BFEGS-21
FOUNDATION IN ENGLISH-II

(Literature and Use of English)

(For the Second Semester in UG Programmes)

Tamil Nadu Open University
School of Humanities
Chennai -600 015

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BFEGS-21

FOUNDATION IN ENGLISH- II (Literature and Use of English)

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Professor K.Parthasarathy

Vice Chancellor

Date:03-06-2021

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I wish you the best of luck in all of your future endeavours!

(K. PARTHASARATHY)

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BLOCK -1   LITERATURE

UNIT-1 RABINDRANATH TAGORE'S "SACRIFICE"

OVERVIEW

This is the first unit of the course. In this unit, we have four parts. This first part gives you the details of Tagore and the second part describes his plays, 'Sacrifice'. In the third part, an analysis of the play is given and in the final part, the characters of four major characters are given to you.

LEARNING OBJECTIVES

After completing this Unit, you should be able to:

- write a short biography of Tagore

- discuss the theme of *Sacrifice* and its significance

- elucidate the story of *Sacrifice*

1.1   BIOGRAPHICAL DETAILS
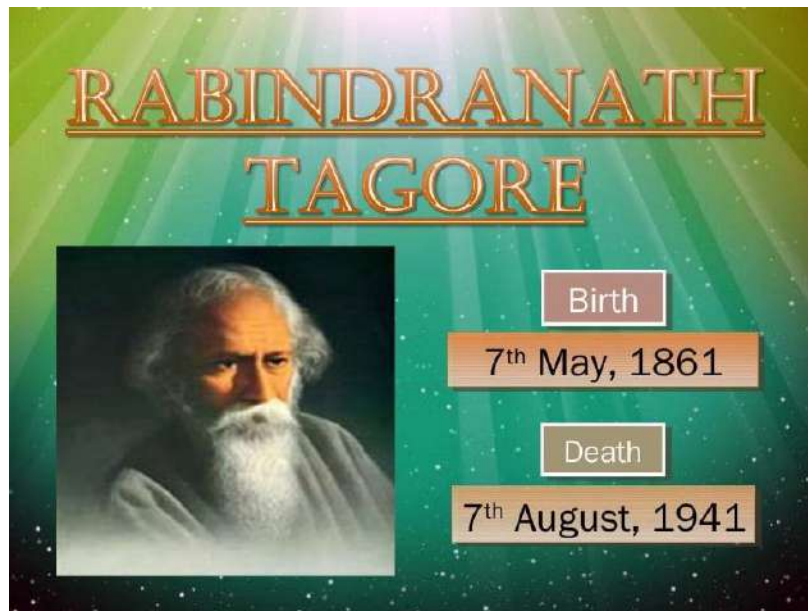
Rabindranath Tagore was born on 7th May 1861 at Jorasank in Calcutta. His father was Maharishi Debendranath Tagore and his mother Sarada Devi. Tagore grew up in an atmosphere of culture, revolutionary social ideas and freedom. At an early age, he began to write poetry in Bengali.
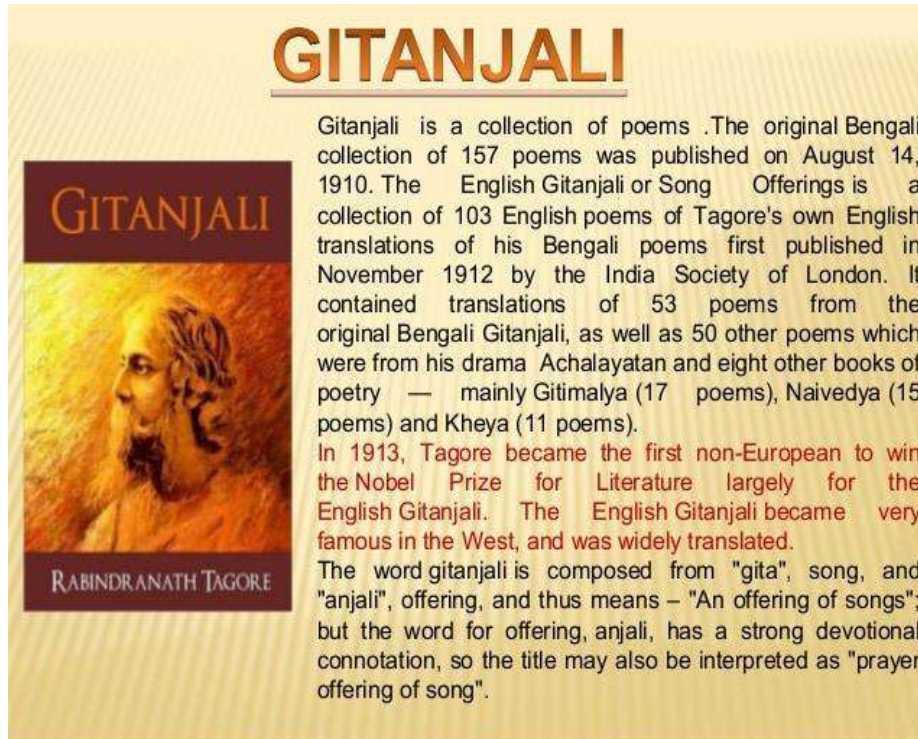
As he grew to manhood, Tagore visited England, America and Europe several times. During one such visit in 1912, Tagore translated some of his Bengali poems into English.

In November 1912, he went to America, where he lectured at many places. His lectures were published under the title *Sadhana*. It is a collection of religio-philosophical essays, which revealed to the West, India's ageless spiritual wisdom. In November 1913, Tagore was awarded the Nobel Prize for Literature for the English translation of *Gitanjali*. He was greatly honoured wherever he went. An honorary doctorate was conferred on him by Calcutta University the same year.

He went on to publish many more collections of poems, plays, and philosophical essays which earned for him world-wide recognition as a great and powerful thinker and poet. The poet was knighted by the

British Government in 1917 but he renounced it in 1919 in protest against the British presence in India. In 1921 Tagore established Visva-Bharati University at Santiniketan. Many famous scholars from all over the world came to Santiniketan to teach and to learn.

Gitanjali

GITANJALI

GITANJALI

RABINDRANATH TAGORE

Gitanjali is a collection of poems. The original Bengali collection of 157 poems was published on August 14, 1910. The English Gitanjali or Song Offerings is a collection of 103 English poems of Tagore's own English translations of his Bengali poems first published in November 1912 by the India Society of London. It contained translations of 53 poems from the original Bengali Gitanjali, as well as 50 other poems which were from his drama Achalayatan and eight other books of poetry — mainly Gitimalya (17 poems), Naivedya (15 poems) and Kheya (11 poems).

In 1913, Tagore became the first non-European to win the Nobel Prize for Literature largely for the English Gitanjali. The English Gitanjali became very famous in the West, and was widely translated.

The word gitanjali is composed from "gita", song, and "anjali", offering, and thus means – "An offering of songs"; but the word for offering, anjali, has a strong devotional connotation, so the title may also be interpreted as "prayer offering of song".

In 1910, Tagore published a collection of a hundred and fifty seven of his Bengali poems entitled *Gitanjali* (i.e., Handful or Offering of Songs). On 19 March, 1912 Tagore was preparing to sail for Calcutta on his third trip to Europe when he fell ill. He was forced to rest in a cottage on the banks of the river Padma. Here he began to translate his Bengali *Gitanjali* songs into English. He continued this when he was well enough finally to embark.

These songs were read by the painter William Rothenstein who in turn passed them on to the great Irish poet W.B.Yeats. Yeats was moved by these poems. One evening, a select group of friends met at Rothenstein's house to listen to Yeats who read out the Gitanjali poems in the presence of Tagore. When the reading was over, the guests, too moved by the poem to congratulate Tagore, left silently. He felt disappointed believing that his work had been rejected. The next morning, to his surprise, many of the guests wrote to Tagore praising him.

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The India Society in London was persuaded by Rothenstein to publish a limited edition of seven hundred and fifty copies of *Gitanjali*. Shortly after, Rothenstein prevailed on George Macmillan to publish a popular edition. The poems were appreciatively received and the following year won for Tagore the Nobel Prize for Literature.

Tagore's philosophy
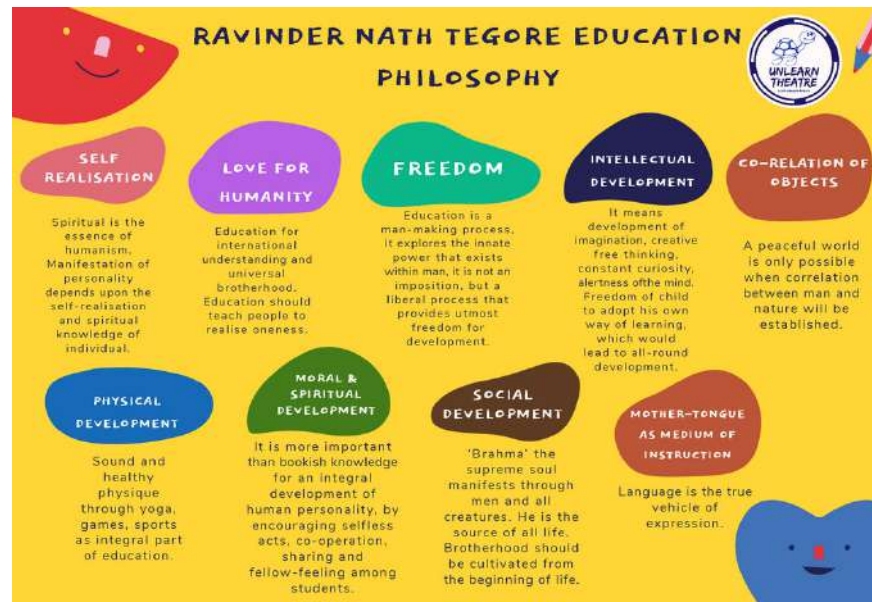
With his charismatic appearance and his monumental literary achievement, Tagore symbolised for the rest of the world, Indian thought at its greatest and best. Tagore died on August, 1941 beloved and honoured by his countrymen and the community of intellectuals in the world at large. It is not possible to confidently classify Tagore's philosophy. However, it is possible to discern from the mosaic of his thoughts a few dominant features of his philosophy.

Tagore emphasised the development of the human personality. He firmly believed that it is possible to reconcile the opposing claims of the flesh and the spirit, the human and the divine, the secular and the religious, tradition and experimentation, patriotism and internationalism.

The poet did not project any programmers for the perfection of the human race. Instead he emphasised the need for even the best of humankind to realise the beauty around him and to accept the mastery of the divine will in the lives of men. Above all we must recognise the oneness of all men. There must be a constant exchange of ideas

between the peoples of the world. Without tolerance religion is a mockery and science the agent of self-destruction.

✎ **LEARNING ACTIVITY 1.1**

What is the message of Tagore to the human race?

Note:

    a) Write your answer in the space given below.

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1.2   *SACRIFICE*: THE PLAY
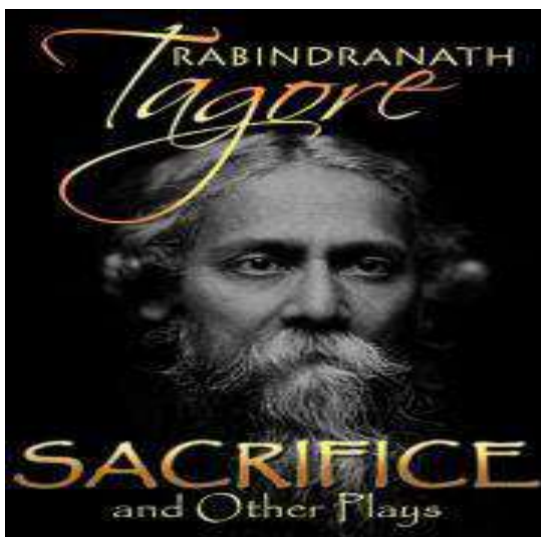
Sacrifice is a compact play which enacts a simple story of a great sacrifice as a result of the opposition shown to the implementation of a new law in a kingdom.

Before you read further, consider the snapshot of the play given below:

Young Aparna changes King Govinda's mind and makes him pass a law banning animal sacrifice in his kingdom. Ragupati, the vicious priest who thrives on animal sacrifices, however, fears that his prospects will be sealed if the law is implemented. He therefore plans to murder the King and tries to hoax the King's brother, Nakshatra, himself to commit the act.

The Queen, Gunavati, asks Nakshatra to murder Druva, the heir apparent. But, Nakshatra hesitates. Ragupati feels that Jaising, whom he had brought up as his own son, may wish to show his allegiance to Ragupati by murdering the King. But, Jaising is so loyal to King Govinda that he would never commit the heinous crime. Instead, he sacrifices himself at the altar of Mother Kali and thus puts an end to all sacrifices in the kingdom. The death of Jaising brings about a transformation in the personality of Ragupati, who adopts Aparna and vows to lead a truly pious and devout life.

What is important in the consideration of the theme is the manner in which the social reformation is brought about, which totally stops animal sacrifice in the kingdom.

Keeping this summary in mind, let us now look at the play in detail.

The play begins with Queen Gunavati begging Mother Kali to bless her with motherhood. Ragupati, the priest, tells her that by propitiating the Goddess, the Queen would be blessed with a child. The Queen says that she has already sent flowers and beasts of sacrifice to the temple.

Aparna's goat has been taken away by force, to be sacrificed to Mother Kali. Aparna is very sad because her goat has been taken away. Jaising, the adopted son of the priest Ragupati, tries to pacify and says he would kill himself if it would bring back her goat. King Govinda enquires about the incident and declares that he cannot restore what has been taken away by Mother Herself.

Aparna is not convinced and says that it is not Mother, but a demon, who killed the goat. She is of the view that if Mother Kali robbed a poor

girl of her goat, then, She has to be condemned. King Govinda has no answer for Aparna. Aparna is inconsolable when she sees the blood streak on the steps of the temple. Jaising seeks to give her what little solace he could.

The King is so moved by Aparna, he passes an order that from that day, no blood should be shed in the temple. The Minister, the General of the Army, Nayan Rai, the King's brother, Nakshatra and the priest, Ragupati cannot believe it. Ragupati tries to argue with the King saying that sacrifices come under the laws laid down in scriptures. However, the King stands firm saying that Mother Herself had spoken to him, in a girl's disguise, asking him to shed no more blood. "God's words are above all laws."

But, Ragupati continues to argue saying that it is the King's pride that makes him speak like that. He protests and leaves the place. Nayan Rai and the Minister try to change the King's mind but to no avail. King Govinda remains adamant in the face of all opposition. He even sends back the sacrifices offered to the Mother by the Queen.

Ragupati expresses his displeasure to Jaising, over the King's new law against sacrifices. He believes that Mother Kali herself has been defied. He blames Jaising for being more loyal to the King than to Ragupati who had brought him up with all love. Jaising adores the King; but he feels that he cannot support the King's argument. He is even ready to be banished.

An attendant informs Queen Gunavati that her offerings of sacrifice have been sent back. The Queen gets angry and wishes to find the person responsible for this. When the King declares that he is responsible, the Queen tries to dissuade him and wonders how Mother Kali could have come to Govinda with Her petition. She points out to the King:

> Your dominion is outside the temple limit. Do not send your commands there, where they are impertinent.

Queen Gunavati begs him to permit her to offer three hundred goat kids and one hundred buffaloes and asks the King to leave. The Queen uses all her power of persuasion to influence the King to change his mind. Yet, the King remains obdurate.

Ragupati takes advantage of this situation and supports the Queen. He points out to the fact that the damage is caused by the King's ever-

growing pride. The Queen asks Ragupati to save them all. But, Ragupati pretends to be affected by the abuse. When the Queen asks him to be merciful, he asks her to return the power to the Brahmins. The Queen makes her declaration. But it seems sarcastic when Ragupati makes this statement:

> Indeed, your favour overwhelms me. At the merest glance of your eyes gods are saved from ignominy and the Brahmin is restored to his sacred offices. Thrive and grow fat and sleek till the dire day of judgement comes.

What happens on the day of judgement, no one knows. The priest can only tell his people about life and punishment on this earth but he cannot promise anything for life hereafter.

The Queen is angry with the King, believing that his new law will bring a curse upon the kingdom. Finding her still angry, the King remarks:

> Woman's smile removes all curse from the house; her love is God's grace.

The King reminds the Queen of her duty as a wife and as the mistress of her household. She has to be the guardian of the happiness of the house. If she herself destroys happiness, who can supplant it? But the Queen bids him leave her. When, at her command the King prepares to leave, she clings to his feet and asks him to revoke the new law. The King, she says, must keep his authority within its earthly limits. The King is adamant and says the creature's blood cannot be the offering for gods. And it is within the rights of the King and the peasant alike to maintain truth and righteousness.

The Queen begs him in the name of all people. But the King does not change his mind.

Ragupati blesses Nayan Rai and bids him kill King Govinda because he has turned a traitor against Mother Kali. Nayan Rai feels that it is a kind of test for his faith. He decides to remain loyal to the Goddess and leaves promising to do whatever is appropriate.

Ragupati tells Jaising to get everything ready in the temple. The Queen's sacrifices have arrived and all the people have come to witness the supremacy of Mother Kali. At that time, King Govinda comes and orders Ragupati to stop. When Ragupati does not seem to obey him, the King

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sends for his General. Ragupati blames the King for having become proud and trying to suppress him, a Brahmin.

Ragupati claims superiority because he is a Brahmin and with this, he defends the right to animal-sacrifice. But the King is firm in his order and says no one has the right to kill another living being. Ragupati seems to be willing to descend to any level in order to protect what he thinks is his right.

Nayan Rai and Chandpal arrive. Nayan Rai declares that he is powerless in the temple and cannot stand to prevent sacrifice of life in the temple because of his reason and religion. The King bids him to surrender his sword to Chandpal. Nayan Rai, being born of a great family, surrenders his sword only to the King and leaves. He has not kept up his promise to Ragupati of murdering the King. Nor can he support the King's decision. Therefore he gives up his authority nobly, to Chandpal.

Jaising comes in to say that the beasts are ready for the sacrifice. The King is shocked because his orders have not been respected. Jaising begs him not to stop the sacrifice because no one needs to take anybody's permission (including the King's) to do God's service. Ragupati scolds Jaising for falling at the King's feet when he must be at Ragupati's feet. They leave.

Aparna comes looking for Jaising. She only finds the statue of Kali. She says that the poor people pine for love and get nothing at all whereas the Goddess takes all people's love, though She does not need it, and hoards it under her miserly stone. She wonders what Jaising finds in the stone-hearted statue. Aparna's heart is filled with sorrow. When Ragupati comes in and asks who she is, Aparna replies saying that she is a beggar girl and has come in search of Jaising. Ragupati commands her to leave, warning her not to steal Jaising's heart from the Goddess. Aparna leaves saying that the Goddess has nothing to fear from her. It is only the other way round.

Nakshatra arrives on Ragupati's orders. Ragupati tells Nakshatra that he would soon become the King. When Nakshatra wonders how that could happen, Ragupati asks him to bring the King's blood. When Nakshatra says that he loves his brother, the King, and cannot kill him, Ragupati says that, then, Nakshatra has to die, for, the Goddess has ordered it so. When Nakshatra asks him to have mercy on him, Ragupati says that

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Nakshatra will never be free till the deed is done. Nakshatra leaves saying that he needs Ragupati's advice which he will willingly obey.

Jaising wonders if it is really the wish of the Mother for a brother to kill his own brother. Ragupati says that it is his only way to serve the Goddess. Jaising asks the Goddess if she does not have her own sword to wield and the reason for her to be devious. Ragupati tells him that it is not a sin to kill but it is nature's balance. Goddess Kali is forever thirsty for warm blood. Jaising asks if there is no love or mercy in the world. He asks the Goddess if she is so thirsty, would she accept his own warm blood? He is willing to do it but he would definitely not hear of killing the King.

Ragupati says, then, the temple sacrifices can be stopped. Steeped in the superstition of the belief in sacrifices, Jaising would not hear of it too. He asks Ragupati if the Goddess truly seeks the King's blood. When Ragupati asks him if he has lost faith in him who brought up Jaising from childhood, Jaising asks for pardon. He tells Ragupati that he would bring the King's blood and that he wants Ragupati to release Prince Nakshatra from his promise. Ragupati leaves saying that he will decide about it the next day.

Jaising experiences a day-dream even as he wonders at the cruel ways of the world. He dreams of the dancing girls at the fair at Nishipur. Even as he plans to go there, Ragupati returns. Jaising does not recognise Ragupati. Suddenly he comes out of the trance and sharpens his mind and knife to get ready for the task at hand. Ragupati declares his deep love for Jaising. Jaising does not care so much for love as he does for duty at that moment.

Meanwhile, Chandpal warns the King and reveals the conspiracy against him hatched by Ragupati and Nakshatra. The King cannot believe it at first. He asks Chandpal to return to his work. He asks the Goddess if the red hibiscus flowers are not enough for her. Why should she set brother against brother and woman against man? If the Goddess wished to destroy him through his own brother's hands, let her do so. Then there will be no face of the Goddess but only a demon will show its face.

At that time, Jaising rushes in and asks the Goddess if she wanted the king's blood. A voice says that the Goddess does want it. Jaising asks the King to say his last prayers and prepare to die because the Goddess says so. But the King says that it seemed to be Ragupati's voice which asked for his blood. Jaising is confused but throws away his knife and

vows that the Goddess will never have blood offering. He asks the King to get back to his men.

Ragupati gets angry with Jaising for failing in the mission but Jaising is penitent and promises to do as Ragupati says. He promises to get the King's blood before midnight.

Queen Gunavati has spurned the King for many days but he has not surrendered to her. She believes that his pride remains unabated. She sees Druva, the heir apparent, going to meet the King. She is jealous of him for the sake of her own unborn children, because Druva steals all the love from the King. When Nakshatra enters and attempts to leave immediately, the Queen asks him to stay. Nakshatra blurts out that he does not want to be King. The Queen asks him why he is excited. Nakshatra replies that the King has to live long and Nakshatra himself wishes to die as a Prince.

Gunavati has nothing to say against it. Nakshatra asks her what she wants him to do. The Queen wants him to remove the thief (i.e., Prince Druva) who is stealing the crown from Nakshatra. They both have seen the King placing the crown on the boy's head in play. Nakshatra has to remove the young player. The Queen tells him that the Mother is thirsting for blood. Nakshatra wonders what he has to do. The Queen tells him that if he wanted to save his own blood, he has to sacrifice the boy. But Nakshatra says that Mother Kali wants the King's blood and that he has this information from a reliable source. The Queen says that the boy must be sacrificed because the boy means more to the King than his own life. He tells Nakshatra to get hold of the boy and to offer him as her sacrifice to the Goddess. She wants Goddess Kali to forgive her.

At the temple, in solitude, Jaising wonders if the Goddess is merely an illusion and she seems to be unmoved by Jaising's love for Her. He sees Aparna and asks her why she keeps coming back though she has been spurned so many times from the temple. Then, he himself answers the question saying that she is the embodiment of truth. He wonders why the Gods have come down on earth only to take the blood of the earthlings. He declares that there is no Goddess. Aparna asks him to leave the temple. But Jaising has some unfinished business; he cannot leave without completing it. He asks her why she looks so sad. He asks her to remain close and say sweet things.

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But Aparna's sadness does not allow her to speak. He asks her to lean on to him but immediately says that he has to go. When Aparna asks him how he can be so cruel to her, Jaising says that she is the true Goddess and knows what fire burns in his heart. Aparna is Goddess because she brings her sacrifice every moment. She is Goddess because

> God must be all sacrifice, pouring out his life in all creatures.

> God Himself sacrifices by becoming the life in all creatures. It is the petty mortals who cut each others' throats and kill animals to please an unknown, unseen God.

Aparna wants him to leave the temple but Jaising has his duty to finish and rushes out. Aparna leaves with a heavy heart. She has no more strength to suffer.

Nakshatra has brought Druva but he is sacred that any minute, he may be discovered. He hallucinates and is advised by Ragupati not to lose heart but remain strong in the face of a challenge. The deed may seem large but when it becomes an action, it remains small and takes only a moment.

Nakshatra wants to delay the deed for one more day. But Ragupati says that they have to finish it immediately. Suddenly, the King arrives and Ragupati regrets that they have not been fast enough. The King orders his attendants to imprison Ragupati and Nakshatra. When asked if Ragupati admits his crime, Ragupati says that his crime is in not having appeased the Mother. The King exiles him for eight years. Ragupati who has never bowed to anyone before, requests the King to give him one more day's time. The King grants it. Ragupati says sarcastically that the King is majestic whereas he himself is like a worm. Nakshatra admits his crime and the King exiles him too for eight years. It is a punishment to him too because for that period, he will miss the gentle-hearted Nakshatra. They leave the temple.

Ragupati tells Jaising that he has been humbled as never before and has lost all his authority except as Jaising's father. Since he does not get Jaising's reply, he kneels down to beg for Jaising's love. Jaising asks him not to torture the heart that is already broken. He promises to return with the King's blood before midnight.

Even as Ragupati speaks to the idol and asks the Goddess to use her sword, he sees Aparna coming in and drives her away. He entreats the Goddess not to lose her reputation and hold on to her power of the Almighty. Jaising comes in and would not be stopped or held by Ragupati. He says that if the Goddess wished to have King's blood, She will have it from him because he has kingly blood in his veins.

Jaising stabs himself and dies. Ragupati grieves deeply and asks for Jaising's forgiveness. When Aparna comes looking for Jaising, he asks her to call him so that he would come back for her sake. Aparna sees Jaising dead and swoons. Ragupati knows that the idol he has worshipped so far has no power to return Jaising's life and therefore he removes the idol and throws it away.

When the Queen enters the temple, she cannot find the idol. She asks for the idol of the Goddess, Ragupati replies that the Goddess is no more.

Aparna comes out of the temple addressing Ragupati as father. The transformed Ragupati laments:

> My sweet child! "Father," – did you say? Do you rebuke me with that name? My son, whom I have killed, has left that one dear call behind him in your sweet voice.

Aparna wishes to go away from the temple with Ragupati. At that time the King comes and asks about the stream of blood. Ragupati says that Jaising has killed himself.

✍ **LEARNING ACTIVITY 1.2**

Write a short note on Aparna.

Note:

Write your answer in the space given below

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1.3   THE PLAY: AN ANALYSIS

Temple rites and idol worship, instead of ennobling man, seemed to be making human beings violent and evil. Humanitarian concerns disappeared and there arose meaningless practices and attrition in the name of religion. Something had to be done in order to restore sanity and peace to a suffering humanity. Such were the conditions of the medieval times when a few saints came along and blessed our land with their service and teachings.

The medieval saints such as Ramananda (14th century), Kabir (1440-1518), Namadeva (c. 1608-1649) and Ekanath (died in 1608) and their followers, for the first time in Indian tradition, express a direct denunciation of the systems of the esoteric religious practices which are regarded as endowing charismatic authority on those who practise them and who as such are considered superior to others. All of them denounced, in some form or other, traditional religious rites and symbols

as well as religious differences, stressed on love, on inner devotion, on direct and evident human experience, and on unity of all religions in their essence. A change in the valuation of human was also equally noticeable in what they practised and preached.

Tagore interpreted this medieval tradition. The medieval saints were considered to be Man-in-God and they experienced God-in-Man in their day-to-day life of actualities and realities. Tagore built his Religion of Man on this humanistic tradition. This Religion of Man was enriched by Tagore's own personal experience and faith. Tagore attempted to describe this new religion in terms of a traditional Indian poet belonging to the modern age.

For centuries in India this Eternal Man lay buried under the debris, submerged under the dead weight of an ossified religion of lifeless icons, meaningless dogmas and obscure rituals on the one hand, and a hieratic, abstract, and essentially priestly and scholastic philosophy on the other. The Eternal Man, the idea of the humanity of our God, or the divinity of Man was, therefore, waiting to be resurrected. It called for a God-in-Man or Man-in-God to do it. And Tagore did it with all the strength of conviction and joy of affirmation he could command. He gave the call, we must remember, in terms and accents of a poet and seer.

The concept of temple rites and idol-worship are only external features of human existence. What matters is the purity of the human heart which an individual can take to the presence of the Goddess. The following song of Sant Kabir talks about this concept:

> I do not ring the temple bell:
>
> I do not set the idol on its throne:
>
> I do not worship the image with flowers
>
> It is not the austerities that mortify the flesh which are pleasing to the Lord,
>
> When you leave off your clothes and kill your senses, you do not please the Lord:
>
> The man who is kind and who practices righteousness,

Who remains passive amidst the affairs of the world

Who considers all creatures on earth as his own self,

He attains the immortal Being, the true God is ever with me.

(Songs of Kabir, I, 22, pp. 108-109)

In this play, *Sacrifice*, Tagore presents the idea of service to society through social reformation. Making a new law upon the petition submitted by a young girl, Aparna, King Govinda establishes his identity as a noble king in the humanistic tradition. He may be compared with King Asoka who tried to eschew war after the famous battle of Kalinga and made a law in his land. The idea of a King turning to Buddhism is analysed by Tagore in the plays that he wrote after *Sacrifice* such as *Malini*, *Natirpuja*, *Chandalika*, etc.

King Govinda can be likened unto some Indian and British thinkers who tried to eliminate the evil practices in the society through legislation or other means in India.

Making a new law was easy but to stand by it in the face of strong opposition, demanded remarkable courage and steadfastness on the part of King Govinda. An unloving wife, a scheming priest who repudiated his orders, an insubordinate General, a discordant public – such is the opposing array before him but King Govinda was not intimidated. He stood his ground and succeeded in defending and implementing his new law.

The age-old customs and traditions of temple worship having degenerated into meaningless animal slaughter, King Govinda reformed the method of worship and told Goddess Kali that the red colour of the hibiscus flowers was enough for Her worship. She did not need the blood of innocent animals to appease her thirst. Through such a social reformation, King Govinda once again re-established the tradition of truly serving people.

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> **✍ LEARNING ACTIVITY 1.3**
>
> How did Tagore interpret medieval tradition?
>
> **Note:**
>
> Write your answer in the space given below.
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1.4 MAJOR CHARACTERS

The various characters in the play have different personalities and attitudes to life and sacrifice. In what follows, we will give you an analysis of the major characters.

1.4.1 King Govinda

He is a pious and devout King, rules the kingdom of Tippera well. His eyes are opened when young Aparna tells him of how her dear goat has been forcefully taken away for sacrifice. Govinda is a great King and Aparna is only a commoner, a poor girl. Yet, Govinda listens to her petition, and without further ado or delay, passes the law that there should be no further animal sacrifice in the kingdom.

He is deprived of his Queen's company and marital bliss; but even then, he does not change his mind about the law. His own commander-in-chief, Nayan Rai, refuses to obey him. But the King does not lose his composure. Even when Ragupati argues with him and condemns him rudely, to hell, he does not get angry. When he comes to know of Ragupati's plan to murder him, though warned by Chandpal, he decides to stay his ground and face the danger boldly.

Jaising's loyalty and persuasion too have no power to make him relent and change the law. The lowliest of the low in his kingdom are given the freedom of expression and he takes immediate action to redress their grievances, even at the cost of personal safety. He loves his brother Nakshatra so much that he says a part of him would suffer the pain of exiling Nakshatra and separation for eight years. Such is the greatness of the King who stands by the law against animal sacrifice in his kingdom and brings about a successful social reformation.

1.4.2 Aparna

Aparna is the young girl, who opens the eyes of wisdom for the King and the cruel Priest. Her fondness for the goat is so much that she feels like a mother who has lost her child, when the goat is taken away for an offering to Goddess Kali. Aparna wonders if the goat would have felt lonely and scared when it was taken away by the strangers. Would the goat have felt fear due to lack of security when it was separated from Aparna? The point is that Aparna has identified herself with the goat to such an extent that she is capable of experiencing the very feelings of the goat itself.

Aparna is not scared of authority – be it the head of the state or the priest at the temple. She goes up boldly to the King to complain about the absence of her goat. Though Jaising tries to dissuade her, Aparna perseveres and stops not till she convinces the King and influences him to pass the law. Ragupati warns her many times, asking her not to come to the temple. But she insists on doing so because she is fond of Jaising. She finds comfort in his words. Both of them have some thing in common and that is their orphanhood. Aparna, in a way, brings solace, not only to Jaising but also to the King and ironically, at the end, to Ragupati too. Aparna is seen as the Goddess Herself by Jaising.

