

# **Bachelor of Arts**

## **ENGC-201**

(Text: Fragrances)

(Grammar common for Sem III and IV)

## **ENGLISH**

(SEM III)



**Directorate of Distance Education**  
**Guru Jambheshwar University of Science &**  
**Technology, HISAR-125001**



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☞ **NOTE: GRAMMER (SEMESTER III AND IV)\***

**Updated By : Dr. Shakuntla Devi , Programme Coordinator (BA), GJUST, Hisar**



|                                               |                              |
|-----------------------------------------------|------------------------------|
| <b>Subject:</b> English ( Compulsory)         |                              |
| <b>Course Code: ENG-201</b>                   | <b>Author:</b> Dr.NutanYadav |
| <b>Lesson No:01</b>                           |                              |
| <b>Introduction(Poetic Forms and Devices)</b> |                              |

## Lesson Structure

### 1.1 Learning Objectives

### 1.2 Introduction

### 1.3 Main Body of the Text

#### 1.3.1 Characteristics

#### 1.3.2 Types of Poetry in Various Ages

### 1.4 Further Body of the text

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## **1.7 Keywords**

## **1.8 Self -Assessment Questions (SAQs)**

## **1.9 Answers to Your Progress**

## **1.10 References and Suggested Readings**

### **1.1 Learning Objectives**

After going through this lesson you will be able to-

- To develop reading, writing, speaking and listening skills of English language.
- To enrich the taste towards poem.
- Enjoy aesthetic beauty of poems.
- Know the difference between poetry and prose.
- Trained in critically analyzing a poem.

### **1.2 Introduction**

A poem is piece of writing in which words are chosen for their beauty and sound and are carefully arranged often in short lines which rhyme. In other words poetry is type of literature that evokes a concentrated imagination, awareness of experience, feelings of a specific emotional response through language chosen.

Poetry is spontaneous overflow of powerful feelings. It takes its origin from emotions recollected in tranquillity. Poetry is linguistic art form that can be written spoken or performed. It focuses on the aesthetics of language. It usually composed in verse and concerned in evoking an image or emotion. Poems are made of lines that are grouped together in poems are called a stanza. Most poems have a rhythm which is created by stressed and unstressed syllables. The rhythm of a poem is known as meter.

### **1.3 Main Body of the Text**

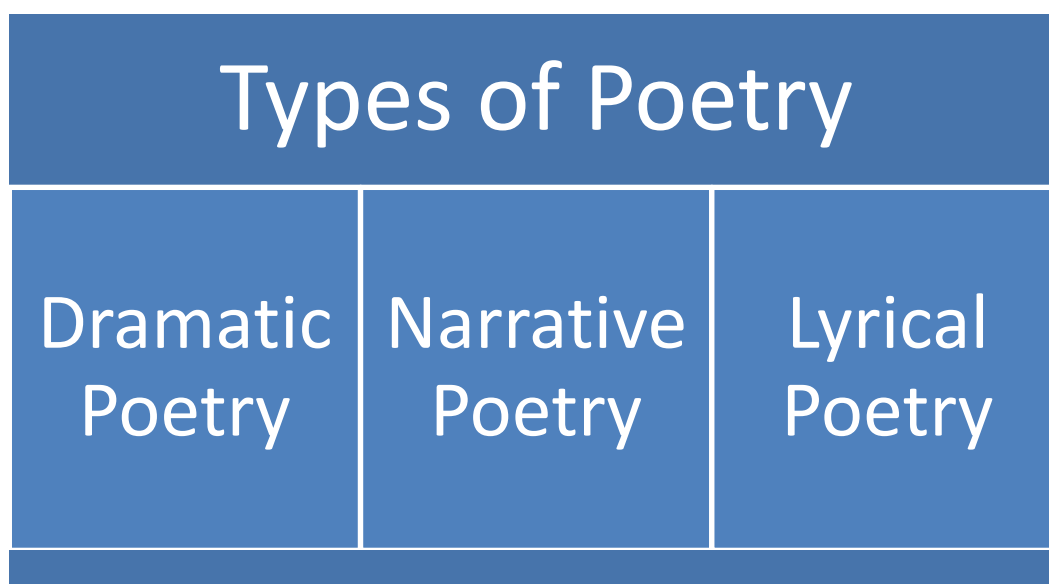
On the above description, there are mainly five key characteristics of poetry.



### 1.3.1 Characteristics

- 1) Figurative language (way of description or explain things in a non-literal or non -traditional way)
- 2) Descriptive imagery (it is something concrete like a sight smell or taste.)
- 3) Punctuation and formal
- 4) Sound and tone (some poem use rhyming words to create a certain effect).
- 5) Choice of meter (sometimes poets use repetition of sounds or patterns to create a musical effect in their poems.

There are three main kinds of poetry.



It is not always possible to make distinction between them. For example an epic poem can contain lyrical passages or lyrical poem can contain narrative parts.

### 1.3.2 Types of poetry in Various Ages

The characteristics of poetry change time to time.

- The Elizabethan age ushered literary freedom and provided grounds for experimentation was a break away from the tumultuous socio economic events of the previous period. This was the line of peace and political stability. This is reflected in the literature also poetry from this time



feature romanticism. The literary works also adhered to some form of rhyming meter which is also a feature of Elizabethan poetry.

- Victorian poetry was very diverse than Elizabethan period. The most influential were Tennyson Browning and Mathew Arnold. All three shared an interest in myth and legend other common subjects included the decline of religion about which both Arnold and Tennyson wrote in a lyric an elegiac manner which borders on sentimentality.
- The modernist poets such as T S Eliot tended to favour intellect over emotion and valued themes of alienation and isolation as reactions to the romanticism of the previous era of literature. The common trends include stream of consciousness, free verse and the preference for suggestion or ambiguity of ideas.

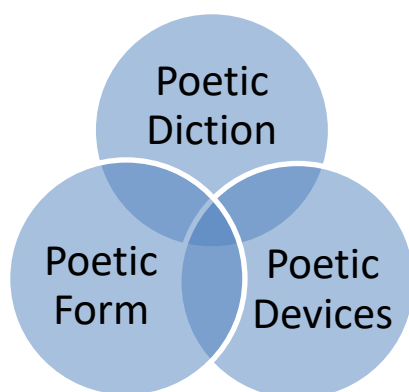
## 1.4 Further Body of the Text

### 1.4.1 Poetic Devices and Poetic Form

Poetic devices and poetic forms are essential part of poem. These are characteristics that differentiate it from prose text.

A poem is created out of poetic devices composite of structural, grammatical, rhythmic, metrical verbal and visual elements. They are essentially tools that a poet uses to create rhythm and to enhance a poem's meaning or intensify a mood or feeling.

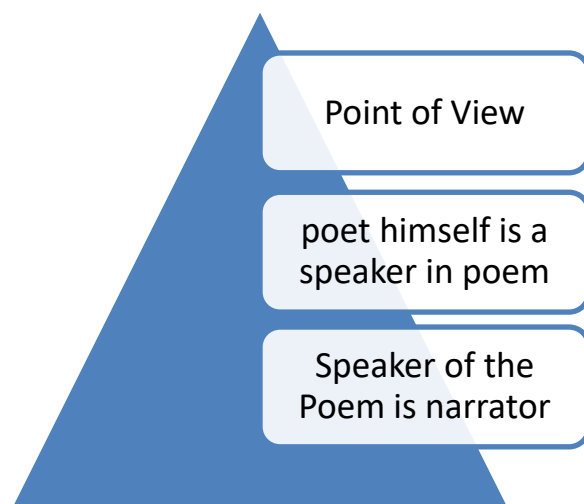
Poetic diction is a style of writing in poetry which encompasses vocabulary, phrasing and grammatical usage along with syntax poetic diction. It functions in setting the tone mood and atmosphere of poem to convey the poet's intention.





- 1) Poetic Form( Physical structure of poem)
- 2) Poetic Devices ( lengths of lines, rhythm, rhymes and repetition)

Poetic devices have a sonic quality and create specific effects. When heard words with a sound like quality can strike readers as soothing or dissonant while evoking certain thoughts and feelings associated with it is called a poem. The poet's ideas and emotions are reinforced through this structural embodiment.



Point of view –

1. The poet is the author of the poem
2. The speaker of the poem is the narrator of the poem

Poetry Form –

- Line – a group of words together on one line of the poem is called line.
- Stanza – a group of lines arranged together is called stanza.

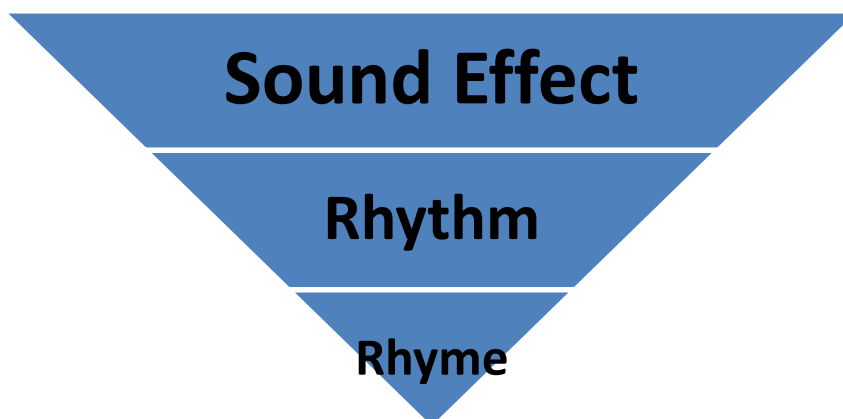
#### 1.4.2 Kind of stanzas

- lines – Couplet
- lines – Triplet
- lines – Quatrain
- lines – Quintet





- lines – Sestet
- lines – Septet
- lines – Octave



Sound Effects -

1) Rhythm- The beat created by sounds of words in the poem. It is created through meter, rhyme, alliteration and refrains.

2) Meter- A pattern of stressed and un-stressed syllables.

- Meter occurs when stressed and unstressed syllables of the words in the poem are arranged in repeating pattern
- When poets write in meter, they count the number of stressed and unstressed syllables in each line. They repeat the pattern throughout the poem.

Unit of meter called foot. A foot can have two or three syllables usually consists of one stressed amid one or more unstressed syllable.

These stressed and unstressed syllables determine the type of feet

### 1.4.3 Type of feet-

1) Iambic- unstressed, stressed

2) Trochaic- stressed, unstressed

3) Anapestic- unstressed, unstressed, stress



4) Dactylic- stress, unstressed, unstressed

### Kinds of Metrical Lines

- Monometer – 1 foot
- Dimeter - 2 foot
- Trimeter- 3 foot
- Tetra meter- 4 foot
- Penta meter- 5 foot
- Hexa meter- 6 foot
- Hepta meter- 7 foot
- Octo meter- 8 foot

**Free Verse poetry**- Unlike metered poetry, free verse poetry rhyme with rhyme

**Blank Verse** – Written in lines of iambic pentameter but also does not use end rhyme

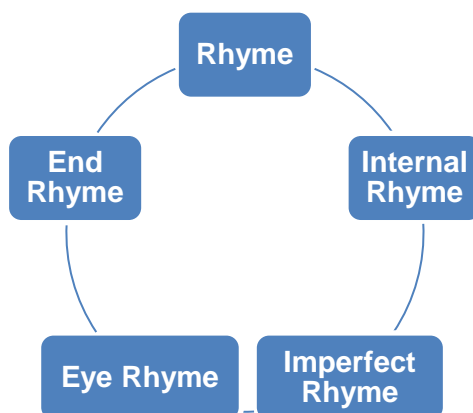
**End Rhyme**- Word at the end of one line rhymes with a word of at the end of another line

**Internal Rhyme**- A word inside a line rhyme with another word in same line

**Near Rhyme**- This has either the same vowel or consonant sound but not both

As we have discussed, rhyme and rhythm are essential features of poem. Edger Allen defined poetry as the ‘rhythmical creation of beauty’.

**1.4.4 Rhyme**- It refers to the sameness of last word sound in the line of the poem. E.g. bay,





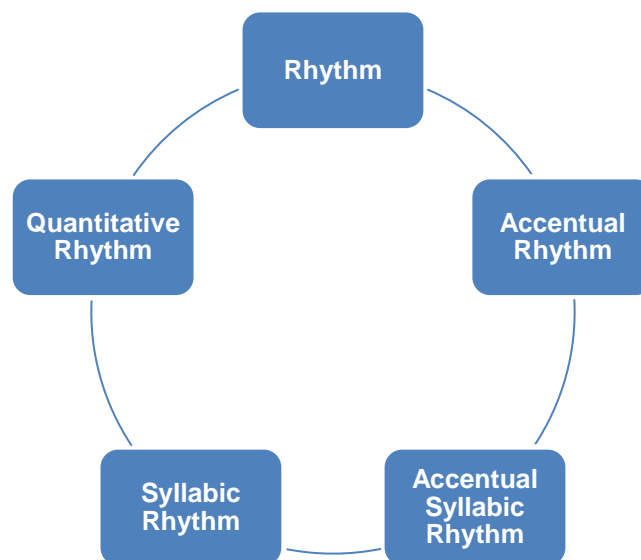
## Rhyme

- End rhyme
- Internal Rhyme
- Eye rhyme
- Imperfect rhyme

While reading a poem rhyme scheme is usually marked with letters of alphabet

## Rhythm

Rhythm is indeed a basic of poetry and it is created by recurrence of similar units of pattern of sound.



## Rhythm

- 1) Quantitative – length of rhyme
- 2) Accentual consideration –occurrence of a stressed or accented syllable
- 3) Syllabic rhythm-where number of syllable is fixed in line
- 4) Accentual syllabic rhythm-where number of syllables and number of accents are fixed in aline

There are many literary elements are used to bring rhyme and rhythm in poetry .



### 1.4.5 Main Literary Elements

- Allusion
- Alliteration
- Anaphora
- Diction
- Euphemism
- Epistrophe
- Flashbacks
- Foreshadowing
- Hyperbole
- Imagery
- Juxtaposition
- Motif
- Metaphor
- Simile
- Personification

1) **Allusion** –It is literary device that basically indirectly refers to the external people or things. A passing but significant reference is made to a well known person or thing. For e.g. in the poem ‘My Last Duchess’ alludes to Claus of Innsbruck. The person or thing alluded to may be real or mythical. The allusion is never a detail description or reference.

2) **Alliteration**-A common literary element used in everyday life. When words with same sound or letter appear in a sentence is called alliteration. E.g. ‘ The Great Gatsby into the that darkness’



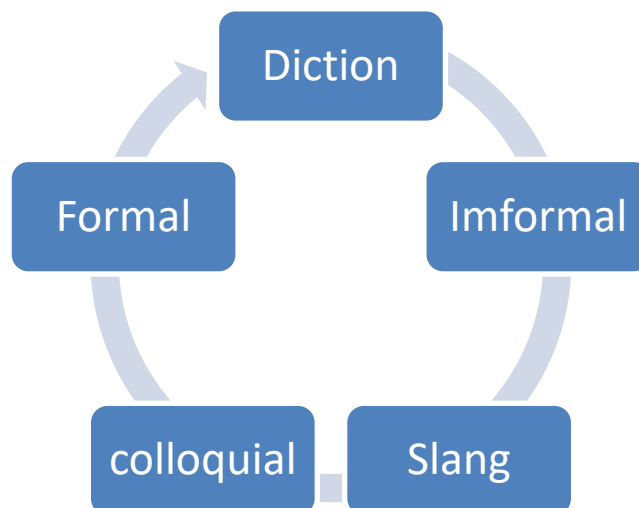
3) **Anaphora**- Anaphora is the same literary device similar to alliteration in a sense that it is technique that reaches on repetition. The difference is that an anaphora repeats the same word or phrase at the beginning of successive sentences.

E.g. It was the best of the times, it was the worst of the times, and it was the age of wisdom

4) **Diction**-Diction is literary element which is all about word choice.

Diction-

- Formal-good day to you
- Informal –see you later
- Colloquial-cheerio
- Slang-peace out



**Simile** –It brings together two very unlike things and call upon readers imagination to believe in the unlikely connection. These comparisons are generally introduced in the sentence using the adverbs ‘as’ or ‘like’ to link an object or thing with another.

**Metaphor**- Metaphor like simile conveys a certain meaning by comparing two or more dissimilar objects or themes to bring out an innovative link between the two. Metaphor and similes are both aspects of figurative languages do not mean exactly what it says but depends for its meaning on another external, dissimilar thing that evokes a comparison with.



