, and swells out into a gigantic round of curls.

2. Fullness :- Paraphrasing differs from summarising or precis-

writing, inasmuch as a paraphrase must reproduce, not only the substance or general meaning, but also the details, of a passage. Nothing in the original may be left unrepresented in the paraphrase. It is, therefore, a full reproduction. The difference between a summary and a paraphrase may be illustrated by giving both of the following verse :-

The glories of our blood and state  
Are shadows, not substantial things :  
There is no armour against fate;  
Death lays his icy hand on kings;  
Sceptre and Crown  
Must tumble down.  
And in the dust be equal made  
With the poor crooked scythe and spade. .

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Summary :- High birth and rank are nothing; for in death, which claims all, peasants are equal with kings.

Paraphrase :- Nobility of birth and exalted rank, of which men so proudly boast, are mere illusions and quickly pass away. They cannot protect their proud possessors from the common fate of all mankind - death. Even kings, like the meanest of their subjects, must die; and in the grave the poor peasant is equal with the haughty monarch.

While nothing in the original is to be unrepresented in the paraphrase, nothing is to be added to it. To insert ideas or illustrations of your own is not allowed. The paraphrase must be "the truth, the whole truth, and nothing but the truth."

There is no rule for the length of a paraphrase as compared with the length of the original passage; but, as in paraphrasing we have frequently to expand concise sentences to make their meaning clear, a paraphrase is usually as long as, and is often longer than, the original. In the above example, for instance, the verse has 45 words, the summary 17 but the paraphrase has 56.

3. Wholeness :- In paraphrasing, the passage to be paraphrased must be treated as a whole. The practice of taking the original line by line, or sentence by sentence, and simply turning these into different words is not paraphrasing at all. Until the passage is grasped as a whole, no attempt should be made to paraphrase it. What we have to try to do is to get behind the words to the idea in the author's mind which begot them. This is not an easy task, and calls for imagination and concentration of thought; but unless we can do it, we shall never produce a good paraphrase.

Suppose, for example, you are asked to paraphrase this sonnet:  
Much have I traveled in the realms of gold,

And many goodly states and kingdoms seen;

Round many western islands have I been  
Which bards in fealty to Apollo hold.  
Oft of one wide expanse had I been told  
That deep-browed Homer ruled as his demesne;  
Yet did I never breathe its pure serene  
Till I heard Chapman speak out loud and bold;  
- Then felt I like some watcher of the skies  
When a new planet swims into his ken;  
Or like stout Cortez, when with eagle eyes  
He stared at the Pacific-and all his men  
Looked at each other with a wild surmise-

Silent, upon a peak in Darien.

- J. Keats

The mechanical line by line method of paraphrasing is of no use here. Before any satisfactory paraphrase can be produced the central meaning of the whole must be grasped. What is it? Well, it may be expressed thus :

Keats had read widely in English literature, especially poetry, but he knew nothing of the poetic literature of ancient Greece until he read Chapman's translation of Homer's Illiad. This was a revelation to him; and as he read, he felt all the wonder and joy felt by an astronomer when he discovers a new star, or an explorer when he discovers an unknown ocean.

4. A Complete Piece of Prose :- Lastly, a good paraphrase is so well constructed and written that it will read as an independent and complete composition in idiomatic English. It should in itself be perfectly clear and intelligible, without any reference to the original passage. A paraphrase should be a piece of good prose that anyone would understand and read with pleasure, even if he had never seen the original upon which it is based.

(Note :- Explanatory notes, either attached to, or inserted in the body of, the paraphrase, must never be resorted to. All the explanation required must be in the paraphrase itself. The insertion of explanatory notes is a confession of failure in paraphrasing).

To be successful in paraphrasing, it is necessary to keep these four points always in mind; for, if they are forgotten, the mere changing of the words and constructions of a passage will never make a real paraphrase. If your paraphrase is not a faithful translation of the original passage into your own words; if it does not reproduce all the details, omitting nothing if it does not reproduce the passage as a whole; and if it is not a self-contained composition, intelligible without reference to the original - then, your paraphrase is a failure.

### ***III. THE PARAPHRASE OF POETRY***

These are some special points in the paraphrasing of poetry that may be explained separately.

One thing must be made clear to start with and that is that, as poetry in one language can never be translated into another without losing much, if not all, of its charm, so poetry can never be translated.

into prose. It is impossible to give in prose the same impression as is conveyed by a poem. The reason for this is that the matter and the form, the spirit and the letter, the soul and the body, of a poem are so inextricably intermingled that you cannot change the form without losing the spirit - that is, the poetry itself. The rhythm and the verbal music in which lies much of the magic of poetry, must be lost. Even the finest prose paraphrase of a poem is not, and can never be, a poem. All that a paraphrase can convey is the meaning of a poem. Nevertheless, the paraphrasing of poetry is a useful exercise in composition, and may often be a valuable help in interpreting the meaning of poems.

The peculiar difficulty of paraphrasing poetry lies in the difference between the language of verse and prose.

(a) Difference in words - Poets often use archaic or unusual words that are no longer in use in colloquial speech, and which are not generally found in prose writing. Examples :- brand, for sword; carol, for song; a cot, for a cottage; argosy, for merchantship; ere, for before; o'er, for over; of yore, for in the past; I ween, for I think; oft-times, for often; I trow, for I am of opinion; aught, for anything; anent, for about; chide, for scold; save, for except; forefathers, for ancestors; perchance, belike and haply, for perhaps; albeit, for although; damsel, for girl; dame, for lady; sire, for father; quoth, for said; withal, in addition; to boot, as well; well-nigh, almost - and many more. Modern poets generally avoid such words, but they are frequent in older poetry. In paraphrasing, modern equivalents should always be substituted for such words.