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Even at the beginning of the play, the King himself announces that the Goddess came to him in the guise of a young girl. Thus, Aparna emerges as the true embodiment of all that is virtuous, good and inimitable godliness in human form. Tagore reaches the culmination of the delineation of absolute humanism in the ever merciful and ardent character of Aparna.

1.4.3 Jaising

He is the adopted son of Ragupati. He is more loyal to the King than to Ragupati. He is extremely fond of Aparna. He respects his father and promises to perform his duties but when it comes to the question of murdering the King, he persuades Ragupati to release Nakshatra from the promise of murdering his own brother. He offers to do the job himself. He sees the Goddess herself in Aparna and celebrates her. But he cannot change his own mind about sacrificing himself if it is blood that the Goddess wants. What he could not do in his life, to make Ragupati change his mind, he achieves by giving up his life.

1.4.4 Ragupati

He is a priest by birth and profession. But every act he performs is so irreligious that we wonder if we can ever accept Ragupati as a normal being. Like a proverbial villain, he plans for the downfall, nay, even the murder of the King. He sides with the Queen and tells her to revolt against the King who he says is arrogant.

He has brought up Jaising from a very young age but when Jaising offers to murder the King on behalf of Prince Nakshatra, Ragupati has only revenge in his mind and has no love for Jaising. He entertains an inexplicable hatred for Aparna who, he considers, is responsible for the enforcement of the new law against animal sacrifice in the kingdom. He is not beneath blackmailing Prince Nakshatra to murder the King. He descends even to the level of pretending to be the voice of the Goddess, demanding Jaising to render human sacrifice, which the King is able to see through quite easily. Yet, it is unbelievable that, at the end of the play, after Jaising's suicide, Ragupati suddenly changes his mind and even goes to the extent of adopting Aparna as his own child.

In a way, he serves the purpose of egging Jaising on to the greatest sacrifice ever possible, i.e., sacrificing one's own life at the altar of the almighty. Ragupati remains the perfect foil to the delineation of the protagonist – be it King Govinda or Jaising.

✎ **LEARNING ACTIVITY 1.4**

Write the response of King Govinda to Aparna.

Note:

Write your answer in the space given below.

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Summary

To conclude, Tagore is a prominent writer in Indian Writing in English. He won the prestigious noble Prize for literature. In this unit, we have dealt with his play 'Sacrifice' and understood his philosophy through the story and the characters.

UNIT -2 JOHN DONNE

STRUCTURE

Overview

Learning Objectives

2.1   Life of John Donne

2.2   *The Sun Rising*: The Text

2.3   An Analysis of the Poem

Summary

OVERVIEW

This is the second Unit of this Course. In this Unit, we shall analyse John Donne's *The Sun Rising*. We will begin the Unit with a poem of the text followed by an analysis. We will then give you a biographical sketch of John Donne. "The Sun Rising" is one of John Donne's most popular poems. In this poem, Donne apostrophises the sun, as it peeps through the curtains in the morning, disturbing him and his lover as they lounge around in bed. The poem is worthy of close analysis because of the refreshing directness of language, the sheer arrogance of the poet's speaker, and the inventiveness of Donne's metaphors. While Tagore's play deals with social aspects, Donne's poem deals with metaphysical love that transcends physical love. In the poem, Donne, in his characteristic way, presents the power of love that diminishes everything else in the world.

LEARNING OBJECTIVES

After completing this Unit, you should be able to:

- give a biography sketch of John Donne

- analyse the poem *The Sun Rising*.

2.1 LIFE OF JOHN DONNE

John Donne was born in 1572. His father was a wealthy iron merchant who died in 1676 when Donne was four years old. Both Donne's parents (his mother came from a literary family) were Roman Catholics. It is possible that Donne received a Roman Catholic education, before going to Oxford at the age of twelve. He entered the Inns of Court, in London, to study Law in 1591.

Donne had always aspired for a secular position in court. But, at the King's insistence, Donne entered the Church. With no prospects of a good job, Donne was in a dire financial need. This could be another reason for him to enter the Church. He also became the greatest preacher the Established Church in England ever knew, and the passionate sincerity of his religious work in later years bear testimony to this.

Donne struggled to succeed in politics. The King ordained him in 1615, and six years later became Dean of St. Paul's Cathedral, a position that he held till his death in 1631. In this period, he seems to have written the unwieldy but witty Satires, *Epigrams* and *Verse Letters* to his

contemporaries. Some of the songs and sonnets must have been written during the period 1590-1598. In his new office as secretary to Sir Thomas Egerton, Donne seems to have impressed his master with his "learning, languages and other ability".

Towards the end of 1601, he ruined his career by a secret marriage with Ann More, the young niece of his master's wife. For this act, he was not only dismissed, but also imprisoned in the Fleet in February, 1602. After his release later in the year, he lived for some years on the charity and patronage of friends. He was employed in controversies with Catholics and at the instigation of King James I wrote the *Pseudo Martyr,* an anti-Catholic work that tried to persuade people to take the Oath of Allegiance. Long years of poverty and insecurity came to an end in 1621 when he became the Dean of St. Paul's.

2.2 *THE SUN RISING*: THE TEXT

In what follows we have give you a complete text of the poem:

Busy old fool, unruly <u>Sun</u>, Why dost thou thus, Through windows, and through curtains, call on us? Must to thy motions lovers' seasons run? Saucy pedantic <u>wretch</u>, go chide Late school-boys and sour <u>prentices</u>, Go tell court-huntsmen that the king will ride, Call country ants to harvest offices; Love, all alike, no season knows nor <u>clime</u>, Nor hours, days, months, which are the <u>rags</u> of time.

Thy beams so <u>reverend</u>, and strong Why shouldst thou think? I could eclipse and cloud them with a wink, But that I would not lose her sight so long. If her eyes have not blinded thine, Look, and to-morrow late tell me, Whether both th' <u>Indias</u> of spice and mine Be where thou left'st them, or lie here with me. Ask for those <u>kings</u> whom thou saw'st yesterday, And thou shalt hear, "All here in one bed lay."

She's all <u>states</u>, and all <u>princes</u> I; Nothing else is; <u>Princes</u> do but <u>play</u> us; compared to this, All honour's mimic, all wealth <u>alchemy</u>. Thou, Sun, art half as happy as we, In that the world's contracted <u>thus</u>; Thine age asks ease, and since thy duties be To warm the world, that's done in warming us. Shine here to us, and thou art everywhere; This bed thy center is, these walls thy sphere.

A glossary of some of the terms used in the poem is given below:

- wretch: a despicable person

- prentices: apprentices

- clime: a tract or region of the earth; now often considered in relation to its distinct climate

- rag: a small worthless fragment or shred of some woven material

- reverend: inspiring

- India: Used allusively for a source of wealth. (*The Longman Anthology* notes that the East Indies were known for spices and the West Indies for gold mines)

- king: something to which there is attributed supremacy or chief excellency in its class

- state: the territory ruled by a particular sovereign

- prince: a sovereign ruler; a monarch, a king

- play: mimic action

- alchemy: a metallic composition imitating gold

- thus: it refers to the narrow space of the bed.

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- sphere: a province or domain in which one's activities or faculties find scope or exercise, or within which they are naturally confined.

✎ **LEARNING ACTIVITY 2.2**

"Whether both th' <u>Indias</u> of spice and min" Explain.

Note:

a) Write your answer in the space given below.

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2.3   AN ANALYSIS OF THE POEM

This poem has three stanzas of ten lines each. Before we get down to an analysis of the poem, let us first give you a summary of the poem.

Stanza 1

The Sunne Rising ⁓ John Donne

Busie old foole, unruly Sunne,
Why dost thou thus,
Through windowes, and through curtaines call on us?
Must to thy motions lovers seasons run?
Sawcy pedantique wretch, goe chide
Late schoole boyes, and sowre prentices,
Goe tell Court-huntsmen, that the King will ride,
Call countrey ants to harvest offices;
Love, all alike, no season knowes, nor clyme,
Nor houres, dayes, moneths, which are the rags of time.

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The poet speaks of the sun as busy and unruly, rising every day and peeping into the bedrooms and waking them. The poet who is the lover here is annoyed that the sun has disturbed the lovers and asks if lovers also have to conform to the routine of the sun. The sun could chide the school boys who are late for school, the people who are late for work, the courtiers and the farmers.

But the lovers and love do not have to obey or answer the calls of time or the seasons. The importance of the sun seems to be reduced; it exists merely in relation to the lovers in bed, peeping through the chinks or windows. The space the sun occupies is considerably reduced and its rays are reduced to thin shafts of light.

Stanza 2

Thy beames, so reverend, and strong
Why shouldst thou thinke?
I could eclipse and cloud them with a winke,
But that I would not lose her sight so long:
If her eyes have not blinded thine,
Looke, and to morrow late, tell mee,
Whether both the'India's of spice and Myne
Be where thou leftst them, or lie here with mee.
Aske for those Kings whom thou saw'st yesterday,
And thou shalt heare, All here in one bed lay.

He asks the sun why he should think that his beams are so powerful and strong. He could eclipse the sun in the wink of an eye. Only he doesn't The sun is reduced to a human and its conformity to a human body is seen in the comparison of the sun and lover. At this stage the poem becomes metaphorical. There is spatial reduction of the sun.

The space occupied by the lovers, the bedroom, becomes the space of the universe itself becoming capable of producing eclipses. The single most important point is about the space. Next East and West are yoked together and the poet asks the sun about the India and the West Indies and talks about spice from India. If the sun has to ask about the kings of

the past he would get the reply that they were also there in the same place.

The spatial manipulation continues. The body of a woman is converted to a map – a representation of the whole world. East and West come together in the female. The world thus becomes a place of commerce and a place for the exchange of the world's riches. The man meanwhile keeps growing in status: Ask for the kings.

Stanza 3

> She'is all States, and all Princes, I,
> Nothing else is.
> Princes doe but play us; compar'd to this,
> All honor's mimique; All wealth alchimie.
> Thou sunne art halfe as happy'as wee,
> In that the world's contracted thus;
> Thine age askes ease, and since thy duties bee
> To warme the world, that's done in warming us.
> Shine here to us, and thou art every where;
> This bed thy center is, these walls, thy spheare.

The woman is the world but she is at the disposal of man. When compared to love and love-life nothing matters. The sun is not half as happy as man. The sun's circle becomes smaller and smaller until it reaches the central point of the lovers in bed. The sun's course is now arrested and there is an answer to the first question "Must to thy motions lovers season run" and the answer is they do not run at all. There is another kind of metaphor too.

An analysis

The title of the poem is a pun - sun and son. *The Sun Rising* is a transformation from the profane into sacred time. The title could thus be a promise of Christian Resurrection. The resurrection also has a new effect of waking the lovers into a new day, a new birth and a new order of existence. The poem illustrates the complex attitude towards the experience of love, the attitude that comprehends both levity and seriousness that a poem of Donne embodies.

The opening lines arrest the attention of the reader by their bold, unconventional and dramatic quality. This is a characteristic of all the poems of Donne. The opening lines of this poem make one think of conventional attitude of adoration accorded to the Sun:

> "Busy old fool, unruly Sun,
>
> Why dost thou thus,
>
> Through windows and through curtains, call on us?
>
> Must to thy motions lovers' seasons run?"

Donne begins the poem by rebuking the sun as a kind of elderly voyeur, then sends him on his business, then the sun is accused of vanity; then dispatched to look for both the Indias: finally contempt gives way to patronage. The Sun is invited to perform its duties, more fitted to age, standing still.

Note that the Sun is not the true subject of the poem, nor is the contempt patronage for the sun its true emotional charge. The true subject of the poem is the lady and its true emotion is love. Every insult to the Sun is a compliment to his mistress, every assertion of the Sun's weakness attests to her power. The literal argument is in fact a "pseudo-argument", to quote I.A. Richards.

It uses an apparent subject, the emotional attitude, which relates to the real subject and emotional attitude by systematic inversion. The pseudo-argument generates an apparent logic (the Sun's antics) and an appropriate emotion (contempt for the Sun). The true argument is also logical, with the familiar and simple logic of love and generates love's appropriate emotion-ecstatic homage.

The literal argument is often more than a pseudo-argument and circles back even in the first stanza to make a kind of sense in its own right. If men are exalted by love beyond the temporal, are they not entitled to 'look down' on the sun? Donne's imagery asserts that at certain moments, any man might be wrapt beyond mortality, in the eternal intimations of spiritual love. In calling the material world unreal, the poem concurs with Plato that even the world's princes and potentates are mere shadows – an imitation in time of timeless ideals.

Lovers who ignore external pressures and realities must surely be conquered by them. Such is the theme of great romantic tragedies and such is the underlying cause of the sterility of the so-called 'free-love'. Yet, the poem's strange power is to cancel, or transcend or mock the obvious – it is hard to say which – perhaps through its suggestions that the Sun and the lovers have actually exchanged roles. While the lovers control the `seasons', the Sun is linked with the 'motions' of physical love. If the love is to outlast 'seasons', it must be released from the shrinking and sexual connotations of 'contracted thus it requires a center' not in the bed, but in the soul.

The impertinent Sun has assumed that the lovers are as much subject to his motion as the world's. The Sun's business is to wake up schoolboys, apprentices to various trades, the court huntsmen to prepare for the king's riding out and the 'country ants' to go harvesting. It is these which are subject to time, but:

> Love, all alike, no season knows, nor clime,

> Nor hours, days, months which are the rags of time.

All the images like the schoolboys, the apprentices, etc., have been taken from common life. The term 'country ants' has a dual meaning – (i) the real ants, who collect grains and store them in their underground granaries for winter and (ii) the field labourers, taking ant as the symbol of labour, which brings to mind the wisdom of Solomon, a transition from the commonplace to the uncommon. This transition prepares the mind to take a flight from these realistic and pleasing images to the abstract and notional image

> …hours, days, months which are the rags of time.

This sudden association of the commonplace and the familiar with the abstract and conceptual is a characteristic of metaphysical poetry.

The second impertinence of the Sun is to think that its beams are "so revered and strong" that everyone should take notice of them, when actually the lover could "eclipse and cloud them with a wink", he does not wink simply because he cannot suffer to lose the sight of the beloved even for that brief moment. The sun's legitimate business is to go his diurnal round, and:

> Look, and tomorrow late, tells me,

Whether both th' India's of Spice and mine

Be where thou left'st them, or lie here with me.

There are two or three points, which need comment at this stage. In an age in which the helio-centric nature of the universe had long been discovered and announced, Donne still refers to the sun going round the earth. In spite of his extraordinary awareness of the scientific facts of his day, Donne was predominantly mediaeval in his thinking, or affected to be so when it suited his purpose.

The aroma of Indian spices and the richness of Indian gold mines are all concentrated in the beloved who lies with him in the bed. What about the kings whom the sun saw yesterday? They too are here in this bed because each of the lovers is one hemisphere, and they together make one world, besides which there is no other world; and so all the kings and their kingdoms must lie in this world, and, therefore, in this bed.

The Sun, returning "tomorrow late" will acknowledge these wonders, unless, of course, his eyes have been blinded by the brightness of the beloved's eye. The word "late" is significant, so that the sun may not disturb them in their ecstasy early. This is the metaphysical poet's way of saying that she is all fragrance, all richness and all brightness in one. But this is not enough. Further elaboration of the claim made in the second stanza that all kings of the world and their kingdoms lie in this bed, comes in the third and concluding stanza:

She's all states, and all princes I;

Nothing else is;

Princes do but play us; compared to this,

All honour's mimic, all wealth alchemy.

The finality of "Nothing else is" gives earnest of all – sufficiency of love, and the lover-poet's self-assurance of his belief in this proposition. The theatrical stage and alchemy are the constant source of Donne's ideas and imagery. If nothing else is besides the lovers and their love, what are princes, honours and wealth? They are mere actors who "play us" all honour which proceeds from the princes is mimicry and all wealth is alchemy, which is only a hoax.

This proposition is established not for the satisfaction of the lovers only but also for the benefit of the Sun. The Sun's duty is to go round the world, giving warmth and light to every living thing. He is now old and needs rest, therefore, let his labours be curtailed. Since it has been established that all world and all kingdoms are concentrated in this bed:

> Shine here to us, and thou art everywhere;
>
> This bed thy center is, these walls thy sphere.

The poem ends on a paradox: at first, the lover (poet) was impatient at the appearance of the sun, and now he commands him to stay forever in the room. We have already drawn attention to the mediaeval geocentric concept of the world in Donne's mind, but what we have to note further is the symbolic import of the injunction.

The Sun is the symbol of life; and, therefore by asking the sun to be present round the bed, he expresses the wish that his love should remain immortal. This explains the paradox between the opening and the closing of the poem. Paradox is one of the characteristics of metaphysical poetry, but only that paradox which justifies itself in the total structure and inexorable logic of the poem, which for clarity's sake we may state as follows:

Stanza I: Why are thou here? Love is not subject to thy motion.

Stanza II: The world and all that belongs to it are concentrated in the lovers' bed.

Stanza III: Since thy business is to warm the world, stay here because here is the world. Nothing else is.

There is no physical description of the mistress' beauty. The compliment exists wholly in what the poet feels. `Her' value is his veneration and in as much as this does not leave her unbearably vulnerable to fickleness, we have to accept the superior truth of the spiritual world. Love is not a mere reflection of the lover's needs, but a homage, to beauty revealed and revered. Its habitat is a world where homage can be appropriate and loyalty enduring, a world not yet caught in the egocentric snare.

The effect in *The Sun Rising* is that statements and questions come alive with alternative meanings, none of which can be wholly suppressed. The poem thrives on extremes and the paradoxes, which look like scaffolding for simple emotions seem to threaten these emotions themselves. If the poem's articulation is inseparable from the poet's experience, it must in an obvious sense be valid.

The problem turns on the relationship between erotic and spiritual love, the poem yokes these together and apparently unites them, but are they fused or confused in the end?

In Donne's poem, the sun is a "Busy old fool", "unruly", and he has no business to play the peeping Tom round lovers' chambers. Lovers have their own seasons of rest and activity, beyond the control of the sun. The "Saucy pedantic wretch" is asked to chide late schoolboys, sour apprentices, court huntsmen who have to ride out with the King early in the morning, country ants which have to gather food for the rainy season. Lovers know "no reason; nor climes, nor hours days months, which are the rage of times".

The lover continues to lie in the bed with his beloved. In the second stanza he asks why the sun should think his rays are "reverend and strong"? ` The lover could eclipse and blot out the sun with a wink, but he would not for fear of losing his beloved's sight even for a moment. If the sun dares to look into her eyes, he would not be able to identify the Indies of spice where he had left them on his wanderings through the world. It would be better the sun gives up his daily motions, and settles down to attend on the lovers. If the sun asked the lover where all those kings whom he had seen the previous day were, the lover would tell him, "All here in one bed lay".

The third stanza elaborates how the lovers constitute a self-sufficient world by themselves. "she is all state, and all Princes I, Nothing else it"; meaning that the lovers live a rich and varied life, probably the best kind of the life on this earth, and not even princes can equal them in the art of living. Those who pursue honour and wealth are only chasing shadows. Even the sun is only half as happy as the lovers, for the essence of life in the world is contracted in the life of the lovers and there is no need for the sun to go round the world. It is enough the sun limits his movement to the room, and shines on the lovers: "Shine here to us and thou art everywhere; this bed thy center is, these walls, thy sphere".

From the physical plane, the lovers are raised to the stature of saints who would be champions of love as much as there would be saints championing religion.

Donne as a metaphysical poet

A variety of subjects is readily available to the mind of Donne which is erudite, and there is no effort whatsoever to show off this body of learning. The imagery is never ornamental, but organic to the argument of love that the poems present. Often the items compared are so distant and dissimilar that the reader is shocked by such comparisons, but in the contexts where the comparison are made they appear inevitable for the communication of the complex experience of Donne. These comparisons have become so characteristic of this kind of poetry that they have come to be called "metaphysical conceits".

Donne's poetry may be called metaphysical only in as far as its technique or style is concerned. It is heavily overloaded with conceits which may be defined as the excessive use of lover elaborated similes and metaphors, drawn from the most remote sources. There is always an intellectual analysis of emotion. The poet brings about a fusion of emotion and intellect.

Donne draws his imagery from mediaeval theology, and Ptolemaic astronomy of the middle ages. The readers find it difficult to understand these concepts and hence the charge of obscurity has been levelled against him. He uses the natural language of men' which is entirely different from the poetic vocabulary of the Elizabethans. This new vocabulary is drawn from the world of science and commerce.

Donne often begins his poems abruptly in order to startle and surprise. Unusual rhythms are used for the same purpose. Donne's poems are argumentative. There is a subtle evolution of thought as he advances his arguments to prove his point.

✏ **LEARNING ACTIVITY 2.3**

Why was John Donne called as metaphysical poet?

Note:

a) Write your answer in the space given below.

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SUMMARY

In this Unit, We have sketched the biography of John Donne, the metaphysical poet. Following this sketch, we paraphrased his poem, *The Sun Rising* and analysed its theme of metaphysical love.

REFERENCE AND FURTHER READINGS:

Gupta U, Das . *Rabindranath Tagore: A Biography*.   Oxford University Press, 2004.

Tagore, Rabindranath. *Sacrifice and Other Plays*. Rupa & Co Rupa & Co, 2003.

WEB RESOURCES

http://agdc.ac.in/pdf/resource/john_donne.pdf

https://www.poetryfoundation.org/poems/44129/the-sun-rising

https://owlcation.com/humanities/Analysis-of-Poem-The-Sun-Rising-by-John-Donne

VIDEO LINKS FOR REFERENCES:

<u>**Sacrifice:**</u>

https://www.youtube.com/watch?v=yzcjATl_XDg

<u>**The Sun Rising**</u>

https://www.youtube.com/watch?v=-Rwf5N_1b8M

BLOCK - 2   READING COMPREHENSIONS

UNIT 3- READING COMPREHENSION-I

STRUCTURE

Overview

Learning Objectives

3.1   Reading Comprehension-I

  3.1.1   Glossary

  3.1.2   Language items

Summary

OVERVIEW

You have already learned the importance of reading comprehension in the first semester. In the present Unit, we will examine a few long passages for reading comprehension exercises, so as to strengthen your comprehensive skills.

LEARNING OBJECTIVES

After completing this Unit, you should be able to:

- analyse passages and work out vocabulary exercises;

- analyse passages and work out grammatical exercises.

3.1   READING COMPREHENSION: INTRODUCTION

Before you read any further, recall that in BFEGS – 11, we discussed the meaning of reading comprehension. We also worked out various exercises based on a number of small reading comprehension passages. In the present Unit, i.e., Unit 2 of BFEGS – 21, we will continue with reading comprehension exercises. The only difference now is that instead of dealing with several small passages, we will consider only two lengthy reading comprehension passages and the corresponding exercises.

Reading Comprehension Strategies

Re-read the Text more information = more understanding	Activate Prior Knowledge what do I already know about this?	Use Context Clues
Infer Meaning read between the lines	Think Aloud talk through it	Summarize the Story Characters → Setting → Problem → Solution
Locate Key Words	Make Predictions think → pair → share	Use Word Attack Strategies **rereading** re · read · ing prefix root suffix
Visualize	Use Graphic Organizers	Evaluate Understanding what did I learn?

Now, consider the first reading comprehension passage given below:

Padmini – The Queen of Chittor

The ruler of the city of Chittor, in Rajasthan, was King Bhimsingh, and his wife Queen Padmini. She was considered the most beautiful woman in the world. Sultan Allah-ud din was the then ruler of Delhi. He heard of Queen Padmini's beauty.

'I must go to Chittoor and see this queen.' he said to himself.

'If she is really as beautiful as everyone says, I will bring her to Delhi as my queen.'

So, Sultan Allah-ud din went to Chittoor with a huge army. The city of Chittor was really a great fort, around which there was a high wall, with strong gates. No enemy could enter the city. It was built at the top of a hill. Allah-ud din sent one of his Generals to King Bhimsingh with a message.

'What does your master want?' King Bhimsingh asked the messenger. 'Why has he come to Chittoor with an army?'

'He wants to come to the palace as your guest,' the messenger replied. He wants to see Queen Padmini, whose beauty is famous all over the world.'

'Your master is welcome to be my guest in the palace,' King Bhimsingh replied. 'But he cannot see the queen. No man can look at the queen's face.'

The General returned to Allah-ud din and told him what King Bhimsingh had said. Allah-ud din sent him back to Bhimsingh with another message.

'My master will not look at the face of the queen,' the General said to King Bhimsingh. He will only look at her in a mirror.'

King Bhimsingh did not know what to do. If he did not agree to what Allah-ud-din said, there would be a war. Many of his people would be killed.

'Very well, 'he said at last. 'Tell your master that he may look at the queen in a mirror.'

The next day, Allah-ud din himself went up to the fort. He came alone. His soldiers were not allowed to enter the city and had to wait for him outside the city gates.

King Bhimsingh welcomed Allah-ud din and took him inside the place. A rich feast was served in honour of the Sultan of Delhi. When the feast was over, Bhimsingh said to a servant, 'Inform the Queen that we wait for her.'

A large mirror was placed against the wall in front of Allah-ud din, and Queen Padmini stood behind him, at the door. He saw her in the mirror.

She was certainly the most beautiful woman in the world. Everything that he had heard about her was true. Allah-ud din got up to go.

'Thank you for allowing me to come to the palace as your guest, king Bhimsingh,' he said, 'Now I must go back to my camp and return to Delhi.'

'I will come with you as far as the city gates.' King Bhimsingh said. You are my guest, and this is my duty.'

So King Bhimsingh went with Allah-ud-dind as far as the city gates where Allah-ud-din's soldiers were waiting.

'Farewell, king Bhimsingh,' Allah-ud din said.

Farewell, Sultan. I hope you will have a safe journey back to Delhi,' Bhimsingh replied.

Just then, Allah-ud din made a sign to his soldiers. They rushed forward and caught hold of King Bhimsingh.

You are my prisoner now, King Bhimsigh,' Allah-ud din said. 'You will have to come with me to my camp.'

Allah-ud din and his soldiers rode back to their camp, with King Bhimsingh as their prisoner.

The next day Allah-ud-din sent his general back to Chittor. 'Tell the people of Chittor,' Allah-ud din ordered the general, 'that King Bhimsingh will be allowed to return to Chittor only if Padmini agrees to come to Delhi as my queen.'

The general carried the message to Queen Padmini. 'Very well,' she said to the messenger, 'I will go to Delhi with Sultan Allah-ud din and be his queen. Tell him that I will come to his camp tomorrow, with seven hundred ladies from the palace.'

Next morning, Allah-ud din's soldiers saw a large crowd coming down the hill towards his camp. There were seven hundred palanquins, and each was carried by four men.

'The queen is coming with the other ladies,' Allah-ud din's soldiers told him.

Allah-ud din walked out of his tent to meet Queen Padmini. The palanquins came nearer. The men who were carrying the palanquins put them down gently on the ground.

'Welcome, Queen Padmini,' Allah-ud din said, walking up to the first palanquin.

Suddenly, from each of the 700 palanquins there jumped out a Rajput soldier, fully armed.

Allah-ud-din and his soldiers were so surprised that they had no time to do anything. The Rajput soldiers took King Bhimsingh away from the camp and rode back to the city. There was some fighting, and a few soldiers on both sides were killed; but King Bhimsingh was saved.

Allah-ud din had to return to Delhi without the beautiful queen.

3.1.1 Glossary

Consider the meanings of some of the terms used in the above passage:

- ruler – one who is in power (e.g., King/Queen).

- fort – a place which cannot be easily attacked by enemies because it has a strong and high wall around it.

- camp – a place away from one's home, where one spends a few days in a hut, tent, etc.

- general – an army officer with the highest rank.

- messenger – someone who takes a message from one person to another.

- palanquin – a kind of carriage which has no wheels and is carried by men.

3.1.2 Language items

In this Subsection, we will consider a few language items, based on the passage.

Read the following statements and say whether they are true or false:

- King Bhimsingh was the ruler of Rajasthan.

- He did not like to fight as he was not a brave man.

- He was kind to all his guests.

- Queen Padmini was clever as well as beautiful.

- The City of Chittoor was near a hill.

- It was very difficult for an enemy to enter the city.

- King Bhimsingh invited Allah-ud din to come to his palace as his guest.

- The messenger told King Bhimsingh that Allah-ud din wanted to look at the Queen in a mirror.

- The King agreed at once to what Allah-ud din wanted.

- The King wanted Allah-ud din to come to his palace alone.

- When the feast was over, Queen Padmini appeared before Allah-ud din.

- Allah-ud din was satisfied when he saw Queen Padmini in a mirror and wanted to return to Delhi.

- Allah-ud din requested King Bhimsingh to come to his camp.

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- King Bhimsingh was unhappy because Allah-ud din had come to the place to see Queen Padmini.

- King Bhimsingh did not want Allah-ud din to return to Delhi alive.

- Queen Padmini agreed at once when she was asked to go to Delhi with Allah-ud din.

- She wanted to take 700 soldiers with her to Delhi.

- There was a fight between Bhimsingh's army and Allah-ud din's army.

Choose the most appropriate answer from the alternatives given:

   i)   Sultan Allah-ud din wanted to go Chittoor in order to:

       (a)   conquer Chittoor and make it a part of his kingdom.

       (b)   find out if Queen Padmini was really as beautiful as people said.

       (c)   meet the king of Chittor.

       (d)   take Queen Padmini to Delhi as his queen.

   ii)   Allah-ud din's army camped at the foot of the hill because:

       (a)   his soldiers were tired.

       (b)   the city was built on the top of a hill.

       (c)   the city was protected by a high wall with strong gates.

       (d)   Allah-ud din wanted to go into the city alone.

   iii)   Allah-ud din sent one of his generals to King Bhimsingh with a message because:

(a)   it was the custom to send a messenger.

(b)   Allah-ud din was afraid to go into the city himself.

(c)   he thought King Bhimsingh would refuse to see him.

(d)   he wanted his general to find out how best Chittoor could be attacked.

iv)   When King Bhimsingh heard that Allah-ud din had come to Chittoor with an army, he was:

(a)   frightened by the size of Allah-ud-din's army.

(b)   angry because Allah-ud din had brought an army to attack him.

(c)   surprised because Allah-ud din had come with an army.

(d)   unhappy because he knew why Allah-ud din had come.

v)   King Bhimsingh agreed to what Allah-ud din wanted because:

(a)   he was afraid of Allah-ud-din.

(b)   he wanted to save the lives of his people.

(c)   Allah-ud din was his guest.

(d)   he thought there was no harem in agreeing to this.

vi)   After Allah-ud din had seen Padmini, he decided to:

(a)   return to Delhi at once.

(b)   make Padmini his queen.

(c)   attack the city of Chittor.

(d)   make king Bhimsingh his prisoner.

vii)   King Bhimsingh went with Allah-ud din as far as the city gates because:

(a)   he wanted to show respect to his guest.

(b)   he did not trust Allah-ud din, and wanted to make sure that he left the city.

(c)   he thought that Allah-ud din might be in some danger from his soldiers, as he had come alone into the city.

(d)   he did not want Allah-ud din to remain in his palace.

viii)   Allah-ud din made King Bhimsingh his prisoner. He had:

(a)   thought of this plan before he came to Chittor.

(b)   thought of this plan just before his meeting with King Bhimsingh.

(c)   thought of this plan just after his meeting with King Bhimsingh.

(d)   not planned this at all, but got the idea suddenly.

ix)   King Bhimsingh was saved by

(a)   the cleverness of Queen Padmini.

(b)   the bravery of his soldiers.

(c)   his own courage.

(d)   the foolishness of Sultan Allah-ud din.

Fill in the blanks below, using suitable words from the story:

- Sultan Allah-ud din went to .... with a big army. He...............outside the city. Then he sent a .... to King Bhimsingh.   The messenger told King Bhimsingh that the Sultan wanted to see the queen, who was ....for her beauty.   King Bhimsigh ....that the Sultan could look at his queen in a .... He arranged a .... for the

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Sultan. Later, Allah-ud din made him a ....by trick.

- Queen Padmini informed the Sultan that she would come to his .... with 700 .... When the Sultan's men saw a ....coming towards the ...., they thought that the queen was coming with her .... But there was a .... inside each of the .... There was a fight, and the king was....................