**Personification-** It is poetic device where human qualities are attributed to inanimate or non- human beings.

**Hyperbole-** It is figurative speech conveying exaggeration of experience

I am so hungry I can eat a horse

**Irony-** it is contradiction of expectation between what is said and what is meant (verbal irony)

Irony

- Verbal
- Situational
- Dramatic-literal meaning of what is said is different from what it actually means

The rime of ancient mariner-

Water water everywhere

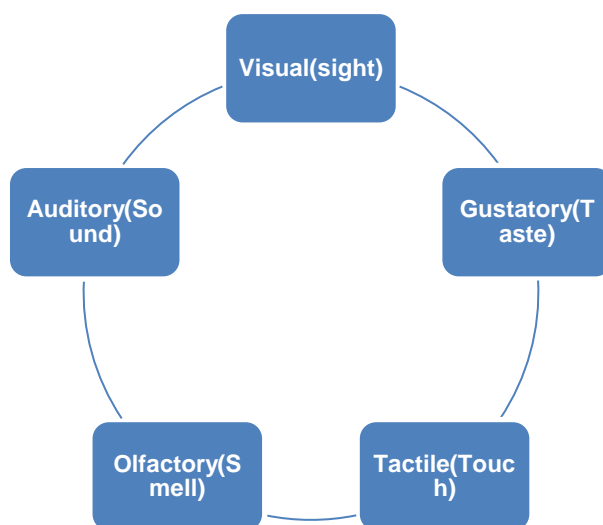
And all the boards did shrink

Water water everywhere

Nor any drop to drink

Irony makes situations and word interesting and gripping to readers

**Imagery-** It is the use of descriptive language that evokes the experience that appeal to any of the five senses of the readers.





## Imagery

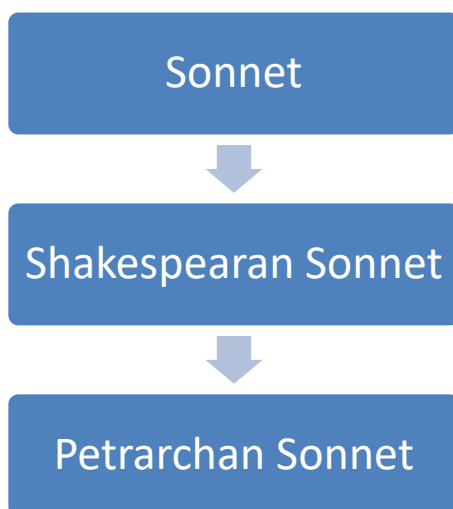
- Visual (sight)
- Auditory (sound)
- Olfactory (smell)
- Gustatory (taste)
- Tactile (touch)

Quite often these images may be evoked with the help of figurative languages like similes or metaphors.

## 1.4.6 Poetic Forms

**Sonnet**- A sonnet is poem made of 14 lines with a rhyme scheme. It was developed in Italy. It was recited to the accompaniment of music .the term sonnet is derived from Italian word ‘sonetto’ which means a little sound or song.

Sonnet-



### 1) Italian sonnet or Petrarchan sonnet

- 14 line
- Divided in two parts octave (8 lines stanza) sestet(6lines stanza) total 14 lines
- Rhyme scheme abba –abba (8 lines )octave, cde-cde(6 lines)sestet



- In most Petrarchan the octave proposes a question or idea and the sestet makes comment on above idea
- Petrarchan sonnet was almost concerned with praise of love and beauty and later in years in the hands of poets like John Donne and John Milton, it also took the religious form.

## 2. Shakespearean

- 14 lines divided in three (quatrains), 1 couplet (2 lines stanza) total 14 lines.
- The rhyme scheme is (ab –ab) 4 lines (cd –cd) 4 lines (ef ef) 4 lines (gg) 2 lines.
- The quatrains usually propose idea and concluding couplet puts a different spin on it.
- Hence the concluding couplet is also known as Volta or turn of idea.
- Shakespeare sonnet was usually concerned with love.

**Lyric-** In English literature the term lyric is used to describe a particular kind of poem.

A lyric is a short poem not longer than 50-60 lines. It expresses the feelings and thought of a single speaker (not necessarily the poet himself in a personal or subjective manner)

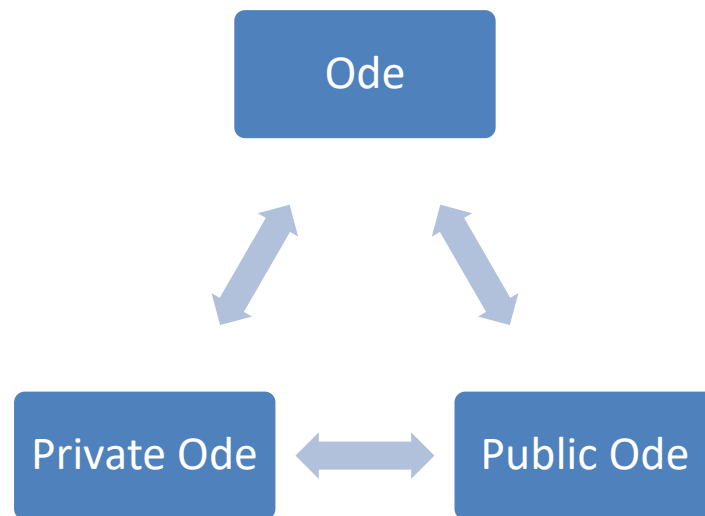
The following are the main features of a lyric

- 1) It is short musical poem dealing with single emotion.
- 2) It is a well knit poem which expresses the varying moods of the speaker.
- 3) It is a subjective and intensely personal poem.

An important form of lyrical poetry is the elegy. The elegy is the formal lyric poem where in the poet meditates on a serious and solemn theme such as death.

**Ode-**An ode is long lyric poem. The subject matter of the ode remains serious. It expresses lofty sentiments and thoughts.





1) **Public**- The public ode is used for ceremonial occasions, funerals, birthdays, state events.

2) **Private**- It celebrates intense subjective and personal occasions. E.g.- Keats Ode to a Nightingale.

**Elegy**-Elegy is a reflective lyric poem lamenting the death of a public personage or a friend or a loved one. In modern use the term elegy refers to the poet's content. It is poem of lamentation and can be written in any manner that the poet chooses.

Pastoral elegy, a distinct type of elegy, follows a rather formal pattern. It represents its subject as an idealized shepherd in an idealized pastoral setting.

In modern poetry the elegy remains a frequent and important poetic statement with wide range and variety.

**Dramatic Monologue**-Dramatic Monologue is a kind of lyric poem in which there is single speaker who is not the poet himself. The speaker utters the speech which makes up the whole poem in specific situation at a critical moment. In the course of his speech the speaker reveals his temperament and character to the reader.

The most perfect poet of this genre is Robert Browning.

He is often considered the master of the form of dramatic monologue



In Browning's monologues, the speakers lay bare his inner thoughts and feelings. This form allowed us to explore and probe the minds of specific characters. He has popularized dramatic monologues influencing poets Ezra Pound, TS Eliot and other British poets of the next generation.

One of the best illustrations of psychological analysis can be seen in the depiction of the duke in 'My Last Duchess'

**Free Verse-** It is an open form of poetry that does not have regular meter or line length. It follows the rhythm of natural speech. Free verse thus eliminates much of artificiality of poetic expression. Its flexible organizations suit the modern idioms and casual formality of language.

Free verse is loosely applied in the poetry of Matthew Arnold and Walt Whitman. Free verse became current in English poetics in the early twentieth century poets such as TS Eliot, Ezra Pound have written their lyric poetry in free verse.

These short introductions to important poetic forms and devices are helpful to analyze and appreciate the poems.

## 1.5 Check Your Progress

**Sonnet-** A sonnet is poem made of 14 lines with a rhyme scheme. It was developed in Italy. It was recited to the accompaniment of music. The term sonnet is derived from Italian word 'sonetto' which means a little sound or song.

Sonnet-1) Italian sonnet or Petrarchan sonnet

- 14 line
- Divided in two parts octave (8 lines stanza) sestet (6 lines stanza) total 14 lines
- Rhyme scheme abba – abba (8 lines) octave, cde-cde (6 lines) sestet
- In most Petrarchan the octave proposes a question or idea and the sestet makes comment on above idea
- Petrarchan sonnet was almost concerned with praise of love and beauty and later in years in the hands of poets like John Donne and John Milton, it also took the religious form.



### Shakespearean Sonnet

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- Shakespeare sonnet was usually concerned with love.

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**Ode-**An ode is long lyric poem. The subject matter of the ode remains serious. It expresses lofty sentiments and thoughts.

### 1.7 Key-Words

Alliteration-Repetition of same word

Lyric-A short rhythmical poem

Sonnet- A poem of 14 lines

### 1.8 Self-Assessment Questions (SAQ)'s

What is a Sonnet?

What is Allusion?

What is Dramatic Monologue?

### 1.9 Answers to Check Your Progress



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The most perfect poet of this genre is Robert Browning.



He is often considered the master of the form of dramatic monologue

In Browning's monologues, the speakers lay bare his inner thoughts and feelings. This form allowed us to explore and probe the minds of specific characters. He has popularized dramatic monologues influencing poets Ezra Pound, TS Eliot and other British poets of the next generation.

One of the best illustrations of psychological analysis can be seen in the depiction of the duke in 'My Last Duchess'

### 1.10 References/Suggestive Readings

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|----------------------------------------------------------------------------------------|------------------------------|
| <b>Subject:</b> English ( Compulsory)                                                  |                              |
| <b>Course Code: ENG-201</b>                                                            | <b>Author:</b> Dr.NutanYadav |
| <b>Lesson No:02</b>                                                                    |                              |
| <b>1. Sonnet xvIII(William Shakespeare)</b><br><b>2. Know Thyself (Alexander Pope)</b> |                              |

## Lesson Structure

### 2.1 Learning Objectives

### 2.2 Introduction

### 2.3 Main Body of the Text

#### 2.3.1 Chief Characteristics of Shakespearean Sonnets

#### 2.3.2 Style of Sonnets

#### 2.3.3 Original Text of the Poem

### 2.4 Further Body of the text

#### 2.4.1 Reference of the Poem

#### 2.3.2 Reference of the Context

#### 2.3.3 Reference of the Context

### 2.5 Check your Progress

### 2.6 Summary

### 2.7 Keywords



## 2.8 Self -Assessment Questions (SAQs)

## 2.9 Answers to Your Progress

## 2.10 References/Suggested Reading

### 2.1 Learning Objectives

After going through this poem you will be able to-

- To develop reading, writing, speaking and listening skills of English language.
- To enrich the taste towards poem.
- Enjoy aesthetic beauty of poems.
- Know the difference between poetry and prose.
- Trained in critically analyzing a poem.

### 2.2 Introduction

#### William Shakespeare (1564-1616)

William Shakespeare (1564-1616) was a well-known playwright and poet of 16<sup>th</sup> century i.e. Elizabethan age. He is widely regarded as the greatest writer in English language and the world's greatest dramatist. He is often called as England's national poet. His works includes 39 plays, 154 sonnets, 2 long narrative poems and a few other verses, some of uncertain authorship. His plays are translated into every major living language and are performed more often than those of any other play writer. They also continued to be studied and reinterpreted. Shakespeare dramatic career extended over a period of 24 years (1588-1612) in which he wrote more than 30 plays including histories, tragedies, comedies and pastoral romances. His famous sonnets, the last of his non-dramatic works were published in 1609.



### 2.3 Main Body of the Text



Sonnet 18 often titled ‘**Shall I compare Thee to a summer’s day**’ is one of the best known in the sequence of Shakespeare’s sonnets. As we have already discussed that sonnet (1-17) the poet seems to try his friend Fair youth to marry and have children. He feels that this is the way to be immortalized. But sonnet 18 always titled as ‘Shall I compare Thee Summer’s day’ is the first poem among the sonnets which explicitly does not encourage the ‘fair youth’ to marry and have children. Rather he tries to pay tribute to the beauty of his friend. The poet believes that through his poetic power, he will be able to immortalize the qualities of the fair youth. The poem is a statement of praise about the beauty of the fair youth who is more lovely and temperate than that of summer’s day. This poem is remarkable and lovely for its simplicity and loveliness.

### 2.3.1 Chief Characteristics of Shakespearean Sonnets

William Shakespeare wrote poetry in narrative and lyrical forms. Regarding the sequence of these 154 sonnets, scholars have various opinions but evidence suggests that he wrote these sonnets throughout his career for private readership. He seems to have planned two contrasted series. One is about uncontrollable lust for a married woman of dark complexion (the dark lady) and another is about conflicted love for a fair young man (the fair youth). His sonnets (154) are profound meditation on the nature of love, sexual, passion, death and time.

- In sonnets (1-17) the poet is trying to persuade his friend “a fair youth” to marry and procreate. According to poet marriage and procreation seem to be the path of *immortality*.
- From sonnet 18 onwards the poet seems to feel that the fair youth would be better immortalized through poetry. This idea goes on till sonnet 126.
- From sonnet 127 onwards the central character is the dark lady.

### 2.3.2 Style of sonnets

These sonnets are universally acclaimed to be of high literary merit and are unique in terms of style, phraseology and depth. It is high in popularity and symmetry of writing style. His sonnets are given a term ‘Shakespeare sonnets’ in literature.

Silent features of Shakespearian Sonnet-

- A Shakespeare sonnet consists of 14 lines written in iambic pentameter.





- Every line contains 10 syllables that occur as stressed or unstressed pair.
- The poem has 3 quatrain (4 line stanza) and 1 couplet (2 line stanza)
- Every alternate line rhyme together and last two lines rhyming together conclude the whole.  
Hence rhyme scheme remains abab, cdcd, efef, gg.

There are structural variations in a few sonnets.

### 2.3.3 Original Text of the Poem

#### Sonnet 18: Shall I compare thee to a summer's day?

WILLIAM SHAKESPEARE

Shall I compare thee to a summer's day?

Thou art more lovely and more temperate:

Rough winds do shake the darling buds of May,

And summer's lease hath all too short a date;

Sometime too hot the eye of heaven shines,

And often is his gold complexion dimm'd;

And every fair from fair sometime declines,

By chance or nature's changing course untrimm'd;

But thy eternal summer shall not fade,

Nor lose possession of that fair thou ow'st;

Nor shall death brag thou wander'st in his shade,

When in eternal lines to time thou grow'st:

So long as men can breathe or eyes can see,

So long lives this and this gives life to thee

### 2.4 Further Main Body of the Text-



### 2.4.1 Reference to the poem-

Shall I compare thee to a summer's day?

Thou art more lovely and more temperate:

Rough winds do shake the darling buds of May,

And summer's lease hath all too short a date;

**Explanation-** Summer season is beautiful in England. It is full of bud and beauty. It remains full of enjoyment. But poet feels that his friend 'fair youth' is more calm and lovely than a summer day. Strong winds in summer season are rough and disturb the calmness of everything but his friend behaves with self-restraint and shows self-control. In other words poet shows his friend superior to summer season. In England May is the month of spring when flowers blossom all around. But the wind of summer season destroys the buds of spring season. But his friend never loses his self-control.

Poet has used the device of 'compare' and 'contrast' to glorify the beauty of his friend and thus tries to immortalize him through his poem. Rhyming scheme is ab-ab.

### 2.4.2 Reference to the Context-

Sometime too hot the eye of heaven shines,

And often is his gold complexion dimm'd;

And every fair from fair sometime declines,

By chance or nature's changing course untrimm'd;

**Explanation-** In summer, sometimes the sun shines too hot and sometimes the gold colour of the sun is dimmed by the clouds in the sky. The most beautiful thing in the world loses their beauty with the passage of time. Time has effect on everything. It happens due to some accident or through the changing course of nature. But the beauty of his friend will remain forever. The poet is confident that he will immortalize the beauty of his friend through his poetry. He will live forever through the poet's lines.

### 2.4.3 Reference to the Context-



**But thy eternal summer shall not fade,  
Nor lose possession of that fair thou ow'st;  
Nor shall death brag thou wander'st in his shade,  
When in eternal lines to time thou grow'st:**

**Explanation-** Poet calls his friend's qualities an 'eternal summer' the poet says that time does not have any effect on his friend's beauty. Death is all powerful and spares none. All men and things constantly live in the shade of death. But the poet makes an exception in case of his friend. He says that his friend will be above death. He shall never lose the ownership of the beauty which he has.

**So long as men can breathe or eyes can see,  
So long lives this and this gives life to thee**

**Explanation-** Poet believes that his poetry will be appreciated as long as the man can breathe or eyes can see. As poet is appreciating the beauty and qualities of his friend in poems, so he will always be charming and young and handsome because he mentioned in these lines.

Thus we see how artistically Shakespeare pays a tribute to the beauty of his friend and also to the merit of his own verse.