(b) Difference in the order of words - Inversion, i.e., any change in the normal grammatical order of words in a sentence - subject, verb, object - is much more common in poetry than in prose. For example :-

"Mine be a cot beside a hill;"

instead of, - May a Cot beside a hill be mine.

"A barking sound the shepherd hears;"

instead of, - The shepherd hears a barking sound.

"Not, Celia, that I jester am

Or better than the rest;" instead of,

- Not that I am jester, etc.

[Note-This getting rid of inversion is the chief thing we have to do in giving the prose order of a verse. In "prose order" exercises we retain all the words of the original, simply rearranging them in the usual grammatical sequence. Words may be added here and there to complete the grammatical construction where necessary. These should be put in brackets. Of course this is not paraphrasing. For example, take this verse :-

"On Linden, when the sun was low,

And dark as winter was the flow Of Iser, rolling rapidly."

There is an inversion in \*lach sentence. Change these, and the prose order will be :-

The untrodden snow lay all bloodless on Linden when the sun was low, and the flow of (the) rapidly rolling Iser was (as) dark as winter.]

(c) Flowery and ornamental language. Such language, frequent in verse, should be simplified in prose. For example :-

"Now the golden morn aloft  
Waves her dew-bespangled wing,  
With vermilion cheek and whisper soft  
She woos the tardy Spring."

(d) Rhythm and Rhyme, so characteristic of verse, have no place in prose, and must be avoided in paraphrasing.

#### **IV. SPECIAL HINTS**

(a) Direct and Indirect Speech - A paraphrase may be written in either; but (unless indirect speech is definitely required), it is better to use direct speech, for indirect speech, (especially for Indian students writing in English) is full of traps for the unwary.

(b) Metaphors - The best way to deal with metaphors, is to resolve them into similes. For example-

"Silently, one by one, in the infinite meadows of Heaven, Blossomed the lovely stars, the forget-me-nots of the angels."

This might be paraphrased thus-

The stars came out one by one silently in the vast sky, like forget-me-nots flowering in the fields.

In some cases the metaphor may be dropped altogether, and the literal meaning given instead. For instance, the first line of Keats' sonnet (see above, p. 461), "Much have I travelled in the realms of gold" may be rendered, - I have read widely in classical literature.

(c) Abstract used for concrete - When the abstract is used for the concrete, the concrete should be restored. For example, "Let not ambition mock their useful toil," should become, - Ambitious men should not despise the useful labour of poor peasants.

(d) Rhetorical questions - These should be changed into direct affirmations or negations. For example, "Are we not better armed than our foes?" should become, - We are better armed than our enemies; and, "Is thy servant a dog that he should do this thing?" may be paraphrased, - I am not so contemptible a creature as to commit such a crime.

(e) Exclamations :- These should be turned into simple statements. For example, "O for a lodge in some vast wilderness !" can be paraphrased, -I wish I had a secluded refuge remote from human society.

(f) Apostrophe :- In paraphrasing poems addressed in the second person, it is better to use the plural you than the singular thou, partly because thou is not used in ordinary prose, and partly because the construction of verbs in the second person plural is simpler. But is adonted. must be kept to consistently throughout. It is a



very bad form to begin with thou and later drop into you. Such passages may be rendered in the third person also; for instance, the first line of Matthew Arnold's sonnet Shakespeare, "Others abide our question--Thou art free !" may be rendered, -We can freely criticise other authors, but Shakespeare is beyond our criticism.

## **V. METHOD OF PROCEDURE**

1. Because no one can paraphrase a passage which he does not understand, first read the passage slowly and carefully until you feel you have firmly grasped its general meaning. If one reading does not make this clear, read it again and yet again, and study it until you thoroughly understand it. This first step is all important. (It is a good thing to write down at this stage a brief summary, concisely expressing the gist or main theme of the passage.)
2. Next, read the passage again with a view to its details. Note all uncommon or difficult words, and all idioms and unusual grammatical constructions, metaphors and figures of speech, remembering that you are to express, not only the substance, but also the details, of the passage in your own way.
3. Now, keeping clearly in mind the main purport of the passage, prepare to reproduce the passage in your own words, in simple and direct English, not leaving anything in the original unrepresented in your paraphrase.
4. Treat the passage as a whole. Do not work word by word, or line by line; but from the beginning keep the end in view.
5. You may rearrange the order of sentences, and even of the whole passage, if this can make the meaning clear.
6. Break up a long sentence into several short ones, or combine several short sentences into one long, if by so doing you can make the whole more easily understood.
7. Do not change words simply for the sake of change. No word can ever precisely take the place of another; and when a word in the original is perfectly simple in meaning and the best word in that place, it is a mistake to alter it. But all words and phrases that are at all archaic, obscure, technical, or uncommon should be changed into suitable synonyms. (N.B.-Never substitute a difficult or unusual word for a simple and familiar word; e.g., do not put "ratiocination" for "argument.")
8. Explanatory notes are altogether out of place in a paraphrase, and their presence is a confession of failure in paraphrasing. All explanations of difficulties must be intrinsic parts of the paraphrase itself. If any sentence in the paraphrase requires a note to explain it, you must rewrite the sentence until it explains itself.