✎ **LEARNING ACTIVITY 3.1**

Use suitable words from the list given below, in the following sentences:

I was about to go the college to meet the principal, when I got a (1) .... from him asking me to see him the following week. The (2) .... was brought into the court-room heavily guarded bypolicemen. The poor man wanted to meet the prime Minister, but he was not(3)......................... to enter the prime Minister's house. Hyderabad is (4) .... all over India for its grapes, pearls and the Char Minar. Youare quite (5)............................ to stay in my flat while I am away. A (6)...................... by train is usually more comfortable than a (7) .... bybus. It is not (8) .... to swim in the sea unless you are a very good swimmer. If you are travelling through a forest, you should always(9)............................ near a river or stream, so that you will have water athand.

ruler, famous, journey, message, guest, camp, welcome, safe,

Let us now look at another exercise.

In each set given below, use the same verb (in the blank spaces given) in one tense form or other as given in the example:

My father gave me a pen last year.

I do not like to give any money to beggars.

My brother has not given me any money yet.

i)   The Sultan .... a messenger to King Bhimsingh.

ii)   I ....my brother to Kashi next week to bring my mother-in law here.

iii) I .... never .... him any New Year card, though he is one of my best friends.

iv)   Allah-ud-din ....back to his camp, with King Bhimsingh as his prisoner.

v)   I like to .... my new bicycle every morning.

vi)   Anyone who has............................ a horse even once knows that is not easy.

vii) The men who were......................... the palanquins put them down gently on the ground.

viii) The general .... a message from the Sultan to King Bhimsingh.

ix)   The people who live in the hills carry heavy loads.

x)   Queen Padmini............................... behind Allah-ud-din, and he saw her in a mirror.

xi)   The teacher asked the boy to.......................... on the bench.

xii) The boys have .... in the sun for hours and they are tired.

xiii) The city of Chittor was .... at the top of a hill.

xiv) The president wanted to .... his capital near the sea.

xv) A bird .... its nest in the roof of our cottage.

Look at these sentences from the story:

- Queen Padmini was famous for her beauty. Everyone said she was the most beautiful woman in the world.

- Raghu is the most clever boy in the class. Or, Raghu is the cleverest boy in the class. (The 'most clever' or the 'cleverest' both mean the same thing. But we cannot say: Queen Padmini was the 'beautifulest' women in the world.)

Now, make 10 correct sentences from the table given below:

Mayuri		intelligent student		class.
Tokyo		expensive city		country
Chinese	is the most	difficult language		world.
Baseball		exciting game		world.
UK		advanced country		world.
Cyberabad		dirtiest city	in the	country.
Natarajan		cleanest cinema		city.
Ram		tallest boy		school.

Johar		deepest ocean		world.
The Caribbean				world.

Use either the most .... or the ....est in the sentences given below, choosing suitable words from the list given:

- 'Shankar, why did you join Nithya College.

- 'Well, I think it is the best college in the city. It attracts source of .... students. It also has .... teachers in the university'.

- 'Are you staying in one of the hostels?'

- 'Yes, I am staying in Tagore Hall, which is .... hostel. It has .... rooms.'

- 'Do you eat all your meals in the mess?'

- 'No, I have my breakfast in Sarovar, which is .... restaurant in the city.'

- 'Are the cinemas very far from your hostels

- 'No, they are not. Sangeeta is .... cinema;

- 'It is a five-minute walk from the hostel.'

- 'Do you get a lot of help from your teachers?'

- 'Yes. I do .... teacher in the college is Mr Singhal, who teaches us chemistry.'

Cheap, comfortable, able, intelligent, helpful, clean, tasty, near, quiet, interesting.

Make 6 meaningful sentences from the table given below:

The king asked his generals	What	the meeting would be held.
		he loved her so much.
The minister wanted to know		
	Who	they planned to attack the fort.
she often wondered		
		alchocol is made from sugar-cane.
please tell everyone	Where	
		your best friend is
The boys tried to find out		
	When	the teachers were saying about them.
They are trying to learn		
	how	
	why	

Fill in the blanks using as many words as necessary:

    i)   'Can I help you, sir?'

    ii)   'Yes, please. You see, I am new to this city. I want to send a telegram, but I do know.......................

    iii)   'The Telegraph Office is on Tilak road, Sir. It is about two kilometres from here.'

    iv)   'Thank you. The trouble is, I do not know.........................

v) 'Oh, that is easy, Sir. Just walk to the bus stop at the next crossing, and take a 76.'

vi) 'Can I get to the Telegraph Office in time? It is almost five now, and I do know ....'

vii) 'The Telegraph office is open until half-past five. You have a plenty of time to get there.'

Now fill in the blanks in the sentences below:

i) Radha was very ambitious. She wished to become a film star. If her wish came true. She....................... be famous and rich. She .... have several cars, houses and dozens of servants. She....................... buy hundreds of saris, and lots of diamond and gold ornaments. People............................ Queue up at the cinemas to see her films. They .... beg her for her autograph. Life............................ be full of happiness.

ii) As a little boy, Gandhiji was a very ordinary person. Who among his friends guessed that one day he .... so great? Who knew that he .... freedom to his country, and that his countrymen .... him the Father of the Nation, and millions of people round the world .... that he was the greatest human being after Christ?

iii) If everyone in the country worked hard, India .... rich . There .... enough jobs for everyone; no one .... to starve or beg. No one .... on the pavements at night; there................................. enough houses for all of us.

Make 6 sentences from the table below, each describing something about the story:

Allah-ud din	wanted		go to the enemy camp.
Bhimsingh	planned		save her husband.
Padmini	decided	to	camp at the foot of the hill.
The Rajput.	had		send a messenger to Bhimsingh.
soldiers			receive Allah-ud din in the place.
			take Queen Padmini away to Delhi.

SUMMARY

In this Unit, we examined two long reading comprehension passages and work out the vocabulary and grammatical exercises.

UNIT- 4 READING COMPREHENSION-II

STRUCTURE

Overview

Learning Objectives

4.1   Reading Comprehension -II

      4.1.1   Glossary

      4.2.2   Language items

Summary

OVERVIEW

This unit is an extension of unit-3.

LEARNING OBJECTIVES

After completing this Unit, you should be able to:

- analyse passages and work out vocabulary exercises;

- analyse passages and work out grammatical exercises.

4.1   READING COMPREHENSION PASSAGE - 2

In this Section, we will deal with the second reading comprehension passage and associated language items. Note that for easy reference, we have numbered the different sections of the passage.

Death in the kitchen

1.   Rupert Morrison was a respected and very rich man. When he was younger he had done something foolish and criminal. The only other person who knew about this was an old school fellow, George Manning. He had some papers that were written by Morrison. Manning had been

imprisoned for a number of years and when he was free again he decided to blackmail Morrison. He thought he could get a lot of money by keeping silent about Morrison's past. But Morrison was no longer a weak man who was easily afraid. He paid Manning some money and then decided to stop the blackmail.

2. He planned very carefully and one evening he went to Manning's cottage. There he put some medicine into the whisky. When Manning was unconscious, Morrison put his head in a gas oven. He then intended to turn on the gas so that it would look as if Manning had killed himself.

3. Rupert Morrison straightened up and took a deep breath. He looked around the little kitchen and at the body which lay on the floor. The position of the body was not very natural, but Morrison hoped it was good enough for this strange situation. It was strange because the head was inside the rusty gas oven. He had put a cushion underneath the head and now he wondered whether it looked very natural or not. But he decided that if he were to kill himself he would make himself comfortable. He had taken of his shoes and was walking silently about the room. The curtains had been drawn very carefully and he could leave all the lights on without fear. He quickly began his work. Nothing must be left behind to connect him with Manning in any way. What was he to do about the parcel from the store? It was addressed to Morrison but had been delivered to Manning. It was probably a mistake. He put it to one side and would look after it later.

4. Where did Manning keep his papers? He was a careless man and would not hide things very cleverly. Ah, here were the letters, in the writing desk. All six of the letters Morrison wanted were there. He looked at them and his cheeks turned red. These were very dangerous letters. No one else should have them. He had been so foolish in his young days, but at least he had remembered the letters when Manning had appeared suddenly one day and started his blackmail. Manning had been very careless. He had not tried to find out if Morrison had changed in all these years.

5. Morrison was wearing gloves and he 'found it difficult to put the letters into the inside pocket of his coat. But there was little to worry about as he had plenty of time. Manning had few friends and none would be likely to call on him. He had a servant, an old woman who lived in a distant village. She would not come back until tomorrow. But he had to take

care with everything, do it properly, and he must not forget anything. He did not have a false story to tell the police, but he would not need one if everything was done with care. Who would suspect him if there were no reason for murdering Manning? People only know that they had been school friends many years ago, but they had little to do with each other now. No one would suspect him.

6. He checked the two bedrooms and was satisfied with them. All the rooms were very untidy. After returning to the living room he looked around once more. There was the parcel from the store and of course the two glasses. There must be only one. He went into the kitchen to wash both of them. One was put back into the cupboard and the other was placed on the table. It had a little whisky in it. Morrison had carefully pressed Manning's fingers on it so that the glass would have only one set of fingerprints on it. Everything was ready now. The glass stood on the table and beside it was the nearly empty bottle. Manning certainly had drunk a lot. That was why he did not notice when Morrison had put the medicine into the drink. May be he had given him too much. That would spoil the whole plan. But he had checked the pulse just a few minutes ago and it was normal.

7. There was one last thing to do. He had to put the half sheet of paper on the table. It was folded like a note so that it would be noticed. He had been afraid to write anything on it because he would not be able to imitate Manning's hand writing. Morrison thought. 'How lucky these words just fit on the half sheet of paper. 'When he received the note months ago he knew immediately how useful it would be. The words on the paper were: 'I am tired of it all. Who can blame me for taking the easiest way? So I will take it-smiling: George Manning. 'But Manning had meant to take the money with a smile. He did not mean the gas that was to kill him.

8. The windows were shut tight and Morrison turned on the gas. Had he left any footprints? No, that's why he has taken off his shoes. He now put them back on, and went out of the back door. He was carrying only the parcel from the store and his walking stick. He did not meet any one while he was walking home. He burned the letters and the cover from the parcel and threw the ashes into the drain in the kitchen. He did the same with the parcel and then he breathed a sigh of relief. He knew that the police would ask him about the event. He was an important man in the village and he had talked to Manning a few times. He talked to everyone in the village and that was one of the reasons everybody liked

him. He would tell the police that poor Manning had seemed ill and very upset the last time they talked.

Next morning a police officer did come to see Morrison but he had planned it all very carefully. Even the smile was arranged. 'Yes, I know him, but not very well. 'He almost said, 'knew', and he would have to be more careful. 'Do you recognize this, sir?' asked the policeman. Good God! What was the man holding up? It was the blue wallet with the letters R.M. on it in golden letters. He felt his inside pocket but there was nothing there. Could it have fallen out while he tried to put the letters into his pocket? Could it have been left lying on the carpet?

9. He reached for it, but could not say anything at all. He took it and was surprised that the officer let him hold it. He could not deny it was his.

All he could do was to look at it stupidly. He could barely understand the officer's words………..

"The boy from the store, sir, He made a mistake last night and delivered a parcel to the wrong place. It was supposed to be delivered here. He went to the cottage this morning to get it back, but no one answered the door. He went to the back door, which was open, and he went in. He should not have, of course, but – 'What was the officer talking about? What was he suggesting? He wanted to shout, 'Go on with the story! My heart won't stand it'.

There was a light on in the kitchen and Manning was lying with his head inside the oven. The poor boy got an awful shock. He came to get me on his bicycle and I went there as fast as I could. I found the wallet and thought I would tell you. You see, this Manning has been in prison and we are always a bit suspicious of people like him'.

Here the policeman stopped for a moment. Morrison wondered if he was supposed to say something now. But he could not say a single word. He could only look at the officer and his lips trembled.

'You didn't give it to him, sir? May be it dropped by accident. 'Morrison could hardly bear it now. He did not understand what was happening at all. The officer went on, 'It's not just that he was in prison. There is something very strange about this Manning. I thought you could help me. It looks as if he tried to kill himself, doesn't it?

'Yes I suppose it does, 'Morrison managed to say. It did not sound like his own voice at all.

10. "There was a bottle of whisky on the table this morning. It was nearly empty. It only came from the store yesterday. May be that's what did it. When Morrison heard these words he was frightened. What did the officer mean by 'it'? How had he found out what had happened?

'Well, I don't know if it was the drink or just madness, but I don't understand it. How could he have put his head in the oven and forgotten that the gas was turned off last week because he had not paid the bill? He seems to have forgotten what happened last night. May be it was all the whisky. This morning he still looked drunk to me, but – sir! What's the matter?"

Rupert Morrison was lying on the floor.

4.1.1 Glossary

The meanings of some of the terms used in the passage are given below:

- criminal: related to crime; guilty of breaking a law

- blackmail (noun): the obtaining of money by threatening to make known unpleasant facts about a person

- blackmail (verb): to obtain money from (someone) by blackmail

- unconscious: having lost consciousness (consciousness: the condition of being awake or able to understand what is happening)

- oven: enclosed box-like space used for cooking

- turn on: cause to flow by unscrewing a tap

- rusty: covered with rust

- suspect (verb): believe to be guilty

- pulse: the regular beating of blood

- wallet: a small flat leather case for keeping paper money

- suspicious: not trusting

4.1.2 Language items

In this Subsection, we will consider some language items.

Answer the following questions based on the passage:

i) Pick out the two words used to describe Rupert Morrison.

……………………………………………………………

……………………………………………………………

ii) What had Morrison done when he was a young man?

…………………………………………………………..

iii) How many people knew about it? Name them.

…………………………………………………………..

iv) Give examples in support of the following statements:

(a) Manning was clever.

……………………………………………………………

(b) Manning had done something that was not legal.

……………………………………………………………

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v) How did Morrison decide to stop the blackmail?

………………………………………………………………………

………………………………………………………………………

vi) Why was the position of the body not very natural?

…………………………………………………………………………

………………………………………………………………..

vii) Morrison had written a few letters when he was young. His cheek 'turned red' when he saw his own letters. Why? Tick mark the correct answer(s).

(a) he felt ashamed

(b) he was shocked

(c) he was horrified

(d) all the above three

viii) Why was Morrison wearing gloves?

………………………………………………………………………

………………………………………………………………………

ix) Usually thieves and murderers are in a haste to leave the scene of the crime. Why was Morrison not in a hurry to leave? Give two reasons in support of your answer.

…………………………………………………………………

…………………………………………………………..

x)   Why did Morrison wash the two glasses? Give two reasons.

…………………………………………………………

…………………………………………………………

………………………………………………………

xi)   Manning had written to Morrison, "I'm tired of it all. Who can blame me for taking the easiest way?"

- Was Manning tired of (choose the correct answer)

  (a) a life of crime?

  (b) committing murder?

  (c) life?

  (d) life in prison?

- The easiest way he decided to take was (choose the correct answer)

  (a) to commit suicide

  (b) to blackmail Morrison.

xii)   Morrison had received the note months ago. He had decided at that time to use it. This proves that Morrison was (choose the correct answer):

  (a) clever.

  (b) planning to murder Manning.

(c) far-sighted.

xiii)   What steps did Morrison take to prevent the police from catching him?

……………………………………………………………………………
……………………………………………………………………………
……………………………………………………………………………

xiv)   When the policeman gave Morrison his wallet, why was he not able to say anything?

…………………………………………………………………………

xv)   What saved Manning?

……………………………………………………………………………
……………………………………………………………………………
……………………………………………………………………………

xvi)   The police thought that he had forgotten about the non-payment of his gas bill because he (choose the correct answer):

(a) was a little mad.

(b) had been in prison.

(c) was drunk.

(d) was careless.

(Answer) (i) Respected and very rich (ii) Something foolish and criminal (iii) Only one – Manning (iv) a He thought of a plan to get money without doing any work (iv) b He had been to prison (v) By killing Manning (vi) Because the head was inside the gas oven (vii) d (viii) Because he didn't want to leave his finger-prints behind and he didn't want the police

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to suspect him (ix) He knew no one would come because Manning had no friends and Morrison had drawn the curtains (x) He didn't want the police to know that Manning had drunk whisky with a friend and he didn't want the police to find the trace of the medicine in Manning's glass (xi) a , b) (xii) c (xiii) He left no footprints behind and went out of the backdoor. (xiv) Because he was afraid, or because he was shocked. (xv) Manning had not paid the gas bill and so there was no supply of gas (xvi) c

Complete the following crossword puzzle with the help of the clues given below:

1	2		3		4	5		6	
		7							
							8		
					9				
					10				
			11		12				
									13
14					15				
	16				17				

Clues across

1.   When Manning came out of prison, he decided to ……………... Morrison.

8.   The past tense form of 'eat'.

9.   I was very……………….. to see my friend before he went abroad.

10.   We were able to hear the lions……………

12.   Please turn the ………………on; I need some hot water.

14.   Please ……………….…. on; I am listening.

15.   The gas had been turned off because Manning had not paid the ………………

16.   Morison had ……………….very foolish in his younger days.

17.   Manning's ……………………was inside the oven.

(Answer) blackmail, ate, eager, roar, gas, go, bill, been, head

Clues down

1.   To keep fit we should practise deep …………….

2.   It is a bit dark here; please turn the ………………on.

3.   It is ………………….. to blackmail anyone.

4.   The punishment for …………………. is death by hanging.

5.   If you have any difficulty, just ………………..for help.

6.   Morrison was able to recover all the ……………… from Manning's house.

7.   Morrison put some medicine into Manning's …………………

11.   We shall prepare a cake in our……………..

13.   Morrison's ………………school fellow Manning knew his secret.

(Answer) breathing, lights, criminal, murder, ask, letters, whisky, oven, old.

Use the past perfect forms of the verbs given in brackets in these to fill in the blanks:

i) The farmers sowed the seeds after they .... (plough) their fields. It started raining before they .... (finish) sowing the seeds.

ii) We returned home late at night and were very hungry. My mother......... already ....(cook) rice and vegetables.

iii) After we................. (wash) our hands we had our dinner.

iv) Mother .... also .... (make) some sweets. We had the sweets and then went to bed.

(Answer) had ploughed, had finished, had cooked, had washed, had made

Continue the story 'Death in the Kitchen' in three different ways as indicated below:

i) Write a short paragraph describing what George Manning did the next morning. (A few cues: headache; looks for Morrison's glass; suspects; letters missing)

ii) Imagine Manning coming to Morrison's house in the evening. Write a short dialogue between the two. (You may begin like this: Manning (laughing): So you wanted to kill me but didn't succeed.)

iii) Imagine you are the Police Officer who called on Morrison. Tell your junior officer, Mr. Jones, what struck you as strange. Suggested beginning:

You (Police Officer): This morning I went to Morrison's house. I showed him his wallet. He turned pale.

Mr. Jones: Oh, did he? That's rather surprising.

✎ **LEARNING ACTIVITY 3.2**

Complete the following paragraph using the correct simple past or the past perfect forms of the verbs given in brackets:

Early in the morning, Jim Corbett and his dog Robin went to the forest. The previous evening Corbett (1) ……. (wound) a leopard. They went to the spot Corbett (2) ………….. (fire) from. Robin (3) … …….…… (examine) the ground where the leopard (4) ………….(stand). He (5) ……….… (come) to the bushes where the leopard (6) ……… leave) a lot of blood. Corbett (7) ………… (fire) at the leopard at short range. He (8) …………(see) the bullet enter the leopard's body. He (9) ……………. (know) the leopard was dangerous as he (10) …………..(have) fifteen hours to nurse his anger against men. Robin (11) ………… (lead) Corbett into the thick jungle.Suddenly the dog (12) ………….. (stop) Corbett saw what. (13) …………. (attract) the dog's attention. He (14) ……… (see) the leopard's tail.   He (15) …………… (see) the tip of the tail moving. He knew the leopard would attack him. Corbett just (16) ………. (get) the rifle on his shoulder when the leopard sprang at them.

 SUMMARY

In this Unit, we examined two long reading comprehension passages and work out the vocabulary and grammatical exercises.

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Ajay Singh. *Proficiency in Reading Comprehension*. Arihant Publications, 2020

WEB RESOURCES

https://www.testprepreview.com/modules/reading1.htm

https://mcckc.edu/tutoring/docs/bt/readwrite/Reading_Comprehension_P
ractice_Test.pdf

https://examsdaily.in/reading-comprehension-questions-with-answers-
pdf

VIDEO LINKS FOR REFERENCES:

https://www.youtube.com/watch?v=W7BW9gv_OkU

https://www.youtube.com/watch?v=dPvWRYPadFg
https://www.youtube.com/watch?v=O4iOlmVzk1M

https://www.youtube.com/watch?v=rvR1RStga3o

https://www.youtube.com/watch?v=s5FxMfAups8

BLOCK - 3   VOCABULARY & GRAMMAR

UNIT - 5 VOCABULARIES

STRUCTURE

Overview

Learning Objectives

5.1   **Synonyms and Antonyms**

      5.1.1   Synonyms

      5.1.2   Antonyms

5.2   **Homophones**

Summary

OVERVIEW

In this Unit, we will discuss various vocabulary by giving examples and working out exercises. We will first look at synonyms, antonyms, and homophones.

LEARNING OBJECTIVES

After completing this Unit, you should be able to:

- find out the synonyms and antonyms of some words;

- identify homophones;

5.1 SYNONYMS AND ANTONYMS

In this Section, we will be taking up for discussion some of the synonyms and antonyms in English.

5.1.1 Synonyms

A synonym is a word having the same meaning as another word. Some commonly used synonyms are given in the following table:

Word	Synonym	Word	Synonym	Word	Synonym
active	busy	contest	competition	leave	depart
admire	praise	correct	right	join	unite
allow	permit	deceive	cheat	listen	hear
aged	old	defect	fault	mercy	kindness
aim	goal	delicate	soft	occupation	job
assemble	gather	display	show	pervious	last

assistance	help	end	finish	maximum	minimum
award	prize	expert	specialist	pupil	student
brief	short	famous	well-known	risk	danger
calm	peaceful	foolish	stupid	start	being
centre	middle	glad	happy	reply	answer
begin	start	hobby	pastime	vacant	empty
brave	courage	grief	sorrow	save	protect
charming	attractive	hollow	empty	quick	fast
cheerful	happy	huge	large	enquire	ask
circular	round	hurry	haste	sharp	pointed
client	customer	injure	hurt	tough	hard

The English language offers its users several alternatives in words. This enables our written and spoken language to be effective and forceful. Synonyms do have differences in meaning, little nuances that make the language powerful, enabling us to convey what we wish to say in exact terms. A word of caution is necessary here. Note that not all synonyms follow the same usage, e.g., abundant = plentiful, copious, profuse, etc. For example:

We can say: 'There is an *abundant* supply of food items.' But, we cannot say: 'There is a *copious* supply of food items.' However, it may be proper to say: 'There is a *plentiful* supply of food items.' Similarly, we say: 'He thanked me profusely', but *not*, 'He thanked me abundantly'. Keeping this mind, now select the word nearest in meaning to the given word.

Synonyms Words List in English

Words	Synonyms	Words	Synonyms	Words	Synonyms	Words	Synonyms
honest	truthful	foyer	lobby	easy	simple	docile	tame
homicide	murder	foxy	cunning	earth	soil	divide	split
home	domestic	fortunate	lucky	early	premature	diverse	distinct
hole	gap	formerly	previously	eager	keen	dispute	debate
hold	grasp	forehead	brow	dumb	stupid	disgrace	shame
hint	trace	foolish	silly	dull	stupid	discount	reduction
highbrow	intellectual	fool	idiot	dull	blunt	dilute	thin
high	elevated	fantastic	great	dubious	doubtful	dirty	soiled
hermetic	airtight	fanatic	enthusiast	Wrong	incorrect	disagree	differ

- abandon (leave, refuse, units, lose)

- aggravate (to make better, to make worse, to falsify, to praise)

- bliss (peace, hope, sorrow, fear)

- cordial (hostile, kind, generous, friendly)

- deteriorate (disappear, decay, disprove, improve)

- extravagant (wasteful, surplus, economical, unnecessary)

- emancipate (make a man of, make free, participate, arrest)

- homage (respect, dishonour, homely, image)

- pathetic (sympathetic, pitiful, emphatic, aggressive)

- liberty (slavery, dependence, freedom, indiscipline)

- repugnance (affection, distaste, obsession, significance)

Find out the word, from the four alternatives given below in brackets, which is *not* the synonym of the word, on the left-hand side:

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- absurd (foolish, ridiculous, silly, cunning)

- intensify (aggravate, sadden, worsen, heighten)

- aversion (difference, distaste, hatred, disgust)

- condense (reduce, abridge, console, compress)

- crafty (skilful, cunning, shrewd, sly)

- humane (kind, gentle, tender, personal)

- pathetic (pitiable, kind, moving, touching)

- sadistic (perverse, cruel, sorrowful, unkind)

- fiasco (disaster, calamity, catastrophe, fun)

- incessant (unending, violent, continuous, constant)

- rectify (satisfy, correct, improve, remedy)

Let us now consider some more exercises in synonyms.

i)   Find the synonyms of the following words:

beautiful, display, harsh, deceive, increase, quiet, annual, vanish, tremble, lazy, protect, neat, gentle, polite, enough.

ii)   Match the words in *Column A* with words with similar meanings in *Column B*:

Column A	Column B	Column A	Column B	Column A	Column B
debate	argue	high	empty	rough	slow
discover	lazy	quiet	tall	ill	costly
sorrow	generous	vacant	still	small	thin

consent	find	ordinary	fast	rich	wealthy
dull	regret	recall	humid	slim	harsh
task	agree	quick	remember	expensive	sick
kind	work	wet	common	gradual	tiny

iii) Replace the underlined words in the passage below with suitable words from the list given:

- Smoking is not <u>permitted</u> in the bus.

- We made a very short <u>visit.</u>

- He went to the railway station to <u>ask</u> if the train was on time.

- Everyone had <u>enough</u> to eat at the party.

- He was praised for his <u>bravery.</u>

- She treated her guests <u>politely</u>

- The match <u>started</u> at four o'clock.

- As soon as the rain <u>stopped</u> in shape.

- The stadium is <u>circular</u> in shape.

- They had a long <u>talk</u> on the telephone.

plenty, ended, admired, conversation, inquire, courteously, allowed, courage, round, trip, began.

iv) For each of the following words, write a synonym beginning with 's', as in the example, 'begin' - 'start':

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quite, powerful, talk, look, direct, choose, close, foolish, odour, protect, ill, unhappy, table, pupil, brief

5.1.2 Antonyms
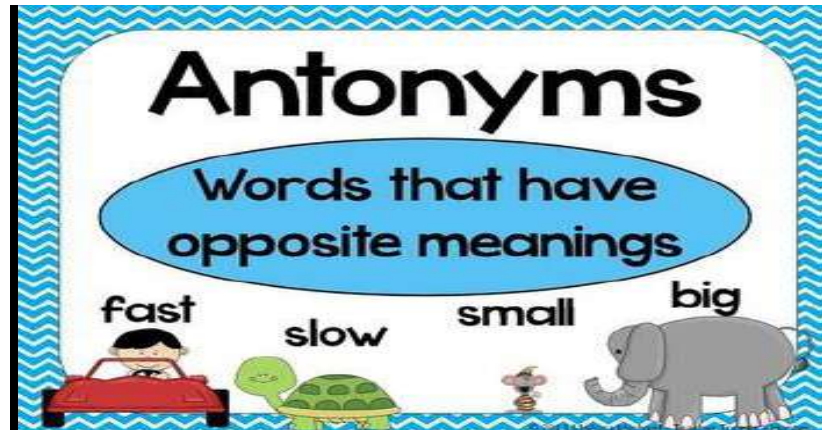
An antonym is a word which is opposite in meaning to another word. Some commonly used antonyms are given in the following table:

Word	Antonym	Word	Antonym	Word	Antonym
accept	reject	empty	full	loose	tight
agree	disagree	failure	success	lose	win
absent	present	expensive	cheap	majority	minority
active	inactive	famous	unknown	permanent	temporary
ancient	modern	foolish	wise	poverty	wealth
asleep	awake	fresh	stale	profit	loss
attack	defend	gain	loss	purchase	sell
arrival	departure	great	small	remember	forget
beautiful	ugly	guilty	innocent	spend	save

better	worse	high	low	shy	bold
blunt	sharp	host	guest	tame	wild
borrow	lend	humble	proud	sweet	sour
bottom	top	inferior	superior	usual	unusual
bright	dull	junior	senior	legal	illegal
coarse	fine	lenient	strict	regular	irregular
danger	safe	less	more	use	misuse
deep	shallow	lie	truth	vacant	full
defeat	victory	light	heavy	war	peace

Let us now consider some exercises in antonyms.

i)   Match the words in *Column A* in each box with their opposites in *Column B*:

Column A	Column B	Column A	Column B	Column A	Column B
empty	bright	lazy	enemy	present	fail
cheap	beautiful	private	accept	negative	absent
dark	narrow	reject	public	singular	stale
wide	costly	huge	smooth	superior	positive
difficult	always	quiet	active	fresh	often
never	full	rough	noisy	seldom	plural
ugly	easy	friend	tiny	succeed	inferior

ANTONYM WORDS LIST

Import..............Export	Last...............First
Imprison...........Free	Admit.............Deny
Include............Exclude	Strengthen......Weaken
Lead...............Follow	Strong............Weak
Left..................Right	Sweet.............Sour
Careful............Careless	Beneath...........Above

ii) Choose the antonyms for the following words from the alternatives given in brackets:

- ascend (pretend, decent, descend, defend)

- borrow (bribe, return, offer, lend)

- repel (tempt, impress, attract, reject)

- lenient (gentle, strong, rough, strict)

- punished (beat, reward, praise, flatter)

- wild (uncivilized, polite, tame, homely)

- freedom (slavery, dependence, liberty, humility)

- fertile (barren, stale, dry, rich)

- admit (sudden, gradual, prove, refuse)

- sudden (temporary, gradual, permanent, slow)

- urban (municipal, metropolitan, rural, civic)

- genuine (real, fake, clever, sincere)

- antipathy (telepathy, sympathy, empathy, hatred)

- malevolent (indolent, mean, evil, benevolent)

- extrovert (pervert, introvert, convert, subvert)

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- virtuous (vicious, glorious, spurious, precious)

- ruthless (ruthful, merciful, thoughtless, heartless)

- extrinsic (external, internal, intrinsic, classic)

- wane (wax, lesson, weaken, decrease)

- mundane (worldly, spiritual, hellish, earthly)

- superstitious (illogical, irrational, rational, unscientific)

iii)   Fill in the blanks in the following sentences by adding the prefixes 'un-', 'il-', 'in-', 'im-', 'ir-', 'dis-' or 'mis-' to the list of words given:

pure, popular, respectful, possible, visible, attentive, movable, legible, grateful, honest, curable,   use, obedient, dress, literate.

(a)   An im .... task is a task which cannot be done.

(b)   An in .... disease is one which cannot be cured.

(c)   A dis .... child does not behave as he is told.

(d)   A dis............ boy has no respect for others.

(e)   When you take off your clothes you un.................

(f)   Il.............. people are those who cannot read and write.

(g)   A student who is not paying attention to a lesson is in.....................

(h)   An un ....person gives no thanks for the favours he receives.

(i)   Dirty water is im...........................

(j)   An un........................ person is one who is disliked.

(k)   An im.....................object cannot be moved.

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(l)   An object which is out of sight is in..................

(m)   Writing which cannot be read is il.........................

(n)   A servant who cheats his master is dis..................

(o)   Politicians miss.............. their power.

iv)   Use the dictionary to find the nearest antonyms of the following words:

(a) exhume (b) antiquity (c) exonerate (d) reprimand (e) gullible
(f) taciturn (g) malefactor (h) pretentious (i) inquisitive (j) erratic.

🖎 **LEARNING ACTIVITY 5.1**

Match the following words given below with their antonyms:

(i) pragmatic	(a) worried
(ii) morose	(b) stupidity
(iii) blithe	(c) simple
(iv) embellish	(d) theoretical
(v) ingenuity	(e) diffident
(vi) sophisticated	(f) cheerful
(vii) odious	(g) disgruntled
(viii) dogmatic	(h) distort
(ix) gratified	(i) moving
(x) stagnant	(j) pleasant

Note:

a)   Write your answer in the space given.