## 2.5- Check your progress

Explain the following stanza with reference to the context-

**Shall I compare thee to a summer's day?**

**Thou art more lovely and more temperate:**

**Rough winds do shake the darling buds of May,**

**And summer's lease hath all too short a date;**

**Explanation-** Summer season is beautiful in England. It is full of bud and beauty. It remains full of enjoyment. But poet feels that his friend 'fair youth' is more calm and lovely than a summer day. Strong winds in summer season are rough and disturb the calmness of everything but his friend behaves with self-restraint and shows self-control. In other words poet shows his friend superior to summer season.



In England May is the month of spring when flowers blossom all around. But the wind of summer season destroys the buds of spring season. But his friend never loses his self-control.

Poet has used the device of 'compare' and 'contrast' to glorify the beauty of his friend and thus tries to immortalize him through his poem. Rhyming scheme is ab-ab.

## 2.6 Summary

The poem is a simple comparison between permanence and transience. He says all beautiful things lose their beauty after some time. He gives the example of summer day, a season of the lovely flowers of the month of May. He says 'Every fair from fair sometimes declines'. But according to poet, poetry is permanent.

In self-adulatory tone he says 'So long as men can breathe and the eyes can see so long lives this, and this gives life to thee'. So it compares the transience of all other things with immortal qualities of the poet's verse.

This poem is a sonnet. A sonnet is made up of 14 lines

1. This is Shakespearean sonnet as it is divided into 3 Quatrains and a concluding couplet
2. The rhyming scheme of sonnet is abab-cdcd-efef-gg.
3. Other poetic device used in the poem are-
  - a. Personification-  
'Nor shall death brag thou wander'st in his shade.'
  - b. Alliteration-  
'And every fair from fair sometime decline'.
  - c. Metaphor-  
'Sometimes two hot the eye of the heaven shines'
  - d. Rhyme and rhythm-  
So long as.....So long live then.....

4. The poet is glorifying fair youth by praising and comparing it with summer season. And parallel he is eternalizing his own poetry. He says that his lines are eternal and by



mentioning the beauty of his friend in these lines he will immortalize his friend also. Thus he pays tribute to his own poetic talent

## 2.7 Key words

### Word- meaning

- Compare-Dissimilarity between two things
- Shake-vibrate
- Eternal-Always, forever
- Complexion-the colour of one's skin
- Decline-gradually become less
- Brag-boast
- Untrimmed-not trimmed

## 2.8- Self Assessment Questions

**Answer the following questions in a word/phrase/sentence –**

- Who is 'thee' compared to?
- How does the poet talk about death?
- What happens to every fair thing
- How will the poet immortalize the beauty of his friend?

**Answer the following questions in 20-30 words each-**

- What does the poet say about the month of May?
- How does the poet compare eternity with mortality?

**Answer the following questions in 200-300 words-**

- What is a sonnet? How does Shakespeare use other devices in this poem?(see in main body of the poem)
- Give in your own words a brief summary of Shakespeare's 'sonnet XVIII' (main body of the poem)

**2.9- Answer to check your progress-**

Answer the following questions in a word/phrase/sentence –

- A. 'Thee' is compared to a summer day. Then it is compared to all beautiful objects of the nature.
- B. The poet personifies death. He says that death is a great destroyer.
- C. It loses its beauty.
- D. By writing of it in his poems.

Answer the following questions in 20-30 words each-

A. What does the poet say about the month of May?

- 1) May is a month of summer season. In England, it is a month of sweet warmth and lovely flowers.

B. How does the poet compare eternity with mortality?

Eternity means timelessness; mortality means transience. The poet says that all beautiful things are subject to decay; only great works of art, like his verse, can live forever.

Answer the following questions in 200-300 words each-

**Answer-** The poem is a simple comparison between permanence and transience. He says all beautiful things lose their beauty after some time. He gives the example of summer day, a season of the lovely flowers of the month of May. He says 'Every fair from fair sometimes declines'. But according to poet, poetry is permanent.

In self-adulatory tone he says 'So long as men can breathe and the eyes can see so long lives this, and this gives life to thee'. So it compares the transience of all other things with immortal qualities of the poet's verse.

This poem is a sonnet. A sonnet is made up of 14 lines. It is Shakespearean sonnet as it is divided into 3 Quatrains and a concluding couplet. The rhyming scheme of sonnet is abba-cdcd-efef-gg. Other poetic device used in the poem are-

Personification-



‘Nor shall death brag thou wander’st in his shade.’

Alliteration-

‘And every fair from fair sometime decline’.

Metaphor-

‘Sometimes two hot the eye of the heaven shines’

Rhyme and rhythm-

So long as.....So long live then.....

The poet is glorifying fair youth by praising and comparing it with summer season. And parallel he is eternalizing his own poetry. He says that his lines are eternal and by mentioning the beauty of his friend in these lines he will immortalize his friend also. Thus he pays tribute to his own poetic talent.

## 2.10 References

- Adams, Joseph Quincy (1923). *A Life of William Shakespeare*. Boston: Houghton Mifflin. OCLC 1935264
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## Poem 2

### Know Then Thyself

#### Alexander Pope Lesson Structure -

#### 2.1 Learning Objectives

#### 2.2 Introduction

#### 2.3 Main Body of the Text

##### 2.3.1 Original Text of the Poem

#### 2.4 Further Body of the text

##### 2.4.1 Reference to the Context

##### 2.4.2 Reference to the Context

##### 2.4.3 Reference to the Context

#### 2.5 Check your Progress

#### 2.6 Summary

#### 2.7 Keywords

#### 2.8 Self -Assessment Questions (SAQs)

#### 2.9 Answers to Your Progress

#### 2.10 Reference/Suggested Readings

#### 2.1 Learning Objectives

After going through this lesson you will be able to-





- To develop reading, writing, speaking and listening skills of English language.
- To enrich the taste towards poem.
- Enjoy aesthetic beauty of poems.
- Know the difference between poetry and prose.
- Trained in critically analyzing a poem.

## 2.2 Introduction

### Alexander Pope (1688-1744)

Alexander Pope (1688-1744) is considered to be the most outstanding literary figure of 18<sup>th</sup> century (neo-classical age). He was born to catholic parents in London. On account of his religion, he was an outsider in the protestant dominated society and was barred from seeking admission to public schools and universities. He was largely self-educated as he said 'he had dipped into a great number of English, French, Italian, Latin and Greek poets'. He was largely influenced by Roman poets.



As a poet he was an intellectual personality. He wrote in the chaste and flaw less language. His aim was to achieve absolute correctness. He brought the heroic couplet to perfection dealing with social and intellectual themes; his poetry exposed the social hypocrisies and vanities of his contemporaries. His important works are Pastorates, The Rape of the Lock, An Essay on Man, Imitation of Horace etc.

## 2.3 Main Body of the Text

The poem 'Know Then Thyself' is an extract taken from An Essay on Man: Epistle II. This long poem 'An Essay on Man' has four Epistles. It is considered to be a sublime work of poetry. This extract 'Know Then Thyself' argues that human beings should learn to look at themselves and try to learn about their own nature, power, limitations, and weakness. It is a plea to look inward to gather knowledge about oneself. It is in fact a scientific inquire propagated by enlightenment.

### 2.3.1- Original Text of the Poem



Know then thyself, presume not God to scan;  
The proper study of mankind is man.  
Plac'd on this isthmus of a middle state,  
A being darkly wise, and rudely great:  
With too much knowledge for the sceptic side,  
With too much weakness for the stoic's pride,  
He hangs between; in doubt to act, or rest;  
In doubt to deem himself a god, or beast;  
In doubt his mind or body to prefer;  
Born but to die, and reas'ning but to err;  
Alike in ignorance, his reason such,  
Whether he thinks too little, or too much:  
**CHAOS** of thought and passion, all confus'd;  
Still by himself abus'd, or disabus'd;  
Created half to rise, and half to fall;  
Great lord of all things, yet a prey to all;  
Sole judge of truth, in endless error hurl'd:  
The glory, jest, and riddle of the world!

## 2.4 Further Body of the Text

### 2.4.1 Reference to the Context

Know then thyself, presume not God to scan;  
The proper study of mankind is man.  
Plac'd on this isthmus of a middle state,



A being darkly wise, and rudely great:

**Explanation-**In these lines poet says that man should know himself. The proper study of mankind is man himself. He should not try to scan the ways of God. The mysteries of God are beyond the scope of human intellect. Therefore, man should concentrate on his own study. In third line poet says that man is a curious paradox. He stands on the isthmus between divinity and animality. He has in him the elements of a God and a beast as well. He is a mixture of opposite. He is wise (intelligent) and have a lot of knowledge but still there are a lot of things of which he is ignorant. He is crude as well as civilized. In other words pope considers man a great riddle.

### 2.4.2 Reference to the Context

With too much knowledge for the sceptic side,

With too much weakness for the stoic's pride,

He hangs between; in doubt to act, or rest;

In doubt to deem himself a god, or beast;

**Explanation-**Man has a great deal of knowledge yet he remains skeptic (skeptical is a person who is full of doubts and can't be called enlightened. he has great power over material things but he is a slave of his own passion. So he is too weak to be called stoic (stoic is a person who remains unaffected by any emotions like pain, suffering, happiness etc). Man every remains in a state of uncertainty. According to poet, man hangs in doubt whether he should lead a life of action or of rest. He doesn't know whether he should consider himself a god or a beast. Man is indeed a big riddle.

In doubt his mind or body to prefer;

Born but to die, and reasoning but to err;

Alike in ignorance, his reason such,

Whether he thinks too little, or too much:

**Explanation-** The poet says that man always remains in a state of uncertainty. He is not able to decide whether he should give preference to his body or his mind. He doesn't know which of the two is more important. Another enigma about man is that he is born only to die. The end of the man's life is death.



Birth and death are two extremes. He becomes intelligent but intelligence is followed by errors. Logic and errors are another set of extremes but all these extremes coexist. Whether he should think too much or too little, it's a big question before man because his reasoning is always imperfect.

### 2.4.3 Reference to the Context

Chaos of thought and passion, all confus'd;

Still by himself abus'd, or disabus'd;

Created half to rise, and half to fall;

Great lord of all things, yet a prey to all;

**Explanation-** Man is a chaos of thought and passion. Sometimes his mind dominates and sometime heart. He is not able to decide whether he should be proud of that is born as a man or he should abuse himself for this. He is a mixture of opposites. He is created half to rise and half to fall. In other words he is half animal and half divine. His divine qualities lift him upwards but his animal qualities debase him. Man is a great lord of all things. He has mastered material things but paradox is that he has become prey of all things.

Sole judge of truth, in endless error hurl'd:

The glory, jest, and riddle of the world!

**Explanation-** He is only judge of truth on this earth. He decides what is good and bad but his own life is a history of errors. Sometimes he performs deeds worthy of time. At other time his actions are worthy of shame. Man is indeed enigma. Poet has rightly called him, the glory, jest, and riddle of the world.

## 2.5 Check Your Progress

**Explain the following stanza with reference to the context**

1. Chaos of thought and passion, all confus'd;

Still by himself abus'd, or disabus'd;

Created half to rise, and half to fall;

Great lord of all things, yet a prey to all;



**Reference-** These lines have been taken from the poem 'Know Thy Themselves' written by Alexander Pope. This poem is an extract from his long poem 'An Essay on Man'. In this poem poet emphasizes that proper study of mankind is man himself.

**Explanation-** Man is a chaos of thought and passion. Sometimes his mind dominates and sometime heart. He is not able to decide whether he should be proud of that is born as a man or he should abuse himself for this. He is a mixture of opposites. He is created half to rise and half to fell. In other words he is half animal and half divine. His divine qualities lift him upwards but his animal qualities debase him. Man is a great lord of all things. He has mastered material things but paradox is that he has become prey of all things.

2. With too much knowledge for the sceptic side,

With too much weakness for the stoic's pride,

He hangs between; in doubt to act, or rest;

In doubt to deem himself a god, or beast

**Reference-** These lines have been taken from the poem 'Know Thy Themselves', written by Alexander Pope. This poem is an extract from his long poem 'An Essay on Man'. In this poem poet emphasizes that proper study of mankind is man himself.

**Explanation-**Man has a great deal of knowledge yet he remains skeptic(skeptic is a person who is full of doubts and can't be called enlightened . he has great power over material things put he is a slave of his own passion. So he is too weak to be called stoic(stoic is a person who remains unaffected by any emotions like pain, suffering , happiness etc) . Man every remains in a state of uncertainty. According to poet , man hangs in doubt whether he should lead a life of action or of rest. He doesn't know whether he should consider himself a god or a beast. Man is indeed a big riddle.

## 2.6 Summary

### Important devices

- Use of rhyming couplets(2 lines rhyming together)
- The poet is particularly skilled at pulling his ideas into epigrams



‘the glory, jest and riddle of the world’

- Use of repetition
- Use of alliteration

Endless – errors

Skeptic- side

- Use of paradox
- All these devices helped the poet reiterate his point of view.

## 2.7 Key words

- Thyself –Yourself
- Deem -Consider in a specific way
- Alike –Similar
- Stoic- Indifferent to pain and pleasure
- Chaos- Disorder
- Darkly Wise- Ignorant but wise

## 2.8 Self-Assessment Questions (SAQ)’S

**Answer the following questions in a word/ phrase/ sentence**

1. What should man not presume to scan?
2. Who is the glory, jest and riddle of the world?
3. What according to poet is the proper study of mankind?
4. What doubt does man hang between?

**Answer the following question in 20-30 words**

1. Explain ‘the glory, jest and the riddle of the world’?
2. How is man a confused being?
3. What is paradox? Find the two instances of paradox?

**Answer the following question in 200-300 words**



1. What is Pope's concept of man? (see main body the poem)
2. "Man is a confused being," says Pope. Where the root of his confusion does lies? (main body the poem)

## 2.9- Answers to check your progress

**Answer the following questions in a word/phrase/sentence –**

1. The ways of god.
2. Man
3. The study of man
4. Whether to act or rest

**Answer the following questions in 20-30 words each-**

1. Man is the soul judge of truth on this earth. Yet, his own life is a history of endless errors. Sometimes he performs deeds worthy of pride. Thus man is a glory, a jest and riddle of the world.
2. Man is a confused being because he does not know what or who is he. He has knowledge but is ignorant of many things. Thus he remains a confused being

A paradox is a statement contains two opposite ideas. For example Pope calls man darkly wise and rudely great. Thus man, according to him, is a paradox.

**Answer the following questions in 200-300 words each-**

**Answer-** This extract 'Know Then Thyself' argues that human beings should learn to look at themselves and try to learn about their own nature, power, limitations, and weakness. It is a plea to look inward to gather knowledge about oneself. It is in fact a scientific inquire propagated by enlightenment. The poet says that man should know himself. The proper study of mankind is man himself. He should not try to scan the ways of God. The mysteries of God are beyond the scope of human intellect. Therefore, man should concentrate on his own study. In third line poet says that man is a curious paradox. He stands on the isthmus between divinity and animality. He has in him the elements of a God and a beast as well. He is a mixture of opposite. He is wise (intelligent) and have a lot of knowledge but



still there are a lot of things of which he is ignorant. He is crude as well as civilized. In other words, man considers man a great riddle.

Man has a great deal of knowledge yet he remains skeptic (skeptic is a person who is full of doubts and can't be called enlightened). He has great power over material things but he is a slave of his own passion. So he is too weak to be called stoic (stoic is a person who remains unaffected by any emotions like pain, suffering, happiness etc.). Man every remains in a state of uncertainty. According to poet, man hangs in doubt whether he should lead a life of action or of rest. He doesn't know whether he should consider himself a god or a beast. Man is indeed a big riddle.

The poet says that man always remains in a state of uncertainty. He is not able to decide whether he should give preference to his body or his mind. He doesn't know which of the two is more important. Another enigma about man is that he is born only to die. The end of the man's life is death. Birth and death are two extremes. He becomes intelligent but intelligence is followed by errors. Logic and errors are another set of extremes but all these extremes coexist. Whether he should think too much or too little, it's a big question before man because his reasoning is always imperfect.

## 2.10 References/Suggested Reading

- Cassirer, Ernst (1944). *An Essay on Man; an introduction to a philosophy of human culture*. Yale University Press
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|-------------------------------------------------------------------------------------------------------------------------|------------------------------|
| <b>Subject:</b> English ( Compulsory)                                                                                   |                              |
| <b>Course Code: ENG-201</b>                                                                                             | <b>Author:</b> Dr.NutanYadav |
| <b>Lesson No:03</b>                                                                                                     |                              |
| <b>1. Elegy Written in a Country Churchyard(Thomas Grey),<br/>2. The World is Too Much with Us (William Wordsworth)</b> |                              |

## Lesson Structure

### 3.1 Learning Objectives

### 3.2 Introduction

### 3.3 Main Body of the Text

#### 3.3.1 About the Poem

#### 3.3.2 Motivation behind the Poem

#### 3.3.3 Original Text of the Poem

### 3.4 Further Body of the text

#### 3.4.1 Reference to the Context

#### 3.4.2 Reference to the Context

#### 3.4.3 Reference to the Context

### 3.5 Check your Progress

### 3.6 Summary

### 3.7 Keywords



### 3.8 Self -Assessment Questions (SAQs)

### 3.9 Answers to Your Progress

### 3.10 Suggested Readings

## 3.1 Learning Objectives

After going through this poem you will be able to-

- To develop reading, writing, speaking and listening skills of English language.
- To enrich the taste towards poem.
- Enjoy aesthetic beauty of poems.
- Know the difference between poetry and prose.
- Trained in critically analyzing a poem.