9. A common fault in using indirect speech is the constant repetition of the "saying verb"- e.g., 'The poet says that' - 'The poet further says' - 'The poet again remarks that', and so on. The 'verb of saying', if used at all, should come once, at the beginning and not again,

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10. Write out a rough draft of your paraphrase first. (You may have to write several drafts before you get the paraphrase to your satisfaction.) Revise this carefully, comparing it with the original to see that you have omitted nothing, over- (or under-) emphasised nothing, nor imitated the original too closely. Correct any mistakes in spelling, punctuation, grammar or idiom. Read it aloud (for the ear sometimes can detect a blemish which the eye overlooks) to hear if it reads well as a piece of good English.

11. If, after taking pains, you feel the paraphrase is as good as you can make it, finally write out the fair copy neatly and legibly.

## ***SPECIMENS***

**-1-**

Breathes there the man, with soul so dead,  
Who never to himself hath said,  
This is my own, my native land?  
Whose heart hath ne'er within him burn'd.  
As home his footsteps he hath turn'd.  
From wandering on a foreign strand?  
If such there breathe, go, mark him well;  
For him no Minstrel raptures swell;  
High though his titles, proud his name,  
Boundless his wealth as wish can claim;  
Despite those titles, power, and pelf,  
The wretch, concentr'd all in self.  
Living, shall forfeit fair renown.  
And, doubly dying, shall go down  
To the vile dust, from whence he sprung,  
Unwept, unhonour'd, and unsung.  
- Scott

## ***PARAPHRASE***

It is difficult to believe, that any man can be so spiritually dead as to have no love for his native country after travelling in foreign lands. But if such an unpatriotic person does exist, take careful note of his career; and you will find that he will never inspire poets to celebrate him in deathless song. He may be a man of high rank, of noble family and of riches beyond the dreams of avarice; but these great advantages will not save him from oblivion. In spite of them all, he will win no fame during his lifetime; and when he dies he will die in a double sense. His body will return to the dust whence it came, and his name will be forgotten. None will weep for him, none will honour him, and no poet will keep his name alive in immortal poetry.

**-2-**

Heaven from all creatures hides the book of fate.

All but the page prescribed, their present state :  
From brutes what men, from men what spirits know;  
Or who could suffer being here below?  
The lamb thy riot dooms to bleed to-day,  
Had he thy reason, would he skip and play?  
Pleas'd to the last, he crops the flow'ry food,  
And licks the hand just rais'd to shed his blood.  
Oh, blindness to the future ! kindly giv'n,  
That each may fill the circle mark'd by Heav'n,  
Who sees with equal eyes, as God of all.  
A hm-n npì-kh or a snarrow fall.

- Pope

### **PARAPHRASE**

It would be impossible for us to continue living in this world if each of us knew exactly what fate had in store for him. So God in His mercy conceals the future from all His creatures, and reveals only the present. He hides from the animals what men know, and He hides from men what the angels know. For example if a lamb had reason like a man, it could not gambol happily, knowing it was destined to be killed for human food. But, being quite ignorant of its fate, it is happy to the last minute of its short life contentedly grazing in the flowery meadow, and even in its innocence licks the hand of the butcher who is about to slaughter it. What a blessing it is that we are ignorant of the future ! God, to Whom the death of a sparrow is of equal importance with the death of a hero, has in His mercy thus limited our knowledge, so that we might fulfil our duty in the sphere to which He has appointed us.

**-3-**

Perseverance is the very hinge of all virtues. On looking over the world, the cause of nine-tenths of the lamentable failures which occur in men's undertakings, and darken and degrade so much of their history, lies not in the want of talents, or the will to use them, but in the vacillating and desultory mode of using them, in flying from object to object, in staring away at each little disgust, and thus applying the force which might conquer any one difficulty to a series of difficulties, so large that no human force can conquer them. The smallest brook on earth, by continuing to run, has hollowed out for itself a considerable valley to flow in. Commend me therefore to the virtue of perseverance. Without it all the rest are little better than fairy gold, which glitters in your purse, but when taken to market proves to be slate or cinders.

- Carlyle

### **PARAPHRASE**

All the virtues depend on (the one virtue of) perseverance. It is lack of perseverance, not lack of ability, that is the cause of most of the sad failures that stain the history of mankind. It is because men do not persevere in overcoming one difficulty at a time, that they fail. Instead of sticking to one aim in life until it is realized, they hesitate, get discouraged at every small rebuff, change from one aim to another, and so create for themselves such a series of difficulties as can never be overcome by human power. Hence they fail to accomplish anything. Even a small stream will carve out for itself a deep and wide channel simply by constantly flowing. Without perseverance, all the other virtues are like the deceitful fairy gold of the fairy-tales, which turns to worthless stones when you try to use it as money in the shops.

### **Exercise 164**

Paraphrase the following :-

1. Some murmur, when their sky is clear  
And wholly bright to view,

If one small speck of dark appear-  
In their great heaven of blue :

And some with thankful love are filled,  
If but one streak of light,

One ray of God's good mercy, gild  
The darkness of their night.  
- Trench

2. Lives of great men all remind us  
We can make our lives sublime,

And, departing, leave behind us,  
Footprints on the sands of time;

Footprints, that perhaps, another.  
Sailing o'er life's solemn main:

A forlorn and shipwreck'd brother  
Seeing, shall take heart again.

- Longfellow

3. More things are wrought by prayer  
Than this world dreams of. Wherefore, let thy voice  
Rise like a fountain for me night and day.  
For what are men better than sheep or goats  
That nourish a blind life within the brain,  
If, knowing God, they lift not hands of prayer.  
Both for themselves and those who call them friends !