5.2   HOMOPHONES

Homophones are words having *similar sounds but different meanings and spellings*. Examples of homophones are given below:

allowed aloud	flew flu	quiet quite
birth berth	hair hare	rain rein
blue blew	heal heel	road rode
brake break	herd heard	sent scent
by bye	higher hire	stare stair
cast caste	gate gait	so sow

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caught	kettle	tail
cot	cattle	tale
ceiling	minor	there
sealing	miner	their
cell	missed	thrown
sell	mist	throne
dairy	none	vain
diary	nun	vein
deer	pale	waste
dear	pail	waist
dose	pair	weight
doze	pare	wait
flower	plain	won
flour	plane	one
fair	pray	would
fare	prey	wood

Let us now consider some exercises in homophones.

i) Write the homophones of the words given below:

steel, would, blue, stair, road, pane, pair, sail, thrown, our, flu, principle, so, by, which, root

ii) Complete each of the following sentences choosing the correct words from the brackets:

(a) We waited an .... for .... dinner. (our, hour)

(b) She asked for another .... of cake. (piece, peace)

(c) Don't .... your time in playing. (waist, waste)

(d) They told .... father that .... was a holiday on Saturday. (their, there)

(e) Rina............ Seema a bottle of............ (sent, scent)

(f) Mother .... that Ravi had a .... dress. (new, knew)

(g) The young man had little .... on his head. (hare, hair)

(h) Nita bought a .... of socks. (pair, pear)

(i) Talking ....is not .... in the class. (aloud, allowed)

(j) Most people ....with their ....hand.(right, write)

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(k) We went to the cinema last .... (weak, week)

(l) The lion eats ....and the elephant, grass. (meet, meat)

(m) We see with our eyes and .... with our ears. (here, hear)

(n) The government has opened ....price shops to control prices. (fare, fair)

(o) The boy dug a .... in the ground. (whole, hole)

iii) Identify the wrongly spelt words in the following sentences and give their correct spelling:

(a) She gave berth to twins.

(b) The patient died before the doctor arrived.

(c) Mother repaired the whole in my pants.

(d) You must fill in your wait and height.

(e) He has a lot of hair in his farm.

(f) He goes to the temple to prey.

(g) There is an excellent cereal on the T.V now.

(h) We heard a loud noise.

(i) From our window, we can see the plains landing and taking off.

(j) The made servant swept all the rooms.

✍ **LEARNING ACTIVITY 5.2**

- Define Homophones

Note:

a) Write your answer in the space given.

SUMMARY

Sum up, we have discussed various types of word formation that will of useful for strengthening your vocabulary skills.

UNIT- 6 GRAMMAR

STRUCTURE

Overview

Learning Objectives

6.1   Making of Nouns

6.2   Making of Adjectives

6.3   Compound Words

6.4   Phrases and Idioms

      6.4.1   Phrases

      6.4.2   Idioms

6.5   Words Often Confused

      6.5.1   Use of words

      6.5.2   Foreign words and phrases

6.6   Spelling

6.7   Tenses

Summary

OVERVIEW
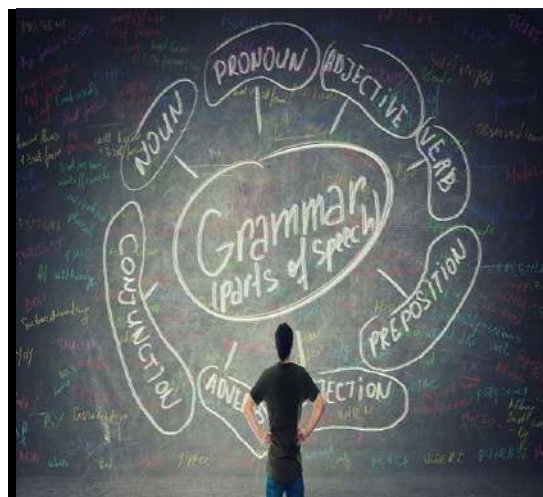
In this Unit, we will discuss grammatical items by giving examples and working out exercises. We will first discuss the making of nouns from verbs and of adjectives from nouns. Subsequently, we will look into the formation of compound words. We will also take up for discussion some English phrases and idioms along with words that while sounding the same mean different and some foreign words that are commonly used in English. Finally, we will discuss spelling rules and tenses.

LEARNING OBJECTIVES

After completing this Unit, you should be able to:

- form compound words with space, with hyphen and without space or hyphen;

- make sentences with English phrases and idioms as well as common foreign words;

- follow spelling rules and form words;

- use tenses appropriately.

_____

6.1   MAKING OF NOUNS
_____

We can make nouns from some verbs by adding -er, -or, -ment, -ion, -sion or -ation at the end of verbs. Some examples are given below (note the change in spellings in some cases):

Suffix	verb	Noun
Age	marry	Marriage
Al	Arrive	arrival
Ance/ence	Allow	Allowance
(e)ry	Persist	Persistence
Ing	Read	Reading
Ment	Arrange	arrangement
tion	Deviate	deviation
Sion	Conclude	Conclusion
Ure	Enclose	Enclosure
Ant	Defend	Defendant
Er/	Manage	Manager
or	Govern	Governor
ist	type	typist

i) Making of nouns by adding '-er' to verbs

- advise - adviser

- explore - explorer

- murder - murderer

- swim - swimmer

- think - thinker

- travel - traveller

ii) Making of nouns by adding '-or' to verbs:

- act - actor

- debate - debater

- edit - editor

- operate - operator

- visit - visitor

- select - selector

iii)   Making of nouns by adding '-ment' to verbs:

- achieve - achievement

- advertise - advertisement

- agree - agreement

- announce - announcement

- punish - punishment

- retire - retirement

iv)   Making of nouns by adding '-ion' to verbs:

- act - action

- celebrate - celebration

- decorate - decoration

- exhibit - exhibition

- impress - impression

- reject - rejection

v)   Making of nouns by adding '-sion' to verbs:

- admit - admission

- decide - decision

- explode - explosion

- permit - permission

- submit - submission

iv) Making of nouns by adding '-ation' to verbs:

- explain - explanation

- examine - examination

- inform - information

- starve - starvation

- tempt - temptation

✎ LEARNING ACTIVITY 6.1

Write the noun forms of the verbs listed below:

decorate, declare, dictate, work, discuss, direct, argue, calculate, command,   play, invent, develop, hunt, role, more, elect, ride, select, enjoy, refresh, own, train, construct and reflect.

Note:
a) Write your answer in the space given.

Now, fill in the blanks with the noun forms of the verbs given in the brackets:

i) He has made some mistakes in .... (calculate)

ii) We went to the railway station mistakes in .... about the trains going to Madras (inform)

iii) He tried very hard but there was no .... in his handwriting. (improve)

iv) Each ....in the debate was given five minutes. (speak)

v) Seema was declared the best .... of the year. (work)

vi) A ....fell down from the second floor and was seriously injured (work)

vii) He sent an .... to his friends for his birthday party. (invite)

viii) Edision was the .... of the gramophone.   (invent)

ix) He wrote an .... for fee concession. (apply)

x) The ....of this house is an old widow. (own)

xi) The prize................ function of the school was held last week.(distribute)

xii) .... is better than cure. (prevent)

xiii) You can't pass an examination without sufficient................... (prepare)

xiv) Raja Ram Mohan Roy was a great social ....(reforms)

xv) The .... of India is growing at a fast rate. (populate)

6.2   MAKING OF ADJECTIVES

We can make adjectives from some nouns by adding '-y', '-ly', '-ful',

'-able', '-al' or '-ous' at the end. Some examples are given below (note the change in spellings in some cases):

i) Making of adjectives by adding '-y' to nouns:

- air - airy

- dirt - dirty

- haste - hasty

- hunger - hungry

- storm - stormy

- sun – sunny

ii)   Making of adjectives by adding '-ly' to nouns:

- cost - costly

- day - daily

- merry - merrily

- friend - friendly

- home - homely

- year - yearly

iii)   Making of adjectives by adding '-ful' to nouns:

- care careful

- faith - faithful

- fear - fearful

- hope - hopeful

- peace - peaceful

- power – powerful

iv)   Making of adjectives by adding '-able' to nouns:

- comfort - comfortable

- fashion - fashionable

- memory - memorable

- misery - miserable

- reason - reasonable

- tax - taxable

v) Making of adjectives by adding '-al' to nouns:

- centre - central

- finance - financial

- agriculture - agricultural

- music - musical

- nation - national

- nature- natural

vi) Making of adjectives by adding '-ous' to nouns:

- ambition - ambitious

- danger - dangerous

- mystery - mysterious

- poison - poisonous

- space- spacious

- courage- courageous

Now, write the adjective forms of the nouns listed below:

(a) success (b) shame (c) luck (d) use (e) colour (f) music (g) fog
(h) milk (i) cloud (j) force (k) oil (l) wind (m) dusty (n) week (o) salt
(p) risk (q) politics (r) colony (s) motor (t) glory (u) industry

Match the following set of words and sentences, describing the attributes/traits of persons and things:

> (a) monthly (b) noisy (c) greedy (d) long (e) faithful (f) dusty (g) stormy (h) careful (i) cloudy (j) expensive

  i)   A person who is never satisfied and wants more and

         more of wealth, food, etc.

  ii)   A person who is loyal and true.

  iii)   The sky covered with clouds.

  iv)   The weather marked by strong wind and heavy rain.

  v)   A dress which costs much.

  vi)   A magazine which is published every thirty days.

  vii)   A story of great length.

  viii) A person who drives with care.

  ix)   A road covered with dust.

  x)   A street full of loud and unpleasant sounds.

(Answer: c, e, i, g, j, a, d, h, f, b.)

Now, let us fill in the blanks with adjectives formed from the nouns given in the brackets:

  i)   A .... crow went in search of water. (thirst)

  ii)   We were moved by the .... story of the old man's sufferings (pain)

  iii)   It was difficult to drive on the .... road.(mud)

  iv)   He did not pay any attention to the .... advice. (friend)

  v)   Akbar was a very .... king. (power)

  vi)   The leader made a .... speech. (fire)

  vii)   He was so .... that he ate all the food. (hunger)

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viii) The mother was .... because the children did not do their homework. (anger)

ix) The king gave her a .... poison to drink. (dead)

x) She has .... hair. (love)

xi) He looked very .... in his military uniform. (man)

xii) It is very .... that any one survived the air crash. (doubt)

xiii) The guest house has a very .... atmosphere. (home)

xiv) He turned out to be a .... person.(hate)

xv) She is a .... mother.(wonder)

✎ **LEARNING ACTIVITY 6.2**

Write the noun forms of the verbs listed below:

decorate, declare, dictate, work, discuss, direct, argue, calculate, command, play, invent, develop, hunt, role, more, elect, ride, select, enjoy, refresh, own, train, construct and reflect.

Note:

a) Write your answer in the space given.

6.3   COMPOUND WORDS

A compound word is a word made by joining two or more words. A compound word can be a noun, an adjective or a verb. Some examples of compound words are given below:
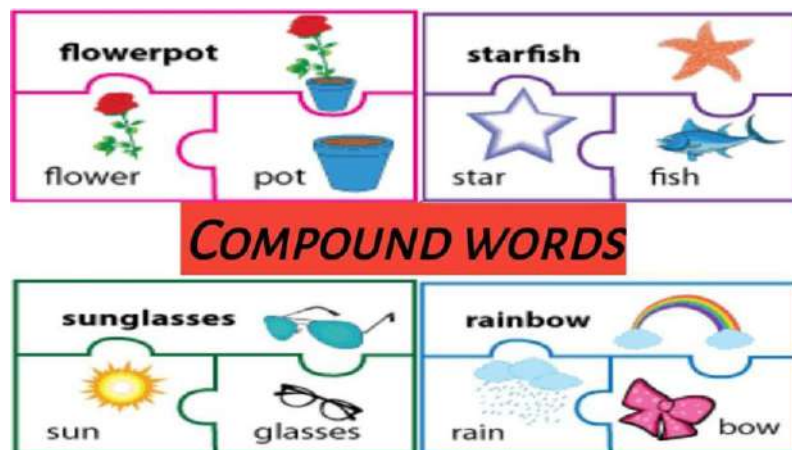
i)   Compound nouns, e.g., bus stop, post office, newspaper, frying pan, pen-friend, dry-cleaning, overcoat, make-up, fire-bridge, brother-in-law, etc.

ii)   Compound adjectives, e.g., absent-minded, easy-going, air-conditioned, readymade, middle-aged, bullet-proof, snow-white, old-fashioned, short-sighted, well-dressed, etc.

iii) Compound verbs, e.g., dry-clean, ill-treat, hitch-like, whitewash, window-shop, court-martial, cross-examine, tape-record, back-bite, spoon-feed, etc.

From the examples given above, you may have noticed that some compound words do not have a space between them (e.g., bedroom), some compound words have a space between them (e.g., Prime

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Minister) and some compound words have a hyphen between them (e.g., easy-going.)

Now, select a word from the list given here and add the selected word to each of the word cluster listed below to make three compound words each:

room, ways, proof, water, time, made, house, card, book, paper.

i)   writing, blotting, news

ii)   seller, shelf, case

iii)   spare, part, lunch

iv)   waiting, dining, dressing

v)   wife, keeper, hold

vi)   road, rail, air

vii)   man, meter, tank

viii) bullet, water, shock

ix)   ready, home, man

x)   wedding, identity, greeting

Let us consider that when we add the word 'table' *after* the word 'dining', we get the compound word 'dining-table' and when the word is added *before* the word 'cloth', we get another compound word, i.e., 'table-cloth'. We shall work out an exercise along these lines, next.

✎ **LEARNING ACTIVITY 6.3**

Consider the ten pairs of words given under columns A and B below and add a word in between each pair of words to make two compound words each, as illustrated in the example above, i.e., 'dining table and table-cloth:

	A	B
i)	oil	box
ii)	dressing	tennis
iii)	book	keeper
iv)	class	mate
v)	time	lamp
vi)	tape	room
vii)	arm	man
viii)	lunch	table
ix)	horse	lace
x)	snow	wash

Note:

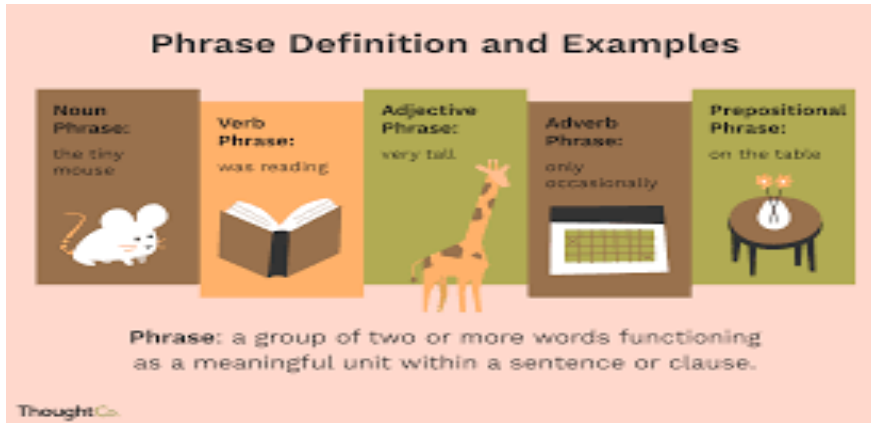a)   Write your answer in the space given.

6.4   PHRASES AND IDIOMS

Phrases and idioms make our language lively and colourful. A good communicator learns to use them effortlessly. Most often, they have a figurative meaning and should not be interpreted literally. Through constant reading and listening, you could however master them. Once you are sure of their meaning, do not hesitate to use them.

In Subsections 3.7.1 and 3.7.2, we will deal with some English phrases and idioms, respectively.

6.4.1 Phrases

Phrase Definition and Examples

Noun Phrase: the tiny mouse

Verb Phrase: was reading

Adjective Phrase: very tall.

Adverb Phrase: only occasionally

Prepositional Phrase: on the table

Phrase: a group of two or more words functioning as a meaningful unit within a sentence or clause.

ThoughtCo

Let us look at sample phrases below:

- The little girl stood *in front of* the mirror and admired herself.

- I had to take a taxi in order to reach the station on time.

Fill in the blanks in the following sentences with appropriate phrases from the list given below:

> *to depend on, contrary to, due to, because of, on behalf of,*
> *to root out, on account of, to call off, used to, in spite of*

i) The secretary presented a memento to the chief guest _____ the college.

ii) The workers completed their job _____ heavy rains.

iii) Sashi had no friends _____ her bad temper.

iv) Government offices were closed for two days _____ the festival.

v) _____ the derailment caused by the flood, the trains were cancelled.

vi) When I was small, I _____ eat a lot of ice-cream.

vii) _____ my expectations, I got very low marks in Mathematics.

viii) After their meeting with the Minister, the bus drivers agreed _____ their strike.

ix) In the West, young people above the age of sixteen do not like _____ their parents.

x) If India should progress, we have _____ corruption from public life.

Complete the following sentences by choosing the more appropriate phrase from those given in brackets (Refer to a dictionary, if you are in doubt):

i) The film _____ murders (abounds in/abounds with)

ii) We performed the pooja _____ tradition. (in keeping with/to keep with)

iii) _____ can we take leave today, because of the Commissioner's visit. (on account of/on no account)

iv) Gopal succeeded in completing his project _____ all opposition. (in the face of/on the face of)

v) The Mahatma's life is _____ emulation. (worthy of/as worthy of)

vi) The Principal _____ the Chief Guest to light the lamp. (called on/called upon)

vii) The children have been _____ well. (brought up /brought out)

viii) Sometimes you _____ good books on the library shelf. (come after/come across)

ix) Act fast as time is _____ (running over/running out)

x) The children were asked to _____ line before the march past. (fall upon/fall in)

xi) His offer of help was _____ by the family. (turned up/turned down)

xii) My friend is very thin, she has to _____ some more weight. (put in/put on).

xiii) The umpires decided to _____ with the game, though it was drizzling. (carry out/carry on)

xiv) The preparations were _____ as floods destroyed the area. (on vain/in vain)

xv) It is difficult to _____ stubborn children. (deal with/deal of)

xvi) _____ the evidence gathered, the judge declared him guilty. (in the light of/from the light on)

xvii) It is not proper to _____ others' deformities. (laugh at/laugh over)

xviii) The doctor was _____ when Rita fainted in the classroom. (sent forth/sent for)

xix) Mr. Johnson will _____ a number of changes after he takes over as the principal. (bring about/ bring out)

xx) My father's handwriting is very bad, we cannot _____ what he writes. (make out/make up)

xxi) The speaker _____ the salient features of the English novel. (touched upon/touched up)

Note that a good user of a language uses minimum resources to achieve the maximum effect. It is believed 'brevity is the soul of wit' and great

writers are experts in this. Let us also learn to substitute phrases with a single word.

Match the phrases under *Column A* with their corresponding single-word meanings under *Column B*:

Column A	Column B
1. A building where an audience sits	a. aquarium
2. A hall with apparatus for physical training	b. cannibal
3. All the plants of a particular area	c. panacea
4. Something kept as a reminder of a person, place or event	d. gymnasium
5. Remedy for all diseases	e. aviary
6. Person who eats human flesh	f. mortuary
7. Place for keeping birds	g. souvenir
8. A song of sorrow for the dead	h. auditorium
9. Artificial tank for keeping fish	i. flora
10. A room in a hospital where dead bodies are kept	j. elegy

Select the single-word substitute for the italicised phrases in the following sentences:

> kleptomaniac, misanthrope, posthumous, pessimist, teetotaler, extempore, atheist, utopian, amateurs, unanimous, carnivorous

Consider the following example before you begin your exercise:

Raji was a woman who believed that the worst things would always happen.
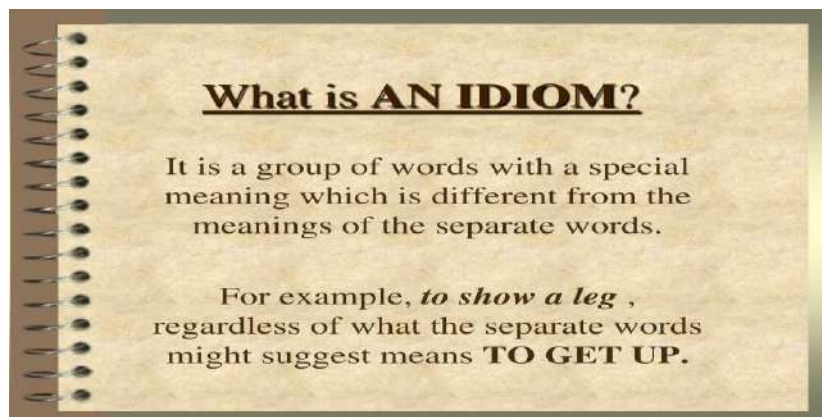
Answer: Raji was a *pessimist.*

i) In his youthful days St. Francis of Assissi was *a man who did not believe in God.*

ii) You don't have a good word for anybody. Are you *someone who hates mankind?*

iii) Lions and tigers are *flesh eating* animals.

iv) Would you like some wine?

v) Sorry, I am *one who abstains completely from alcohol.*

vi) Beware of Jim. He *has a tendency to steal things due to weakness of mind.*

vii) Your idea is *attractive and desirable but impractical.* How can you connect all the rivers of India?

viii) Bill Clinton was *a child born after the death of his father.*

ix) The people were *in complete agreement* in the choice of APJ Abdul Kalam as their President.

x) They are a *troupe which act for the love of it, and not for money.*

xi) John can give a speech *without preparation.* There is no need to inform him in advance.

Search in the dictionary or thesaurus and find out single word expressions with ending in '-ist' for the descriptions (e.g., a doctor who attends to eye problems is an ophthalmologist) given in the following sentences:

i) A doctor who attends to the diseases of women (a 13-letter word beginning with G _____ IST)

ii) A doctor who treats mental illness (a 12-letter word beginning with P _____ IST)

iii) A doctor who attends to diseases of teeth (a 12-letter word beginning with O _____ IST)

iv)   A doctor who attends to diseases of the skin (a 13-letter word beginning with D _____ IST)

v)   An expert in the study of coins (a 11-letter word beginning with N _____ IST)

vi)   A person who wishes to overthrow established government (a 9-letter word beginning with E _____ IST)

vii)   A person who believes that our actions should benefit ourselves alone (a 6-letter word beginning with A _____IST)

viii)   A person who studies the science of the earth's history (a 9-letter word beginning with G _____ IST)

ix)   An expert in the study of the mind and its processes (a 12-letter word beginning with P _____ IST)

x)   One who believes that events are decided by fate (a 8-letter word beginning with F _____ IST)

6.4.2 Idioms

What is **AN IDIOM?**

It is a group of words with a special meaning which is different from the meanings of the separate words.

For example, *to show a leg* , regardless of what the separate words might suggest means **TO GET UP.**

Every language has its own idioms, and English is no exception (e.g., take for granted, fish out of water, etc.) The special quality of idioms is that they cannot be translated verbatim (i.e., word for word) into another language without losing their meaning. For example in English *to burn the midnight oil* means 'to work extremely hard'. A translation of these words into our own mother tongue will not give us the intended meaning of the idiom. Can you think of some idioms in your mother tongue, which

cannot be translated word for word into English? Examples of English idioms include the following:

In the following sentences, replace the italicised words with a suitable idiom from the list below:

> cry over spilt milk, to live in fool's paradise, red handed, to cut the Gordian Knot, be a Jack of all trades, keep your fingers crossed, cut and dried, turned a deaf ear to, a bolt from the blue, bone of contention.

COMMON ENGLISH IDIOMS

- Far cry from ➡ very different
- Take it easy ➡ relax, rest
- Piece of cake ➡ easy or simple
- On the ball ➡ be alert, active
- Once in blue moon ➡ somewhat ill or gloomy
- Hit the sack ➡ go to bed

i) His resignation came *as a sudden shock* to the principal.

ii) The management closed the factory *to solve the problem* caused by the failure of talks.

iii) You have failed; don't *regret what can't be corrected* now.

iv) The master liked the new servant as he *knew something of everything,* though nothing perfectly.

v) No one likes to argue with her, because she has *final, unchangeable* opinion on every issue.

vi) Those who think that there shall be no more wars, are *stupidly imagining that things will always be happy.*

vii) *Keep hoping that things will be successful,* until you get your results.

viii) The police managed to catch the thief *while he was stealing.*

ix) She *refused to listen to* all my requests.

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x) Their father's house became the *reason for quarrel* between Rahim and his brother.

Using the clues given below, complete the incomplete idioms:

- hit below _____ (This idiom is taken from boxing; people often do this during election times. It means doing something that is unfair and offensive..)

- from pillar to _____ (the missing word also begins with *p* and the idiom means 'all over the place, everywhere'.)

- spick and _____ (the missing word begins with *s* and the idiom means ('very clean'.)

- _____'s choice (it's a proper noun and means 'there is no choice at all, though we feel there is a wide choice'.)

- to come out with _____ (What colours would you like to come out with? It indicates a sterling performance).

- a _____ day (When you do achieve your goals, the day on which you get your result becomes a brightly coloured day. What is this colour?)

- a _____ in your cap. (If you have achieved something extraordinary, people would say this.)

- a black _____ (It refers to a domestic animal. We refer to a person who brings dishonour to his family thus.)

- go _____ (The first word is something that keeps us warm and the second is a synonym for collecting.)

- a _____ in the bonnet. (Think of an insect that gives us honey. The idiom means something that worries us.)

Find out the meanings of the following idioms and use each in a sentence:

> every now and then, hard and fast rules, at sixes and sevens, flesh and blood, at his beck and call, at their wits' end, in the family way, gets out of hand, breathe one's last, comes into force, to get into the good books of, to read between the lines.

Match the answers under B, which contain idioms (in *italics*) with the statements or questions under A:

A

B

a) David, were you scared when you attended your training class?

i) True. He is a *chip of the old block*–George too is smart.

b) How is your friend Nathan?

ii) No, because he did not *die in harness*.

c) The mountaineers were caught in the storm at the high altitude.

iii) Yes. But the instructor joked with us to *break the ice* before the class.

d) Congratulations on your starting this new venture.

iv) They must have found themselves *between the devil and the deep sea.*

e) You really are bold.

v) Thanks, but you know it is a *leap in the dark* because I have no previous experience.

f) Not everyone can be adventurous like Somu.

vi) Yes. I hope I don't *burn my fingers.*

g) Wonder how the detective managed to identify the murderer?

vii) Oh, he is in *hot water* after his business failed.

h) The workers wanted their bonus before Diwali.

viii) But he does not mind *fishing in troubled waters* for gain.

i) Gandhiji was an excellent leader of the nation.

ix) That's why the Union leader promised to *bell the cat* and

present his demand before the management.

j) He always advised people to be good.

x) Simple, his strange behaviour made the detective *smell a rat.*

k) Be wary of John.

xi) True. It is because he had *no axe to grind.*

l) The riots were threatening to turn very violent.

xii) Yes, I never discuss anything in his presence as he is a *snake in the grass.*

m) Did the officer's family get all the benefits?

xiii) The two warring sections decided to *bury the hatchet* on his advice.

n) George's son is very smart, isn't he?

xiv) No, Thank God! His speech on the sensitive issue would have stirred up a *hornet's nest.*

o) Was the leader given a chance to speak at the meeting?

xv) That's why the police stepped in to *nip it in the bud.*

LEARNING ACTIVITY 6.4

Write the noun forms of the verbs listed below:

decorate, declare, dictate, work, discuss, direct, argue, calculate, command, play, invent, develop, hunt, role, more, elect, ride, select, enjoy, refresh, own, train, construct and reflect.

Note:
a)   Write your answer in the space given.

6.5   WORDS OFTEN CONFUSED

English, being a second language to us, poses difficulties particularly with its nuances or shades of meaning. For effective communication, however, we need to come to grips with the different aspects of the language. In this Section, we will take up some words that often confuse us as they appear similar but their meanings are completely different. We will also look at some words in English which are not English.

Commonly Confused Words in English

Allowed vs. Aloud
– Allowed: Permitted
– Aloud: Clearly heard

Who vs. Whom
– Who: subject
– Whom: object

Break vs. Brake
– Break: Smash, split
– Brake: Stopping device

Allude vs. Elude
– Allude: Make indirect reference
– Elude: Escape from something

Which vs. Witch
– Which: What one
– Witch: Sorceress

Weak vs. Week
– Weak: Feeble
– Week: Seven days

Ate vs. Eight
– Ate: Past tense of eat
– Eight: The number

Weather vs. Whether
– Weather: Atmospheric conditions
– Whether: If, in case

By vs. Buy
– By: Preposition
– Buy: Purchase

To vs. Too
– To: In the direction of
– Too: Also

Capital vs. Capitol
– Capital: City, wealth
– Capitol: Building

Than vs. Then
– Than: Comparison
– Then: At that time

6.5.1 Use of words

In this Section, we will deal with the correct use of certain words, e.g., the use of childish and childlike.   While the expression childish gives a negative meaning of immaturity, childlike gives a positive meaning of innocence. Consider the following sentences in this regard:

- She is *childish*. (The behaviour of the person is such that it shows the person is immature)

- She is childlike (The behaviour of the person is such that it shows the person is innocent like a child)

Now, fill in the blanks in the following sentences with the appropriate word given in bracket:

i) a.   Don't be   ; you are thirty years old.

   b.   Her   innocence won everybody's heart.

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(*childish/childlike*)

ii) a.   Unasked   is seldom accepted.

    b.   Don't   me on what I should do.
(*advice/advise*)

iii) a.   The heavy   flooded the roads of Mumbai.

    b.   Durga held on to the   while   riding   the   horse.
(*rains/reins*)

iv) a.   The   breeze refreshed me.

    b.   I hate having   coffee. (*cold/cool*)

v) a.   The essays are written in a lighter

    b.   Women are often accused of being   (*vain/vein*)

vi) a.   The Minister   the child for her dance

    b.   Man and woman   each other (*complement/ compliment*)

vii) a.   The   of Minister met on Saturday

    b.   I'm in trouble. I need some good
(*counsel/council*)

viii) a.   I spent a   evening at home

    b.   The rain was   heavy   (*quite/quiet*)

ix) a.   Deepavali is called the festival of

    b.   The little boy is a quiet as a
(*lamb/lamps*)

x) a.   The   development   of   Indian   has   been
remarkable.

    b.   If you are   you   could   achieve   anything.
(*industrial/industrious*)

Correct the wrong sentences:

    i)   Oliver sat besides the tree, mourning the death of his pet.

    ii)   There was a head on collusion between two trucks in the highway, but luckily no one was injured.

    iii)   From his early childhood, Pope had a flair for writing poetry

    iv)   Though Sheela was lovable to look at, she did not have a lovely character.

    v)   Her diabetes is congenital; her father also had it.

Make meaningful sentences using the following words appropriately:

> pray, prey, momentary, momentous, womanly, womanish, physician, physicist, amiable, amicable, artful, artificial, colourful, coloured, steal, rob, graceful, gracious, principal, principle.

6.5.2 Foreign words and phrases

Borrowed words and phrases have enriched the English language. In most cases, French and Latin words are used. Foreign words are often used in law, medicine and art. Some of them have been so commonly used that most speakers believe that they are native English and fail to see their original roots.

For example, *ad hoc* (meaning, 'in a situation where it is necessary') is very commonly used in English, though its origin is Latin. Another expression commonly used in English which has a foreign origin (Latin) is *ad nauseum* (meaning, 'speaking continuously or repeatedly to the point of being boring'). The following words are also generally used in English:

> en masse, alma mater, status quo, versus, per se, par excellence, in toto, inter alia, ex-offico, coup d'etat, bonafide, vice versa, etc.

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Match the following sentences:

i) I realised it was a blind lane	(a) Yes, he's what we would say a *de facto* king.
ii) Rana is a close friend of Bharat, I believe.	(b) Say, *idid* or *ibidem.*
iii) The tribal leader has declared himself king.	(c) Will such *prima facie* evidence be sufficient to punish him?
lv) How do I indicate the second quotation is from the same book?	(d) That's what we call a *cul de sac*
v) Tamil is the commonly spoken language in Tamil Nadu.	(e) Then it has to be adjourned *sine die.*
vi) The police have some evidence based on first sight	(f) Naturally, it is the *lingua franca* of the state.
vii) The parliament has been dissolved	(g) Everyone says they are each other's *alter ego.*

Viii) The accident victims have been

promised some compensation   (h) Oh, I know you mean in the morning, *am*.

Ix) Bindu made some remarks that

hurt her friend's sentiments.   (i) But then *laissex-faire* can check capitalism.

x) *Paradise Lost* is Milton's best work (j) Was it the *Grand Prix?*

*xi)*Danny promised to collect the

books on his way to the office   (k) People call it his *magnum opus.*

xii) Jeet Singh won the Golf tournament

in England   (l) Sure, he committed a *faux pas.*

xiii) The judge came to the conclusion

after making the necessary changes

while comparing the cases.   (m) The Government has announced an *ex gratia* payment of Rs.1000.