## 3.2 Introduction

### Thomas Gray (1716-71)

Thomas Gray (1716-71) was an English poet of the 18<sup>th</sup> century and precursor of Romantic Movement in English poetry. He was a classical scholar and professor at the Cambridge University. He produced very little poetry yet he was the dominant poetic figure of the mid 18<sup>th</sup> century. His works are marked by an exquisite quality and finish. He symbolized the changes that were coming over the literature of that time. As a boy he was very studious and he remained so all his life. He formed a *Quadruple Alliance* with three close friends at Eton. His self imposed programme of literary study made him one of the most learned men of his time.



## 3.3 Main Body of the Text



The poem is a record of after death. Poet's musing as he looks at the graves of forefathers in a country courtyard. Poet suggests that he is not only mourning the rude forefather of village but all men and also the poet himself. This gives the poem its universal appeal. Dr. Johnson said while appreciating this elegy-

"It abounds with images that find a mirror in every heart"

### 3.3.1 About the poem

First published in 1751, the poem was inspired by Gray's thoughts following the death of his close friend Richard West in 1742. It is considered to be Gray's masterpiece and one of the most quoted poems in the English language. It has been praised for its skilful use of language and universal death and remembrance.

### 3.3.2 Motivation behind this poem

The death of Richard West, his closest friend, affected him profoundly and he wrote an elegy in his memory. However it was not until the publication of the 'Elegy Written in the Country Churchyard', in 1751, that Gray was recognized as poet. Its success was overwhelming. The poem's universal appeal made him a celebrity. He was offered the post of Poet Laureate in 1751 which he refused. Some of his notable poems is 'Ode of the spring, Sonnet on the Death of Richard West, Hymn to Adversity' etc. His poems are remarkable for the ease and felicity of expression.

### 3.3.3 Original Text of the Poem

#### (Elegy Written in a Country Churchyard)

The curfew tolls the knell of parting day,

The lowing herd wind slowly o'er the lea,

The plowman homeward plods his weary way,

And leaves the world to darkness and to me.



Country Churchyard



Now fades the glimm'ring landscape on the sight,

And all the air a solemn stillness holds,

Save where the beetle wheels his droning flight,

And drowsy tinklings lull the distant folds;

Save that from yonder ivy-mantled tow'r

The moping owl does to the moon complain

Of such, as wand'ring near her secret bow'r,

Molest her ancient solitary reign.

Beneath those rugged elms, that yew-tree's shade,

Where heaves the turf in many a mould'ring heap,

Each in his narrow cell for ever laid,

The rude forefathers of the hamlet sleep.

The breezy call of incense-breathing Morn,

The swallow twitt'ring from the straw-built shed,

The cock's shrill clarion, or the echoing horn,

No more shall rouse them from their lowly bed.

For them no more the blazing hearth shall burn,

Or busy housewife ply her evening care:

No children run to lisp their sire's return,

Or climb his knees the envied kiss to share.



Oft did the harvest to their sickle yield,  
    Their furrow oft the stubborn glebe has broke;  
How jocund did they drive their team afield!  
    How bow'd the woods beneath their sturdy stroke!

Let not Ambition mock their useful toil,  
    Their homely joys, and destiny obscure;  
Nor Grandeur hear with a disdainful smile  
    The short and simple annals of the poor.

The boast of heraldry, the pomp of pow'r,  
    And all that beauty, all that wealth e'er gave,  
Awaits alike th' inevitable hour.  
    The paths of glory lead but to the grave.

Nor you, ye proud, impute to these the fault,  
    If Mem'ry o'er their tomb no trophies raise,  
Where thro' the long-drawn aisle and fretted vault  
    The pealing anthem swells the note of praise.

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



Can Honour's voice provoke the silent dust,  
Or Flatt'ry soothe the dull cold ear of Death?

Perhaps in this neglected spot is laid  
Some heart once pregnant with celestial fire;  
Hands, that the rod of empire might have sway'd,  
Or wak'd to ecstasy the living lyre.

But Knowledge to their eyes her ample page  
Rich with the spoils of time did ne'er unroll;  
Chill Penury repress'd their noble rage,  
And froze the genial current of the soul.

Full many a gem of purest ray serene,  
The dark unfathom'd caves of ocean bear:  
Full many a flow'r is born to blush unseen,  
And waste its sweetness on the desert air.

Some village-Hampden, that with dauntless breast  
The little tyrant of his fields withstood;  
Some mute inglorious Milton here may rest,  
Some Cromwell guiltless of his country's blood.



Th' applause of list'ning senates to command,

The threats of pain and ruin to despise,

To scatter plenty o'er a smiling land,

And read their hist'ry in a nation's eyes,

Their lot forbade: nor circumscrib'd alone

Their growing virtues, but their crimes confin'd;

Forbade to wade through slaughter to a throne,

And shut the gates of mercy on mankind,

The struggling pangs of conscious truth to hide,

To quench the blushes of ingenuous shame,

Or heap the shrine of Luxury and Pride

With incense kindled at the Muse's flame.

Far from the madding crowd's ignoble strife,

Their sober wishes never learn'd to stray;

Along the cool sequester'd vale of life

They kept the noiseless tenor of their way.

Yet ev'n these bones from insult to protect,

Some frail memorial still erected nigh,

With uncouth rhymes and shapeless sculpture deck'd,



Implores the passing tribute of a sigh.

Their name, their years, spelt by th' unletter'd muse,

The place of fame and elegy supply:

And many a holy text around she strews,

That teach the rustic moralist to die.

For who to dumb Forgetfulness a prey,

This pleasing anxious being e'er resign'd,

Left the warm precincts of the cheerful day,

Nor cast one longing, ling'ring look behind?

On some fond breast the parting soul relies,

Some pious drops the closing eye requires;

Ev'n from the tomb the voice of Nature cries,

Ev'n in our ashes live their wonted fires.

For thee, who mindful of th' unhonour'd Dead

Dost in these lines their artless tale relate;

If chance, by lonely contemplation led,

Some kindred spirit shall inquire thy fate,

Haply some hoary-headed swain may say,





"Oft have we seen him at the peep of dawn

Brushing with hasty steps the dews away

To meet the sun upon the upland lawn.

"There at the foot of yonder nodding beech

That wreathes its old fantastic roots so high,

His listless length at noontide would he stretch,

And pore upon the brook that babbles by.

"Hard by yon wood, now smiling as in scorn,

Mutt'ring his wayward fancies he would rove,

Now drooping, woeful wan, like one forlorn,

Or craz'd with care, or cross'd in hopeless love.

"One morn I miss'd him on the custom'd hill,

Along the heath and near his fav'rite tree;

Another came; nor yet beside the rill,

Nor up the lawn, nor at the wood was he;

"The next with dirges due in sad array

Slow thro' the church-way path we saw him borne.

Approach and read (for thou canst read) the lay,

Grav'd on the stone beneath yon aged thorn."



## THE EPITAPH

*Here rests his head upon the lap of Earth*

*A youth to Fortune and to Fame unknown.*

*Fair Science frown'd not on his humble birth,*

*And Melancholy mark'd him for her own.*

*Large was his bounty, and his soul sincere,*

*Heav'n did a recompense as largely send:*

*He gave to Mis'ry all he had, a tear,*

*He gain'd from Heav'n ('twas all he wish'd) a friend.*

*No farther seek his merits to disclose,*

*Or draw his frailties from their dread abode,*

*(There they alike in trembling hope repose)*

*The bosom of his Father and his God.*

## 3.4 Further Body of the Text

### 3.4.1 Reference to the context

The curfew tolls the knell of parting day,

The lowing herd wind slowly o'er the lea,

The plowman homeward plods his weary way,

And leaves the world to darkness and to me.



**Explanation-** The evening church bell in church announces the death of someone. The sound of animals in the wind indicates the return of the cattle's from meadows. The tired ploughman is slowly returning to his home. It seems to the poet that this world and he is left in the darkness.

Now fades the glimm'ring landscape on the sight,  
And all the air a solemn stillness holds,  
Save where the beetle wheels his droning flight,  
And drowsy tinklings lull the distant folds;

**Explanation-**Dim glimmering landscape starts fading from the sight. All the air takes sad stillness. The sound in the air is of the beetle that fights like a bee near the wheels. The tinkling sound of the bell in bullocks' neck sounds like bell in the distant.

Save that from yonder ivy-mantled tow'r  
The moping owl does to the moon complain  
Of such, as wand'ring near her secret bow'r,  
Molest her ancient solitary reign.

**Explanation-**Everywhere there is silence except the tower mantled with the ivy in the churchyard where sad own seems to be complaining from a secret to bower of the people who are destroying his ancient place with their presence.

Beneath those rugged elms, that yew-tree's shade,  
Where heaves the turf in many a mould'ring heap,  
Each in his narrow cell for ever laid,  
The rude forefathers of the hamlet sleep.

**Explanation-**In these lines poet present the site of churchyard. The elm and yew trees are growing in it. Under the shade of these trees, the poet sees many crumbling heaps of earth. Green grass is growing over. The simple rude forefathers of the village are lying in their narrow cells under those heaps. The poet builds up an atmosphere of sadness and shows that dead will never come will back to life.



The breezy call of incense-breathing Morn,  
The swallow twitt'ring from the straw-built shed,  
The cock's shrill clarion, or the echoing horn,  
No more shall rouse them from their lowly bed.

**Explanation-**The sweet morning breeze breathing like incense, the twittering of the swallow from the straw shed. The crowing of a cock, the echo's of the horn. None of these things can bring the dead forefathers back to life. In other words dead will never come back to life.

For them no more the blazing hearth shall burn,  
Or busy housewife ply her evening care:  
No children run to lisp their sire's return,  
Or climb his knees the envied kiss to share.

**Explanation-**Musing over the dead forefathers the poet says that no hearth burns for them now. The housewives no longer wait for their return. The children no longer go running to welcome them with their sweet lisping words. Now they will never climb their knees to get an envied kiss from them. When these people were alive they waited eagerly by their wives and little children. But now death has broken all their ties with the world.

Oft did the harvest to their sickle yield,  
Their furrow of the stubborn glebe has broken;  
How jocund did they drive their team afield!  
How bow'd the woods beneath their sturdy stroke!

**Explanation-**In these lines the poet gives the description of the physical strength of his forefathers through their activities in the field. He says often harvest bend its neck before their sickle. Their furrows could very easily break the hard surface of earth in their field. They toiled hard in their fields. They were often excited and happy with the pair of bullocks in field. They could easily cut the trees with their attack of sickle.



### 3.4.2 Reference to the context

Let not Ambition mock their useful toil,  
Their homely joys, and destiny obscure;  
Nor Grandeur hear with a disdainful smile  
The short and simple annals of the poor.

**Explanation-**In these lines the poet asks the rich and ambitious men not to laugh at the simple and obscure life of these poor people. They toiled hard in their fields to produce the crops for the nation. They lived far from the madding crowd of the cities. So they could not become famous in the world.

The boast of heraldry, the pomp of pow'r,  
And all that beauty, all that wealth e'er gave,  
Awaits alike th' inevitable hour.  
The paths of glory lead but to the grave.

**Explanation-**The poet asks the rich and the ambitious people not to look down on the rude forefathers of the village. Death treats all alike. It spares none. The pride of noble birth, the glitter of power, beauty and wealth are short lived. The high and low, the mighty and the weak, all have to meet the same fate in the end. The hour of death is inevitable for all. He says that path of glory lead but to the grave. Nothing can save a man from the jaws of death.

Nor you, ye proud, impute to these the fault,  
If Mem'ry o'er their tomb no trophies raise,  
Where thro' the long-drawn aisle and fretted vault  
The pealing anthem swells the note of praise.

**Explanation-**In these lines poet addresses to rich people. He says that rich people, out of their snobbishness, find fault with these poor people. No trophies are raised for the people after their death. But their tombs are situated where the sound of the chants rises and reaches to their tombs from the long drawn aisle.



Can storied urn or animated bust  
Back to its mansion call the fleeting breath?  
Can Honour's voice provoke the silent dust,  
Or Flattery soothe the dull cold ear of Death?

**Explanation-** Storied urn or life like statues can't bring the dead back to life (An urn used to be a vessel used by the death after crimation). The poet says that such urns are of no use to the dead. No amount of honors can restore life into the dead body. Flattery can't soothe its dull and cold ears.

Perhaps in this neglected spot is laid  
Some heart once pregnant with celestial fire;  
Hands, that the rod of empire might have sway'd,  
Or wak'd to ecstasy the living lyre.

**Explanation-** In these lines poet sees the churchyard. He says some neglected heart may be lying in this lonely land once that filled with the celestial ecstasy. There might be a man who had enjoyed the ruling power. There might be a man who had made melodies alive.

But Knowledge to their eyes her ample page  
Rich with the spoils of time did ne'er unroll;  
Chill Penury repress'd their noble rage,  
And froze the genial current of the soul.

**Explanation-** In these lines, poet personified time. He says that the time has spoiled the treasure of knowledge which they gathered from ages. Cruelty of time has suppress the noble desires and frozen the genial current of the soul.

Full many a gem of purest ray serene,  
The dark unfathom'd caves of ocean bear:  
Full many a flow'r is born to blush unseen,



And waste its sweetness on the desert air.

**Explanation-**In these lines the poet compares the dead forefathers to the gems lying in the dead caves of an ocean and to the flowers growing in a desert. There are numberless gems of the purest quality which remain lying in the dark and deep caves of oceans. Similarly, many sweet and fragrant flowers blossom in the deserts and fade away unseen. The poet means to say that it was none of their fault if the rude forefathers of the village could not win fame in their life.

Some village-Hampden, that with dauntless breast

The little tyrant of his fields withstood;

Some mute inglorious Milton here may rest,

Some Cromwell guiltless of his country's blood.

**Explanation-**The poet muses that in the country churchyard, many of these people had rich talents, but they remained unknown for want of favorable opportunities. The poet says that it is possible there might be laying in these graves some village patriot who fought like Hampden against injustice. There might be some Melton who remained obscure since he did not get the chance to develop his poetic talent. But their poverty was perhaps a blessing in disguise. It is true that if they did not become Melton or Hampden they did not also become cruel like Cromwell.

Th' applause of list'ning senates to command,

The threats of pain and ruin to despise,

To scatter plenty o'er a smiling land,

And read their hist'ry in a nation's eyes,

**Explanation-**In these lines poet says that it was not the fate of his 'rude forefather' to listen to the applause of senators in the assembly. They could not become indifferent towards the pain and ruin of the people or celebrate the prosperity of the nation or they could not enjoy people reading their history. Due to the poverty of their life, they could not enjoy these aspects of their life like the rich people.

Their lot forbade: nor circumscrib'd alone

Their growing virtues, but their crimes confin'd;



Forbade to wade through slaughter to a throne,

And shut the gates of mercy on mankind,

**Explanation-**Poet says that simple villages died and lived unknown. But their poverty was also a blessing in disguise. If fate did not allow them to become famous it did not make them notorious also. If fate checked the growth of their virtues, it confined their crimes also. These people were not guilty for shedding the blood of the innocent for the sake of throne. They did not become cruel tyrants who shut the gate of mercy on mankind.

The struggling pangs of conscious truth to hide,

To quench the blushes of ingenuous shame,

Or heap the shrine of Luxury and Pride

With incense kindled at the Muse's flame.

**Explanation-**In these lines poet says that his forefather were very simple hearted. He says that it was painful for them to hide the truth if they had to hide. They could also not hide their shame if ever they did something wrong. They never indulged in their flattery to gain selfish ends. In fact they were free from any guilt or wickedness.

Far from the madding crowd's ignoble strife,

Their sober wishes never learn'd to stray;

Along the cool sequester'd vale of life

They kept the noiseless tenor of their way.

**Explanation-**These people lives far away from the feverish activities of life in crowded cities. They knew nothing about the evils of the city life. The simple villagers did not aspire to become famous or rich. They had very sober wishes. They passed peaceful days of their life in the quiet and cool atmosphere of the village.