- Tennyson

4. In such a world; so thorny, and where none  
Finds happiness unblighted; or, if found,  
Without some thistly sorrow at its side;  
It seems the part of wisdom, and no sin  
Against the law of love, to measure lots  
With less distinguished than ourselves, that thus  
We may with patience bear our moderate ills,  
And sympathize with others suffering more.

- Cowper

5. Children we are all  
Of one great father, in whatever clime  
Nature or chance hath cast the seeds of life-  
All tongues, all colours; neither after death  
Shall we be sorted into languages  
And tints, white, black, and tawny, Greek and Goth,  
Northmen, and offspring of hot Africa;  
The All-father, He in Whom we live and move  
He, the indifferent Judge of all, regards  
Nations, and hues, and dialects alike :  
According to their works shall they be judged  
When even-handed Justice in the scale  
Their good and evil weighs.

- Southey

6. Beside yon straggling fence that skirts the way,  
With blossom'd furze unprofitably gay.  
There, in his noisy mansion, skill'd to rule,  
The village master taught his little school;  
A man severe he was, and stern to view,-  
I knew him Well, and every truant knew,

Veil had the boding tremblers learn'd to trace  
The day's disasters in his morning face;  
Full well they laugh'd with counterfeited glee,  
At all his jokes,-for many a joke had he;  
Full well the busy whisper, circling round,  
Convey'd the dismal tidings when he frown'd;  
Yet he was kind; or if severe in aught,  
The love he bore to learning was in fault.  
-Goldsmith

7. Hark ! 'tis the twanging horn. O'er yonder bridge,  
That with its wearisome but needful length  
Bestrides the wintry flood, in which the moon  
Sees her unwrinkled face reflected bright,  
He comes, the herald of a noisy world,  
With spattered boots, trapp'd waist and frozen locks.  
News from all nations lumbering at his back,  
True to his charge, the close-packed load behind,  
Yet careless what he brings, his one concern  
Is to conduct it to the destined inn,  
And, having dropped the expected bag, pass on  
He whistles as he goes, light-hearted wretch,  
Cold and yet cheerful : messenger of grief  
Pm-hnm to thousands and of joy to some,  
To him indifferent weather Grief or joy.  
- Cowper



8. Be it a weakness, it deserves some praise,  
We love the play-place of our early days,  
The scene is touching and the heart is stone  
That feels not at the sight, and feels at none;  
The wall on which we tried our graving skill,  
The very name we carved subsisting still,  
The bench on which we sat while deep-employed.  
Though mangled, hacked, and hewed, not yet destroyed;  
The little ones, unbuttoned, glowing hot,  
Playing our games and on the very spot;  
The pleasing spectacle at once excites  
Such recollection of our own delights,  
That viewing it, we seem almost to obtain  
Our innocent sweet simple years again.  
-Cowper

9. Since trifles make the sum of human things,  
And half our misery from our foibles springs;  
Since life's best joys consist in peace and ease,  
And few can save or serve, but all may please;  
Oh ! let th' ungentle spirit learn from hence,  
A small unkindness is a great offence.  
Large bounties to restore, we wish in vain.  
But all may shun the guilt of giving pain.  
To bless mankind with tides of flowing wealth,  
With power to grace them, or to crown with health,  
Our little lot denies, but heaven decrees  
To all the gift of ministering ease;  
The mild forbearance at another's fault;  
The taunting word, suppressed as soon as thought;  
On these Heaven bade the bliss of life depend,  
And crush'd ill fortune when it made a friend.  
- Hanmah More

10. Now came still Evening on, and Twilight grey  
Had in her sober livery all things clad.  
Silence accompanied - for beast and bird.  
They to their grassy couch, those to their nests,  
Were slunk - all but the wakeful nightingale;  
She all night long her amorous descant sung.  
Silence was pleased. Now glow'd the firmament  
With living sapphires. Hesperus, that led  
The starry host, rode brightest, till the moon,  
Rising in clouded majesty at length.

Apparent queen, unveil'd her peerless light,  
And o'er the dark her silver mantle threw.  
- Milton

11. These few precepts in thy memory  
See thou character. Give thy thoughts no tongue,  
Nor any unproportioned thought his act:  
Be thou familiar, but by no means vulgar.  
Those friends thou hast, and their adoption tried,  
Grapple them to thy soul with hoops of steel;  
But do not dull thy palm with entertainment  
Of each new-hatched, unfledged comrade.  
Beware Of entrance to a quarrel, but being in,  
Bear't that the opposed may beware of thee.  
Give every man thy ear, but few thy voice,  
Take each man's censure, but reserve thy judgement.  
Costly thy habit as thy purse can buy,  
But not expressed in fancy; rich, not gaudy;  
For the apparel often proclaims the man.  
Neither a borrower nor a lender be;  
For loan oft loses bothitself and friend,

And borrowing dulls the edge of husbandry,

12. If misery be the effect of virtue, it ought to be revered; if of ill-fortune, to be pitied; and if of vice, not to be insulted; because it is, perhaps, itself a punishment adequate to the crime by which it was produced; and the humanity of that man can deserve no panegyric who is capable of reproaching a criminal in the hands of the executioner.