(xiv) An economic policy without

Government interference is good   (n) Good, I feel he can do that *en route* to office.

(xv) Shall we meet tomorrow at

10 ante meridiem.   (o) This is what we call *mutatis mutandis*

Choose the correct option from the alternatives given:

      i)   An *ad hoc* committee has been set up to deal with water shortage. (a) made for a particular purpose (b) made as an emergency measure (c) made up of eminent people

ii)   I could never repay the debt I owe to my *Alma Mater.* (a) mother land (b) place of study (c) old mother

iii)   Are you a *bona fide* student of this college? (a) past (b) present (c) true

iv)   After the written exam, you will also have *viva voce* exam. (a) practical (b) oral   (c) vocal

v)   You can't get a seat in medicine unless you score a *centum* in science. (a) hundred marks (b) century (c) high marks

vi)   Devotees could enter the *sanctum sanctorium* on certain days. (a) temple (b) the innermost part of the temple (c) the court yard.

vii)   I'm taking the degree in *absentia* and I won't be in India next month. (a) in person   (b) without sense (c) in my absence

viii)   The *denouement* of the play was well-drawn out. (a) the conclusion (b) the introduction (c) the plan

ix)   As the case is *sub judice* let us not discuss it. (a) under the judge   (b) subject to judgement   c) in court

x)   The opposition rejected the bill in *toto*. (a) totally   (b) partially (c) angrily

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✎ LEARNING ACTIVITY 6.5

Find out the mistakes in the following sentences and correct them:

1. Many Indians immigrate to the USA every year.
2. At home I play a duel role, as a son to my father and brother to my sister.
3. All politicians become humble when they canvass for votes.
4. Kalidasa's *Sakuntala* is one of the greatest literal texts in Sanskrit.
5. After a judicious selection, he was appointed as the captain of the team.
6. The assent of Mount Everest was a golden moment in the history of mankind.

Note:

a) Write your answer in the space given.

6.6   SPELLING

In this Section, we will deal with some basic spelling rules. Consider the some of them here:

i)   Use *i* before *e,* except after *c*, e.g., believe, niece, siege, ceiling, deceive, receive, etc. The exceptions include caffeine, counterfeit, protein, seize, species, etc.

ii) Words ending in a consonant followed by *y* take *-ies* in the plural form, e.g., lady, story, etc.

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iii)   Nouns ending in a vowel followed by *y* take *-s* for plural, e.g., donkey, storey, etc.

iv)   Single syllable words with a short vowel and a single final consonant, double it before a suffix that starts with a vowel, e.g., fat (fatten, fatty), sip (sipped, sipping), run (runner, running), etc.

v)   Words with more than one syllable, with short vowels and a final consonant also double it before a suffix that starts with a vowel, if the stress is one the final syllable, e.g., begin (beginning, beginner), refer (referred), etc.

vi)   Single syllable words with a single or double vowel (in spelling) do not double the final consonant, e.g., heat (heated, heating), meet (meeting).

vii)   Words with more than one syllable do not double their final consonants, if the stress is before the final syllable, offer (offered, offering), benefit (benefiting, benefited), etc. The exceptions include travel (traveler), level (leveler), worship (worshipped), etc.

viii)   Words ending in a silent 'e', retain it, if the suffix begins with a consonant, e.g., safe (safety), lame (lameness). The exceptions include true (truly), awe (awful), wide (width), etc.

ix)   Words ending in a silent 'e', drop it, if the suffix begins with a vowel, e.g., bake (baking), sane (sanity), etc. The exceptions include change (changeable), mile (mileage), etc.

Correct the spellings, where necessary:

accomodation, accidentelly, auxliary, benefitted, coroborate, debateable, diorrhea, disatisfaction, embarras, falacious, consentious, humors, millenium, miselaneous, mischievious, noticable, occured, ocassion, seperate, tranqulity, unnecessary, itinary

Note that we can make plurals of singular nouns by:

• adding '-s', e.g., table – tables, flower – flowers, donkey – donkeys, Eskimo – Eskimos, etc.

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- adding '-es', e.g., glass – glasses, catch – catches, brush – brushes, mango – mangoes, etc.

- changing 'y' at the end of some singular nouns into '-ies' when there is no vowel before 'y', e.g., city – cities, fly – flies, spy – spies, etc.

- changing '-f' or '-fe' into '-ves', e.g., thief – thieves, knife – knives, etc.

- changing a vowel, e.g., man – men, foot – feet, etc.

- adding '-en' or 'ren', e.g., child – children, ox – oxen, etc.

However, note that some nouns don't change. For example, sheep (sheep), deer (deer), etc. Also, the plurals of some compound nouns are formed by adding '-s' to the first word, etc., father-in-law (fathers-in-law), daughter-in-law (daughters-in law), etc.

Correct the spellings in the sentences below:

  i)   Some insects live in colonys.

 ii)   We caught two mouses.

iii)   She cut the apple in two halfs.

iv)   She liked her two son-in-laws.

  v)   We bought a pair of scissor from the market.

vi)   On Id, people wear new cloths.

vii)   Yesterday, I attended two birthday party.

viii)   The tree has put on new leafs.

ix)   We are flying at 35000 feets above sea level.

  x)   Kapil Dev and Suni Gavaskar are the cricket heros of the present generation.

✍ LEARNING ACTIVITY 6.6

Find out the mistakes in the following sentences and correct them:

7. Many Indians immigrate to the USA every year.

8. At home I play a duel role, as a son to my father and brother to my sister.

9. All politicians become humble when they canvass for votes.

10. Kalidasa's *Sakuntala* is one of the greatest literal texts in Sanskrit.

11. After a judicious selection, he was appointed as the captain of the team.

12. The ascent of Mount Everest was a golden moment in the history of mankind.

Note:

a) Write your answer in the space given.

6.7   TENSES

In Unit 4, BFEG – 11, we discussed certain grammatical items including parts of speech, tenses, articles, etc. In the present Section, i.e., 3.9, of this Course BFEG - 22, we will have a quick revision of these items.

Rewrite the following sentences using the correct forms of the verbs given in the brackets:

i)   Each of thieves ....sent to jail. (was/were)

ii)   Neither of them .... sent to jail. (have/has)

iii) Sahib Singh & Sons .... a well known sports company. (is/are)

iv)   *Gulliver's Travels*............written by Jonathan Swift. (were/was)

v)   Five and four .... nine. (makes/make)

vi)   Fifty rupees .... a big amount for him. (is/are)

vii)   This girl or that boy .... thrown the stone. (has/have)

viii) *Sons and Lovers* .... a famous English novel.(are/is)

ix)   Rice and curry .... easy to cook. (are/is)

x)   Fifteen days .... a very short period (is/are)

Find out the wrong sentences (in which the subjects don't agree with verbs) and correct them:

i)   One of the best known streets in Paris are the Champs Elysees.

ii)   Better kinds of paper come from pulp which is made by chipping wood.

iii)   A large number of tourists visits India every year.

iv)   The Indus and many other rivers are used for irrigation to help farming.

v)   All your honesty and hard work are not going to help you.

vi)   Rajesh and I am planning a trip to Agra.

vii)   During a famine the poor suffer more that the rich.

viii)   Rabies are caused by the bite of a mad dog.

ix)   Politics play a large part in our life.

x)   Only 6% of children receive any training after they leave school.

Fill in the blanks with the correct forms of verbs given in brackets:

i)   If they............. (try, tried) they could win the match.

ii)   We........................... (went, had gone) to the theatre yesterday.

iii)   She......................... (cooked, was cooking) dinner when the door bell rang.

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iv)   I............................. (wrote, have written) two letters in the morning.

v)   The old women...................... (was mending, mended) the stockings when the lights went out.

vi)   I........................ (hear, am hearing) that you have bought a new house.

vii)   I........................ (go, am going) to school every day.

viii)   I........................ (Played, was playing) football when I was at school.

ix)   The little boy did not remember what his mother................... (asked, had asked) him to buy.

x)   He.................... (broke, has broken) his watch last week.

xi)   The fire .... (was burning, had burnt) for three hours when the fire-men arrived.

xii)   We .... (spent, have spent) all our money. We shall have to walk home.

xiii)   I shall see you when you .... (will come, come) home.

xiv)   I .... (did not read, haven't read) a newspaper since June 2.

Read the following conversation between Ajit and Rahul and fill in the correct forms of the verbs given in brackets:

A: Hello, Rahul! What .... you .... (do) here?

R: I .... (wait) for the bus.

A: Don't you use staff car?

R: Yes, I .... (do). But I .... (miss) it today.

A: Which bus .... (go) to your office?

R: Look, your bus .... (come).

A: Yes, I .... (think) it is my bus. I ………   (see) later.

The following passage contains some information about how tea is grown, prepared and drunk. Go through the passage and fill in the blanks by choosing the correct verbs forms given in brackets:

Tea is a popular drink all over the world. It .... (is made/made) from the leaves of the tea plant, which .... (grow/grows) in very warm countries. The leaves .... (are dried/dried) and then are put in boiling water and allowed to get brown colour, and a pleasant flavour. Most of the world's tea .... (is grown/has grown) in India, Sri Lank, Japan and Indonesia.

The tea leaves .... (is picked/are picked) by hand or cut off with scissors. Tea is not a good drink for children, but is .... (is/are) harmless for grownups if they do not drink too much of it.

Let us consider another passage and fill in the blanks with the correct verb forms given in brackets:

The anaconda................... (are/is) a very large snake found in the jungles of Brazil. Its body .... (is/are) 6-8 inches thick and 12-24 feet long. It .... (is/are) greyish green in colour. Anacondas .... (is/are) not poisonous, but they .... (is/are) very dangerous. The anaconda .... (kill/kills) its prey by coiling its body round the victim and crushing it to death. It .... (spend/spends) most of its time by rivers. It .... (belong/belongs) to the same family as the boa.

Correct the mistakes in the passage given below with the appropriate forms of verbs/tenses:

One day, Aladdin was playing in the street. A stranger comes to him and said, "I am your uncle", Aladdin takes the stranger to his mother. The stranger had brought a lot of food and many fine dresses for Aladdin and his mother. Aladdin's mother is very happy to see the stranger. The next day the magician takes Aladdin to a forest, where he gathered some sticks and lights a fire. Then he says some magic words. The earth shakes a little and Aladdin saw a big hole in front of him.

Fill in the blanks with correct forms of the verbs given in brackets:

Pandit Ravi Shankar was born on 7th April, 1922. He .... (receive) training in sitar from Ustad Alauddin Khan of Mahiar (1938-1944). Later, he (become) fully devoted to sitar and .... (grow) to be a legendary sitar virtuoso. During his long career in music, spanning over several decades, Pandit Ravi Shankar .... (receive) a number of prestigious awards and honours, both national and international. In 1976, he was elected a Fellow of the Sangeet Natak Academy, and in 1962 and 1980, he .... (be) the recipient of The President's Award. Some universities in India as well as abroad .... (confer) doctorates on him. The Government of India .... (honour) him by nominating him to the Rajya Sabha in 1986. For popularising the Indian music, he also .... (open) a School of Music in Los Angeles (USA) in 1967.

Fill in the blanks with correct forms of the verbs given in the brackets:

There .... (be) one a little girl whose name .... (be) Sheila. She .... (go) to school every day and .... (love) it but she ....(be) bad at spelling. Her dictation .... (be) simply dreadful. One day her teacher .... (tell) the class that when the letters S and H were put together they .... (say) 'Sh!' just like the noise Mother .... (make) when the baby .... (be) asleep. Sheils's name says "Sh" at the beginning,' said Peter. And they shoes .... (say) "Sh!"at the beginning' .... (say) Dorothy. So they do',.................. (say) the teacher. Well now,

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listen all of you. For homework you must make me out a list of ten words all beginning with "Sh!" That will be quite easy, and we'll see who .... (have) the best list tomorrow morning'. Well, will you believe it, when Sheila .... (get) home and .... (sit) down after tea to do her home-work, she .... (can't) think of any more words at all- not a single one! Soon she .... (begin) to cry, and her mother .... (come) to see what .... (be) the matter.

✎ **LEARNING ACTIVITY 6.5**

Fill in the blanks with suitable forms of verb given in the brackets:

Although there are thousands of volcanoes in the world, most of them (1) .... (be) dead. Only about 500, sometimes, (2) .... (start) to throw out lava again. A famous volcano which (3) .... (be) now dead (4) .... (be) Mount Fujiyama in Japan. It is covered with snow in the winter. Vesuvius (5) .... (be) the name of very famous volcano. It first (6) .... (come) to life many years ago. It (7) .... (be) quiet for hundreds of years. Then in the year 79 AD, it suddenly (8) ....(burst) through. A great could of smoke (9) ....   (shoot) up into the sky with great burning rocks, which (10) .... (fall) all around. Hot lava (11) .... (pour) down its sites. About 3,000 people were killed.

SUMMARY

In this Unit, we discussed various vocabulary and grammatical items by giving examples and working out exercises. We began with synonyms, antonyms and homophones. We then discussed the making of nouns and adjectives respectively from verbs and nouns. Subsequently, we looked into the formation of compound words. We discussed some English phrases and idioms along with words that while sounding the

same mean different and some foreign words that are commonly used in English. We discussed spelling rules. We closed the Unit with a discussion on tenses.

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WEB RESOURCES

https://www.englisch-hilfen.de/en/exercises.htm

https://englishgrammarpass.com/

https://www.english-practice.at/

https://www.english-grammar.at/

VIDEO LINKS FOR REFERENCES:

<u>Synonyms</u>

https://www.youtube.com/watch?v=X4EhMDpeHyc

https://www.youtube.com/watch?v=hFFW9zKJ5os

<u>Antonyms</u>

https://www.youtube.com/watch?v=yaB_U0VqbK4

<u>Homophones</u>

https://www.youtube.com/watch?v=5-uHqNXkvIE

<u>Making of Nouns</u>

https://www.youtube.com/watch?v=a2q4K4hJiUQ

<u>Making of Adjectives</u>

https://www.youtube.com/watch?v=bccrgidbAJ8

<u>Compound Words</u>

https://www.youtube.com/watch?v=OSoYnOnOGAk

<u>Phrases</u>

https://www.youtube.com/watch?v=OoOLcwEYrw4

<u>Idioms</u>

https://www.youtube.com/watch?v=Hm-n-_uqCvQ

<u>Words Often Confused</u>

https://www.youtube.com/watch?v=OvvjJ_dJMms

BLOCK - 4   ENGLISH FOR COMMUNICATION

UNIT- 7   PRONUNCIATION

OVERVIEW

In this Unit, we will discuss the importance the English language is increasingly gaining around the world and the need for acquiring correct pronunciation to participate in the changing environments. We will first talk about the importance the language is gaining in the wake of liberal economy, advancements in communications and information technologies (ICT) and particularly the Internet, etc., which makes a huge demand for oursourced transnational services for cost efficiency and service effectiveness. Because transnational operations are involved, pronunciation should be of an acceptable level.

It is against this backdrop, we will explain speech sounds, the relationship between sound and spelling, and speech stress. We will also give you a list of phonetic transcriptions to show you how words are to be pronounced. This should not however be misconstrued. The idea behind giving these transcriptions is not to make you speak like a native speaker. Nonetheless, you need to appreciate the need for correct pronunciation.

LEARNING OBJECTIVES

After completing this Unit, you should be able to:

- discuss the importance of the English language and the need for correct pronunciation in the emerging world order;

- explain speech sounds and the relationship between spelling and sounds;

- pronounce words reasonably well;

- Practise acoustic phonetics and sound analysis.
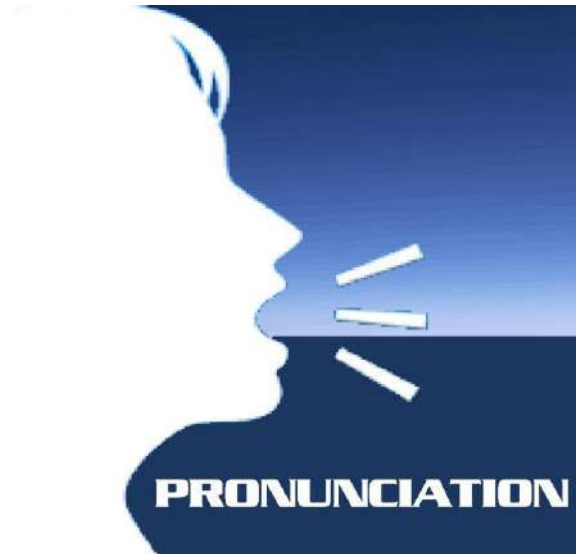
7.1   IMPORTANCE OF ENGLISH

We are aware of the extent of the use of English in the fields of trade and commerce, travel and tourism, banking, administration, aviation, law, education, etc., in India – where it is used as a second language – and elsewhere. In the wake of globalisation and advancements in information and communications technologies, particularly the Internet – about 80% of the content of which is in English – the importance of this language has gained more importance than ever before. A command of English is seen as a 'window to the world' as it opens up a wide range of career opportunities.

While the desire to learn English, regarded as a language of opportunity, is not very new, the urge to speak effectively and acquire fluency in the language is a recent phenomenon. Of the many reasons for this interest in spoken English, one important factor is the emergence of BPO – business process outsourcing – which is an offshoot of globalisation. As a byproduct of the BPO regime, many transnational companies outsource (i.e., sourcing services from outside the parent organisation) client servicing from India resulting in the growth of 'Call Centres'. These Call Centres employ people and train them to answer product-related, consumer queries from around the world.

In other words, people are trained in listening and spoken skills to respond effectively to the queries of the consumers, who may be Americans, British, French and so on. The demand of these Call Centres is such that training centres that claim to train people in spoken English have mushroomed. Lured by Call Centres, which give a handsome pay package, people flock these training centres, many of which provide substandard quality.

Besides this utilitarian motive, the motive of acquiring a certain social status is also a strong factor in learning spoken English. In a country like India, for example, the knowledge of English is considered an index of being educated. This being the case, people are ready to go any length to acquire a 'correct' pronunciation. The 'coaching shops' offering courses in spoken English in almost every town capitalise on this growing desire.

Thus, it is both for utilisation purpose and for considerations of social status, an increasing number of people are now desirous of learning spoken English. Against this background, we will discuss pronunciation and spoken English, and refer to *A Practical Course in English Pronunciation* by J. Sethi, et al (2004), where necessary.

✎ **LEARNING ACTIVITY 7.1**

Do you think we need to have correct pronunciation in a second/foreign language? Why?

Note:

a) Write your answer in the space given below.

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7.2   PRONUNCIATION: AN EXPOSITION

In English, we cannot assert any single form of pronunciation, exclusive of all other forms, as 'the correct pronunciation.' Since this language is spoken very widely, the reality is that it has developed a wide range of spoken forms, which we can refer to as *accents*. Thus, we have accents known as the Educated South-Eastern British, Educated Scottish, General American, Educated Canadian, Educated Australian and Educated South African, to name only those that are regarded as standard.

All these accents are considered correct, acceptable and even respectable forms of pronunciation in the countries/regions where they are in use. This is so because these are the accents the well-educated mother-tongue speakers of English use. In this sense, then, these are among the native accents of English. Nonetheless, there are also many non-native accents of English, i.e., accents of English employed by those whose mother tongue is not English. Thus, we have German English, Spanish English, Ghanaian English, and so on.

In India, one may come across many accents of English, such as Tamilian English, Assamese English, Punjabi English, Malayalee

English, and so on. Some of these diverge so widely from one another that they may largely remain mutually unintelligible. We cannot, therefore, recommend any single accent of English used in India as a model. None of these can function as an efficient tool for oral communication across regional boundaries, let alone international boundaries. In other words, we are to choose one of the native accents as a model.

For purposes of this Unit, we will use the Educated South-Eastern British as the model. This is also known as the King's/Queen's English, Oxford English, BBC English, Public English, Standard British English, the Received Pronunciation (RP) of England. Note that the word 'Received' here implies the social acceptance of the pronunciation as standard and we choose RP, purely for practical reasons.

Generally, we speak in order to be heard and understood. It follows therefore that if others do not understand what we say, then we may as well not say it at all. That is why *intelligibility* is regarded as an essential criterion to judge the suitability of a given pronunciation. However, it does not mean that what is intelligible gains *acceptability*.

The criterion of acceptability requires that our pronunciation should not be merely intelligent. It should, at the same time, be acceptable to the social circle we belong to or aspire to belong to.
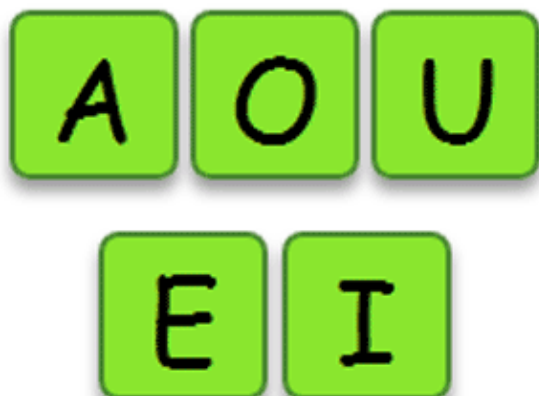
In this context, let us consider the following example:

Even if the words, *social* and *physics*, are mispronounced as *shoshel* and *fijiks*, many listeners in India may understand them. But, the very same listeners may not accept them and may regard such pronunciations as downright substandard, and their users as substandard, backward speakers of English. And often, because of this stigma, such speakers may suffer many disadvantages in their social circles and in their careers.

Theoretically, therefore, the following four situations as regards English pronunciation are possible:

   i)   Intelligible and also acceptable.

   ii)   Intelligible but unacceptable.

   iii)   Unintelligible and also unacceptable.

iv)   Unintelligible and acceptable.

Note that possibilities (i) and (iv) do not require any discussion. Possibility (i) may be considered the standard, because the pronunciation is both intelligible and acceptable. Possibility (iv) is purely theoretical in that it does not really happen that a certain pronunciation is unintelligible to us and yet we accept it. Our concern therefore is on possibilities (ii) and (iii).

LEARNING ACTIVITY 7.2

Do you think we need to have correct pronunciation in a second/foreign language? Why?

Note:

a)   Write your answer in the space given below.

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7.3   SPEECH SOUNDS

Speech sounds are broadly classified as vowels and consonants. There however are different types of vowels and consonants, depending on the position of lips and tongue. Let us now consider the classifications of speech sounds.

7.3.1 Vowels

The a, e, i, o, and u *sounds* (and *not* letters) make the vowels. The vowel sounds are given below:

iː sh<u>ee</u>p	I sh<u>i</u>p	ʊ g<u>oo</u>d	uː sh<u>oo</u>t
e b<u>e</u>d	ə teach<u>er</u>	ɜː b<u>ir</u>d	ɔː d<u>oor</u>
æ c<u>a</u>t	ʌ <u>u</u>p	ɑː f<u>ar</u>	ɒ <u>o</u>n

    i)   / i /   as in sit, bit

    ii)   / iː /   as in sheet, eat

    iii)   / e /   as in set, said

    iv)   / Θ /   as in sat, rat

    v)   / □ /   as in cot, top

    vi)   / ʌː / as in card, caste

    vii)   / □ː/ as in all, thought

    viii)   / u /   as in book, could

    ix)   / uː/   as in soon, shook

x)   / ^   / as in cup, shut

xi)   / ∈: / as in girl, shirt

xii)   / ↔ / as in about, age

These are also called 'pure vowels' because in their production, the point of articulation does not change and are of the following three types:

i)   Front vowels (i.e., the sound is produced in the front of the mouth.)

ii)   Centre vowels (i.e., the sound is produced in the centre of the mouth).

iii)   Back vowels (i.e., the sound is produced at the back of the mouth).

Diphthongs

What is a diphthong?

- **Diphthong** is a vowel sound made by pronouning two vowels quickly one after the other.
- Diphthongs are seen when we combine two vowel symbols.
- For example: b**a**ke. The vowel symbol for **a** in the word 'bake' can be represented as /ei/.
- As you can see we have combined /e/ and /i/
- This is because when pronouncing the word bake, the **a** therein contains two vowels sounds.

In addition to the pure vowel sounds, there are also other sounds, in the production of which the tongue glides from one point of articulation to another, and these are called 'diphthongs'. The symbols of the diphthongs are given below:

13 IƏ	14 ℧Ə	15 eƏ
16 eI	17 ɔI	18 ɑI
19 ɑ℧	20 Ə℧	

i)   / ↔⚜ / as in go, no

ii)   / ᴍ✋ / as in play, take

iii)   / ✌✋ / as in buy, sky

iv)   / ✌⚜ / as in cow, doubt

v)   / □✋ / as in boy, coin

vi)   / ✋↔ / as in hear, sheer

vii)   / ↔ / as in there, chair

viii)   / ⚜↔ / as in poor, tour

Read the following poem and try to identify the vowel (diphthong) sounds.

1. My heart is in the Highlands,

        My heart is not here;

    My heart is in the Highlands,

        Chasing the deer;

    Chasing the wild deer

        And following the roe,

    My heart is in the Highlands

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Wherever I go.

2. When god who is forever free,

   Breathed life into my earthly frame

From that first day, by his free will

   When a living soul became,

A babe upon my mother's breast;

   Ere paver of speech was given to me,

Even then I stretched my feeble arms

   Forth to embrace thee, liberty.

3. When all the world is young, lad

   And all the trees are green,

And every goose a swan, lad,

   And every lass a queen;

Then hey for boot and horse, lad,

   And round the world away;

Yound blood must have its courage, lad,

   And every day his day.

7.3.2 Consonants

Sounds which are not vowels are called consonants. In the production of these sounds there is an audible friction or modification at some place in the mouth. In other words, in the consonant sounds, the air is released suddenly or with some friction. The following is the list of English consonants. Some are voiced and some are voiceless:

Symbols	Example	Transcription
1. / T /	thin	/ T🖐ν /
2. / Δ /	these	/ Δι:ζ /
3. / Σ /	shoe	/ Σ☦: /
4. / Z /	pleasure	/ πλℳZ↔ /
5. / τΣ /	church	/ τΣ∈:τΣ /
6. / ♎︎C⋆ /	jump	/ ♎︎C⋆^◯□ /
7. / ☠ /	sing	/ ◆🖐☠ /
8. / eɤ /	yes	/ eɤℳ◆ /
9. / ♌ /	bag	/ ♌✈♏ /
10. / ♎︎ /	desk	/ ♎︎ℳ◆&ɜ/
11. / ⤳ /	fat	/ ⤳✈τ /
12. / ♏ /	get	/ ♏ℳτ /
13. / ≋ /	hat	/ ≋✈◆ /
14. / &ɜ /	cat	/ &ɜ✈◆ /
15. / ● /	leg	/ ●ℳ♏ /
16. / ◯ /	main	/ ◯ℳ🖐■ /
17. / ■ /	nose	/ ■↔☦ζ /

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18. / π /	pen	/ πℳ▪ /
19. / ρ /	red	/ ρℳ♎ /
20. / ♦ /	six	/ ♦✋&ɟσ /
21. / τ /	ten	/ τεν /
22. / ϖ /	very	/ ϖερι /
23. / ωι /	we	/ ωι: /
24. / ζ /	zero	/ ζ✋: ροY /

These consonants are classified on the basis of the place of articulation and the manner of articulation.

Place of articulation

The place of articulation of consonant sound is given below:

1. Bi-labial — the sound produced by two lips. /p /, / b/, / m /, / w /

2. Labio-dental — the sound in which the lower lip and the upper teeth are involved. / f/, / v/

3. Dental — the tip of the tongue and the back of the upper teeth help to produce this sound.

4. Alveolar — articulated by the tip or blade of the tongue against the teeth ridge. / t/,/ a/, /s/, /z/, /n/, /l/

5. Palate-alveolar — The main body of the tongue is raised and the tip of the tongue touches the teeth ridge. / t /, /d /

6. Palatal — articulated by the blade of the blade of the tongue against the hard palate. / j /

7. Velar — articulated by the back of the tongue against the soft. / k/, / g/

8. Glottal — articulated in the glottis

9. Post alveolar   -   the tip of the tongue touches the teeth ridge producing a rolling sound. / r /

Manner of articulation

The manner of articulation of the consonant sounds is given below:

1. Positive: The air is blocked at some point in the mouth and released suddenly producing an explosive sound /p/, /b/, / t /, /a/, /k/, /g/

2. Affricate: The flow of the air is blocked as in passive but the speech organs are separated. /d /

3. Fricative: The air causes audible friction while being released through a narrow passage at some place in the mouth. / f / / v /, / s /, /z /, / h /

4. Nasal: The mouth is closed completely at some point and the air is released through nose. /m/, /n/,

5. Lateral: There is a partial closure of the mouth with air escaping through the sides of the tongue.

6. Semi-vowel: It is voiced gliding sound produced like a vowel. It has, however, the functional status of a consonant.

7. Frictionless   The position is that o f fricative consonant

    continuant: but it is very weakly breathed so that there is no audible friction. /r/

As an exercise, closely observe the movements of the lips of the news reader in the BBC, NDTV and the National Channels. Also, close the eyes and listen to the News broadcast in the All India Radio or BBC or the commentator in The Animal Planet.

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✍ **LEARNING ACTIVITY 7.3**

Do you think we need to have correct pronunciation in a second/foreign language? Why?

Note:

a) Write your answer in the space given below.

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7.4   SOUND AND SPELLING: THE RELATIONSHIP

When we are learning to speak a second language (L2), we may encounter problems in several areas. One such area is pronunciation. Problems of pronunciation often arise owing to either of the following factors:

   i)   **Factors external to the nature of the language**: Because of mother-tongue influence or interference, we tend to replace unfamiliar sounds in English with those in our mother tongue that appear to be closest to them. In some instances, we find it difficult to produce some of the sound combinations in English altogether because they may not have any mother-tongue equivalence. It is difficult, for instance, for many Hindi

speakers to produce the English sound 'z' in zoo, because this sound does not exist in Hindi.

Another external factor is the language policy, school curricula, etc., the focus of which is mainly on reading and writing skills at the cost of speaking (oral) and listening (aural) skills. As a consequence, the learners get limited opportunity to use the language and get limited exposure to authentic pronunciation.

ii)   **Factors inherent in the language itself**: One important factor that is inherent in English which impedes correct pronunciation is the relationship between sound and spelling.

For the present purposes, let us discuss the second of the two factors listed above in detail.

It is a well known fact that English spelling does not always indicate how an English word should be pronounced. In other words, there is no one-to-one correspondence between the letters of the Roman alphabet and the sounds of English. While English has 44 sounds, the alphabet has only 26 letters.   So, the alphabet is overburdened. On the one hand, there is limited number of letters, and on the other, many of the letters sometimes represent the same sound.   These two factors together result in a good deal of confusion, as illustrated below:

i)   The same letter(s) stand(s) for many different sounds, e.g., the letters 'ch' stand for different sounds in the words machine, monarch, chief, etc. And, the letter 'a' stands for different sounds in the words late, last, fat woman, village, water, what.

ii)   The same sound is represented by different letters or combinations of letters, e.g., the 'n' sound is represented by the letter(s) 'n' in neck, 'nn' in funny, 'gn' in sign, 'kn' in know and 'pn' in pneumonia. The vowel sound in the word *get* is represented by the letter(s) 'e' in end, 'ea' in head, 'ei' in leisure, 'eo' in leopard, 'a' in many, 'at' in said, 'ie' in friend, 'u'

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in bury and 'ue' in guess. The vowel sound in the word *tea* is represented by the letter(s) 'ea' in beat, 'ie' in brief, 'eo' in people, 'e' in scene, 'ee' in seen, 'ey' in key, 'i' in machine, 'oe' in foetus, 'ei' in receive and 'uay' in quay.

iii)   One letter of the alphabet stands for a sequence of two sounds, e.g., the letter 'q' stands for combination of the 'k' sound (as in key) and the 'w' sound (as in watch) in the words question, quiet, quite, square, squash and queer. And, the letter 'x' stands also for a sequence of the 'k' sound (as in kite) and the 's' sound (as in sea) in the words excuse, excite, excess, box and exercise. Similarly, the letter 'x' stands also for a sequence of the 'g' sound (as in go) and the 'z' sound (as in zoo) in the words exact, examine, exist and exert. The letter 'u' sometimes stands for the sequence of a consonant followed by a vowel as in the words unit, use and utilise.