Yet ev'n these bones from insult to protect,

Some frail memorial still erected nigh,





With uncouth rhymes and shapeless sculpture deck'd,

Implores the passing tribute of a sigh.

**Explanation-**The poet says that in order to protect these ordinary people from insult, some very common memorial are made with scattered lines of poetry and shapeless sculpture with the intention to be remembered after their death. The poet says that even a poor man wish to be remembered after his death.

### 3.4.3 Reference to the Context

Their name, their years, spelt by th' unletter'd muse,

The place of fame and elegy supply:

And many a holy text around she strews,

That teach the rustic moralist to die.

**Explanation-**In their poetic lines on their tomb, there is the description of their name, year of their birth, their life style and place of their death. Many holy text from the Bible are also strews that describes who a noble person should die.

For who to dumb Forgetfulness a prey,

This pleasing anxious being e'er resign'd,

Left the warm precincts of the cheerful day,

Nor cast one longing, ling'ring look behind?

**Explanation-**The poet sees crude monuments on the grave of the villager. He then finds the symbol of a universal human desire. No man likes to be forgotten after his death. A dying man wants some near and dear one to be by his side. He wants to see some pious tears in the eyes of the peers-on he is parting from. Even the poorest of the poor want some kind of memorial on their graves to keep their memory alive.

On some fond breast the parting soul relies,

Some pious drops the closing eye requires;



Ev'n from the tomb the voice of Nature cries,

Ev'n in our ashes live their wonted fires.

**Explanation-** In these lines poet universalize life and death. Poet says that even after death, the dead person expects some loving heart. Closing eyes expect some loving tears from their dear beings. It is human nature that even after death, from the tomb these desires reflect from their tombs.

For thee, who mindful of th' unhonour'd Dead

Dost in these lines their artless tale relate;

If chance, by lonely contemplation led,

Some kindred spirit shall inquire thy fate,

**Explanation-** In these lines poet addresses himself. He says he himself is trying to find out the related story of these unknown people. It might happen one day that some another like him tries to find out about him (the poet) after his death. Out of this desire, he might come to churchyard with the same kindred spirit.

Haply some hoary-headed swain may say,

"Oft have we seen him at the peep of dawn

Brushing with hasty steps the dew away

To meet the sun upon the upland lawn.

**Explanation-** Poet muses that after his death, someone like him would try to find his story. He imagines that one grey haired villager might reply at his question that they had seen a man wandering on the green grass with long steps and moving towards high surface, as if he is trying to meet sun.

"There at the foot of yonder nodding beech

That wreathes its old fantastic roots so high,

His listless length at noontide would he stretch,

And pore upon the brook that babbles by.



**Explanation-**Those villagers would explain to him that they had often seen him yonder at the foot of the nodding beech on which weathers of old roots were hanging high. He would stretch his body with full length at noon tides and sees the babbles in the brook nearby.

"Hard by yon wood, now smiling as in scorn,  
Mutt'ring his wayward fancies he would rove,  
Now drooping, woeful wan, like one forlorn,  
Or craz'd with care, or cross'd in hopeless love.

**Explanation-**He was often seen wondering through the nearby woods and see with hatred. Sometimes he was seen muttering in his wayward fancies. Sometimes he was seen dropping sad, rejected and all alone like a hopeless lover.

The breezy call of incense-breathing Morn,  
The swallow twitt'ring from the straw-built shed,  
The cock's shrill clarion, or the echoing horn,  
No more shall rouse them from their lowly bed.

**Explanation-**The villager said that one day he did not see him on the costumed hill, in the heath and his favorite tree. He visited next day, he was not seen near the brook. He was not seen on the lawn or in the woods.

"The next with dirges due in sad array  
Slow thro' the church-way path we saw him borne.  
Approach and read (for thou canst read) the lay,  
Grav'd on the stone beneath yon aged thorn."

**Explanation-**The villagers said that next day he saw the poet in his coffin. People were taking his body to the churchyard with sad songs. This is all imbibed in the tomb that can be easily read.

### 3.5 Check Your Progress

**Explain the following stanzas with reference to the context-**

1. Haply some hoary-headed swain may say,  
"Oft have we seen him at the peep of dawn  
Brushing with hasty steps the dews away  
To meet the sun upon the upland lawn.
2. "There at the foot of yonder nodding beech  
That wreathes its old fantastic roots so high,  
His listless length at noontide would he stretch,  
And pore upon the brook that babbles by.
3. Yet ev'n these bones from insult to protect,  
Some frail memorial still erected nigh,  
With uncouth rhymes and shapeless sculpture deck'd,  
Implores the passing tribute of a sigh.
4. The breezy call of incense-breathing Morn,  
The swallow twitt'ring from the straw-built shed,  
The cock's shrill clarion, or the echoing horn,  
No more shall rouse them from their lowly bed.

**3.6 Summary**

Elegy written in a country churchyard is considered to be Gray's masterpiece and one of the most quoted poems in the English language. It has been praised for its skilful use of language and universal death and remembrance. The poem is a record of after death. Poet's musing as he looks at the graves of forefathers in a country courtyard. Poet suggests that he is not only mourning the rude forefather of village but all men and also the poet himself. This gives the poem its universal appeal.



### 3.7 Keywords

- Knell- the sound of the bell
- Reign- rule
- Ply- work steadily
- Wont- an established custom
- Precinct- an area marked out for administrative purpose
- Hoary- grayish white
- Contemplation- the act of thinking deeply

### 3.8- Self Assessment Questions (SAQ)'s

**Answer the following questions in a word/phrase/sentence –**

- A. Explain the lines, 'the path of glory lead but to the grave'.
- B. Who does 'them' refers to in the poem?
- C. Who is 'hoary headed swain' referred to in the poem?
- D. How does poet describe rich and famous people?

**Answer the following questions in 20-30 words each-**

1. What time of the day does the opening of the poem describe?
2. Who are the 'un-honored dead'?
3. How does the poet describe rich and famous people?
4. What does the epitaph of the poem refer to?

**Answer the following questions in 200-300 words-**

1. According to the poem, what are the ways to pay tributes and respect to the dead?(see the further main body of the poem)
2. The poet emphasizes the idea of death as great leveler. Justify this statement by giving examples from the poem. ?(see the further main body of the poem)

### 3.9- Answer to Check Your Progress



Answer the following questions in a word/phrase/sentence –

- A. This line brings home the universal fact that everyone on this earth has to die.
- B. The village forefathers who lie dead in the country churchyard.
- C. An aged villager.
- D. He called them boastful people who lived the life of pomp and show.

Answer the following questions in 20-30 words each-

1. The opening of the poem describes the time when the sun is setting and the lowing cattle are returning to their sheds after grazing in the Pasture. The tired farmers are also walking home wearily.
2. The 'un-honored dead' are the village forefathers who lived and died unknown. There is no record of their life and no one knows if they ever lived on earth.
3. The poet says that the rich and famous people boast of their heraldry. They lead a life of pomp and show. They have all that beauty and wealth can give.
4. The epitaph of the poem refers to the poet's view of the gravestone put on his own grave. He imagines the kind of inscription there could be on that gravestone.

### 3.10 References/Suggestive Reading

- *The Poems of Thomas Gray, William Collins, Oliver Goldsmith*, ed. R. Lonsdale (1969; repr. 1976)
- T. Gray, *The Complete Poems ...*, ed. H. W. Starr, J. R. Hendrickson (1966; repr. 1972)
- R. L. Mack, *Thomas Gray A Life* (2000)<sup>11</sup>



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**Poem-2****The world is too much with us****William Wordsworth****Lesson Structure****3.1 Learning Objectives****3.2 Introduction****3.3 Main Body of the Text****3.3.1 about the Poem****3.3.2 Central Idea of the Poem****3.3.3 Original Text of the Poem****3.4 Further Body of the text****3.4.1 Reference to the Context****3.4.2 Reference to the Context****3.4.3 Reference to the Context****3.5 Check your Progress****3.6 Summary****3.7 Keywords****3.8 Self -Assessment Questions (SAQs)****3.9 Answers to check Your Progress****3.10 Reference/Suggested Readings**



### 3.1 Learning Objectives

After going through this poem you will be able to-

- To develop reading, writing, speaking and listening skills of English language.
- To enrich the taste towards poem.
- Enjoy aesthetic beauty of poems.
- Know the difference between poetry and prose.
- Trained in critically analyzing a poem.

### 3.2 Introduction

#### **William Wordsworth (1770-1850)**

William Wordsworth (1770-1850) was one the major Romantic poet. He is considered to be one of the driving forces behind the Romantic Movement. He wrote his poem in plain words from everyday speech. The scenes that he described in his poems seemed real to his readers. Wordsworth not only made poetry straight forward and simple, he also opened people's eyes to the beauties of nature. Wordsworth has firsthand experience



of life in nature. He used to take long walks on the mountains. He used to talk to farmers and shepherds and he learned to admire their independence and hard simple live they lived.

In 1791 he went to France and made many friends. He was forced to return to England because of lack of money. A year later (1792) England and France were at war. This caused Wordsworth to go through a period of depression because of his love for both the countries. He went to live in Dorset in the south of England, with his sister Dorothy. There he met another poet, called Coleridge and the two poets together brought out a book of poems called 'Lyrical Ballads'. The book was criticized for the simple language of the poetry and the subjects Wordsworth chose to write about. At that time, people thought





that nature and simple country people were not appropriate subjects for poetry. In 1799, Wordsworth and his sister went to live in the beautiful Lake district of England. Much of his best poetry was written here among the hills and beside the lakes. Wordsworth conceived of the poetic arts as ‘the breath and fine spirit of all knowledge’

He defines poetry as the outcome of the **‘spontaneous overflow of powerful emotions recollected in tranquility’**.

He also advocated that in poetry that-

**‘Incidents and situations from common life should be described in the language of common men and women and not in elevated and obscure terms.’**

Wordsworth poetry is notable for the prominence given to nature and imagination. He is not a mere lover of nature; rather he spiritualizes nature and emphasizes the moral influence of nature on human beings. In this way his poems are remarkable for their simplicity, humanity and adoration of nature. His finest works were written between 1798 and 1802. They include lyrics, odes, sonnets, verse tale and reflective poems. Some of his best known poems are ‘Ode on Intimations of Immortality, The Prelude, Daffodils and Tintern Abbey.

### 3.3 Main Body of the Text

#### 3.3.1 About the poem

The world is too much with us is one of the many excellent sonnets. Wordsworth wrote this sonnet in his early 1800's. The poem shows that man has become insensitive towards the beauties of nature due to excessive love for money.

#### 3.3.2 Central Idea of Poem

In the last line poet expresses his dislike for contemporary civilization and praises the primitive religion of nature worship. The poet complains that modern age has lost its connection with nature and everything meaningful. We are so preoccupied with material goods that we have lost touch with the spiritual and natural world. We believe that we have given our heart away in exchange for money and material things. On the whole this sonnet presents the familiar Wordsworth's theme of communion with



nature and states precisely how far the early 19<sup>th</sup> century was from nature. The sonnet is remarkable for rhetorical force.

### 3.3.3 Original Text of the Poem

The world is too much with us; late and soon,  
Getting and spending we lay waste our powers;  
Little we see in Nature that is ours;  
We have given our hearts away, a sordid boon!  
This Sea that bares her bosom to the moon,  
The winds that will be howling at all hours,  
And are up-gathered now like sleeping flowers,  
For this, for everything, we are out of tune;  
It moves us not. --Great God! I'd rather be  
A Pagan suckled in a creed outworn;  
So might I, standing on this pleasant lea,  
Have glimpses that would make me less forlorn;  
Have sight of Proteus rising from the sea;  
Or hear old Triton blow his wreathèd horn.

## 3.4 Further Body of the Text

### 3.4.1 Reference to the Context

The world is too much with us; late and soon,  
Getting and spending we lay waste our powers;  
Little we see in Nature that is ours;  
We have given our hearts away, a sordid boon!

**Explanation** -The poet says that people have become too much materialistic. They spend all their time in earning money and spending that money on materialistic things and in this process they waste their time and energy. They have given their hearts away to the god of money. This God has given them a very a sordid boon (blessing) i.e. greed for more and more money.



### 3.4.2 Reference to the Context

This Sea that bares her bosom to the moon,  
The winds that will be howling at all hours,  
And are up-gathered now like sleeping flowers,  
For this, for everything, we are out of tune;

It moves us not.

**Explanation** -In this lines the poet describes the beauty of nature and laments the fact that the people are not moved by the beautiful scenes of nature. He describes two such scenes. He says that at night sea bares (open)her bosom to the moon. In other words sea is bathed in moon light. The winds that keep howling all day, gather up at night like sleeping flowers. But man has become indifferent to all these beauty of nature. These beautiful objects do not impress him.

### 3.4.3 Reference to the Context

--Great God! I'd rather be  
A Pagan suckled in a creed outworn;  
So might I, standing on this pleasant lea,  
Have sight of Proteus rising from the sea;  
Or hear old Triton blow his wreathèd horn

**Explanation** -The poet feels sad to think that man has become indifferent to beautiful scenes of nature. These beautiful scenes or any beauty of nature do not attract human being as they are the victim of sordid boom (hunger for more and more money). Poet is so hurt that to see this that he is ready to change his religion. He says he would rather be a pagan. Pagans are an ancient religion who believed in the plurality of Gods, while Christians believed in one God. Thus paganism stands opposed to Christianity.

Paganism is opposed to Christianity. Poet sees that Christianity doesn't show love for nature. He says that if he were a pagan, he could have glimpses of the nature deities of those ancient people. He could see 'Proteus', the God of sea rises up from the sea. He could hear Old Triton (messenger of the seas)



blow his wreathed horn. So poet would prefer to be in harmony with nature. He doesn't want to follow that religion which separates him from nature.

### 3.5 Check your Progress

Explain the following stanzas with reference to the context-

1. This Sea that bares her bosom to the moon,  
The winds that will be howling at all hours,  
And are up-gathered now like sleeping flowers,  
For this, for everything, we are out of tune;
2. --Great God! I'd rather be  
A Pagan suckled in a creed outworn;  
So might I, standing on this pleasant lea,  
Have glimpses that would make me less forlorn;  
Have sight of Proteus rising from the sea;  
Or hear old Triton blow his wreathèd horn

### 3.6 Summary

- This poem is a sonnet.
- This is Petrarchan sonnet divided in octave(8 lines stanza) and sestet( 6 lined stanza)
- Rhyme Scheme is abba, abba – cde, cde.
- Use of Simile – 'like sleeping flower'
- Use of Personification – sea that bares her bosom.
- Use of Assonance – Great God
- Sordid boon – mans excessive love for materialistic things.

### 3.7 Keywords

- Sordid- bad, immoral
- Boon- gift, something that is useful
- Creed- a religion (a particular faith)



- Tune- harmony
- Triton- in Greek mythology, the messenger of the seas
- Bosom- chest

### 3.8- Self Assessment Questions (SAQ)'s

**Answer the following questions in a word/phrase/sentence –**

1. What does the poet mean by stating 'the world is too much with us'?
2. What is 'sordid boon'?
3. Why does nature fail to move us?
4. What does the poet glimpse and what is its effect on him?

**Answer the following questions in 20-30 words each-**

1. Why does poet want to become a Pagan?
2. What is the 'sordid boon'?
3. What are we 'out of tune' with?
4. Why does nature fail to move us?

**Answer the following questions in 200-300 words-**

1. Write in your own words a brief summary of the poem 'The World is Too Much with us.' (see further main body of the poem)
2. Wordsworth's poem, 'The World is Too Much with Us' is a criticism of life in this mechanized milieu.' Discuss. (see further main body of the poem)

### 3.9- Answers to Check Your Progress

**Answer of the following questions in a word/phrase/sentence –**

1. People have given themselves totally to material pursuits.
2. It is man's greed for more and more money.
3. We remain too much involved in materialistic pursuits.
4. He has a glimpse of Pagan gods, and feels very happy.

**Answer the following questions in 20-30 words each-**



1. 'Pagans' believed in nature's deities. But Christians believe in one God only. Wordsworth says that he would rather be a Pagan and worship nature than be a Christian and have no love for nature.
2. The poet says that we have become Mammon worshippers. The god has given us the boon of greed for more and more money. The poet calls it sordid boon.
3. We are out of tune with nature. We have separated ourselves away from it. We have given ourselves completely to material pursuits, and have become indifferent to nature.
4. We remain too much involved in materialistic pursuits. We spend all our time and energy in getting and spending. Thus Nature fails to move us.