- Johnson

13. We are all short-sighted, and very often see but one side of a matter; our views are not extended to all that has a connection with it. From this defect I think no man is free. We see but in part, and we know but in part, and therefore it is no wonder we conclude not right from our partial views. This might instruct the proudest esteemer of his own parts how useful it is to talk and consult with others, even such as come short of him in capacity, quickness, and penetration; for since no one sees all, and we generally have different prospects of the same thing, according to our different, as I may say, positions to it, it is not incongruous to think, nor beneath any man to try, whether another man may not have notions of things which have escaped him, and which his reason would make use of if they came into his mind.

- Locke

14. All the performances of human art, at which we look with praise or wonder, are instances of the resistless force of perseverance; it is by this that the quarry becomes a pyramid, and that distant countries are united by canals. If a man was to compare the effect of a single stroke of a pickaxe, or of one impression of the spade, with the general design and last result, he would be overwhelmed by the sense of their disproportion; yet those petty operations, incessantly continued, in time surmount the greatest difficulties, and mountains are levelled, and oceans bounded, the slender force of human beings.

- Johnson

15. The proverbial oracles of our parsimonious ancestors have informed us that the fatal waste of fortune is by small expenses, by the profusion of sums too little singly to alarm our caution, and which we never suffer ourselves to consider together. Of the same kind is prodigality of life; he that hopes to look back hereafter with satisfaction upon past years must learn to know the present value of single minutes, and endeavour to let no particle of time fall useless to the ground. An Italian philosopher expressed in his motto that time was his estate; an estate indeed, that will produce nothing without cultivation, but will always abundantly repay the labours of industry, and satisfy the most extensive desires, if no part of it be suffered to lie waste by negligence, to be overrun by noxious plants, or laid out for show rather than for use.

-Johnson

16. Mr. Hampden was a gentleman of a good extraction and a fair fortune, who from a life of great pleasure and license had on a sudden retired to extraordinary sobriety and strictness, and yet retained his usual cheerfulness and affability; which, together with the opinion of his wisdom and justice and the courage he had shewed in opposing the ship-money, raised his reputation to a very great height, not only in Buckinghamshire where he lived, but generally throughout the kingdom. He was not a man of many words, and rarely began than discourse, or made the first entrance upon any business that was assumed; but a very weighty speaker, and after he had heard a full debate, and observed how the House was like to be inclined, took up the argument, and shortly and clearly and craftily so stated it that he commonly conducted it to the conclusion he desired; and if he found he could not do that, he was never without the dexterity to divert the debate to another time and to prevent the determining of anything in the negative which might prove inconvenient in the future.

- Clarendon

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## **APPENDIX I**

### ***DIFFERENCES BETWEEN BRITISH AND AMERICAN ENGLISH***

Note : BE = British English; AE = American English

#### ***Grammar***

The British use the present perfect when the result of a past action is connected to the present. Americans use the simple past or present perfect in such situations.

BE : Rekha isn't at home. She has gone shopping,

AE : Rekha isn't at home,

She went shopping.

I She has gone shopping

The British use the present perfect with just for the immediate past. Americans use the simple past or present perfect.

BE: I have just finished the work.

AE : I just finished the work.

Or : I have just finished the work.

The British use the present perfect with already, yet, never, ever, etc. for an action in a period of time up to the present. Americans use the simple past or present perfect in such cases.

BE : I have posted the letters already.

She hasn't come yet.

Have you ever seen the Taj Mahal?

I have never travelled by plane.

AE : T posted the letters already.

Or : I have posted the letters already.

She didn't come yet.

Or : She hasn't come yet.

Did you ever see the Taj Mahal?

Or : Have you ever seen the Taj Mahal?

I never travelled by plane.

Or : I have never travelled by plane.

In British English the past participle of get is got. In American English the past participle is gotten, except in the structure have got (= have).

BE : He has got a prize in the raffle.

AE : He has gotten a prize in the raffle.

BE, AE : I have got two sisters. (= I have two sisters.)

The British use will or shall in the first person to talk about the future. Americans rarely use shall.

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BE : I will/shall never forget you.

AE : I will never forget you.

The British use shall in offers. Americans use should.

BE : Shall I give you a lift?

AE : Should I give you a lift?

The British use needn 't or don't need to. The usual form in American English is don't need to.

BE : You needn't come again.

Or : You don't need to come again.

AE : You don't need to come again.

The British often use should after demand, insist, recommend, etc. The use of the subjunctive is rather formal in Britain. Americans normally use the subjunctive. They rarely use should.

BE : The policeman demanded that they should show their identity cards, (or: .... that they show their identity cards.)  
She insisted that she should see her lawyer.

(Or : that she see her lawyer.)

AE : The policeman demanded that they show their identity cards. She insisted that she see her lawyer.

The British talk about a patient in hospital. Americans use the before hospital.  
Collective nouns (like government, committee, team, family, etc.) take a singular or plural verb in British English. They normally have a singular verb in American English.

BE : The committee meets/meet tomorrow.  
The team is/are going to lose.

AE : The committee meets tomorrow.  
The team is going to lose.

On the telephone both the British and Americans say "This is ...." to say who they are, but usage is different when they ask who the other person is.

BE : Hello, is that David? Who is that?

AE : Hello, is this David? Who is this?

There are differences in the use of some prepositions.

### **British English**

at the weekend

live in X street

a player in the team

Monday to Thursday

write to someone

different from/to

ten minutes past six

five (minuts) to ten

### **American English**

on the weekend

live on X street

a player on the team

Monday through Thursday

write someone/write to someone

different from/than,

ten minutes past/after six

five minuts to/of ten



The verbs burn, dream, lean, learn, smell, spell, spill and spoil have both regular (-ed) and irregular forms. The British prefer the irregular forms. Americans normally use the regular forms. For example, the form dreamt is more common than dreamed in British English; in American English dreamed is the usual form.