7.4.1 Phonetic symbols

The discussion shows that the Roman alphabet is inadequate to represent the pronunciation of English words unambiguously. In order to overcome this problem, a special set of *phonetic symbols* has been devised. Each of these phonetic symbols represents one single sound, and a given sound is always represented by the same symbol.

Note, however, that in spite of this lack of correspondence between spelling and sound in English, it is possible to relate each sound with the different spellings that represent it. For example, the consonant 'k' can have the spelling 'k' as in keep, 'c' as in cap, 'cc' as in account, 'ck' as in luck, 'ch' as in chemistry, and so on.

7.4.2   Phonetic transcription

Phonetic transcription is an unambiguous representation of words in writing, as they are actually pronounced. The main purpose of learning phonetic transcription is to develop the ability (and the facility) to look up the pronunciation of words in a dictionary and from that to pronounce them correctly.

7.4.3 General guidelines for correct pronunciation

We can solve some of the problems of pronunciation by following a few guidelines which largely pertain to some groups of spelling sequences that behave in some particular ways.

Pronunciation: silent consonant letters

Silent consonant letters constitute one of the problem areas in respect of pronunciation of English words. Let us consider a few spelling sequences containing silent letters below:

- 'b' is always silent in the spelling sequences 'mb' and 'bt' occurring in the word-final position as in comb, numb, bomb, limb, debt, lamb, thumb, womb, climb, doubt, tomb, succumb, plumb, etc.

- 'b' is always silent in plumber, bomber, subtle, redoubtable, etc.

- 'd' is always silent in the spelling sequence 'dj' as in adjective, adjunct, adjacent, adjudge, adjoin, adjutant, adjourn, adjust, adjudicate, etc.

- 'g' is silent in the spelling sequence 'gm' or 'gn' as in phlegm, gnarl, champagne, sign, paradigm, gnash, poignant, resign, gnat, physiognomy, assign, consign, malign, campaign, etc. (Note, however, that 'g 'is not silent in certain derivatives formed from such words as in phlegmatic, paradigmatic, signature, resignation, malignant, etc.

- 'h' is silent in the spelling sequence 'gh' and in the word final position as in ghost, ghetto, ah, aghast, eh, ghastly, oh, etc. (Note that 'h' is also silent in John, Thames, Thomas, etc.)

- 'k' is always silent in the word-initial spelling sequence 'kn' as in kneel, knee, knob, knight, knave, knowledge, knife and knock.

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- 'l' is silent before 'k' and 'm' in the word-final spelling sequences 'lk' and 'lm' in some words such as walk, balm, talk, palm, stalk, psalm, folk and calm.

- 'n' is silent in the word-final spelling sequence 'mn' as in autumn, damn, column, hymn, condemn, solemn, etc. (Note, however, that 'n' is not silent in derivatives formed from such words as autumnal, damnable, condemnable, hymnal and solemnity. The word 'columnist' can be pronounced either way (with or without 'n').

- 'p' is silent in the word-initial spelling sequences 'pn', 'ps', 'pt' as in pneumonia, psalm, Ptolemy, pneumatic, psychology, pseudonym, psyche, etc. (Note that 'p' is silent in the final sequence 'pt' in the word receipt.)

- 't' is always silent when it occurs between 's' and 'l' and between 's' and 'en' as in castle, hustle, glisten, thistle, bustle, listen, wrestle, whistle, fasten, apostle, bristle, chasten, etc.

- 'w' is silent in the final position, initial spelling sequence 'wr' and sometimes initial spelling sequence 'wh' as in saw, wreath, who, raw, writhe,   whom, claw, write, whose, flow, wring, whole, blow, wrest, whoop, snow, wrestle, whore, show, wrist, wreck, wrap, etc.

- 's' is silent before 'i' in words such as aisle, island and isle.

- All double consonant letters except 'cc' are always pronounced as single consonant sounds, e.g., summer, same, rubber, etc. However, the case of the consonant letter sequence 'cc' is somewhat different. While like other double consonant letters, it is generally pronounced as 'k' in some case, it is pronounced as 'ks' as in accord, accede, account, accent, occupy, accelerate, occur, accept, accurate, success, accompany, access, etc.

✍ **LEARNING ACTIVITY 7.4**

Do you think we need to have correct pronunciation in a second/foreign language? Why?

Note:

a) Write your answer in the space given below.

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7.5 ATTRIBUTES OF GOOD SPEECH

The various aspects of the English pronunciation are essential for good speech, whether it is intended for everyday communication, or informal conversation, or even for formal speech-making. But, apart from all these, there are some other attributes of speech that must be acquired before we really become good speakers. Important among these are *speed* or *pace*, *loudness* (or *volume*), *pausing*, *clear articulation* and *voice modulation*. These attributes of speech are such that you can acquire them even without any formal training. All that you need is proper motivation and due care. We shall deal with these aspects in Subsections 4.5.1 to 4.5.6

7.5.1 Speed/Pace

Speech, to be termed good, must be easily understood by the listeners. This is possible only if the speaker is neither too fast nor too slow in his or her speech. An unduly fast speaker is not intelligible to his or her listeners, who are likely to miss some important links in the sequence, thus resulting in a possible breakdown of communication. It may also lead to confusion in the minds of the listeners, who may, as the speech proceeds, lose interest in it. An unduly slow speaker can, on the other hand, make the speech boring.

Between the two extremes, speed can vary a little bit, depending on various factors, some of which are listed below:

- To begin with, speed should be adjusted according to the *type of the audience*. If an audience consists of people attending a lecture on a technical subject in which they are properly qualified, then one can speak a little faster. But, on the other hand, if they have little or no knowledge of the subject, then you must speak slowly.

- Sometimes, the level of *intricacy of the subject* determines the speed. One cannot afford to be fast, if the topic in hand is quite intricate or difficult to understand. For example, you cannot speak at the same speed in the case of subjects as diverse as human cloning and reservation of seats for women in the Parliament.

- You can afford to be a bit fast, while speaking to a person or a group of listeners who have *proficiency* in the language.

- *Interpersonal relations* can also be an important factor in determining the speed. For instance, you can afford to be somewhat fast, if you are addressing an assembly of friends, but not so if you are speaking to strangers. Similarly, if you have been speaking to a particular audience for quite some time at frequent intervals, you need not be very slow.

In the main, you should not appear to be in a hurry or a little too lazy. You must have the ability to judge for yourself the speed at which you should speak on a particular occasion. The important thing is that you should appear natural and should be able to communicate effectively.

7.5.2 Loudness/Volume

When speaking to a large audience, you should be reasonably loud so that you are audible even to the people farthest from you. The desired level of loudness thus depends on the size of the audience. If the size of the audience is very large, you may even need a microphone or some other speech-amplifying mechanism. But even when speaking into a microphone, you need to adjust the volume of your voice. This is so because, while a very loud speaker offends the audience, a very soft speaker is likely to become unintelligible. A good speaker must therefore strike a balance between the two extremes. Many speakers have the tendency to lower the volume towards the end of each utterance to such an extent that the last part of it becomes inaudible. You should avoid this.

7.5.3 Pausing

Pausing at appropriate places adds to the effectiveness of the speech. In other words, you have to pause not only between two consecutive sentences but also at convenient points within a long sentence. It is generally necessary to pause between clauses and sometimes even at the end of certain phrases. In relation to punctuation, whereas a full stop, colon, semi-colon, a mark of interrogation or exclamation, a dash, or a parenthesis are all sure signs of a pause, a comma in a sentence may only be a potential signal for pausing.

In sentences of the following types, you can make a pause at the commas:

i) If I go to Dubai, I shall bring a digital camera for you.

ii) At the University of Hyderabad, you cannot acquire two degrees in the same year.

But, in sentences of the following type, you cannot pause at the comma:

- Pass the salt, please.

Thus, you need not always pause, where you find a comma. On the other hand, in sentences of the following types, you may pause at the end of the first clause, though there is no comma in the middle:

i)   A word becomes difficult to comprehend if a sound or a syllable in it has been swallowed. (Pause after 'comprehend', where the main clause ends.)

ii) You'll miss the bus if you do not walk fast. (Pause after 'bus'.)

This limited freedom in the matter of pausing is, however, not permitted in the middle of a phrase. You cannot, for example, pause in the middle of the following phrases:

- a strong chair

- the Government of Maharashtra

- in front of the Rose Garden

- will have been playing

- ever since the birth of Pakistan

From the first two examples, you must infer that a pause between an article and the rest of the phrase must be avoided at all costs.

7.5.4 Clear articulation

Clear and deliberate articulation of individual sounds and their sequences is an important attribute of good speech. The first aim of any speaker is that he or she should be intelligible to the listeners; and this aim is defeated if the articulation is not clear. This is clearly borne out by the fact that a long word in which all sounds are deliberately and clearly articulated, can be comprehended even if certain sounds in it have not been correctly produced.

For example, a word like 'abbreviation' if mispronounced as /əbriːvɪeɪsən/ (in place of three correct form /əbriːvɪˈeɪʃ(ə)n/would still be understood as abbreviation if all the sounds in three words are clearly articulated. On the other hand, the same word becomes more difficult to comprehend if a sound or a syllable in it has been swallowed, even when the rest of the word is correctly pronounced. Thus, the word 'abbreviation' pronounced as /əbriːvɪeɪsən/   is not likely to be understood.

Similarly, who can comprehend the word 'decision' when pronounced as /ˈdissen/ (instead of the correct form, /dɪˈsɪʒ(ə)n/ or the word 'superintendent' when pronounced as /supnent/ (instead of /suːp(ə)rɪnˈtɛnd(ə)nt/ On the other hand, the same words articulated clearly as /dɪsɪən/ or /suprententənt/ are likely to be easily understood even though there occur some incorrect sounds in these latter pronunciations.

7.5.5 Voice modulation

The term voice modulation refers to the various changes in pitch or intonation. If the pitch remains constant, that is, if one maintains a monotone, the audience may feel bored and soon become restive and inattentive. Pitch must, therefore, be lowered or raised as need be.

A relatively less important remark, a parenthesis, or an aside, can always be separated from the rest of the utterance if said on a lower pitch. On the other hand, the more important part of an utterance can be made to stand out from the rest if it is said on a relatively higher pitch, just as the most important word in an utterance can be distinguished from the rest if a significant pitch movement is initiated on it. Such movement of pitch constitutes an essential part of intonation.

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In dealing with some additional attributes of good speech, we have taken it that you pay attention, first and foremost, to the clarity of the message or the content of what you are saying. That is, you pay attention to the choice of words and the grammar and composition aspects of your message.

The various attributes of good speech we have discussed above do not necessarily call for any specialised training or tutorship. One has, however, to be aware that effective communication is possible only if these features are kept in mind. Strong motivation is the first precondition to acquire these attributes. Your speech will become more intelligible, more effective, and more impressive than it perhaps currently is. You will find the efforts you made to acquire these attributes totally worthwhile.

7.5.6 Word stress

With regard to word stress, various native varieties of English have a near-total agreement. As against this, the various varieties of English used in India, differ a good deal in this respect. Note that the English ear is accustomed to listening more carefully for the stressed syllables than for the unstressed ones. For the purpose of intelligibility, therefore, an awareness of the correct stress patterns of words is important.

Various stress patterns

Stress in English words varies from word to word. In some words, the stress falls on the first syllable, while in other words, it falls on the second, third, or the fourth syllable. Here are a few examples of words stressed on different syllables:

i) Words stressed on the first syllable (two-syllable words, three-syllable words and longer words): 'husband, 'literature, 'aristocrat, 'stomach, 'character, 'benefactor, 'dozen, 'advertise, 'chauvinism, 'stupid, 'industry, 'melancholy, 'splendid, 'atmosphere, 'pomegranate, etc.

ii) Words stressed on the second syllable (two-syllable words, three-syllable words and longer words): nar'rate, ap'pendix, par'ticipant, bal'loon, ef'ficient, ri'diculous, be'gin, de'velop, re'sponsible, draw'ee, sa'liva, ap'preciate, ru'pee, an'tenna, rhi'nocerous, etc.

iii) Words stressed on the third syllable (three-syllable words, four-syllable words, five-syllable words): guaran'tee, appli'cation, irre'proachable, ciga'rette, appo'sition, irre'sponsible, engi'neer, appa'ratus, satis'factory, remi'nisce, corre'spondence, irre'pressible, corre'spond, elec'tricity, etc.

iv) Words stressed on the fourth syllable: dedica'tee, civili'zation, exami'nation, mechani'zation, partici'pation, infer'ority, etc.

v) Words consisting of two syllables (stress on the first syllable): bargain, 'govern, 'thorough, 'secret, 'message, 'cabbage, 'surface, 'injure, 'canvas, 'mountain, 'furnace, 'theatre, 'butcher, 'proverb, 'hiccup, 'tortoise, etc.

vi) Words consisting of two syllables (stress on the second syllable): ad'mit, for'bit, bam'boo, mon'soon, suc'ceed, mi'stake, ful'fil, sup'press, po'less, un'less, pay'ee, dis'miss, con'vey, a'gree, sur'prise, to'day, an'noy, col'lide, etc.

vii) Words consisting of three syllables (stress on the first syllable): 'illustrate, 'recipe, 'tentative, 'badminton, 'obstacle, 'aeroplane, 'government, 'cemetery, 'symmetry, etc.

viii) Words consisting of three syllables (stress on the second syllable): ad'venture, spec'tator, po'tato, to'mato, to'morrow ad'dition, e'dition, as'sumption, ex'hibit, re'vision, um'brella, etc.

ix) Words consisting of three syllables (stress on the third syllable): recol'lect, briga'dier, question'nairs, guaran'tee, person'nel, engi'neer, devo'tee, addres'see, conin'cide, etc.

x) Words consisting of more than three syllables (stress on the first syllable): 'honorary, 'honourable, 'seclarism, 'cannibalism, 'favouritism, etc.

xi) Words consisting of more than three syllables (stress on the second syllable): com'munity, com'modity, e'xaggerate, a'nalogy, i'tinerary, etc.

xii) Words consisting of more than three syllables (stress on the third syllable): ana'lytical, irre'sponsible, psycho'logical, cata'strophic, pano'rama, mathe'matics, pana'cea, etc.

xiii) Words consisting of more than three syllables (stress on the fourth syllable): exami'nee, acade'mician, accele'ration, mechani'zation, exagge'ration, exami'nation, etc.

Primary and secondary stress

While most of the words in English have only one stressed syllable, fairly long words (or those containing certain prefixes and some compound words) may have two stressed syllables. For example, understand, recommend, revisit, inability, etc. In such cases, one of the stressed syllables has the main or primary stress, and the other, the secondary stress. Where there is only one stress, it is the primary stress, though in such cases, we may speak of the stress without using the adjective primary. While the primary stress is marked above the line of writing, the secondary stress is marked below the line of writing – in both cases in front of the stressed syllable.

It may be noted that no stress mark is necessary in a word consisting of one syllable only although even such a word is also stressed when said in isolation. The primary stress is the most important stress.

Let us recall what we studied in this Subsection. In a sentence, there are certain words which are spoken more loudly than the others. This is called sentence stress (i.e., a sound force we give on a syllable or a word in the sentence.) All utterances are made according to the situation, context or previous utterance; they therefore convey the mood the speaker besides conveying the meaning. The following classes of words are usually stressed:

    i)   Noun

    ii)   Adjectives

    iii)   Main verbs

    iv)   Adverbs

    v)   Demonstratives (this, that, these, those, etc.)

    vi)   Numerals (one, two....)

    vii)   Interrogative pronouns

    viii) Interjections (Oh!)

    ix)   Conjunctions in the initial positions in the introductory dependent clauses.

    x)   Negative markers.

The following classes of words generally do not take stress:

    i)   Personal pronouns

    ii)   Auxillary verbs (but negative is stressed)

    iii)   Articles

    iv)   Conjunctions (expert in the initial positions)

    v)   Prepositions.

vi)   Conjunctions in the initial positions in the introductory d pendent clauses.

vii)   Negative markers.

In sentences, words are normally stressed to convey new information, to convey contradiction and to convey contrast or selection. Such stress in a sentence gives a rise-and-fall sequence in the utterance, especially in English. Such a rise-and-fall in the pitch of the voice is called *intonation*. It is very clearly connected to stress because important changes of the pitch of the voice occur with stressed syllables. As such, intonation performs the following functions:

i)   distinguishing different types of utterances, e.g., statements, commands, questions, requests, etc.

ii)   distinguishing the speaker's emotional attitude like curiosity, doubt, friendliness, formality, politeness, firmness, etc.

iii)   drawing the attention of the listener to the parts of an utterance, which the speaker considers important.

Therefore, in each utterance, we find the tone either falling or rising. Thus, the sequence of English speech fall into well defined intonation patterns.

The *falling tone* usually occurs in the following types of sentences:

i)   Statements (e.g., He is a good boy, He lives there, She is coming tomorrow.)

ii)   Commands (e.g., Take the books, Close the door.)

iii)   Questions beginning with question words (e.g., What's your name? Why are you late?, How is your father?)

iv)   Choice questions (e.g., Do you like coffee or tea?, Will you speak or keep quiet?)

v)   Exclamation (e.g., How beautiful!, Good God!)

vi)   Question tags (e.g., It's nice, isn't it?, They won the match, didn't they?, I'm okay, am I not?)

The *rising tone* usually occurs in the following types of sentences:

i) Requests (e.g., Come here, please, Shut the door, please, Shut the door, please.)

ii) Yes/No question (e.g., Is he in the library?, Have they gone home?)

iii) Question tags when the speaker has a doubt and wants confirmation or he asks a true question, e.g., They are coming tonight, aren't they?, You don't like tea, do you?)

iv) Protests, (e.g., That wasn't my idea, I never said that.)

v) Incomplete statements and enumerations (e.g., I went to the shop........., When I saw him coming........., One, two, three, four...............)

Remember the following points you should keep in mind while using these intonation patterns:

i) Unstressed at the beginning of an intonation pattern, namely, before the first stressed syllable in the utterance, are spoken on a low level note.

ii) If there are any stressed syllables before the nucleus, the first such syllable is spoken on a fairly high level note and the rest go down in pitch until the nucleus is reached.

iii) Unstressed syllables between the two stressed syllables are spoken on a level note at the same pitch as the preceding unstressed syllable.

State whether the intonation is falling or rising in the following utterance.

1. What a fool Tom is

2. I forgot to post this letter.

3. Please, help this poor blind boy.

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4. Who was the first man to fly in space?

5. We bought a new house last year.

6. What do you want, Pepsi or Miranda?

7. Do you have six brothers?

8. Keep quiet.

9. I have read this novel.

10. Are you going to school tomorrow?

✎ **LEARNING ACTIVITY 7.5**

Do you think we need to have correct pronunciation in a

second/foreign language? Why?

Note:

a) Write your answer in the space given below.

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SUMMARY

Let us sum up this unit. We have dealt with the various aspects of pronunciation that will be useful for you to speck with correct tone.

UNIT- 8   SPOKEN ENGLISH

STRUCTURE

Overview

Learning Objectives

8.1   Dialogue Situations

    8.1.1   Introducing oneself and others

    8.1.2   Thanking, wishing, apologising and excusing

    8.1.3   Asking for and giving information

    8.1.4   Offers, requests and orders

    8.1.5   Inviting, suggesting, accepting and refusing

    8.1.6   Likes and dislikes

Summary

OVERVIEW

In this Unit, we will discuss few situations simulating conversations. Conversations are key to language development, the exchange of thoughts and ideas, and listening to each other. People learn by hearing each other's thoughts while observing facial and body expressions that show emotions. in this unit, we will see how to reply effectively in different situations.

LEARNING OBJECTIVES

After completing this Unit, you should be able to:

- make simple conversations, given various situations.

- Understand the meaning of the words.

- Make good sentences to speak.

8.1   DIALOGUE SITUATIONS

When we convey something to someone by word of mouth, we are said to be communicating orally. This form of communication, in which speech is used, is known as oral communication.

Conversation is one dimension of oral communication. The first step to begin a conversation, generally, is greeting others and the second step is asking them how they are. Consider the following example of the exchange of greetings between two friends:

Amutha: Hello, Mohini!

(Mohini returns the greetings and says)

Mohini: Hello! How are you?

Amutha: I'm fine. Thanks. How about you?

This way the conversation is begun and it can then go on. To continue the conversation, you can talk about your interests, about your family members, about your likes and dislikes and so on. However, the level of details of the conversation depends on the person you are conversing with. For example, we will not like to share our personal details with someone we meet for the first time! Note that in the above the example, the conversation is quite *informal* which is reflected in the way greetings were exchanged. This is so mainly because, as mentioned earlier, the conversation is between two friends. In case, the conversation is between a student and a teacher, the greetings will generally be *formal* in nature, e.g.,

Student: Good Morning, Ma'am!

Teacher: Good Morning, Kasturi! Weren't you in class yesterday?

Student: I could not attend the class yesterday, as I was not feeling well.

The formal way of greeting is used when the person, who is being addressed is either older to us or holds a higher position than us. In the latter case, even if the age of the two speakers is the same, and yet one of them holds a much higher position than the other, then the greeting would be a formal one. For example, if an employer of a firm meets the Managing Director, she will greet formally even though there may be no age difference between the two.

Consider the following statements and identify whether they are formal or informal greetings/responses:

i)   Hello Usha, How are you?

ii)   Good morning sir, I hope you are better now.

iii)   Good evening, Mr. Jain, How are you keeping?

iv)   Good evening, gentlemen.

v)   Hi Susheela, where have you been all these days?

vi)   Oh, Hello. I'm fine. What about you?

vii)   Good Morning Vikram. I'm fine now. Thank you.

viii)   Oh, Good Evening Mr. Gupta. I'm fine and what about you?

ix)   Good evening, Sir.

x)   Hello Seetha, I've been away for some time. How are you

✍ **LEARNING ACTIVITY 8.1**

Answer the following questions given below:

(i)   Suppose that you have gone to visit your sister who has not been well for some time. How will you greet her and what will be her response?

(ii)   Imagine you are working in an office. One day, as you enter the office, you first meet the office peon, then you meet an elderly colleague and last of all you meet your boss. How will you greet each one of them and what will be their response?

Note:

8.1.1 Introducing oneself and others

HOW TO INTRODUCE YOURSELF

INTRODUCING YOURSELF
- My name is …
- I'm …
- Nice to meet you; I'm …
- Pleased to meet you; I'm …
- Let me introduce myself; I'm …
- I'd like to introduce myself; I'm …

Hi, My name is Anna.

INTRODUCING OTHERS
- John, please meet Nicolas.
- John have you met Nicolas?
- I'd like you to meet Lisa.
- I'd like to introduce you to Betty.

The need to introduce ourselves can arise when we want to start a conversation with a total stranger. Similarly, the need to introduce others can also arise when we are with people who do not or may not know each other. For example, if you meet your classmate for the first time in class, the conversation will go something like the following:

You: Hi, I'm Jyoti!

Keerthana: Hello, I'm Keerthana. Did you say your name is Jyothi?

You: Yes. Where are you coming from?

Notice that this form of introduction is an informal one (as in the case of the informal greetings) because it is taking place between people belonging to the same age groups and same class. But, if Jyoti were to introduce herself to the teacher, the nature of introduction will be formal and it can take the following form:

Jyoti: Good Morning, Ma'am! I'm a first year student of English Literature.

Teacher: Good Morning, Jyoti. Do you want to tell me something?

Jyothi: No, Ma'am. I just wanted to introduce myself.

Teacher: Very well. Let us go now for the class.

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There will be situations in which we are to introduce someone to others, and this could take either informal or formal forms, depending on whom we are introducing, e.g.,

i) Informal:

You: Mohanti, this is Basanthi.

Mohanti: Hi, nice meeting you.

ii) Formal:

Head Mistress: Good Morning class. This is your new Hindi Teacher, Mrs. Bhat.

Class: Good Morning, Ma'am

Now, consider the following points:

i) When introducing others we must also provide information about the person who is being introduced so that a conversation can be started, e.g., 'This is Mukund. He is also in first year English', 'Let me introduce Mr. Lala. He is joining us as our new Vice-President, Sales', etc.

ii) There are some standard greetings and the corresponding standard responses, e.g., 'How do you do', 'Pleased to meet you' (usually followed by a handshake) and are always responded with 'How do you do', 'Pleased to meet you too', etc.

iii) If we address a person by his or her first name, we do not use the title (Miss, Ms., Mrs., Mr., etc.). If you want to add the title, then always use the surname. So, Rakee Jain will either be addressed by her first name as 'Rakee' or by her surname 'Ms. (or Mrs.) Jain'. You could also address as 'Ms. (or Mrs.) Rakee Jain'. But, it is wrong to address as 'Ms (or Mrs.) Rakee'.

Let us now work out the following exercises:

i)   Suppose that in the market, you happen to meet your friend Seetal. How will you introduce her to your mother, who is with you?

ii) Suppose that you have been asked to introduce yourself to (a) a fellow student, (b) your English teacher and (c) a senior student. Write down your introduction and their likely responses.

iii) Suppose that Sunil, whom you know, is contesting for the post of College President. He has come to your class. How will you introduce him to your class?

Now, complete the following dialogues:

i)   Seeta: Hi Mira, meet Deepa. Deepa, this is Mira.

Mira: Hi, how are you?

Deepa: Fine thanks. How are you?

ii) Mr. Guhan: How do you do, Mr. Saki.

Mr. Saki: I'm fine thanks. I would like to ………

8.1.2 Thanking, wishing, apologising and excusing

We generally thank people for the favours they do to us. Let us imagine a situation where we owe thanks to someone. Imagine that it is your birthday and your father has given you a digital camera as the birthday gift. Let us see what conversation takes place between you and your father.

Father: "Many happy returns of the day, Gaaya. Here is a little thing for you".

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You: Thank you very much Dad. What a lovely camera! Thanks a lot.

It is not only for things that you thank people. You thank them when they show care and consideration for you or express wishes for your well being. Amar has been ill for some time and is admitted in the hospital. Krishna, his neighbour, goes to the hospital every day to see him. He doesn't bring flowers or fruits for him because he cannot afford them. But it is his care and thought for him which are invaluable and Amar is grateful to him for these. Let us hear the conversation between Amar and Krishna in which Amar expresses his gratitude and Krishna responds to this thanks.

Krishna: "Hello Amar, how are this morning?"

Amar: "I am much better. Thank you for your concerns. I really don't know how to   thank you. You have been very kind to me."

Krishna: "That's ok, please don't mention. What have I done after all?"

Amar: "You have been coming every day to see me. Your presence made me cheer up. Thanks Krishna for everything."

Krishna: My pleasure. It was nice coming and talking to you every day"

Of the two situations given above, the first is informal as the dialogue is between father and daughter. The second situation is slightly less informal.

The situation given below is very formal and calls for formal thanks and equally formal response:

Mr. Gnanam has given a dinner to Mr. Robert, the Chairperson of the Bank in which Mr. Gnanam workings. The dinner is over and Mr. Gnanam thanks his boss for sharing his time. Now, let us hear how their conversation goes on:

Mr. Robert: "I will take leave of you, Mr. Gnanam. Thank you very much for the very sumptuous dinner."

Mr. Gupta: It was my pleasure, Sir. I am extremely grateful to you for having accepted my invitation. Thanks for spending some time for us today.

Mr. Robert: I am delighted to have come. Bye.

Apologies are made when we have done something consciously or unconsciously that has hurt or harmed someone or when our behaviour has not been up to the mark especially when we have neglected our duty. Asim has come late for the meeting and apologises for the delay.

Asim: "Excuse me, Ma'am. May I come in?"

Chair: "Do come in Asim. We have already started the discussion of your project. You can explain the second phase of your proposal, now that you have come.

Asim: "I'm extremely sorry, Ma'am, for the delay. I thought of presenting the project myself but for the delay. The car suddenly developed a snag. I'm sorry being late.

Chair: "It's ok, Asim. Let us get down to the second phase. Is that ok with you, Asim.?

Before you read further, do work out the following exercise:

You are talking to someone who is speaking too softly and you cannot properly hear her. Courtesy demands that you take the blame of not hearing on yourself instead of blaming her. How do you express yourself?

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8.1.3 Asking for and giving information

Many times a situation arises when we have to ask for information. We may want to know the directions to reach a certain place, we may want to know how to fill up a form or we may just want to know the time. In fact, we may need information in many such situations. Remember, we must be polite when asking for information and after we have received an answer we must thank the person. So "Excuse me..." and "please..." are commonly used for asking for information. But, if the situation is formal then questions cannot be asked directly. In such a situation we have to introduce the question e.g., "I was wondering if you could tell me...." Or "I hope you don't mind my asking."

Asking and giving information

Use auxiliary verb to ask the information
  Present: can, will, shall, must, may
  Past: could, would, should, had to, might
Use wh-word to ask the information
  what,where,when,how
Asking information
-can you show me on the map?
-excuse me, do you know where the police station is?
-how far is it to the beach from here?
-how are you today
-where is johan?

Let's take a look at a few examples. If the situation is informal then the questions can be put in the following ways:

  i)   Could you tell me.....?

  ii)   Anybody knows.....?

  iii) Know the way....?

  iv)   Please let me know....?

  v)   Any clue to where..?

The responses to such informal questions can be:

i)   Yeah, Sure.

ii) Why not?

iii) Sorry, I don't know……

iv) Sorry, no idea…..

If the situation is not so informal then the method changes a little bit. This can be called the anytime/anywhere situation. When the question can be asked in the following ways:

i)   Can/Could you tell me please…..?

ii) Excuse me. Do you know anything about…..?

iii) I'd like to know something about……please.

The responses to such questions can be:

i)   Yes/ of course.

ii) Sure.

iii) I'm not sure but…..

iv) I've no idea

v)   I'm sorry/ afraid I don't know.

If the situation turns out to be very formal then there is a further change in the way we make the request, e.g.,

i)   Sorry to trouble you, but could you tell me……?

ii) Would you be kind enough to please……?

iii) I hope you don't mind my asking…….?

iv) Could you please give me some information about…..?

    v)   I wonder if you could please tell me….?

The responses to such formal questions can be:

    i)   Definitely/Certainly/Gladly.

    ii)   I shall be delighted to

    iii)   I'm afraid I don't have that information.

    iv)   I'm sorry, but I can be of no help.

Now, write a dialogue for the following situation:

You are at the railway station in order to receive your friend coming from Madras by the Tamil Nadu Express. The train has been delayed for over two hours. You approach the Enquiry Office. Write down the dialogue which will take place between you and the Enquiry Officer.

8.1.4 Offers, requests and orders

Life is a game of give and take. At every step you find yourself in a situation where you ask for help from others or the others ask for favours from you. Some people are so good that they readily offer a helping hand to anyone who is in need of it. Suppose that you are keying in certain data on the computer. But suddenly it crashed, and you have to show the report to your boss. Sherry is sitting next to you, while you mutter:

> You (in anxiety): "Oh My, What shall I do now? The PC has crashed. I will have to show the report to the boss now.
>
> Sherry: Hi, Kris, don't you worry. You can take my laptop."
>
> You; "Oh, it is very kind of you. Thanks a lot".

As for orders, they are given to sub-ordinates and the people lower in rank. But in a civilised society, not many will say: "Look, I order you ....." It could be: "Miss Maggie, may I request you to send these letters immediately?'

8.1.5 Inviting, suggesting, accepting and refusing

Consider the following two sentences:

"Let us go to the exhibition"

"Like to play chess?"

These two sentences are an informal invitation to do something. These may be addressed to your friends or your sisters and brothers, and so on.

Now read the sentences below which are formal invitations:

"We shall be very pleased if you join our party."

"We should be delighted if you spare some time to come with us to the Lodi Garden for a picnic."

Now consider a situation involving acceptance/rejection of a suggestion:

Naidu to his friend Som: "It is too hot. How about going for swimming?"

Som: "Oh, it would be so cooling, let's go".

Mohit to his neighbour's son Ahmad: We are going to see a movie. We were wondering if you would like to accompany us.

Ahmad: Oh, it would be fun no doubt. But I am afraid I will not be able to make it. I have an appointment with my dentist.

Conversation is an art and ending the conversation is as important as beginning it. You must see to it that the conversation doesn't end too abruptly as if you are in a hurry to get rid of the person you have been

talking to. It must close as it should begin, with good will and friendly feeling on both sides.

Consider the following situation:

You meet a close friend after a long time and chat with him for some time and then are leave him.

You: (getting up) Oh, it is seven O'clock already I must get going now, Somu.

Somu: O.K. Moni, it was lovely meeting you after such a long time. Do come again soon.

You: O yes, I will, you also drop in sometime.