### 3.10 References /Suggested Readings

- Stephen Gill, *William Wordsworth: A Life*, Oxford University Press, 1989, [ISBN 978-0192827470](#)
- Emma Mason, *The Cambridge Introduction to William Wordsworth* (Cambridge University Press, 2010)
- Mary Moorman, *William Wordsworth, A Biography: The Early Years, 1770–1803 v. 1*, Oxford University Press, 1957, [ISBN 978-0198115656](#)



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|-----------------------------------------------------------------------------------------|------------------------------|
| <b>Subject:</b> English ( Compulsory)                                                   |                              |
| <b>Course Code: ENGC -201</b>                                                           | <b>Author:</b> Dr.NutanYadav |
| <b>Lesson No:04</b>                                                                     |                              |
| <b>1. Ode on Grecian Urn (John Keats)</b><br><b>2. My Last Duchess(Robert Browning)</b> |                              |

## Lesson Structure

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### 4.1 Learning Objectives

After going through this poem you will be able to-

- To develop reading, writing, speaking and listening skills of English language.
- To enrich the taste towards poem.
- Enjoy aesthetic beauty of poems.
- Know the difference between poetry and prose.
- Trained in critically analyzing a poem.

### 4.2 Introduction

#### John Keats (1795-1821)

John Keats (1795-1821) was the youngest Romantic Poet. He left his medical profession to become a poet. He was greatly criticized during his life time but his reputation as a poet grew steadily after his death. He strongly believed that 'poetry should be the incarnation of beauty-not a vehicle for philosophy, religion or social theories. His famous line is 'a thing of beauty is joy for ever'. An outstanding the objects he describes. The major theme of his poetry is the conflict between the everyday world of suffering, death and decay and the timeless beauty and lasting truth of poetry.

Keats is the master of poetic form called the 'ode'. He is also an expert of coining new and strange phrases which add melody to his poetry.







## 4.3 Main Body of the Text

### 4.3.1 About the poem

Ode on a Grecian urn is one of the most widely known Poem of Keats. The poem shows the immortality of art represented by urn and the mortality of human life. It also reflects paradox that while the life portrayed on the urn is so beautiful, perfect and immortal but the urn itself is a lifeless object; a piece of cold marble.

### 4.3.2 Central Idea behind the Poem

On the other hand, human life is accompanied by pain and suffering and is subject to decay. Man die but art lives on forever. The poet also celebrates the power of art and poetic imagination to make permanent what is transitory in nature. The poem ends on a positive note, with the message that beauty and truth are one and the same.

### 4.3.3 Original Text of the Poem

Thou still unravish'd bride of quietness,  
Thou foster-child of silence and slow time,  
Sylvan historian, who canst thus express  
A flowery tale more sweetly than our rhyme:  
What leaf-fring'd legend haunts about thy shape  
Of deities or mortals, or of both,  
In Tempe or the dales of Arcady?  
What men or gods are these? What maidens loth?  
What mad pursuit? What struggle to escape?  
What pipes and timbrels? What wild ecstasy?



**Grecian Urn**



Heard melodies are sweet, but those unheard  
Are sweeter; therefore, ye soft pipes, play on;  
Not to the sensual ear, but, more endear'd,  
Pipe to the spirit ditties of no tone:  
Fair youth, beneath the trees, thou canst not leave  
Thy song, nor ever can those trees be bare;  
Bold Lover, never, never canst thou kiss,  
Though winning near the goal yet, do not grieve;  
She cannot fade, though thou hast not thy bliss,  
For ever wilt thou love, and she be fair!

Ah, happy, happy boughs! that cannot shed  
Your leaves, nor ever bid the Spring adieu;  
And, happy melodist, unwearied,  
For ever piping songs for ever new;  
More happy love! more happy, happy love!  
For ever warm and still to be enjoy'd,  
For ever panting, and forever young;  
All breathing human passion far above,  
That leaves a heart high-sorrowful and cloy'd,  
A burning forehead, and a parching tongue.

Who are these coming to the sacrifice?



To what green altar, O mysterious priest,  
Lead'st thou that heifer lowing at the skies,  
And all her silken flanks with garlands drest?  
What little town by river or sea shore,  
Or mountain-built with peaceful citadel,  
Is emptied of this folk, this pious morn?  
And, little town, thy streets for evermore  
Will silent be; and not a soul to tell  
Why thou art desolate, can e'er return.

O Attic shape! Fair attitude! with brede  
Of marble men and maidens overwrought,  
With forest branches and the trodden weed;  
Thou, silent form, dost tease us out of thought  
As doth eternity: Cold Pastoral!  
When old age shall this generation waste,  
Thou shalt remain, in midst of other woe  
Than ours, a friend to man, to whom thou say'st,  
"Beauty is truth, truth beauty,—that is all  
Ye know on earth, and all ye need to know."

#### 4.4-Further Body of the Text

##### 4.4.1 Explanation with reference to context

Thou still unravish'd bride of quietness,



Thou foster-child of silence and slow time,  
Sylvan historian, who canst thus express  
A flowery tale more sweetly than our rhyme:  
What leaf-fring'd legend haunts about thy shape  
Of deities or mortals, or of both,  
In Tempe or the dales of Arcady?  
What men or gods are these? What maidens loth?  
What mad pursuit? What struggle to escape?  
What pipes and timbrels? What wild ecstasy?

**Explanation-** The poet calls the urn the “unravished bride of quietness” It is as innocent and pure as a newly married bride. It is an adopted child of silence and time. In other words urn is lying silently and it seems that time does not have any effect on it. So the poet personifies it as an adopted child of time and silence. Another name given to urn is ‘sylvan historian’ because forest scenes are carved on it. The beauty of the urn seems as fresh today as it was centuries ago. It tells a flowery tale more sweetly than a poet’s poetry.

The poet is impressed to see the story in rural surroundings is depicted so beautifully through pictures on the urn. This story may be of Gods who often visited the valley of Tempe. Or it may also be of men who lived a pastoral life in the valley of Aecadia. There is a mad pursuit going on between men or Gods or the unwilling maidens (beautiful ladies). These maidens are trying hard to escape from them. Then there are musicians who are playing sweet music on their pipes and timbrels and lost in wild ecstasy.

Heard melodies are sweet, but those unheard  
Are sweeter; therefore, ye soft pipes, play on;  
Not to the sensual ear, but, more endear'd,  
Pipe to the spirit ditties of no tone:  
Fair youth, beneath the trees, thou canst not leave



Thy song, nor ever can those trees be bare;  
Bold Lover, never, never canst thou kiss,  
Though winning near the goal yet, do not grieve;  
She cannot fade, though thou hast not thy bliss,  
For ever wilt thou love, and she be fair!

**Explanation-** The poet sees on the Grecian urn the figure of a piper. The piper is playing his instrument. The poet cannot hear what he is playing. And he can only imagine the music he is playing. And poet feels that there is no denying that heard songs are sweet as it appeals to the sensual ear. But comparatively speaking unheard songs are sweeter than heard songs because it appeals to one's imagination, to the silent spirit. Here Keats asserts the superiority of imagination over reality.

Again, the poet depicts the other picture on the urn. The young boy is carved on the urn that is sitting under the tree and singing the song. The poet says that the song of young boy will never come to an end. The trees carved on the urn will never shed their leaves. The lovers though near their beloved, will never be able to kiss her. The beauty of his beloved will never fade. So there is no reason why he should feel sad. The girls will never grow old and lovers' love for them will never grow less. Thus Keats shows how art is permanent and perfect while human life and emotions are transitory.

#### 4.4.2 Explanation with Reference to Context

Ah, happy, happy boughs! that cannot shed  
Your leaves, nor ever bid the Spring adieu;  
And, happy melodist, unwearied,  
For ever piping songs for ever new;  
More happy love! more happy, happy love!  
For ever warm and still to be enjoy'd,  
For ever panting, and forever young;  
All breathing human passion far above,



That leaves a heart high-sorrowful and cloy'd,

A burning forehead, and a parching tongue.

**Explanation-** The branches of the tree carved on the urn are very fortunate as they will never shed their leaves. The spring will never go from them. Similarly the musicians carved on the urn will forever remain fresh. Their songs will never come to an end. But in real life trees are subject to the change that comes in nature.

The poet says that lovers carved on the urn are happier than lovers in the real world as their passion for their beloved will remain same and they will enjoy that feeling forever. They will always be young in their pursuit, and desires and their passion for their beloved will remain same. But love in actual life is quite different. After getting fulfillment of one's love, it leaves the feeling of listlessness and depression. It leaves a person with a parched tongue. Thus Keats presents a contrast between reality and imagination.

#### 4.4.3- Explanation with Reference to Context

Who are these coming to the sacrifice?

To what green altar, O mysterious priest,

Lead'st thou that heifer lowing at the skies,

And all her silken flanks with garlands drest?

What little town by river or sea shore,

Or mountain-built with peaceful citadel,

Is emptied of this folk, this pious morn?

And, little town, thy streets for evermore

Will silent be; and not a soul to tell

Why thou art desolate, can e'er return.

**Explanation-** In these lines poet depicts a sacrificial scene on the other side of the urn. The poet wants to know about the people who are coming to a place of sacrifice. A mysterious and unknown priest is



leading a calf to a green altar. The calf is lowing and gazing at the sky. Its silken flanks are decorated with garlands of flowers. A sacrificial scene is depicted on the other side of the urn. A large number of people from an invisible town are going to watch the sacrifice.

The poet knows nothing about the small town. It might be situated by river or sea shore or at the foot of a hill and at the top of the hill there is a peaceful fort. The town must have become desolate now because people have gone to sacrificial scene. That little town and its streets will forever remain silent. No one will return to the town again and who can explain why the town has become desolate.

O Attic shape! Fair attitude! with brede

Of marble men and maidens overwrought,

With forest branches and the trodden weed;

Thou, silent form, dost tease us out of thought

As doth eternity: Cold Pastoral!

When old age shall this generation waste,

Thou shalt remain, in midst of other woe

Than ours, a friend to man, to whom thou say'st,

"Beauty is truth, truth beauty,—that is all

Ye know on earth, and all ye need to know."

**Explanation-** The poet says that the urn is a beautiful specimen of Greek art. It is decorated with the carving of several beautiful scenes. The figures of men and women are carved in marble with great skill. The forest branches and trodden weeds enhance the beauty of urn. It is difficult to understand the silent form of the urn as it is difficult to understand eternity. Pastoral (village) scenes carved on marble are cold as they lack the warmth of life. The present generation will lose its youth because of old age. But the urn will ever remain beautiful in the midst of suffering and sorrow of the coming generation. Like a great friend urn will give message to all generation that 'Beauty is truth, truth beauty. Whatever is beautiful is true; whatever is true is beautiful. Everybody on the earth needs to learn this lesson.



## 4.5 Check your progress

Explain the following stanzas with reference to context-

1. Who are these coming to the sacrifice?

To what green altar, O mysterious priest,  
Lead'st thou that heifer lowing at the skies,  
And all her silken flanks with garlands drest?  
What little town by river or sea shore,  
Or mountain-built with peaceful citadel,  
Is emptied of this folk, this pious morn?  
And, little town, thy streets for evermore  
Will silent be; and not a soul to tell  
Why thou art desolate, can e'er return

**Reference-**These lines have been taken from the poem 'Ode on Grecian Urn' written by John Keats. In this poem poet shows the immortality of art represented by urn and the mortality of human life.

**Explanation-** The poet says that the urn is a beautiful specimen of Greek art. It is decorated with the carving of several beautiful scenes. The figures of men and women are carved in marble with great skill. The forest branches and trodden weeds enhance the beauty of urn. It is difficult to understand the silent form of the urn as it is difficult to understand eternity. Pastoral (village) scenes carved on marble are cold as they lack the warmth of life. The present generation will lose its youth because of old age. But the urn will ever remain beautiful in the midst of suffering and sorrow of the coming generation. Like a great friend urn will give message to all generation that 'Beauty is truth, truth beauty. Whatever is beautiful is true; whatever is true is beautiful. Everybody on the earth needs to learn this lesson.

2. Who are these coming to the sacrifice?

To what green altar, O mysterious priest,  
Lead'st thou that heifer lowing at the skies,





And all her silken flanks with garlands drest?  
What little town by river or sea shore,  
Or mountain-built with peaceful citadel,  
Is emptied of this folk, this pious morn?  
And, little town, thy streets for evermore  
Will silent be; and not a soul to tell  
Why thou art desolate, can e'er return.

**Reference-**These lines have been taken from the poem ‘Ode on Grecian Urn’ written by John Keats. In this poem poet shows the immortality of art represented by urn and the mortality of human life.

**Explanation-** In these lines poet depicts a sacrificial scene on the other side of the urn. The poet wants to know about the people who are coming to a place of sacrifice. A mysterious and unknown priest is leading a calf to a green altar. The calf is lowing and gazing at the sky. Its silken flanks are decorated with garlands of flowers. A sacrificial scene is depicted on the other side of the urn. A large number of people from an invisible town are going to watch the sacrifice.

The poet knows nothing about the small town. It might be situated by river or sea shore or at the foot of a hill and at the top of the hill there is a peaceful fort. The town must have become desolate now because people have gone to sacrificial scene. That little town and its streets will forever remain silent. No one will return to the town again and who can explain why the town has become desolate.

#### 4.6 Keywords

- Unravish’d- still intact, untampered
- Haunt- possess (like a ghost), pursuit
- Timbrel- a tambourine or similar instrument
- Ditty- a short simple song
- Foster child- adopted child



#### 4.7- Self- Assessment Questions (SAQ)'s

Answer the following questions in a word/phrase/sentence –

1. Why poet does refer to the urn as 'cold pastoral'?
2. What does the urn symbolize?
3. Comment on: 'Beauty is truth, truth beauty'
4. Explain the line: 'Heard melodies are sweet, but those unheard are sweeter.'

Answer the following questions in 20-30 words each

1. Why does the poet refer to the urn as 'cold pastoral'?
2. Why does the urn described as an 'unravished bride of quietness'?
3. Comment on: 'Beauty is truth, truth beauty'
4. Explain why the poet calls the urn: 'Thou still unravish'd bride of quietness! Thou foster child of silence and slow time'?

Answer the following questions in 200-300 words

1. Discuss the development theme of transience and permanence in the poem.

Or

In the poem, the poet asserts the idea that life is transient while art is permanent. Discuss.

2. Attempt a critical appreciation of the poem 'Ode on a Grecian Urn'.

#### 4.8- Answer to Check Your Progress

Answer the following questions in a word/phrase/sentence

1. Because the scenes depicted on the urn are all pastoral.
2. The permanence of art against the transience of human life.
3. Only what is beautiful can be true, and what is true can be beautiful.
4. However the great the pleasures of the scenes may be, those of the imagination are still great.

Answer the following questions in 20-30 words each

1. The scenes depicted on the urn are all pastoral. They are carved on stone and are thus cold and lifeless. That is why the poet refers to the urn as 'cold pastoral'.



2. The poet wonders at the calm beauty of the urn that has existed for centuries. The beauty of the urn seems as fresh today as it was centuries ago. That is why poet calls it the ‘unravished bride of quietness’.
3. Only what is beautiful can be true, and what is true can be beautiful. An untruth can never be beautiful and sometimes ugly can’t be true for all time. That is what the poet means when he says: ‘beauty is truth, truth beauty.’
4. The poet is deeply impressed by the beautiful pictures carved on the urn. These silent pictures look as fresh and chaste as they were. They are timeless. That is why poet gives the urn all these pictures.

**Answer the following questions in 200-300 words each**

**Answer-** Ode on a Grecian urn is one of the most widely known Poem of Keats. The poem shows the immortality of art represented by urn and the mortality of human life. It also reflects paradox that while the life portrayed on the urn is so beautiful, perfect and immortal but the urn itself is a lifeless object; a piece of cold marble. On the other hand, human life is accompanied by pain and suffering and is subject to decay. Man die but art lives on forever. The poet also celebrates the power of art and poetic imagination to make permanent what is transitory in nature. The poem ends on a positive note, with the message that beauty and truth are one and the same.

The poet calls the urn the “unravished bride of quietness” It is as innocent and pure as a newly married bride. The poet personifies it as an adopted child of time and silence. Another name given to urn is ‘sylvan historian’ because forest scenes are carved on it. The beauty of the urn seems as fresh today as it was centuries ago. It tells a flowery tale more sweetly than a poet’s poetry.

The poet is impressed to see the story in rural surroundings is depicted so beautifully through pictures on the urn. This story may be of Gods who often visited the valley of Tempe. Or it may also be of men who lived a pastoral life in the valley of Aecadia. There is a mad pursuit going on between men or Gods or the unwilling maidens (beautiful ladies). These maidens are trying hard to escape from them. Then there are musicians who are playing sweet music on their pipes and timbrels and lost in wild ecstasy.