The verb dive is regular in British English but it is often irregular in American English.

BE/AE : dive - dived - dived

AE only : dive - dove - dived

BE : He dived into the water.

AE : He dove (or dived) into the water.

### **Spelling**

In British English -l is doubled in an unstressed syllable before a suffix beginning with a vowel, while in American English it is not doubled (e.g. quarrelled/quarreled).

Some words end in -our in British English and -or in American English (e.g. colour/color)

Some words end in -tre in British English and -ter in American English (e.g. centre/center).

Some verbs can end with -ize or -ise in British English, but they end with -ize in American English (e.g. realize/realise).

Here are some of the commonest words with different spellings:

#### **British English**

Analyse

apologise/apologize

catalogue

centre

cheque (money)

colour

defence

dialogue

honour

jeweller

programme

metre (= 100 cm)

realise/realize

skilful 1

theatre

traveller

## **American English**

analyze  
apologize  
catalog/catalogue  
center  
check  
color  
defense  
dialog/dialogue  
honor  
jeweler  
program  
meter  
realize  
skillful  
theater  
traveler

## ***Vocabulary***

Here are a few examples of differences in vocabulary.

## **British English**

aeroplane  
angry  
anywhere

## **American English**

airplane  
mad  
anyplace/anywhere

## British English

autumn

biscuit

bill (in a restaurant)

boot (of a car)

bonnet (on a car)

chips

cot

crisps

crossroads

dustbin

engaged(phone)

film

flat/apartment

fortnight/two weeks

gear lever (on a car)

ground floor, first floor, etc.

handbag

holiday/holidays

jug

lift

main road/motorway

maize/sweet com

nappy

pavement

petrol

post

practice (noun) \practise (verb) J

public toilet

purse

queue

railway

return/return journey

rise (in salary)

road surface

rubber/eraser

rubbish

single/single ticket

sweets

tap (indoors)

tap (outdoors)

taxi

timetable

torch

trainers (= sports shoes)  
trousers  
underground  
van/lorry  
windscreen (on a car)  
zip

## **American English**

fall/autumn  
cookie/cracker  
check/bill  
trunk  
hood  
french fries  
crib  
chips/potato chips  
intersection  
garbage can/trashcan  
busy  
movie/film  
apartment  
two weeks  
gear shift  
first floor, second floor, etc  
pocket book/purse/handbag  
vacation  
pitcher  
elevator  
highway/freeway  
corn  
diaper  
sidewalk  
gas/gasoline  
mail  
practice (noun and verb)  
rest room  
coin-purse  
line  
railroad  
round trip  
raise  
pavement  
eraser  
garbage/trash  
one-way/one-way ticket  
candy

faucet/tap  
spigot/faucet  
cab/taxi  
schedule/timetable  
flashlight  
sneakers  
pants/trousers  
subway  
truck  
windshield  
zipper

## **APPENDIX II**

### **GENERAL REVIEW OF GRAMMAR**

This section provides a set of tests covering the main areas of grammar. The tests are designed to help you to assess your knowledge of grammar and correct your English.

#### **Test 1**

Choose the correct alternative - A, B, C or D.

1. Please ring me up as soon as he ---.

- A. will come
- B. would come
- C. comes
- D. came

2. I --- the letter you were looking for. Here it is.

- A. have found
- B. found
- C. has found
- D. was found

3. He stayed at home because he --- a cold.

- A. is having
- B. has
- C. was having
- D. had

4. I'm working hard, ---?

- A. amn't I
- B. aren't I
- C. am I
- D. isn't it

5. He --- different since he got married.

- A. has been
- B. had been
- C. is
- D. was

6. How long ---?

- A. you are waiting
- B. are you waiting
- C. you have been waiting
- D. have you been waiting

7. It's time I --- home.

- A. go
- B. willgo
- C. went
- D. have gone

8. I gave him --- he wanted.

- A. which
- B. what
- C. that
- D. that which

9. I'll write down the phone number --- I forget.

- A. if
- B. unless
- C. incase
- D. even though

10. When I was a child I --- the flute.

- A. played
- B. was playing
- C. play
- D. had been playing

11. I --- no trouble so far.

- A. have
- B. had
- C. have had
- D. am having

12. --- I was really tired, I couldn't sleep.

- A. Even
- B. Even though
- C. Even if
- D. Even when

13. Open the book --- page 45.

- A. in
- B. at
- C. on
- D. for

14. The pickpocket got --- only with a warning.

- A. off
- B. along
- C. over
- D. through

15. The doctor told him ---.

- A. to not smoke
- B. not to smoke
- C. to don't smoke
- D. don't to smoke

16. The room --- yesterday.

- A. cleaned
- B. has cleaned
- C. was cleaned
- D. has been cleaned

17. A heavy gold necklace --- around her neck.

- A. hung
- B. hanged
- C. was hanged
- D. hanging

18. --- is to visit India next month.

- A. President of USA
- B. The President of USA
- C. President of the USA
- D. The President of the USA

19. He enjoys ---.

- A. to praise



- B. to be praised
- C. praising
- D. being praised

20. I wish I --- it. ( I didn't buy it.)

- A. have bought
- B. had bought
- C. bought
- D. should have bought

## **Test 2**

Choose the correct alternative.