Somu: Yes, sure I will. Bye-bye.

8.1.6 Likes and dislikes

Likes and Dislikes

When we like something we express it in a certain way and when we do not like something we express that too in a certain way. If we are speaking informally then we may tend to use rather strong language to convey what we are feeling. But if the occasion is formal then we have to keep our feelings in check and express our likes and dislikes in a controlled manner. Let us take a look at a few examples:
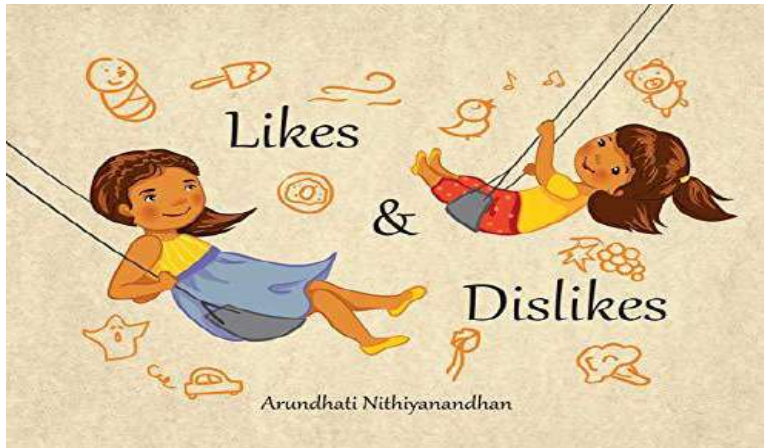
Informal

Meena and Tinu have just been to a movie. Meena has liked the film whereas Tinu has not liked the film. Since they are friends they can express their feelings in an informal way. If Meena had to express her liking for the film, she can do so in any of the following ways:

- The film was really great

     or

- The film was really terrific.

If she has liked the work of a particular actor, she would say:

- I'm crazy about………………..

- I'm mad about

- You can't beat ………….. when it comes to acting.

     or

- Wow! The film was lovely.

But, Tinu who has not liked the film or the actors wants to express her thoughts. She can do in any of the following ways:

- It was an absolutely terrible/bad/awful/film.

  or

- I just couldn't stand the film/actors.

  or

- Oh God! I wish I hadn't gone for the film. It was too bad.

These are just some of the ways of expressing likes and dislikes. If the situation is neither very informal nor very formal, then likes may be expressed thus:

- I really like/love/enjoy eating ice cream.

- I'm very keen on sports.

- This play is wonderful/really good.

- I have always liked/ loved/ enjoyed reading novels by Premchand.

- There's nothing I like more than a hot cup of tea when I'm tired.

If a dislike has to be expressed in such a situation then it may be done so in some of the following ways:

- I really hate/dislike/don't like noisy places.

- I'm sorry but I really don't non-vegetarian food.

- I'm not very keen on going too far.

- I find it difficult to get on with my neighbour.

If on the other hand a situation is formal then the ways of expressing likes and dislikes will be slightly different:

- Premchand is one of my favourite novelists.

- What I particularly enjoy is a peaceful morning walk.

- I'm very fond of ice cream.

- I have a special fondness/liking for yellow roses.

If you have to express a dislike in a formal situation then,

- Premchand is one of my favouorite novelists.

- What I particularly enjoy is a peaceful morning walk.

- I'm very fond of ice cream.

- I have a special fondness/liking for yellow roses.

If you have to express a dislike in a formal situation then,

- I don't think this musician is particularly good.

- I specially dislike crowded places.

- I have to admit I rather dislike this kind of music.

A situation can arise when you might have to ask about a person's likes or dislikes. For example, if Meena and Tinu are watching the same film and Meena wishes to ask Tinu whether she is liking the film she can ask this question in an informal manner:

Meena: Isn't this film great?

or

Don't you like it?

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If, however, the situation was formal then she would have to put her question differently:

Meena: May I ask if you are enjoying the film?

or

Don't you find such films extremely enjoyable?

If the situation is neither informal nor very formal then the question can simply be put in any of the following ways.

Meena: Do you like such films?

or

What do you think of this film?

or

How do you like this actor?

or

Are you keen to see this film?

Regulating speech

The need for regulating speech or conversation arises in many situation. While listening to someone we may like to show that we are paying attention. To do this, we must show understanding, surprise and attention. Then if we are not following what is being said or if we have missed a part of the conversation then we may want the speaker to repeat himself/herself. There may be yet another situation when we may be asked to make clear what we have said and which the other person has not understood. At other times we may want to draw the attention of people who are either busy with something else or just not paying attention. Doing any of the above things is called regulation of speech, and we must know how to do it.

SUMMARY

In this Unit, we discussed the importance of the English language in the world and the need for acquiring correct pronunciation for effective communication. We first gave you a very brief background to the growing importance of English and in this context suggested liberal economy that boosts outsourcing, technological advancements and the role of the Internet as factors contributing to its importance. We then discussed speech sounds and the relationship between sound and spelling. We then touched upon phonetic transcriptions indicating vowel and consonant symbols. We then looked into stress/intonation. We closed the Unit by giving various situations and possible conversation patterns.

REFERENCE AND FURTHER READINGS:

Jones, Daniel. *The Pronunciation of English*. Cambridge University Press, 1956.

Balasubramanian. *Texbook Of English Phonetics For Indian Students*. Laxmi Pub, 2017.

Jones, D. *English Pronouncing Dictionary*. UK. CUP.2003.

WEB RESOURCES

https://www.education.vic.gov.au/childhood/professionals/learning/ecliteracy/interactingwithothers/Pages/speechsounds.aspx#link32

https://www.grammar-monster.com/glossary/vowels.htm

https://www.londonschool.com/blog/phonetic-alphabet/

https://www.iedunote.com/top-10-qualities-good-speech

VIDEO LINKS FOR REFEREN

CES:

<u>Phonetic</u>

https://www.youtube.com/watch?v=B1STZQesZXM

https://www.youtube.com/watch?v=0HeujZ45OZE

https://www.youtube.com/watch?v=9E6F57s-V7U

<u>Word stress</u>

https://www.youtube.com/watch?v=Vu6UVwkUgzc

<u>Introducing oneself and others</u>

https://www.youtube.com/watch?v=ZL74qlBAPek

<u>Inviting, suggesting, accepting and refusing</u>

https://www.youtube.com/watch?v=bSkQlABd2Fs

BLOCK - 5 THE INTERNET ENGLISH

UNIT- 9 THE INTERNET AND ITs IMPLICATIONS

STRUCTURE

Overview

Learning Objectives

9.1 The Internet and the Implication

9.1.1 Electronic mail (e-mail)

9.1.2 Chat groups

9.1.3 Virtual worlds

9.1.4 The web

9.1.5 Commentary

Summary

OVERVIEW

In this Unit, our focus is on the way English is being used and will likely be used in the emerging contexts in which the Internet and associated technologies determine the style of presentation. We will begin the Unit by describing the pervasiveness of the Internet. We will then look at five situations, e-mail, synchronous and asynchronous chat-groups, virtual worlds, and the World Wide Web (WWW).

LEARNING OBJECTIVES

After completing this Unit, you should be able to:

- identify the implications of the Internet for English;

- use English appropriately in various technology contexts: e-mail, synchronous and asynchronous chatgroups, virtual worlds and WWW.

9.1 THE INTERNET AND ITs IMPLICATIONS

As you are aware, the Internet is now being widely used for information dissemination. As of now, more than 65% of the Internet content is said to be in English, and therefore the English language is gaining importance across the world. However, the language of the Internet, or more precisely the English of the Internet, seems to be different from that of the print, for example. David Crystal, a world renowned linguist is of the considered view that this will have (or has) far reaching implications for the way we use English.

In what follows, we will give you a synopsis of his commentary of the Internet English as given in his celebrated book, *Language and the Internet*. This will give us an idea as to how we need to gear ourselves for the future in terms of the emerging language situation, against the background of the omnipresence of the Internet.

It is common knowledge that the Internet connects people, no matter where they are in the world. In other words, for the Internet, geographical distance does not exist and therefore people can be in touch with one another irrespective of where they are. In sum, the world has shrunk making it a mere village, in which people can be in constant communication. The expression *global village* thus has gained currency. David Crystal remarks that such a concept has linguistic implications and raises a wide variety of linguistic questions.

A village, for example, is a close-knit community – traditionally identified by a local dialect or language, which distinguishes its members from that elsewhere. If there is to be a genuine global village as result of the wide spread use of the Internet, at least from the linguistic point of view, then we need to ask an important question: 'What is dialect of this global village?' or 'What is the dialect that connects the community in this global village?' or 'What are the shared features of language which give the world community of users their sense of identity?'

Put differently, we need to find out whether the Internet is emerging as a homogenous linguistic medium or whether it is a collection of distinct dialects, reflecting the different backgrounds, needs, purposes and attitudes of its users, or whether it is an aggregation of trends and idiosyncratic usages, which may be difficult for classification.

Internet situations
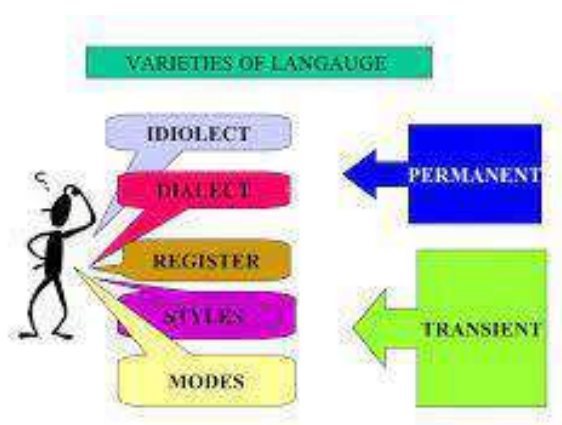
In a setting, as in the present case, where linguistic differences exist, the concept of a language variety may be helpful. What is a language variety? A variety of language is a system of linguistic expression whose

use is governed by situational factors. In its broadest sense, the notion includes speech and writing, regional and class dialects, occupational registers or genres (such as legal and scientific language), creative linguistic expression (as in literature), and a wide range of other styles of expression. Varieties are, in principle, systematic and predictable. It is possible to say, with some degree of certainty in a given language, how people from a particular region will speak, how lawyers will write, or how television commentators will present a type of sport, e.g., 'Indian English" or Liverpool English', 'legal French,' 'sports commentary', etc.

To extent this discussion further, the linguistic expression of the written language (or, for that matter the text-based language which currently characterises the Internet use), can be categorised under the following five main types:

i) **Graphic features**: These refer to the general presentation and organisation of the written language, defined in terms of such factors as distinctive typography, page design, spacing, use of illustration and colour. For example, the variety of newspaper English would be chiefly identified at this level through the use of such notions as headlines, columns and captions.

ii) **Orthographic/Graphological features**: These refer to the writing system of an individual language, defined in terms of such factors as distinctive use of the alphabet, capital letters, spelling, punctuation and ways of expressing emphasis (italics, boldface, etc.). For example, American and British English are distinguished by many spelling differences (e.g., colour vs. color) and advertising English allows spelling modifications that would be excluded from most other varieties (e.g., Beanz, Meanz and Heinz).

iii) **Grammatical features**: These refer to the many possibilities of syntax and morphology, defined in terms of such factors as the distinctive use of sentence structure, word order and word inflections. For example, religious English makes use of an unusual vocative construction (e.g., O God, who knows…) and allows a second-person singular set of pronouns (e.g., thou, thee, and thine).

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iv) **Lexical features**: These refer to the vocabulary of a language, defined in terms of a particular set of words and idioms. For example, legal English employs such expressions as 'heretofore', 'easement', and 'alleged' as well as such phrases as 'signed sealed and delivered' and Latin expressions such as *ex post facto*.

v) **Discourse features**: These refer to structural organisation of a text, defined in terms of such factors as coherence, relevance, paragraph structure and the logical progression of ideas. For example, a journal paper within scientific English, typically, consists of a fixed sequence of section including the abstract, introduction, methodology, results, discussion and conclusion.

Though text presently dominates the Internet language, the Internet spoken language will grow as the technology grows. In other words, spoken language currently has only a limited presence on the Internet, through the use of sound clips, films, and video. But, the use of speech will undoubtedly grow as technology develops, and it will not be long before we see the routine use of interactive voice (and video) dialogues, speech synthesis to provide a spoken representation of what is on a screen or to give vocal support to a graphic presentation, and automatic speech recognition to enable users to interact verbally with sites.

In this emerging scenario, we need to add at least two more types in addition to the five mentioned above, and these are:

i) **Phonetic features:** These refer to the general auditory characteristics of spoken language, defined in terms of such factors as the distinctive use of voice quality, vocal register (e.g., tenor vs. bass), and voice modality (e.g., speaking, singing, chanting). For example, in TV commentary, different sports make use of different vocal norms (e.g., the loud enthusiastic crescendos of football vs. the hushed monastic tones of snooker).

ii) **Phonological features**: These refer to the sound system of an individual language, defined in terms of such factors as the distinctive use of vowels, consonants, intonation, stress and pause. For example, regional accents are defined by the way they make different use of sounds, and distinctive pronunciation is also a notable feature of such varieties as news-reading, preaching and television advertising.

You must note at this stage that grammatical, lexical and discourse features play a distinctive role in all spoken varieties of a language, as they do in the written. For example, a television commentary is not distinctive solely in its pronunciation, but in its use of grammar, vocabulary, and general organisation as well.
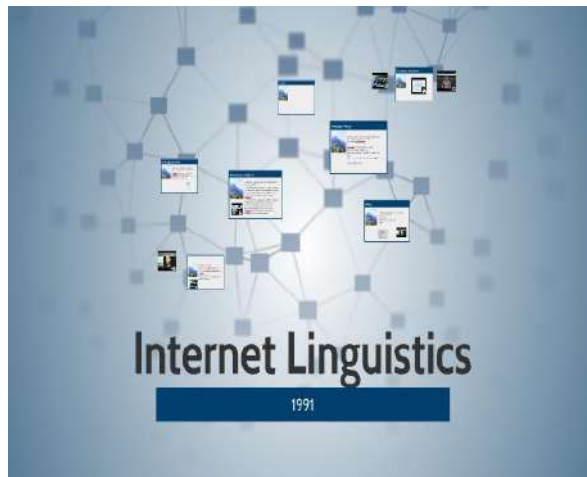

So, the initial question for the person interested in Internet linguistics to ask is: Is the Internet a homogenous language-using electronic situation, likely to generate a single variety of language, defined using such variables as those listed above? Will all users of the Internet present themselves, through their messages, contributions and pages with the same kind of graphic, orthographic, grammatical, lexical and discourse features?

To answer these questions, we need first to establish the different situations the Internet contains, which we will do in the Subsections of this unit by describing the salient linguistic features of each situation and identifying the variations in the way they are used. This will help us talk more precisely about the strategies that people employ and the linguistic attitudes they hold, and thus enable us to begin evaluating their beliefs and concerns about the Internet language.

Before we go to the Subsections, let us be clear that some of these situations are easy to identify, because they have been around a relatively long time and have begun to settle down. Some are still in their infancy, with their situational status totally bound up with emerging technology, and therefore subject to rapid change. For example, the linking of the Internet to mobile phone technology, which immediately motivated a fresh range of linguistic expressions.

Furthermore, given the speed of technological change, doubtless new situational variables will emerge which will make any attempt at classification quickly outdated. But, as of now, it is possible to identify five broad Internet-using situations which are sufficiently different to mean that the language they contain is likely to be significantly distinctive.

9. 1.1 Electronic mail (e-mail)
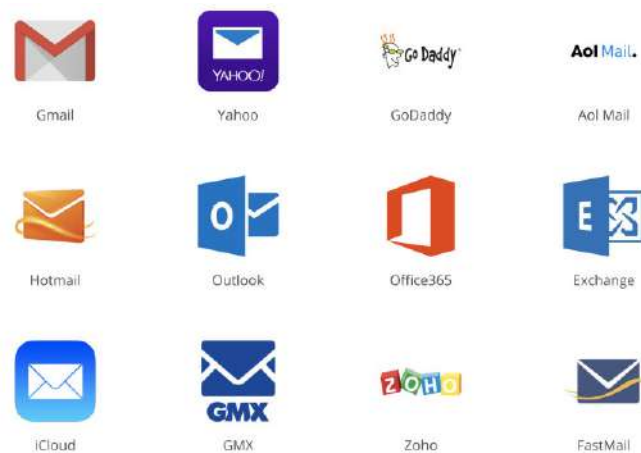
E-mail is the use of computer systems to transfer messages between users, chiefly used to refer to messages sent between private mailboxes. Although it takes up only a relatively small domain of the Internet space, by comparison with the billions of pages on the World Wide Web (WWW), it far exceeds the Web in terms of the number of daily individual transactions made.

As John Naughton says that the Net was built on electronic mail and considers it the oil which lubricates the system. To prove his point, he says that on a particular day he may call up pages on the Web three times but may have sent twenty e-mails. The e-mail contacts could include family, friends, and colleagues, as well as a range of new and long-standing business associates. Similarly, the incoming e-mails may include several of these, along with a sporadic sampling of 'junk' mail from organisations that had got hold of my e-address, some of which had attachments that were indistinguishable from a Web page in their linguistic character. Many of these messages – incoming and outgoing – vary greatly in length and style.

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The diversity of e-mail contexts is immediately apparent. So here, too, the chief issue must be to determine the linguistic coherence of the situation.

9.1.2 Chat groups

Chat groups are continuous discussions on a particular topic, organised in virtual rooms at particular Internet sites, in which computer users interested in the topic can participate. There are two situations here, depending on whether the interaction takes place in real-time (i.e., synchronous) or in postponed or simulated time (i.e., asynchronous). Let us explain these two here:

i)   **Synchronous situation**: In a synchronous situation, a user enters a chat room and joins an ongoing conversation in real time, sending named contributions which are inserted into a permanently scrolling screen along with the contributions from other participants. Internet Relay Chat (IRC) is an example of one of the main systems available to users, consisting of thousands of rooms dealing with different topics. Although most people enter just one room at a time, there is nothing to stop them opening more than one chat window and engaging in two or more conversations simultaneously, if they have the requisite cognitive and linguistic skills.

ii)   **Asynchronous situation**: In an asynchronous situation, the interactions are stored in some format, and made available to users upon demand, so that they can catch up with the discussion, or add to it, at any time – even after an appreciable period has passed. The Bulletin Boards, a popular feature of the computer-mediated communication in the 1980s, are one example. The thousands of Newsgroups on the Internet, covering a vast number of topics, provide another. Yet another is the mailing list, such as Listserv, to which users subscribe, knowing that all messages sent in to the list will reach everyone on that list.

Some chat groups are global, receiving contributions from any geographical locations. Some are local, restricted to a particular country or region. Some are moderated, in the hands of an owner or editor and others are uncontrolled, other than by internal forces. Although the chat group situation would seem, at first sight, to promote the use of a highly distinctive and consistent language variety, the difference factors involved – especially the factor of synchronicity – make it likely that it will contain significant diversity.

9.1.3 Virtual worlds

Virtual worlds are imaginary environments which people can enter to engage in text-based fantasy social interaction. From the early notion of a MUD (multi-user dungeon, a derivation from the 1970s role-playing adventure game Dungeons and Dragons), several adventure genres developed, offering players the opportunity to experience imaginary and

vividly described environments in which they adopt new identities, explore fantasy worlds, engage in novel exploits, and use their guises to interact with other participants.

Many MUDs, while reliant on the use of a share virtual space and role-planning identities, move away from the creation for adventure worlds. For example, constructing worlds within education or business contests, or using them for elaborate chat sessions. As a result, the acronym is also glossed as multi-user domain or multi-user dimension. Later, technological developments enabled multimedia elements to be added to this genre, sound and video functions supplementing or replacing text to enable participants to take up an on-screen visual presence as *avatars* in what some commentators have called meta-worlds.

The linguistic possibilities, in such imagination-governed worlds, are plainly immense, but – as with all games – there need to be constraints guiding the play, without which the interactions would be chaotic.

9.1.4 The web

The World Wide Web (WWW) is the full collection of all the computers linked to the Internet, which hold documents that are mutually accessible through the use of a standard protocol (the Hyper Text Transfer Protocol, or HTTP). It was devised in 1990 as a means of enabling high-energy physicists in different institutions to share information within their field, but it rapidly spread to other fields, and is now all-inclusive in subject-matter, and designed for multimedia interaction between computer users anywhere in the world. Its many functions include encyclopedic reference, archiving, games, news reporting, creative

writing, and commercial transactions of all kinds, with movies and other types of entertainment becoming increasingly available.

It should be noted that the popular practice of using the terms Internet and Web interchangeably is very misleading. The Web is one of several Internet situations.

The Internet world is an extremely fluid one, with users exploring its possibilities of expression, introduction fresh combinations of elements, and reacting to technological development. It seems to be in a permanent state of transition, lacking precedent, struggling for standards, and searching for direction.

9.1.5 Commentary

For each of the four situations outlined in Subsections 5.1.1 to 5.1.4, it is evident that we are still getting to grips with the communicative potential made available to them. We are in a learning situation of a rather special kind. We are to acquire the rules (of how to communicate via e-mail, of how to talk in chat groups, or how to construct an effective Web page, of how to socialise in fantasy roles, etc.), and yet there are no rules, in the sense of universally agreed modes of behaviour established by generations of usage.

Let us consider a situation in this context.

There is a clear contrast with the world of pear-based communication. Letter-writing, for instance, is routinely taught in school; and because there is widespread agreement on how letters are to be written, supported by the recommendations of usage manuals, we feel secure in that knowledge. Adults make use of this knowledge almost without thinking, and on occasion, as in informal letter-writing, they dare to break the rules with confidence. But with the Internet equivalent for letter-writing, i.e., e-mails, there is no such long tradition. Most people have been using e-mails for less than a decade, and they are unaware of the factors which have to be respected if their messages are not to be misunderstood.

Nobody knows all the communicative problems which lurk within e-discourses. The recommendations about approach and style are only beginning to be formulated, and many are tentative. While market research companies are investing a great deal to discover how people react to different new page configurations, psychologists are beginning to probe the kinds of problem which affect individuals who engage in unconstrained fantasy play. And studies are inconclusive. There is an enormous amount of idiosyncrasy and variations seen in e-encounters. At the same time, the detailed studies which have taken place have begun to identify levels of shared usage within individual e-situations.

The language of the Internet users is plainly in a state of transition. On the Internet, we are struggling with a very odd set of tools and pushing them as hard as we can. The need for greater predictability, reliability and familiarity is something which affects all Internet situations, and also the language which is found there. It is a world where individuals have tried to solve the problem of an electronically constrained communications medium in countless idiosyncratic ways. It is also a world where many of the participants are highly motivated individualists, intent on exploring the potential of a new medium, knowledgeable about its procedures, and holding firm views about the way it should be used.

The most informed of this population are routinely referred to as geeks. We might expect a great deal of linguistic innovations and ingenuity in their usage, accordingly. At the same time, everyone is aware that too much idiosyncrasy causes problems of intelligibility. Also, the pressure towards conformity is strong in those participatory activities to which the lable community has often been applied. While contributing to a discussion about aggressive language, one asked: 'you and I can talk any way we want on the Internet; the question is what kind of conversation we are looking for.' So, what kind of conversations are there, online, and how does one participate in them? Do we have to learn a new kind of language – Netspeak, as I shall call it – in order to be a netizen?

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✍ **LEARNING ACTIVITY 9.1**

What is the Internet.

Note:

    a) Write your answer in the space given below.

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SUMMARY

In this unit, we have dealt with the use of English in the information and communication technology, especially internet and also discussed the benefits of the internet in the Present days.

UNIT -10   INTERNET LANGUAGES

STRUCTURE

Overview

Learning Objectives

10.1   The Language of E-mail

      10.1.1 Structural elements

      10.1.2 The body of the message

      10.1.3 Artificial Intelligence in Smart Composing in Gmail

10.2   The Language of the Web

10.3   The Internet: The Linguistic Future

Summary

OVERVIEW

We are going to discuss how English is used in internet and email communication.

LEARNING OBJECTIVES

After completing this Unit, you should be able to:

- Understand the language of E-mail.

- Write a mail effectively.

10.1   THE LANGUAGE OF E-MAIL

At one level, it is extremely easy to define the linguistic identity of e-mail as a variety of language. At another level, it is surprisingly difficult. The

easy part lies in the fixed discourse structure of the message – a structure dictated by the mailer software which has become increasingly standardized over the past twenty years. Just in the same way as we can analyse the functionally distinct elements that constitute a newspaper article (in terms of headline, body copy, illustrations, caption, etc.) or a scientific paper (in terms of title, authorship, abstract, introduction, methodology, etc.), so we can see in e-mails a fixed sequence of discourse elements.

The difficult part lies in the range of opinions about the purpose of e-mail, as a communicative medium and about the kind of language. In 2020, With over 3.8 Billion people using e-mail, and 306 billion emails or so being sent each day, a consensus seems unlikely, especially when age, sex, and cultural differences are taken into account. At the same time, it ought at least to be possible to identify what the parameters of disagreement are, to develop a sense of the range of linguistic features which any characterization of e-mail would have to include. We shall examine these features next.

10.1.1 Structural elements
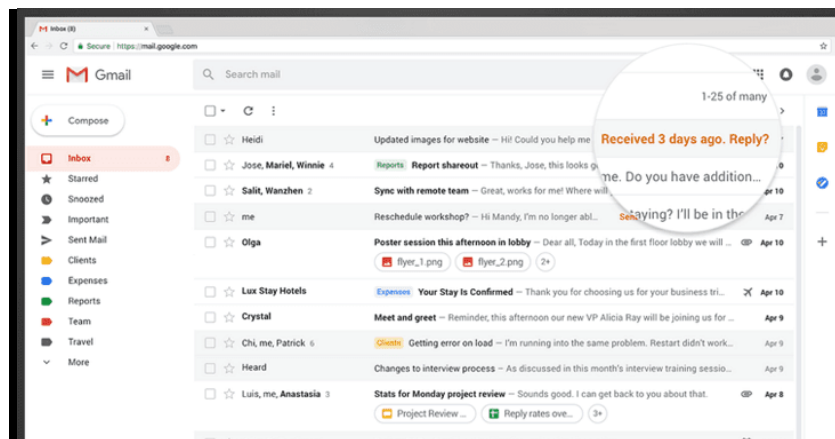
An individual e-mail consists of a series of functional elements, for which terminology varies somewhat, all of which are similar in purpose to those found in traditional letters and memos. The 'compose screens' on the computer typically display a bipartite structure, with a preformatted upper area (the header or heading) and a lower area for the main text (the body or message). In some systems, if we choose to attach a file to the e-mail, a third space becomes available, in which an icon representing the attachment is located.

Headers

The underlying format of the header generally contains the following four core elements in text-boxes:

i) The address (or addresses) to which the message is to be sent. In the 'To' text-box, we enter the address or addresses in full manually or enter a prompt (either the full e-address or a more memorable short form, or nickname) which calls up a character-string from an address-book and insert the address or addresses automatically.

ii) The e-address from which the message has been sent is automatically.

iii) A brief description of the topic of the message. In the 'Subject' text-box, we insert manually the topic of the message. But, this is an optional element. However, the software will alert us if we do not enter the topic of the message. But then we could ignore it. Nonetheless, it is considered an efficient practice to include the topic of the message for easy reference.

iv) The date and time at which the message is sent. These are inserted automatically by the software.

By and large, these are the elements the system records electronically once the message or mail is sent. This makes the above elements core in the e-mail situation. These are the chief elements represented in the 'Outbox' and 'Sent' folders, under the heading 'To', 'Subject' and 'Sent'. When we receive a message, these are the chief elements represented in one's 'Inbox' (with 'From' replacing 'To' and 'Received' replacing 'Sent').

Note, however, that different systems vary in the extent to which they display all the four elements and the order in which they display them.

In addition to the above structural elements, several optional elements are available within the header area such as the following:

- A space for addresses which are to receive a copy of the message. This is indicated as by the letters 'Cc', which stands etymologically for *carbon copy*, but which is often glossed as *courtesy copy*. An entry could be made in this Cc text-box manually or automatically to inform the message's prime recipient that a copy the message has been sent to someone else as well.

- A space for addresses which also receive a copy of the message. This is indicated by the letters 'Bcc' which stands etymologically for *blind carbon copy*. When we do this, the prime recipient may not know that we have sent a copy to someone else.

- A space in which a symbol such as a paper-clip appears if an *attachment* has been added to the message. This also appears along with the summary in the 'Outbox' and 'Sent' folders, and appears on the recipient's screen.

- A space in which a symbol such as an exclamation mark appears, if a priority is to be given to the message when it is received. It does not have anything to do with the speed at which the message will be electronically transmitted.

There is very limited scope for usage variation, within headers, because so much of the information is dictated by the software. For example, the conventions of e-address structure (i.e., the registered two-part designation on either side of the '@' symbol) are fixed, and if not followed exactly, the message will either not be accepted by the sender's software or will be returned ('bounced back') by the server to which the sender is connected (it may also disappear into cyberspace and never be seen again).

The same considerations affect copies of messages. Note that e-mail manuals question the decision-making behind copied messages. They criticise the sending of time-wasting, unnecessary copies. They also caution the use of blind copies. For instance, if people other than the intended recipients learn of their existence, the motives of the writer may be questioned. If there are several main or copy recipients, the question of the order in which their addresses are listed may be relevant. A principle of alphabetical order is often advocated to avoid any

misunderstanding. An excessive use of the priority feature, for example, if every message is marked urgent, makes the convention meaningless.

The language of the subject line, however, has received a great deal of attention. Because it is the first thing that the recipient receives along with the sender's name, it is a critical element in the decision-making over what priority to assign to it or whether to open it at all (in the case of someone who receives many e-mails every day). A great deal of junk-mail, if not automatically filtered out, is known to be junk only because of the subject description.

Because there is a limit on the number of characters to be displayed in the recipient's 'Inbox' summary, we must avoid lengthy subject descriptions and use only clear and concrete subject descriptions. A deliberately misleading subject lines (as sometimes encountered in e-mail from advertisers) is considered a breach of *netiquette*, i.e., etiquette of the Internet.

It is also important for correspondents to make continued use of a subject description, once it is chosen, to enable groups of related messages, called a thread, to be placed together, especially if messages are forwarded. Even an apparently simple switch such as My review (in the sender's subject line) to Your review (in the subject line of the receiver's response) can be the source of difficulty – not immediately, but in due course, if the whole correspondence relating to this topic needs to be gathered together. Similarly, subject line need to be very specific, otherwise they will not be easy to retrieve at a later date.

Although the header is formally distinct from the message area below, it is not always functionally separate. It is possible to disregard the identity function of the subject line, and use it as an introductory element in the message itself.

Greetings and farewells

Turning now to the body of the e-mail, this too can be viewed in terms of obligatory and optional elements. The obligatory item is patently a message of some sort. What is interesting is the extent to which it is

preceded by a greeting (or salutation, opening) and followed by a farewell (or signature, closing).

Within institutions, e-mails can be mainly used for the sending out of information and instructions to all members of staff, in the manner of a traditional memo, so that a personalised greeting is unnecessary. A general enquiry posted to a group of recipients, where the aim is to obtain information for the benefit of all, is also unlikely to be opened with a greeting (unless it is of the 'Dear all', 'Dear List Member' type) and just as unlikely to generate personalise responses.

Between people, who know each other, messages without greetings are usually promptly sent responses, where the responder sees the message as the second part of a two-part interaction for which an introductory greeting is inappropriate. For example:

Incoming message: 'Michael will 7.30 be OK?'

Kris' response message: 'Fine.'

Where the following would be unlikely:

The response message: 'Michael, Fine.'

Or, even less so:

The response message: 'Dear Michael,'

'Fine.'

The longer the delay in responding, the more likely will the response contain a greeting – if only an apology for the time-lag.

Farewells display fewer possibilities for variation, but the same points of principle arise. Two elements are available: a pre-closing formula (of the 'Best Wishes' type) and the identification (ID) of the sender. Most interpersonal messages end with both elements present, and the influence of traditional letter-writing is evident in the overwhelming tendency to place each element on a separate line, usually spaced away from the message body.

As with other domains, allowing a range of linguistic options increases the communicative power of a medium, and usage manuals need to recognise this. In any case, people are voting with their feet: as with traditional spoken or written usage, they will be more influenced in their e-mail practice by the behaviour of their correspondents than by the recommendations of style guides.