The Poet feels that there is no denying that heard songs are sweet as it appeals to the sensual ear. But comparatively speaking unheard songs are sweeter than heard sings because it appeals to ones



imagination, to the silent spirit. Here Keats asserts the superiority of imagination over reality. The poet says that lovers carved on the urn are happier than lovers in the real world as their passion for their beloved will remain same and they will enjoy that feeling forever. They will always be young in their pursuit, and desires and their passion for their beloved will remain same. But love in actual life is quite different. After getting fulfillment of one's love, it leaves the feeling of listlessness and depression. It leaves a person with a parched tongue. Thus Keats presents a contrast between reality and imagination- The poet says that the urn is a beautiful specimen of Greek art. It is decorated with the carving of several beautiful scenes. The figures of men and women are carved in marble with great skill. The forest branches and trodden weeds enhance the beauty of urn. It is difficult to understand the silent form of the urn as it is difficult to understand eternity. Pastoral (village) scenes carved on marble are cold as they lack the warmth of life. The present generation will lose its youth because of old age. But the urn will ever remain beautiful in the midst of suffering and sorrow of the coming generation. Like a great friend urn will give message to all generation that 'Beauty is truth, truth beauty. Whatever is beautiful is true; whatever is true is beautiful. Everybody on the earth needs to learn this lesson.

### References and Suggested Readings

- Bate, Walter Jackson (1964). *John Keats*. Cambridge, Mass.: Harvard University Press.
- Brown, Charles Armitage (1937). *The Life of John Keats*, ed. London: Oxford University Press.
- Colvin, Sidney (1970). *John Keats: His Life and Poetry, His Friends, Critics, and After-Fame*. New York: Octagon Books.



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## Poem- 2

### My Last Duchess

Robert Browning

#### Lesson Structure

##### 4.1 Learning Objectives

##### 4.2 Introduction

##### 4.3 Main Body of the Text

###### 4.3.1 About the Poem

###### 4.3.2 Central Idea of the Poem

###### 4.3.3 Original Text of the Poem

##### 4.4 Further Body of the Text

###### 4.4.1 Reference to the Context

###### 4.4.2 Reference to the Context

###### 4.4.3 Reference to the Context

##### 4.5 Check Your Progress

##### 4.6 Summary

##### 4.7 Keywords

##### 4.9 Self -Assessment Questions (SAQs)

##### 4.9 Answers to Your Progress

##### 4.10 References and Suggested Readings



## 4.1 Learning Objectives

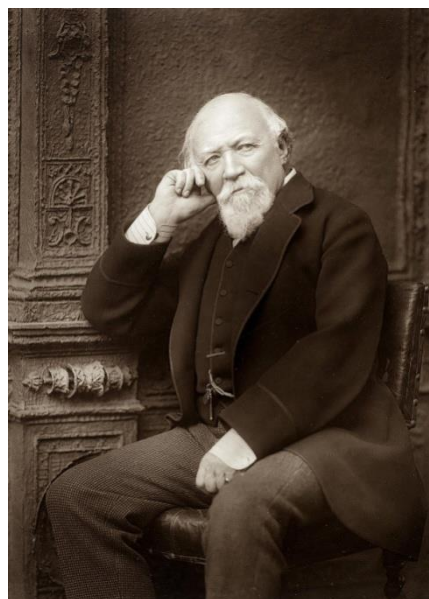
After going through this poem you will be able to-

- To develop reading, writing, speaking and listening skills of English language.
- To enrich the taste towards poem.
- Enjoy aesthetic beauty of poems.
- Know the difference between poetry and prose.
- Trained in critically analyzing a poem.

## 4.2 Introduction

### Robert Browning

Robert Browning is one of the most important poets of the Victorian period. He started writing poetry at an early age and devoted his long life entirely to literature. He is known for his mastery of the dramatic monologue. In his dramatic monologues some historical or imaginary character is supposed to be speaking at a certain critical moment in his life. The characters reveal the innermost working of his mind. As a skillful psychologist Robert Browning compels his characters to reveal the innermost secret of their lives and this art of the poet makes his poems an interesting reading. But sometimes his poems become difficult to understand.



## 4.3 Main Body of the Text

### 4.3.1 About the poem

My Last Duchess is in the form of dramatic monologue. A dramatic monologue is a poem in which an imaginary single or historical character speaks to a silent audience. In such a poem the thoughts in the



poem is not of poet himself but the thoughts of speaker. The speaker reveals his own thoughts through his speech, and indirectly reveals his own characters and personality.

### 4.3.2 Central Idea of the Poem

In 'My Last Duchess' the speaker is the Duke of Ferrara (Italy). The audience is the envoy (messenger) of a count whose daughter the duke intended to marry. The duke shows the envoy the picture of his last duchess; and tells him what kind of women she was and why she had to be put to death. This poem shows egoist nature of duke in contrast to duchess' innocence and purity of heart.

### 4.3.3 Original Text of Poem

#### *FERRARA*

That's my last Duchess painted on the wall,  
Looking as if she were alive. I call  
That piece a wonder, now; Fra Pandolf's hands  
Worked busily a day, and there she stands.  
Will't please you sit and look at her? I said  
"Fra Pandolf" by design, for never read  
Strangers like you that pictured countenance,  
The depth and passion of its earnest glance,  
But to myself they turned (since none puts by  
The curtain I have drawn for you, but I)  
And seemed as they would ask me, if they durst,  
How such a glance came there; so, not the first  
Are you to turn and ask thus. Sir, 'twas not  
Her husband's presence only, called that spot



*Duchess*



Of joy into the Duchess' cheek; perhaps  
Fra Pandolf chanced to say, "Her mantle laps  
Over my lady's wrist too much," or "Paint  
Must never hope to reproduce the faint  
Half-flush that dies along her throat." Such stuff  
Was courtesy, she thought, and cause enough  
For calling up that spot of joy. She had  
A heart—how shall I say?— too soon made glad,  
Too easily impressed; she liked whate'er  
She looked on, and her looks went everywhere.  
Sir, 'twas all one! My favour at her breast,  
The dropping of the daylight in the West,  
The bough of cherries some officious fool  
Broke in the orchard for her, the white mule  
She rode with round the terrace—all and each  
Would draw from her alike the approving speech,  
Or blush, at least. She thanked men—good! but thanked  
Somehow—I know not how—as if she ranked  
My gift of a nine-hundred-years-old name  
With anybody's gift. Who'd stoop to blame  
This sort of trifling? Even had you skill  
In speech—which I have not—to make your will  
Quite clear to such an one, and say, "Just this





Or that in you disgusts me; here you miss,  
Or there exceed the mark"—and if she let  
Herself be lessoned so, nor plainly set  
Her wits to yours, forsooth, and made excuse—  
E'en then would be some stooping; and I choose  
Never to stoop. Oh, sir, she smiled, no doubt,  
Whene'er I passed her; but who passed without  
Much the same smile? This grew; I gave commands;  
Then all smiles stopped together. There she stands  
As if alive. Will't please you rise? We'll meet  
The company below, then. I repeat,  
The Count your master's known munificence  
Is ample warrant that no just pretense  
Of mine for dowry will be disallowed;  
Though his fair daughter's self, as I avowed  
At starting, is my object. Nay, we'll go  
Together down, sir. Notice Neptune, though,  
Taming a sea-horse, thought a rarity,  
Which Claus of Innsbruck cast in bronze for me!

#### 4.4 Further Main Body of Poem

##### 4.4.1 Reference to the context

That's my last Duchess painted on the wall,  
Looking as if she were alive. I call



That piece a wonder, now; Fra Pandolf's hands

Worked busily a day, and there she stands.

Will't please you sit and look at her? I said

**Explanation** -Duke of Ferrara shows to the messengers the portrait of the last duchess. The picture has been painted so well that it appears lifelike and he considers it a remarkable piece of art. This picture is the work of the famous painter Fra Pandolf. The painter worked busily on it only for a day and he completed such a wonderful picture. The duke invites the messenger to sit down comfortably and look at the picture. Only then we would be able to admire this work of art.

I said

“Fra Pandolf” by design, for never read

Strangers like you that pictured countenance,

The depth and passion of its earnest glance,

But to myself they turned (since none puts by

The curtain I have drawn for you, but I)

And seemed as they would ask me, if they durst,

How such a glance came there; so, not the first

Are you to turn and ask thus.

**Explanation-** The duke says that he has mentioned the name Fra Pandolf intentionally. Strangers cannot understand how such a deep and passionate looks had come in the eyes of that pictured face. They turn to duke with this question in their eyes. So Duke says that he is not the first one with this query who has turned towards duke.

#### 4.4.2 Reference to the context

Sir, 'twas not

Her husband's presence only, called that spot



Of joy into the Duchess' cheek; perhaps  
Fra Pandolf chanced to say, "Her mantle laps  
Over my lady's wrist too much," or "Paint  
Must never hope to reproduce the faint  
Half-flush that dies along her throat." Such stuff  
Was courtesy, she thought, and cause enough  
For calling up that spot of joy.

**Explanation-** Duke says to the count that he is able to see the smile, a faint blush caused by pleasure on the cheeks of Duchess. But it is not her presence only. It could be even a casual remark made by the painter. The painter might have comment only that her cloak is covering her wrist too much or perhaps he had said that his paint brush can never hope to reproduce the faint half flush that dies along her throat. She took such casual remarks as compliments and called up that spot of joy. These lines show duke's possessiveness.

She had  
A heart—how shall I say?— too soon made glad,  
Too easily impressed; she liked whate'er  
She looked on, and her looks went everywhere.  
Sir, 'twas all one! My favour at her breast,  
The dropping of the daylight in the West,  
The bough of cherries some officious fool  
Broke in the orchard for her, the white mule  
She rode with round the terrace—all and each  
Would draw from her alike the approving speech,  
Or blush, at least.



**Explanation-** Again duke is very possessive towards her wife. He says that she had a heart that was too easily impressed. She likes whatever she looked on, and her looks went everywhere. The ornaments gifted by her husband which she wore on her breast, the sun setting in the west, a bough of cherries by some officious fool who has plucked from some orchard, or the white mule on which she roved around the terrace—all these things were one and same for her. Each of these would draw from her words of praise or at least a blush.

She thanked men—good! but thanked  
Somehow—I know not how—as if she ranked  
My gift of a nine-hundred-years-old name  
With anybody's gift. Who'd stoop to blame  
This sort of trifling? Even had you skill  
In speech—which I have not—to make your will  
Quite clear to such an one, and say, "Just this  
Or that in you disgusts me; here you miss,  
Or there exceed the mark"—and if she let  
Herself be lessoned so, nor plainly set  
Her wits to yours, forsooth, and made excuse—  
E'en then would be some stooping; and I choose  
Never to stoop.

**Explanation-** Duke says that it was good that she thanked men for their gifts. But she thanked everyone equally as if she ranked Duke 900 year old name with anybody's gift. He failed to understand how the duchess could rank his gift with anyone else's gift. As his duchess, she ought to have behaved in a becoming manner. The duke also believes that duchess might have corrected herself if he had counseled her but he thought it would be stooping to point out such trivial fault of the duchess. Duke was so proud and egocentric to share his heart's desire with his wife. So he never stooped her.



Oh, sir, she smiled, no doubt,  
Whene'er I passed her; but who passed without  
Much the same smile? This grew; I gave commands;  
Then all smiles stopped together. There she stands  
As if alive. Will't please you rise? We'll meet  
The company below, then

#### 4.4.3 Reference to the context

**Explanation-** The jealous duke could not tolerate his wife should smile at other in the same way as she smiled at him. When he saw that her generosity was going on expanding, he gave his order. 'Then all smiles stopped together'. The poor duchess was murdered by duke's men. Now the picture of the duchess appears as if alive. He likes it more than living duchess because she belongs to him and him alone. At this point duke proposes to go down stairs where count's party is waiting for him. Before the marriage took place, the duke makes all his demands and expectations clear to messenger.

I repeat,

The Count your master's known munificence  
Is ample warrant that no just pretense  
Of mine for dowry will be disallowed;  
Though his fair daughter's self, as I avowed  
At starting, is my object. Nay, we'll go  
Together down, sir. Notice Neptune, though,  
Taming a sea-horse, thought a rarity,  
Which Claus of Innsbruck cast in bronze for me!

**Explanation-**Duke is very hypocrite. He tells the messenger that the count is known for his generosity and this generosity should be a sufficient guarantee that his reasonable demands for dowry shall not be



denied. Very diplomatically he adds that his primary interest is not in the dowry, but in the fair daughter of the count. The Duke offers to go down together. He wants to impress the messenger with his politeness. Before they go down the stairs, the duke calls the attention of the messenger to the bronze statue of Neptune, the sea God. The Duke is proud of this work of art. He says that it was specially carved out of bronze for him by sculptor, Claus of Innsbruck. The statue has a symbolic significance. Neptune tames the sea horse, just as duke had tamed his wife.

#### 4.5 Check your progress

1. She thanked men—good! but thanked

Somehow—I know not how—as if she ranked

My gift of a nine-hundred-years-old name

With anybody's gift. Who'd stoop to blame

This sort of trifling? Even had you skill

In speech—which I have not—to make your will

Quite clear to such an one, and say, "Just this

Or that in you disgusts me; here you miss,

Or there exceed the mark"—and if she let

Herself be lessoned so, nor plainly set

Her wits to yours, forsooth, and made excuse—

E'en then would be some stooping; and I choose

Never to stoop.

**Reference-**These lines have been taken from the poem 'MY Last Duchess', written by Robert Browning. It is a dramatic monologue. In 'My Last Duchess' the speaker is the Duke of Ferrara (Italy). This poem shows egoist nature of duke in contrast to duchess' innocence and purity of heart.

**Explanation-** Duke says that it was good that she thanked men for their gifts. But she thanked everyone equally as if she ranked Duke 900 year old name with anybody's gift. He failed to understand how the



duchess could rank his gift with anyone else's gift. As his duchess, she ought to have behaved in a becoming manner. The duke also believes that duchess might have corrected herself if he had counseled her but he thought it would be stooping to point out such trivial fault of the duchess. Duke was so proud and egocentric to share his heart's desire with his wife. So he never stooped her.

Sir, 't was not

Her husband's presence only, called that spot

Of joy into the Duchess' cheek; perhaps

Fra Pandolf chanced to say, "Her mantle laps

Over my lady's wrist too much," or "Paint

Must never hope to reproduce the faint

Half-flush that dies along her throat." Such stuff

Was courtesy, she thought, and cause enough

For calling up that spot of joy

**Reference-**These lines have been taken from the poem 'MY Last Duchess', written by Robert Browning. It is a dramatic monologue. In 'My Last Duchess' the speaker is the Duke of Ferrara (Italy). This poem shows egoist nature of duke in contrast to duchess' innocence and purity of heart.

**Explanation-** Duke says to the count that he is able to see the smile, a faint blush caused by pleasure on the cheeks of Duchess. But it is not her presence only. It could be even a casual remark made by the painter. The painter might have comment only that her cloak is covering her wrist too much or perhaps he had said that his paint brush can never hope to reproduce the faint half flush that dies along her throat. She took such casual remarks as compliments and called up that spot of joy. These lines show duke's possessiveness.

## 4.6 Summary

My Last Duchess is in the form of dramatic monologue. A dramatic monologue is a poem in which an imagery single or historical character speaks to a silent audience. In such a poem the thoughts in the



poem is not of poet himself but the thoughts of speaker. The speaker reveals his own thoughts through his speech, and indirectly reveals his own characters and personality.

In 'My Last Duchess' the speaker is the Duke of Ferrara (Italy). The audience is the envoy (messenger) of a count whose daughter the duke intended to marry. The duke shows the envoy the picture of his last duchess; and tells him what kind of women she was and why she had to be put to death.

#### 4.7 Keywords

- Duchess- wife of a Duke
- Plainly- clearly
- Mantle- woman's loose sleeveless cloak
- Stoop- lowers someone's standards or morals
- Spot- a small mark on the cheek
- Avowed-that has been asserted, stated publicly

#### 4.8- Self Assessment Questions (SAQ)'s

**Answer the following questions in a word/phrase/sentence –**

1. Who painted the portrait of the last Duchess'?
2. Whose smiles 'stopped together'?
3. Who is the speaker in the poem?
4. What proposal did the envoy bring for the Duke?
5. What does the Duke mean by 'Then all smiles stopped together'?

**Answer the following questions in 20-30 words each-**

1. How did the Duke react to the 'unkind' behavior of the Duchess'?
2. There was a spot of joy on the last Duchess' cheek. How does the Duke explain this spot?
3. What is the Duke's explanation for his cruel treatment of the Duchess'?
4. What was the envoy curious about?

**Answer the following questions in 200-300 words-**

1. Evaluate the poem as a dramatic monologue.





2. The tyranny, pride and greed of the Duke have been shown in sharp contrast to the good nature of the Duchess'. Explain.