1. Large quantities of jute --- from Bangladesh.

- A. export
- B. exported
- C. is exported
- D. are exported

2. I --- him just a minute ago.

- A. saw
- B. have seen
- C. had seen
- D. was seen

3. We --- this dull film since lunchtime. Let's switch over to the other channel.

- A. are watching
- B. were watching
- C. have been watching
- D. had been watching

4. Because he --- the oil for so long, the car broke down.

- A. didn't check
- B. hasn't checked
- C. hadn't checked
- D. wouldn't check

5. Mr. Mehta --- for an hour when the car broke down.

- A. wasdriving
- B. had been driving
- C. has been driving
- D. has driven

6. By the time we get there, Ashok ---.

- A. will leave
- B. will be leaving
- C. will have left
- D. would have left

7. If he exercise, he wouldn't be so fat.

- A. took
- B. would take
- C. takes
- D. is taking

8. If I hadn't been so busy yesterday, I --- him.

- A. visited
- B. would visit
- C. hadvisited
- D. wouldhave visited

9. He was offered a new job but he turned it ---.

- A. up
- B. down
- C. out
- D. off

10. I have given --- eating meat.

- A. up
- B. off
- C. away
- D. out

11. I haven't seen him --- a long time.

- A. from
- B. since
- C. in
- D. for

12. Somebody told you ---?

- A. isn't it

- B. wasn't it
- C. didn't he
- D. didn't they

13. I --- early yesterday morning, so I stayed in bed till 7 o'clock.

- A. needn't get up
- B. didn't need to get up
- C. needn't have got up
- D. shouldn't have got up

14. I wish I --- more time.

- A. had
- B. have
- C. will have
- D. wouldhave

15. The film we saw last it night was very boring. I wish I --- it

- A. didn't see
- B. hadn't seen
- C. wouldn't have seen
- D. shouldn't have seen

16. I would rather you --- a taxi.

- A. took
- B. would take
- C. take
- D. had better take

17. He is a university student, --- is hard to believe.

- A. that
- B. what
- C. which
- D. who

18. They asked --- back.

- A. when would he be
- B. when he would be
- C. that when would he be
- D. that when he would be

19. --- fast.

- A. News travels
- B. News travel
- C. A news travels
- D. The News travel

20. The longer I live here, ---.

- A. I like it the more
- B. the more I like it
- C. the more do I like it
- D. I like it more

### Test 3

Choose the correct alternative.

1. When --- this bat.

- A. you have bought
- B. have never heard
- C. have you bought
- D. did you buy

2. It was --- a film that I

- A. never heard
- B. have never heard
- C. had never heard
- D. never hear

3. All the streets were flooded; it --- all day.

- A. is raining
- B. would be raining
- C. has been raining
- D. had been raining

4. It was the first time he --- away.

- A. was
- B. would have been
- C. has been
- D. had been

5. The car broke down and we --- get a taxi.  
A. have to  
B. had to  
C. must  
D. had got to
6. There --- any news of him since he left home.  
A. isn't  
B. wasn't  
C. hasn't been  
D. hadn't been
7. She --- before you go to see her.  
A. leaves  
B. would leave  
C. will have left  
D. would have left
8. She --- in the morning because she gets up late.  
A. always has to hurry  
B. has always to hurry  
C. has to always hurry  
D. has to hurry always
9. If I --- a lot of money, I would travel round the world.  
A. have  
B. had  
C. am having  
D. would have
10. By the time I arrived at the cinema, there were no tickets left. They ---.

- A. needn't hurry
- B. have been sold
- C. didn't need to hurry
- D. had been sold

11. Yesterday Ramesh asked where ---.

- A. you have gone
- B. have you gone
- C. you had gone
- D. had you gone

12. They aren't taking

- A. much luggage
- B. Much luggages
- C. many luggages
- D. a lot of luggages

13. Nobody phoned, ---?

- A. did anybody
- B. did they
- C. did he
- D. was it

14. I won't forgive them for what they said, --- they apologise.

- A. even
- B. if
- C. even if
- D. even though

15. I don't watch TV --- I have got nothing else to do.

- A. unless
- B. provided
- C. in case
- D. as long as

16. We traveled --- the 7.30 train

- A. in
- B. on
- C. By
- D. Through

17. She gave me the key, --- in my pocket

- A. which I put
- B. which I put it.

- C. that I put
- D. I put

18. He pretends to be an agent for the company, but I can see him --- .

- A. out
- B. in
- C. through
- D. off

19. There is ---.

- A. hair in the soup
- B. hair in soup
- C. a hair in soup We
- D. a hair in the soup

20. We --- got there much early.

- A. needn't hurry
- B. needn't have hurried
- C. didn't need to hurry
- D. didn't have to hurry

#### **Test 4**

Say which of the four responses that follow each sentence is correct or the most appropriate.

1. Have you got a camera?

- A. Yes, I've got it.
- B. Yes I've got
- C. Yes, I have.
- D. I have got it

2. Could I use your phone?

- A. Yes, you could.
- B. Yes, you can
- C. Yes you could use it
- D. Yes you can use

3. I like ice-cream.

- A. So am I.
- B. So do I.
- C. So I do.
- D. I also like.

4. I haven't done the sum.

- A. I also haven't
- B. Neither I have.
- C. Nor I have.
- D. Nor have I.

5. Will you post this letter, please?

- A. Sure.
- B. I will.
- C. Yes, I will.
- D. I will post it.

6. He seemed unhappy.

- A. Yes, he was.
- B. Yes, it was.
- C. Yes, he did.
- D. So he was.