As e-mails become a routine part of social life, at all levels, they will inevitably be influenced by the linguistic mores of the users. Already, many people use it as more immediate and practical way of sending formal letters and greetings cards (especially when there is a postal strike). Of late, official invitations, letters of agreement, etc., are sent and replied via e-mails. Some publishers now insist for reviews to be sent primarily as e-mails. It is likely that the technological benefits of the medium (in terms of speed, forwarding automatic typesetting, etc.) will eventually be a more important driving force than the fact that it permits a greater degree of informal communication than existed before.

It is predicted that e-mail in a few years time will display a much wider stylistic range than it does at present, as the medium is adapted to suit a broader range of communicative purposes, and the legal issues surrounding the status of certain types of message come to be resolved. The contemporary bias towards informality therefore needs to be kept in perspective.

10.1.2 The body of the message

The content of the many e-mail style books is largely devoted to giving advice about how to write effective message. One set of prescriptions is given below:

- Write as though Mom were reading, and write to the widest audience imaginable. If your message is too personal, confidential or important to write, generically, reconsider e-mail as your vehicle.

- Think big picture. Always provide a brief executive summary at the beginning of the document.

- Keep an eye on spelling. You can be sure your readers will notice.

- Grammar and punctuation. Don't send the mail before checking the grammar including spelling and punctuation.

- Off steam your message. Never use obscene, abusive or otherwise offensive language.

- Don't send to the world. Respect other's electronic space, as you would have them respect yours. Don't spam.

In considering e-mails, what you must keep in mind the limitations imposed by the screen, the associated software and the dynamic nature of the dialogue between sender and receiver.

A widely held view (dating from the earliest days of e-mailing) is that the body of a message should be entirely visible within a single screen view, without any need for scrolling. Often this is not a whole screen, because the upper part is needed for a listing of incoming messages. Insofar as people use e-mails for brief and rapid conversational exchanges, fitting a message into a single screen is easily achievable.

When the messages get longer, and especially when documents of considerable length are sent (as in much business e-communication), the style guides strongly recommend that special attention is paid to the information which appears on the opening screen, providing a strong first paragraph or a summary.

An analogy is often drawn with the inverted pyramid style familiar from newspaper writing, i.e., the important information should appear in the opening paragraph, with less important information in the next paragraph, and so on. The analogy is apt. Just as a newspaper editor will often trim an article to fit a space working bottom up by cutting the final paragraph first then the penultimate, and so on, so an e-mail writer should assume that information located at the end of the message might never be seen, if the reader decided not to scroll down any further.

The clarity of the message on the screen is a dominant theme of e-mail manuals. Clarity in this context involves both legibility and intelligibility. Legibility chiefly refers to ways of avoiding a screen containing unbroken texts.   Writers are recommended to use a line-of-white between paragraphs, for example, or to highlight points in a list using a bullet or numbering facility. The increased use of bullet points is an important stylistic feature of e-mails, having previously been rare in letters and typewritten documents.

One unique feature of e-mail communication is that there is no guarantee that the message as reproduced on the writer's screen will appear in the same configuration when it reaches the reader's. A common problem is for the line-length settings to differ, so that a message which sat neatly in 100-character lines at the sender's terminals is reproduced with a highly erratic sequence of long and short line-lengths on the receiving screen, or fails to wrap around at all (requiring an awkward repeated right-scrolling manoeuvre), or is processed so that the end part of each line is simply left out.

Many manuals, accordingly, advise writers to keep their line length to 80 characters, to minimize the risk of this happening – or even 70, if message-forwarding is likely, as the tab character which is inserted in from of each line of a forwarded message uses up several characters of space. In addition, any special formatting (such as the use of bold or italic typefaces) may be lost in transmission. And attachments may be unreadable at the other end.

Note that no other type of written communication presents us with such potential asymmetry.

The pressure to maintain a message's intelligibility might be thought to be no different from that encountered in any other communicative domain. But, the speed and spontaneity with which e-mails can be written and sent makes it more likely that the processes of reflection

normally used with written language will not take place. Evidently, many people do not read through their message before sending it.

The style manuals differ over the question of just how much editing should take place: on the one hand, they are anxious to maintain their belief in the medium's informality; on the other hand, they are driven by their awareness that, the more idiosyncratic behaviour departs from the norms of Standard English the greater the likelihood of unintelligibility.

Misspellings, for example, are a natural feature of the body message in an e-mail (not in headers, where senders are usually scrupulous, knowing the consequences of error). They occur, regardless of the educational background of the writer, in any situations where there is fast typing and a lack of editorial revision. For the most part, these errors cause little or no disruption to the communicative process. Nor is the reader going to make a social judgement about the writer's educational ability, on the basis of such data – a contrast with what would happen if someone wrote a traditional letter containing such errors.

More important in relation to intelligibility is the question of a message's coherence, arising out of the inherently dialogic character of e-messaging. Although some e-mails are sent without any expectation of a response, the vast majority does expect a reply and gets one. Accordingly, the communicative unit, as in everyday conversation, is the exchange. The chief linguistic evidence for exchanges is the frequency with which response messages begin with an acknowledgement that there has been a previous message: direct feedback expressions, just as in everyday conversation, or elliptical and anaphoric (i.e., referring-back) devices.

In sum, the issues go well beyond the linguistic. Traditional letter-writing, through such features as its choice of notepaper, letterhead typography, style of paragraphing, and signature format, presented ages worrying over these matters – when ordering new notepaper, for example. In some circumstances such as the writing of references, job applications, or referee reports, the choices made inevitably affect the receiver's perception of the character of the sender, and influence the outcome in all kinds of unconscious ways.

The 'meaning' of a message is much more than the semantic content of its constituent words. But when this kind of material is submitted by e-mail, as it increasingly is, all this extra meaning is lost. Publishers, for

example, commonly paste extracts from readers' e-reports on a book proposal into a single document for submission to an editorial board.

Functionally, e-mail does not duplicate what other mediums can do. E-mail is better than the letter in obtaining a quick response to an enquiry; but not for every kind of message. There is a widespread feeling that letters are better than e-mails for expressing negative content, such as breaking off a relationship or reporting a family death, and that telephone or face-to-face conversation is also better in such cases, where the full range of vocal nuance is needed to do justice to the meaning.

On the other hand, it has been noted that people have a greater tendency to self-disclose on the computer, compared with telephone and face-to-face conversation – a factor which, some think, partly accounts for the growth in e-dating or e-romances. E-mail has also emerged as a means of communication where nothing was easily available before such as between professionals whose erratic life-style meant that they were never predictably at the end of a telephone line, between parents and their children at university, or between partners separated by distance, for whom the cheapness of the medium is a godsend.

E-mail has come to be used for some of the purposes traditionally carried out by the letter (e.g., the sending of CVs or job applications, certain types of form-filling), but it has not yet supplanted conventional mail for others (e.g., contractual matters), because of issues to do with privacy, security, and legal tradition. While we may make copies of a will, or of our house deeds, the 'real' documents have a special status which it will be difficult, perhaps impossible, for e-mail to replicate. Certainly, at present, the incompatibilities between software systems disallow any privileged status for a document where layout is critical, such as a legal document or a commercial advertisement.

The limitations of e-mail, as a communicative medium, are in fact still being discovered. There is no way of controlling an e-mail, once it has been sent; nor is there any way of knowing who will eventually see it or edit it.

The evolution of e-mail style is in its infancy. And, perhaps, the only thing we can say for certain is that it will soon no longer be as it currently is generalizations about the medium have hitherto been heavily influenced by its technical origins and early years of use. There is an understandable tendency to think of e-mailing solely in terms of informality. It feels temporary, indeed, and this promotes a sense of the

carefree. Messages can be easily deleted, which suggests that their content is basically unimportant. Because of its spontaneity, speed, privacy, and leisure value, e-mail offers the option of greater levels of informality than are found elsewhere in traditional writing. But as the medium matures, it is becoming apparent that it is not exclusively an informal medium, and received opinion is going to have to change.

10.1.3 Artificial Intelligence in Smart Composing in Gmail
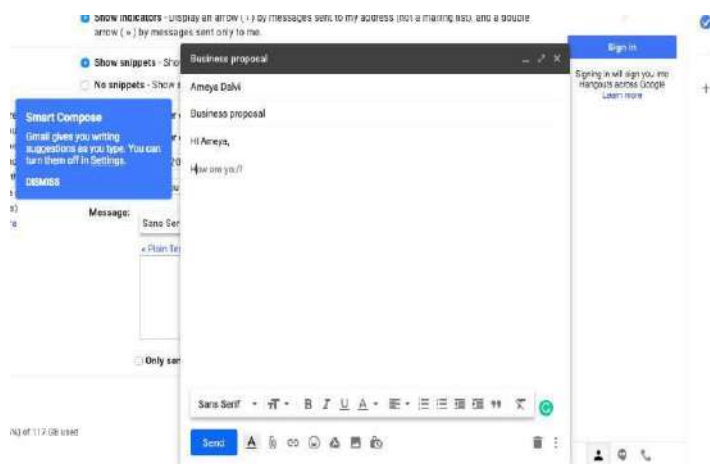
Google has introduced a new Smart Compose feature to Gmail in 2018.

The Smart Compose taps the wonders of artificial intelligence (AI) to help users formulate drafts, from the beginning to the end. It's basically like real-time auto-complete for entire emails, with Gmail serving up suggestions as you type.

Anyone already accustomed to predictive keyboards will be familiar with the basic concept behind Smart Compose. It uses historical grammar and typing patterns to guess what it thinks you want to say, and then if you like the suggestion, just hit the tab key to enact it.

Additionally, Smart Compose will also tap contextual cues to make some suggestions. If you're writing the email on a Friday, for example, it may suggest "Have a nice weekend" as a closing pleasantry.

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│  ✎ LEARNING ACTIVITY 10.1                        │
│                                                   │
│  Artificial influenced in email.                 │
│  Note:                                            │
│  a)  Write your answer in the space given below. │
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10.2 THE LANGUAGE OF THE WEB

In the first page his biographical account, Tim Berners-Lee, the inventor of the Web, shared his vision of the Web as 'anything being potentially connected with anything.' The World Wide Web (WWW) provides a characterisation of this element of the Internet, which truly removes the notion of situation and the accompanying concept of a variety of Internet language. After all, language (any language for that matter) in its entirety is part of this anything.

The Web, in effect, holds a mirror up to the graphic dimension of our linguistic nature. 'Graphic' here refers to all aspects of written (as opposed to spoken) language, including typewritten, handwritten (including calligraphic) and printed text. It includes much more than the

direct visual impression of a piece of text, as presented in a particularly typography and graphic design of the screen. It also includes all those features which enter into a language's orthographic system (chiefly its spelling, punctuation, and use of capital letters) as well as the distinctive features of grammar and vocabulary, which identify a typically written as opposed to a spoken medium of communication.

Note, however, that most Web-text will inevitably be printed, given the technology, generally, in use. Typewritten text (in the sense of text produced by a typewriter) is hardly relevant, belonging as it does to a pre-electronic age, though of course it can be simulated, and many of the features of typing style have had an influence on the word-processing age. Handwritten text has only a limited presence, being available only through the use of specially designed packages, and is of little practical value to most Internet users.

But, printing exists in a proliferation of forms – currently more limited than traditional paper printing in its use of typefaces but immensely more varied in its communicative options through the availability of such dimensions as colour, movement and animation. And, it is here that even a tiny exposure to the Web demonstrates its remarkable linguistic range. Anything that has been written can, in principle, appear on the Web; and a significant proportion of it has already done so, in the form of digital libraries, electronic text archives and data services.

So, a few minutes of Web browsing will bring to light every conceivable facet of our graphic linguistic existence. There will be large quantities of interrupted linear text, i.e., text which follows the unidimensional flow of speech, but interrupted by conventions and the division of a text into lines and screens. This is the normal way of using written language, and it dominates the Web as it does any other graphic medium.

But there will also be large quantities of non-linear text, i.e., text which can be read in a multidimensional way. In non-linear viewing, the lines of a text are not read in a fixed sequence; the eye moves about the page in a manner dictated only by the user's interest and the designer's skill, with some parts of the page being the focus of attention and other parts not being read at all.

On the Web, many pages have areas allocated to particular kinds of information and designed (through the use of colour, animation or movement, and other devices) to attract the attention and disturb any process of predictable reading through the screen in a conventional way.

On a typical sales page, a dozen locations compete for our attention (search, help, shopping basket, home page, etc.). The whole concept of hypertext links (that take those browse the Web from one topic to the other on the Web Page, however unrelated that may be, instead of providing them with a linear experience) is perhaps the most fundamental challenge to linear viewing. There are yet other kinds of graphic organizations as well such as arrangements of linguistic, numerical, or other information in rows and columns, designed to be scanned vertically and horizontally, family tree diagrams, etc., that defy the linear experience.

The Web is graphically more eclectic than any domain of written language in the real world. And the same eclecticism can be seen if we look at the purely linguistic dimensions of written expression, i.e., the use of spelling, grammar, vocabulary and other properties of the discourse (the ways that information is organised globally within texts, so that it displays coherence, logical progression, relevance and so on). Whatever the variety of written language we have encountered in the paper-based world, its linguistic features have their electronic equivalent on the Web.

Among the main varieties of written expression are legal, religious, journalistic, literary and scientific texts. These are all widely present in their many sub-varieties, or genres. Under the heading of religion, for instance, we can find a wide range of liturgical forms, rituals, prayers, sacred texts, preaching, doctrinal statements, and private affirmations of belief. Each of these genres has its distinctive linguistic character, and all of this stylistic variation will be found on the Web.

If we visit a Web site, such as the British Library or the Library of Congress, and call up their catalogues, what we find is exactly the same kind of language as we would if we were to visit these locations in London or Washington, even down to the use of different conventions of spelling and punctuation.

The range of the Web extends from the huge database to the individual self-published 'home page', and presents contributions from every kind of designer and stylist, from the most professional to the linguistically and graphically least gifted. It thus defies stylistic generalisation. All of this is obvious, and yet in its very obviousness there is an important point to be made: in its linguistic character, seen through its linked

pages, the Web is an analogue of the written language that is already 'out there' in the paper-based world.

For the most part, what we see on Web pages is a familiar linguistic world. If we are looking for the Internet distinctiveness, novelty and idiosyncrasy – or wishing to find fuel for a theory of impending linguistic doom, we are not likely to find it here.

If the Web holds a mirror up to our linguistic nature, it is a mirror that both distorts and enhances, providing new constraints and opportunities. It constrains, first of all, in that we see language displayed within the physical limitations of a monitor screen. One example of this is scrolling the text, both vertically and horizontally, which is bound to interfere with out ability to perceive, attend to, assimilate and remember text.

Certain defining properties of traditional written language are also fundamentally altered by the Web. In particular, its static nature is no longer obligatory, in that the software controlling a page may make the text move about the screen, appear and disappear, change colour and shape, or morph into animated characters.

Whatever else the Web is, it is noticeably a colourful medium, and in this respect alone it is distinct from other Netspeak situations. Probably the most important use of colour in a well-designed Web site is to identify the hypertext links, the jumps that users can make, if they want to move from one page or site to another. The hypertext link is the most fundamental structural property of the Web, without which the medium would not exist. It has parallels in some of the conventions of traditional written text – especially in the use of the footnote number or the bibliographical citation, which enables a reader o move from one place in a text to another – but nothing in traditional written language that remotely resembles the dynamic flexibility of the Web.

At the same time, it has been pointed out that the Web, as it currently exists, is a long way from exploiting the full inter-textuality, which the term hypertext implies. From the Web user's point of view, the links are provided by the system. When someone else's e-mail arrives on our screen, we can, if we wish, edit it, i.e., add to it, subtract from it, or change it in some way.

This is not possible with the copy of the page which arrives on site: only the site owner can edit it. The owner has total control over what we may see and what may be accessed, and also what links we may follow.

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Evolution and management

Because the linguistic character of the Web is in the hands of its sister owners, the interesting question arises of what is going to happen as its constituency develops. Anyone may now publish pages on the Web, and professional designers have been scathing about the untutored typographical hotchpotches which have been their result, and have issued warnings about the need for care.

The point assumes importance, when we consider the vastly greater range of subject-matter communicated via the Web. But the Web presents us with a rather different problem. Its language is under no central control. On the Web, there are no powerful moderators. Initial servers may attempt to ban certain types of site, but huge amounts of uncensored language slip through. There are several sites where the aim is, indeed, contrary to conventional standards of politeness and decency, or where the intention is to give people the opportunity to rant about anything which has upset or interested them (e.g., blogging).

The debate continues over the many social and legal issues these situations pose. This is challenging especially because the Internet transcends national boundaries. For example, the laws of obscenity and libel matters, security and policing, questions of freedom of speech, etc., create difficult situations because of the different types of laws that exist among countries.

Issues associated with textual copyright have particular linguistic consequences. For example, although we are unable to alter someone else's Web pages directly, it is perfectly possible to download a document to our own computer, change the text, then upload the new document to a Web site we have created for the purpose.

In this way, it is relatively easy for people to steal the work of others, or to adapt that work in unsuspected ways. There is a widespread opinion that content is free, fuelled by the many Web pages where this is indeed the case. But freedom needs to be supplemented with responsibility, and this is often lacking. Examples of forgery abound. Texts are sent to a site purporting to be by a particular person, when they are not.

Most traditional printed texts, by and large, have a single author. Where more than one author is involved, one single author coordinates to ensure that consistency and quality is maintained. Even in individually-authored environments, copy-editors, proof-readers, etc., smoothen the idiosyncrasy, if any, and implement the house-style. But on the Web, these checks and balances are often not present. There are multi-authored pages, and instances of shifts in the style of presentation are not uncommon.

Moreover, the linguistic limitations of word-processing and search-engine software affect our ability to find what is on the Web in several ways, and eventually must surely influence our intuitions about the nature of our language. So do the attempts to control usage in areas other than the politically correct.

Languages on the Web

The Web is an eclectic medium, and this is seen also in its multi-linguistic inclusiveness. Not only does it offer a home to all linguistic styles within a language; it also offers a home to all languages – once their communities have a functioning computer technology. This has been the most notable change since the Web began. It was originally a totally English medium-as was the Internet as a whole.

But with the Internet's globalization, the presence of other languages has steadily risen. In the mid-1990s, a widely quoted figure was that just over 80% of the Net was in English. This study used a random number generator to find 8,000 computers hosting an HTTP server; and a program then subjected a selection of pages to an automatic language identification, using software which could recognise 17 languages.

Of 3,239 home pages found, the language distribution (after correction for various types of possible error) was as follows: English 82.3%, German 4.0%, Japanese 1.6%, French 1.5%, Spanish 1.1%, Swedish 0.6%, Italian 0.8%, Portuguese 0.7%, Dutch 0.4%, Norwegian 0.3%, Finnish 0.3%, Czech 0.3%, Danish 0.3%, Russian 0.1%, Malay 0.1%, etc., and the rest in 'unknown' languages.

The gap between English and the other languages is notable, and supports the widespread impression, frequently reported in newspaper headlines, that the language of the Internet is English. However, it is

also true that the languages other than English in the Internet are steadily rising, along with the increase in the number of people who use the Web.

There is no doubt that low-cost Internet use is going to grow, all over the world, as wireless net working puts the Internet within reach of people in developing nations who will use access devices powered by solar cells or clockwork generators. All of this must have an impact on language presence. The Web is increasingly reflecting the distribution of language presence in the real world, and there is a steadily growing set of sites which provide the evidence.

Nonetheless, until a critical mass of Internet penetration in a country builds up, and a corresponding mass of content exists in the local language, the motivation to switch from English language sites will be limited. In other words, the future is also very much dependent on the levels of English-speaking ability in individual countries, and the likelihood of further growth in those levels. This does not mean than English will marginalize all other languages.

On the contrary, there will be great demand for multilingual Web sites, for multilingual data retrieval, for machine translation, for voice recognition systems to be multilingual. The danger for minority languages – and indeed for all small languages – is that they will be left outside the inner circle of languages for which it is commercially viable to develop voice recognition and machine translation systems. Typically, such systems depend on the analysis of large bodies of language which can be expensive to develop and which can take time to develop.

Multilingualism on the Internet can be seen as a happy and above all irreversible inevitability.

✍ **LEARNING ACTIVITY 10.2**

Write language of the Web.

Note:

a) Write your answer in the space given below.

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10.3 THE INTERNET: THE LINGUISTIC FUTURE

Any attempt to characterize the language of the Internet, whether as a whole or with reference to one of its constituent situations, immediately runs up against the transience of the technology. Technological developments put the Internet users under constant pressure to adapt their language to the demands of new contexts and give them fresh opportunities to interact in novel ways. The readiness with which people do adapt language to meet the needs of new situations is going to be fully exploited in the next few decades, with the emergence of yet more sophisticated forms of digitally mediated communication.

The Internet is only a part of the world of computer-mediated language. In the coming years, many new technologies are anticipated, which will integrate the Internet with other communication situations, and these will provide the matrix within which further language varieties will develop. We have already seen this happen with broadcasting technology: radio brought a new kind of language, which quickly yielded several sub varieties (commentary, news, weather…) then television added a further dimension, which similarly evolved sub-varieties. It is difficult to say how many computer-mediated varieties of language will eventually emerge,

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but we can be sure that it will be far greater than the five situations we have identified, i.e., e-mail, synchronous chat-group, asynchronous chat-group, virtual worlds and the Internet.

From a linguistic point of view, the developments can be of the following two broad kinds:

i)   Those which will affect the nature of language-use within an individual speech community. This means that there will be linguistic implications, when speech is added to already existing visual modalities, as in Internet telephony. In due course, we will be able to interact with systems through speech recognition (at the sender's end) making it unnecessary to type messages into a system and speech synthesis (at the receiver's end) providing an alternative to graphic communication.

       Then there is the complementary effect, with vision being added to already existing speech modalities (both synchronous and asynchronous), as in the case of the personal videophone, videoconferencing using mobile phones, and video extensions to e-mail and chat situations. Here we shall experience real-time smooth visibility of the person(s) we are talking to. In fact, some of these technologies are already in place, though not very pervasive. But, it is only a matter of time before it becomes quite common.

ii)   Those which bring different languages together. The developments which will bring languages together may include the provision of automatic translation of increasing quality via multilingual browsers. It will still take some decades for translation devices to achieve high-quality grammatical, semantic and discourse content; but once available, it will be routinely accessible through the Internet. We can also envisage the translating telephone, where we speak into a phone, and the software carriers out the required speech recognition, translation, and speech synthesis, enabling the listeners to hear our speech in their own language.

The implications of such technologies on languages have yet to be fully appreciated. Plainly, the arrival of automatic translation will act as a natural force counteracting the currently accelerating trend towards the use of English (or any other language) as a global *lingua franca*.

Consider the following example to understand the linguistic consequences of a new technology:

During the 1990s, the mobile phone industry developed its short message service (SMS). This has seen a remarkable growth, with some 8 billion messages sent worldwide in August 2000, 15 billion in December. It proves to be, a cheaper medium than conventional voice calling, and a more private medium in that users can communicate without their conversation aurally disturbing other people they happen to be with. It is true that the only way to communicate through SMS is to use abbreviated language, which is now prevalent and is increasingly being used in the e-mail language.

Applied Internet linguistics

A further dimension to linguistic variety promoted by the new technologies relates to the content they carry. The various language professions have begun to take strides of varying length with respect to the different Internet situations. The field of foreign language teaching (FLT) is taking the first and longest strides, as has traditionally been the case in applied linguistics.

Language pathologists, literacy specialists, mother-tongue teachers and others have begun to sense the possibilities of the Internet as a medium for motivating their clients (e.g., patients, reluctant readers, etc.) and as a way of facilitating some of their clinical, remedial, or educational tasks, at least with reference to reading and writing. But it is in relation to foreign-language pedagogy that the most searching discussions have taken place, along with some innovative and effective practices relating to both teaching and learning. This has long been involved in computer-assisted language learning (CALL), but the Internet has added a fresh dimension.

The Web offers an unprecedented accuracy of opportunities for both students and teachers. It can put learners in contact with current and relevant information about a language, especially through the use of online dictionaries, usage guides, and suchlike, though at present these are in limited supply, with problems of access or license fees and copyright rights.

The use of the Internet in foreign-language teaching may be in its infancy, but it is plainly here to stay. Yet, it already presents teachers with fresh challenges.

Increasing the richness of language

Writers on the Internet struggle to find ways of expressing its unprecedented impact. The language being such a sensitive index of social change, it would be surprising indeed if such a radically innovative phenomenon did not have a corresponding impact on the way we communicate. And so, it can be argued. Language is at the heart of the Internet, for Net-activity is interactivity. The net is really a system which links together a vast number of computers and the people who use them.

Is the Internet emerging as a homogenous linguistic medium or is it a collection of distinct dialects? The latter, surely, is the case. As a new linguistic medium, Netspeak will doubtless grow in its socio-linguistic and stylistic complexity to be comparable to that already known in traditional speech and writing. But, it is too soon to be certain about the form these new varieties will take.

It is difficult to predict the Internet language development because of the conflicting trends and pressures it is subjected to.

Whereas in the past we have had speech, then writing, and throughout the 20th century debated the relationship between the two, now we are faced with a new medium, and one which could be bigger than either of its predecessors. What has been labeled as Netspeak will become part much larger computer-mediated language, which in the digitally designed and enhanced-bandwidth environment of the future could be the community's linguistic norm.

In a statistical sense, we may one day communicate with each other far more via computer mediation than in direct interaction. The effects on what counts as normal language acquisition could be similarly profound. The social implications of this are so mind-boggling that we for the moment can only ruminate ineffectively about them. Perhaps, here there are grounds for real concern.

One cannot say anything systematic about what is happening to languages other than English, but a casual observation of non-English sites suggests that other languages are evolving in the computer-mediated setting in analogous ways. The English experience, despite the still emerging nature of the language, is one of remarkable diversity

and creativity. There is no identification of Newspeak replacing or threatening already existing varieties.

On the contrary, the arrival of new, informal, even bizarre forms of language extends the range of our sensitivity to linguistic contrasts. Formal language and other kinds of informal language are seen in a new light, by virtue of the existence of Netspeak.

What is truly remarkable is that so many people have learned so quickly to adapt their language to meet the demands of the new situations, and to exploit the potential of the new medium creatively to form new areas of expression. It has all happened within a few decades without jeopardising the human linguistic faculty.

✎ **LEARNING ACTIVITY 10.3**

Write Linguistic Future.

Note:

a)   Write your answer in the space given below.

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SUMMARY

The changing language scenario with the advancements in technology, particularly, the Internet has been the focus of this Unit, within which we have looked at five situations: e-mail, synchronous and asynchronous chat-groups, virtual worlds and the World Wide Web (WWW). In each case, we found clear signs of the emergence of a distinctive variety of language, with characteristics closely related to the properties of its technological context as well as to the intentions, activities, and (to a

certain extent) personalities of the intentions and activities, and (to some extent) personalities of the users.

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https://www.techopedia.com/definition/25604/virtual-world

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VIDEO LINKS FOR REFERENCES:

Electronic mail

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Internet

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MODEL SPOT ASSIGNMENT QUESTION PAPER

Note: A learner has to submit three assignments for BFEGS-21. Each assignment has 15 Marks. The average of three assignments will be taken into account of the final result.

ASSIGNMENT – 1

Max.: 15 Marks

Answer any one of the question not exceeding 1000 words.

1) Describe the methods of making nouns with suitable examples.
2) Explain 'idioms'.
3) English is a borrowing language: Justify.

ASSIGNMENT – 2

Max.: 15 Marks

Answer any one of the question not exceeding 1000 words.

1) Read the following passage and answer the questions below :

Some people think that the aim of education is merely to give knowledge. These people want students to read books and do nothing else, but add to their knowledge. Others believe that knowledge alone is not enough only that which enable a man to earn his living can be called education. Such people think that bread is more important than anything else. Still others believe that education should aim solely at making good citizens and good patriots. All these people see only one of the several purposes of education. As a matter of fact, education should aim at all these three things together.

Questions:

    (a) What do some people think to be the aim of education?

    (b) What do others think about it? Why'?

(c) What do still others think?

 (d) What is the true aim of education?

(e) Give a suitable title for the Passage.

2) Write a letter to your friend inviting him for your birthday function.

3) Write a detailed note on nouns and pronouns.

ASSIGNMENT – 3

Max.: 15 Marks

Answer any one of the question not exceeding 1000 words.

1) Write an essay on television and its uses.
2) What is an "adjective"? Illustrate the methods.
3) Explain Diphthongs and consonants.

MODEL TERM END EXAMINATION QUESTION PAPER

Time: 3 Hours   **Maximum Marks: 70**

Part – A   **(3X3=9 Marks)**

Answer any Three questions out of Five in 100 words

All questions carry equal marks

1. Busy old fool, unruly sun,

    Why dost thou thus,

    Through windows, and through curtains call On us?

2. Call country ants to harvest offices

    Love, all, alike, no season knows nor clime

    Not hours,days,months,which are the rags of time

 3. Is it true that this poor girl's pet

    Goat has been brought by force to

    The temple to be killed? Will Mother

     Accept such a gift with grace?

4. Critically evaluate John Donne's poem *The Sun Rising* as a Love

   poem.

5. Analyze*The Sun Rising* by John Donne as a Metaphysical poetry.

Part – B   **(3X7=21 Marks)**

Answer any Three questions out of Five in 200 words

All questions carry equal marks

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6. Critically evaluate John Donne's poem *The Sun Rising* as a Love poem.

7. Analyze *The Sun Rising* by John Donne as a Metaphysical poetry.

8. Bring out the literary devices like Repetition, Personification and Irony in The Sun Rising.

9. Justify the title of the play *Sacrifice* by Tagore.

10. "*Sacrifice***is a satire on religious superstitions"-Elucidate.**

Part – C   (4X10=40 Marks)

Answer any Four questions

11. Answer the following as directed.

(a) Take an umbrella it -------- (rain) now.

(b) The boy------ (go) just now.

(c). ------- (meet) my friend yesterday.

(d) I------- (come) to college tomorrow.

(e) When I went to meet my friend yesterday, he ___ (play) tennis with his brother.

12. Supply appropriate articles

(a. I saw ------ blind girl, asking to help her in crossing the road.

(b) ------Ganges is a holy river in India.

(c) ------- President and the Commander in Chief are sitting on the stage.

(d) Ram has gone before half ----hour ago.

(e) ---- Prime minister is leaving for a summit in Germany.

13. Read the following passage and answer the questions given

below.

Charles Dickens is one of the most famous of all English writers. He was born on February 7,1812 in a shabby little house in Portsea, on the South Coast of England. His father was an underpaid civilian clerk to the Navy, and the family was always poor, always in debt. Charles was taken out of school when he was eleven, since there was no money to pay the fees. When his father went to prison for not repaying debts, the twelve years old boy had to work in a factory. Working twelve hours a day, Charles Dickens earned a pound a week.   The miseries and hardships of his childhood are described in his novel David Copperfield, whose early chapters are largely his own story.

i. When and Where was Charles Dickens born?

ii. Why did he discontinue his studies?

iii. How old was Dickens when he went to work in a factory?

iv. How many hours did Charles work in a factory per day? How much did he earn a

week?

v. Which novel is a reflection of Dickens' childhood?

vi. What was his father? Where was he working?

14. Write the precise of the following passage.

Many people are unsuccessful because of their subconscious mind. Human brain is like a powerful computer. Everything starts from our brain. Whatever you have been learning since your birth is stored in your brain. There are two types of thinking positive and negative.

The positive thinking is optimistic which helps you in achieving success while negative thinking is pessimistic which cause failures. All

the above things are considered as programming. Thus to be a successful person, you have to change your mental programming. You will achieve success after diluting the negative programming from your brain. Brain is a machine of thoughts which never stops and hence carries out activities continuously. You have to leave your negative thinking which is a hindrance for your progress. Anger, tension and hatred are negative things. You must avoid all these as they lead us in the direction of failure. The positive things are faith, love, honour, praise and to achieve high dream. Say I can do! I will do! Whatever commands you give your brains, it will do the same.

15. Fill in the blanks with suitable prepositions.

(i) T.Nagar is ————— Chennai.

(ii) The books are ————— the table.

(iii) Mala is fond ————— fruits.

(iv) Madhan lives in London ————— 1996.

16. Fill in the blanks with suitable articles.

(i)_____apple a day keeps the doctor away.

(ii)Plutarch was ____ Greek philosopher.

(iii)_____ink in my pen is red.

17. Write down the importance of reading skills.

Curiginal

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