7. The mangoes don't taste good.

- A. Yes, they aren't.
- B. No, they aren't.
- C. Yes, they don't.
- D. No, they don't.

8. Would you mind waiting a minute?

- A. Sure.
- B. Yes.
- C. No, I'll wait.
- D. Yes, I'll wait.

9. Would you like some more rice?

- A. No, thanks.
- B. No.
- C. I wouldn't.
- D. No, I wouldn't.

10. How are you?

- A. Safe.



- B. Fine, thank you.
- C. It's nice of you.
- D. How are you?

11. How do you do?
- A. Thank you.
  - B. OK, thanks.
  - C. How are you?
  - D. How do you do?

12. Ouch ! You've stepped on my toes.
- A. Is it? sorry.
  - B. Very sorry.
  - C. I didn't know.
  - D. Have I?

13. Do you need any help?
- A. No, thank you.
  - B. No, I don't.
  - C. No.
  - D. Nothing.

14. You look very nice in that dress
- A. Do I?
  - B. Is it?
  - C. Is it so?
  - D. Thank you.

15. Let's buy her a present.
- A. Yes.
  - B. Sure.
  - C. OK.
  - D. I agree.

16. (On the phone) Can I speak to Mr Pratap Singh?
- A. Speaking.
  - B. I am here.
  - C. Yes, you can.
  - D. I am Mr. Pratap Singh.

17. I've got a headache.

- A. I too.
- B. I have too.
- C. I also.
- D. I have also got.

18. Who's that?

- A. I.
- B. I am.
- C. Me.
- D. It's I.

19. Who said that?

- A. It was him.
- B. It was he.
- C. He.
- D. He said that.

20. I had sound sleep last night.

- A. I hadn't.
- B. I didn't have it.
- C. But I hadn't.
- D. But I didn't

### Test 5

Rewrite these sentences, beginning with the words given in brack-

1. They have already filled the vacancy. (The vacancy.....)
2. The information is kept on our computers. (We.....)
3. "What do you want?" I said. (I asked her what.....)
4. "When did you arrive?" he said to me. (He wanted to know.....)
5. He said he would see me again the next day. (He said, ".....")
6. Nobody was absent. (Everybody.....)
7. He showed generosity even to his enemies. (He was.....)
8. In spite of his injury, he played in the match. (Although.....)
9. We were too tired to walk further. (We were so ....)
10. Let's go for a swim. (How about.... )
11. She is a very clever girl. (What.....!)
12. Besides educating his nephew, he also set him up in business. (He not only.....)
13. You must, hurry, or you will miss the train. (If.....)
14. Anil works harder than Sanjay.' (Sanjay doesn't....)
15. We don't have any wood, so we can't light a fire. (If we had some food.....)
16. He didn't give me his number, so I couldn't phone him. (If he.....)
17. I'm sorry I'm not a millionaire. (I wish.....)
18. I'm sorry I didn't book a seat on the train. (I wish.....)

19. He admitted stealing the watch. (He admitted that.....)
20. I would preffer to write on foolscap. (I would rather.....)

## Test 6

I. Put the verbs in brackets into the correct form.

(Note: About half of the verbs are passive.)

The paper that we -- 1 -- (use) today -- 2 -- (invent) by the Chinese about 2000 years ago. But wasps -- 3 -- (make) paper for much longer. They -- 4 -- (chew) up wood and plant fibres to make paper nests.

Paper -- 5 -- (name) after papirus, a reedlike plant which the Ancient Egyptians -- 6 -- (use) as a writing material more than 5000 years ago.

Perhaps you never -- 7 -- (see) a paper mill. It is a large factory that -- 8 -- (turn) trees into big rolls of paper. The trees -- 9 -- (grind) up and -- 10 -- (mix) with water to make wood pulp. Then a machine -- 11 -- (press) and -- 12 -- (roll) a layer of pulp into Paper

Millions of trees -- 13 -- (cut) down every year to provide us with paper, and new trees -- 14 -- (plant) in their place. Before paper -- 15 -- (make), men had to write on skins called parchment.

II. Correct the following sentences. (There is more than one mistake in most of the sentences.)

1. Can you give me an advice, please?
2. Let's discuss about the matter, will we?
3. I am usually going to the bed at ten.
4. I had a dinner and watched the TV for two hours.
5. I know him since a long time.
6. My cousin brother lives in USA.
7. Shall we travel by a taxi or in a bus?
8. I want that you should wait here.
9. His both sons have gone to abroad.
10. I didn't reply his letter yet.
11. He told that he wouldn't attend to the meeting.
12. I suggested to her to order for more furniture.
13. Have I to come on next Thursday?
14. At last T could make her to understand what I wanted.
15. I just phoned to congratulate him for winning the award.

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21. A Collective Noun is the name of a number (or collection) of persons or things taken together and spoken of as one whole; as,  
Crowd, mob, team, flock, herd, army, fleet, jury, family, nation, parliament, committee.

A fleet = a collection of ships or vessels.

An army = a collection of soldiers.

A crowd = a collection of people.

The police dispersed the crowd.

The French army was defeated at Waterloo.

The jury found the prisoner guilty.

A herd of cattle is passing.

Elder, older; eldest, oldest. - Elder and eldest are used only of persons, not of animals or things; and are now confined to members of the same family. Elder is not used with than following. Older and oldest are used of both persons and things.

John is my elder brother.

Tom is my eldest son,

He is older than his sister.

Rama is the oldest boy in the eleven.

This is the oldest temple in Kolkata.

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