#### 4.9- Answer to Check Your Progress

Answer the following questions in a word/phrase/sentence –

1. Fra Pandolf
2. The last Duchess'.
3. The Duke of Ferrara.
4. A marriage proposal from the count to give his daughter in marriage to the Duke of Ferrara.
5. He means to say that he got the Duchess killed and stopped all her smiles completely.

Answer the following questions in 20-30 words each-

1. The Duke could not tolerate the Duchess' guileless nature and charming affability. He ordered his men to have her killed. Then all smiles stopped together.
2. The Duke doesn't exactly know how that spot of joy was caused on the Duchess' cheek. He says that it was not his presence alone that could have caused that spot. It could have been caused by some casual remark from the painter.
3. The Duke says that the Duchess' had a heart that was too soon made glad. It was a heart that was too easily impressed. She liked whatever she looked at. All this was to the Duke unbearable.

The Duke showed the envoy a painting of his wife by Fra Pandolf. The painting showed a lovely blush on his Duchess' face. The envoy was curious to know what had caused that blush on the Duchess' face.

Answer the following questions in 200-300 words each-

**Answer -** My Last Duchess is in the form of dramatic monologue. A dramatic monologue is a poem in which an imaginary single or historical character speaks to a silent audience. In this poem the speaker is the Duke of Ferrara (Italy). The audience is the envoy (messenger) of a count whose daughter the duke intended to marry. The duke shows the envoy the picture of his last duchess; and tells him what kind of woman she was and why she had to be put to death. This poem shows egoist nature of duke in contrast to duchess' innocence and purity of heart.

Duke of Ferrara shows to the messengers the portrait of the last duchess. The picture has been painted so well that it appears lifelike and he considers it a remarkable piece of art. This picture is the work of



the famous painter Fra Pandolf. The painter worked busily on it only for a day and he completed such a wonderful picture. The duke invites the messenger to sit down comfortably and look at the picture. Only then we would be able to admire this work of art.

Duke is very possessive towards her wife. He says that she had a heart that was too easily impressed. She likes whatever she looked on, and her looks went everywhere. The ornaments gifted by her husband which she wore on her breast, the sun setting in the west, a bough of cherries by some officious fool who has plucked from some orchard, or the white mule on which she roamed around the terrace—all these things were one and the same for her. Each of these would draw from her words of praise or at least a blush. The jealous duke could not tolerate his wife should smile at other in the same way as she smiled at him. When he saw that her generosity was going on expanding, he gave his order. 'Then all smiles stopped together'. The poor duchess was murdered by duke's men. Now the picture of the duchess appears as if alive. He likes it more than living duchess because she belongs to him and him alone. At this point duke proposes to go down stairs where count's party is waiting for him. Before the marriage took place, the duke makes all his demands and expectations clear to messenger.

Duke is very hypocrite. He tells the messenger that the count is known for his generosity and this generosity should be a sufficient guarantee that his reasonable demands for dowry shall not be denied. Very diplomatically he adds that his primary interest is not in the dowry, but in the fair daughter of the count. The Duke offers to go down together. He wants to impress the messenger with his politeness. Before they go down the stairs, the duke calls the attention of the messenger to the bronze statue of Neptune, the sea God. The Duke is proud of this work of art. He says that it was specially carved out of bronze for him by sculptor, Claus of Innsbruck. The statue has a symbolic significance. Neptune tames the sea horse, just as duke had tamed his wife.

#### 4.10 References/Suggested Readings

- Philip V. Allingham. "Applying Modern Critical Theory to Robert Browning's 'My Last Duchess'". Retrieved 16 December 2009., Note 16-C
- Robert Browning, John Woolford, Daniel Karlin (1991) *The Poems of Browning: 1841–1846*, Pearson Education 518 pages. (ISBN 9780582063990), p. 157



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|----------------------------------------------------------------------------------------------------------|------------------------------|
| <b>Subject:</b> English ( Compulsory)                                                                    |                              |
| <b>Course Code: ENGC -201</b>                                                                            | <b>Author:</b> Dr.NutanYadav |
| <b>Lesson No:05</b>                                                                                      |                              |
| <b>1. When you are Old (W B Yeats)</b><br><b>2. Where the Mind is Without Fear (Rabindranath Tagore)</b> |                              |

## Lesson Structure

### 5.1 Learning Objectives

### 5.2 Introduction

### 5.3 Main Body of the Text

#### 5.3.1 About the Poem

#### 5.3.2 Central Idea of the Poem

#### 5.3.3 Original Text of the Poem

### 5.4 Further Body of the Text

#### 5.4.1 Reference to the Context

#### 5.4.2 Reference to the Context

#### 5.4.3 Reference to the Context

### 5.5 Check Your Progress

### 5.6 Summary

### 5.7 Keywords



## 5.8 Self -Assessment Questions (SAQs)

## 5.9 Answers to Your Progress

## 5.10 Suggested Readings

### 5.1 Learning Objectives

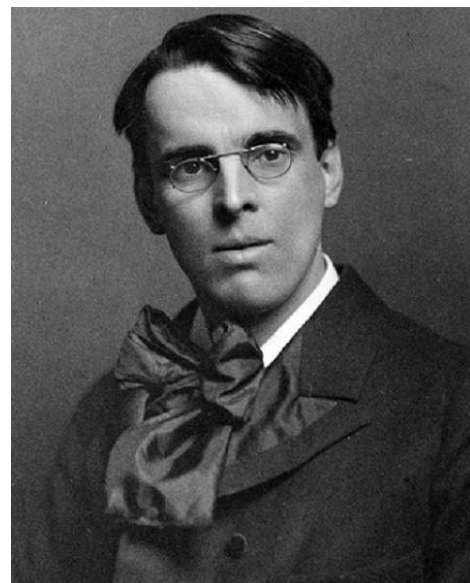
After going through this poem you will be able to-

- To develop reading, writing, speaking and listening skills of English language.
- To enrich the taste towards poem.
- Enjoy aesthetic beauty of poems.
- Know the difference between poetry and prose.
- Trained in critically analyzing a poem.

### 5.2 Introduction

#### W B Yeats (1865-1939)

W B Yeats (1865-1939) was an Irish poet and playwright, was one of the most popular literary figure of the twentieth century. He began writing poetry in his teens. He had great love for Ireland and was interested in the creation of an Irish nationalist literature. He fell in love with an extraordinarily beautiful Irish nationalist Maud Gonne but she did not marry him. Yeats continued to celebrate the beauty and talent of Maud Gonne in a series of poems that portrays his deep frustration and unhappiness.



### 5.3- Main Body of the Text

#### 5.3.1- About the poem



‘When you are Old’ is one of the most popular lyrical poems of Yeats, written during his uncertain relationship with Maud Gonne. This is a love poem. The poet expresses the quality of his love for his beloved (Maud Gonne). The beloved has not response to lover’s love. The poet says that she will realize the sincerity of his love when she grows old. The lovers of her physical charm shall leave her. And then she will recall her past. She will remember all those who loved her truly or falsely. Then she will realize that it was only the poet who loved ‘the pilgrim soul in her’ contributing to sad atmosphere of scenes. The poem has a simple rhyme scheme abba-cde cde

### 5.3.2 Central Idea of the Poem

The central idea of the poem is Love, lost and regret. Love is presented as a spiritual relationship rather than a physical passion. The final lines seem to suggest the poet’s romantic heart break. The fading of beauty and disappearance of love give rise to a profound sadness. The poem is essentially romantic characterized by wistfulness and melancholy.

The repetition of word ‘and’ and use of monosyllabic words are cdcd effe. The poem creates a sad reflective atmosphere.

There are three main phase in Yeats development as a poet.

- The poetry of the first phase is characterized by a self conscious romanticism and draws heavily on Irish myth and folklore.
- The poetry of middle phase is highly symbolic deeply rooted in Irish tradition.
- The poetry of last phase is characterized by a mature lyricism. These are written in more personal vein. He was drawn to ancient Indian thought and introduced Tagore’s Gitangali to English readers. He was awarded the Nobel Prize for literature in 1923.

### 5.3.3 Original text of the poem

#### When You Are Old

When you are old and grey and full of sleep,  
And nodding by the fire, take down this book,  
And slowly read, and dream of the soft look



Your eyes had once, and of their shadows deep;  
How many loved your moments of glad grace,  
And loved your beauty with love false or true,  
But one man loved the pilgrim soul in you,  
And loved the sorrows of your changing face;  
And bending down beside glowing bars,  
Murmur, a little sadly, how Love fled  
And paced upon the mountains overhead  
And hid his face amid a crowd of stars.

## 5.4 Further Main Body of the Poem

### 5.4.1 Reference to the context

When you are old and grey and full of sleep,  
And nodding by the fire, take down this book,  
And slowly read, and dream of the soft look  
Your eyes had once, and of their shadows deep;

**Explanation-** Directly addressing his beloved (Maud Gonne) the poet says that one day she will become old. Her hair will turn grey. She will feel sleepy. She will nod drowsily whole day. At that time she should take up his book of poem. She should read the poems from that book slowly and think deeply about them. His poem shall remind her of her youthful looks. She will remember the beauty of her eyes that were once deep and dark.

### 5.3.2 Reference to the context

How many loved your moments of glad grace,  
And loved your beauty with love false or true,



But one man loved the pilgrim soul in you,  
And loved the sorrows of your changing face;

**Explanation-** While reading the poems from his book, she will recall that there were many people who had loved her youth and beauty. They loved her moments of glad grace. They loved her physical beauty, truly or falsely. But there was only one among them who loved her heart (pilgrim soul) not only her physical beauty. He loved not only the moment of her glad grace, but also the sorrows of her changing face. He loved her soul irrespective of her age and looks.

### 5.4.3 Reference to the context

And bending down beside glowing bars,  
Murmur, a little sadly, how Love fled  
And paced upon the mountains overhead  
And hid his face amid a crowd of stars.

**Explanation-** The poet says that at that time while sitting by the glowing hearth, she will remember how false love of other people fled high above the mountain and hid itself in a crowd of stars. She will feel sad for the poet whose love she had not accepted. She will feel sad over the fate of dead poet. The mountain and the stars are here symbol of other pleasure and beauties that those lovers had found for them.

## 5.5 Check Your Progress

1. And bending down beside glowing bars,  
Murmur, a little sadly, how Love fled  
And paced upon the mountains overhead  
And hid his face amid a crowd of stars.

**Reference-** These lines have been taken from the poem 'When You are Old' written by W B Yeats. In this poem Love is presented as a spiritual relationship rather than a physical passion. The poet says that her beloved will realize his true love at her old age.



**Explanation-** The poet says that at that time while sitting by the glowing hearth, she will remember how false love of other people fled high above the mountain and hid itself in a crowd of stars. She will feel sad for the poet whose love she had not accepted. She will feel sad over the fate of dead poet. The mountain and the stars are here symbol of other pleasure and beauties that those lovers had found for them

2. When you are old and grey and full of sleep,

And nodding by the fire, take down this book,

And slowly read, and dream of the soft look

Your eyes had once, and of their shadows deep;

**Reference-** These lines have been taken from the poem ‘When You are Old’ written by W B Yeats. In this poem Love is presented as a spiritual relationship rather than a physical passion. The poet says that her beloved will realize his true love at her old age.

**Explanation-** Directly addressing his beloved (Maud Gonne) the poet says that one day she will become old. Her hair will turn grey. She will feel sleepy. She will nod drowsily whole day. At that time she should take up his book of poem. She should read the poems from that book slowly and think deeply about them. His poem shall remind her of her youthful looks. She will remember the beauty of her eyes that were once deep and dark.

## 5.6 Summary

1. This poem is a lyric which expresses personal feeling or emotions in first person.

2. Rhyme scheme of the poem is –abba-cddc-effe

3. Various devices are used

\* **Personification**-love, star and mountain is personified in poem

\* **Imagery**- the soft look your eyes had once

The sorrow of your changing face

How love fled.....and hid his face amid a crowd of star





#### 4. Alliteration

Old and grey and full of sleep

Moment of glad grace

Loved the pilgrim soul

Hid his face

#### 5. Symbols

Love that **fled**----- untrue lovers

The crowd of stars.....frivolous young beauties

#### 5.7 Keywords

- Murmur-whisper
- Glowing-bright
- Pilgrim- a traveler on a sacred, religious journey
- Bar- rod
- Pace- walk

#### 5.8- Self Assessment –Questions (SAQ)’s

Answer the following questions in a word/phrase/sentence –

1. Why does the poet call the soul of his beloved a ‘pilgrim’?
2. Who is the speaker in the poem ‘When You Are Old’?
3. Comment on the role of Time in the poem.
4. What does the speaker want his beloved to do when she grows old and grey?

Answer the following questions in 20-30 words each-

1. Who is referred to as hiding his face in crowd of stars?
2. Why does poet call the soul of his beloved a ‘pilgrim’?
3. What will happen to the lady when she grows old?
4. How does Yeats nostalgically recall his beloved?



**Answer the following questions in 200-300 words-**

1. Comment on Yeats' views on love as revealed in the poem.
2. The poem 'When You Are Old' comes up with a concept of love that is pure, spiritual and unconditional'. Elaborate.

## **5.9- Answers to Check Your Progress**

**Answer the following questions in a word/phrase/sentence –**

1. The soul of the poet's beloved will leave her body and go back to its real home which is heaven.
2. The speaker in the poem is the lover whose beloved has not accepted his love.
3. Time in the poem is the ageing factor that takes away the beauty of the body.
4. He wants her to take down his book of poems and read it slowly. Then she will realize how he loved the beauty of her soul while all others loved her only for the beauty of her beauty.

**Answer the following questions in 20-30 words each**

1. Love is said to be hiding his face in the crowd of stars. Here the poet has personified the love and stars. He means to say that when his beloved grows old, love will fly away from her and hide himself in a crowd of stars (other beauty)
2. A pilgrim always comes back after visiting the place of his pilgrimage. Similarly, the soul of the poet's beloved will leave her body and go back to its real home which is heaven.
3. When she grows old, she will lose all her physical beauty. Then all those, who loved her only for the beauty of her body, will run away from her.
4. The poet recalls the days when his beloved was young and beautiful. She was a lovely flower and many drones hovered around her. But now all of them have fled away when she has grown old.

**Answer the following questions in 200-300 words each**

**Answer-** 'When you are Old' is one of the most popular lyrical poems of Yeats, written during his uncertain relationship with Maud Gonne. This is a love poem. The poet expresses the quality of his love for his beloved (Maud Gonne). The beloved has not response to lover's love. The poet says that she will



realize the sincerity of his love when she grows old. The lovers of her physical charm shall leave her. And then she will recall her past. She will remember all those who loved her truly or falsely. Then she will realize that it was only the poet who loved ‘the pilgrim soul in her.’

The central idea of the poem is Love, lost and regret. Love is presented as a spiritual relationship rather than a physical passion. The final lines seem to suggest the poet’s romantic heart break. The fading of beauty and disappearance of love give rise to a profound sadness. The poem is essentially romantic characterized by wistfulness and melancholy.

Directly addressing his beloved (Maud Gonne) the poet says that one day she will become old. Her hair will turn grey. She will feel sleepy. She will nod drowsily whole day. At that time she should take up his book of poem. She should read the poems from that book slowly and think deeply about them. His poem shall remind her of her youthful looks. She will remember the beauty of her eyes that were once deep and dark.

While reading the poems from his book, she will recall that there were many people who had loved her youth and beauty. They loved her moments of glad grace. They loved her physical beauty, truly or falsely. But there was only one among them who loved her heart (pilgrim soul) not only her physical beauty. He loved not only the moment of her glad grace, but also the sorrows of her changing face. He loved her soul irrespective of her age and looks.

The poet says that at that time while sitting by the glowing hearth, she will remember how false love of other people fled high above the mountain and hid itself in a crowd of stars. She will feel sad for the poet whose love she had not accepted. She will feel sad over the fate of dead poet. The mountain and the stars are here symbol of other pleasure and beauties that those lovers had found for them.

## 5.10 Reference/Suggested Readings

- Foster, R. F. (1997). W. B. Yeats: A Life. Vol. I: The Apprentice Mage. Oxford University Press. ISBN 0-19-288085-3
- Yeats, W. B. (1994). The Collected Poems of W. B. Yeats. Wordsworth Poetry Library. ISBN 1-85326-454-7.
- O'Neill, Michael (2003). Routledge Literary Sourcebook on the Poems of W. B. Yeats. Routledge. ISBN 0-415-23475-1



## Poem -2

**Where the Mind is without Fear****Rabindranath Tagore****Lesson Structure****5.1 Learning Objectives****5.2 Introduction****5.3 Main Body of the Text****5.3.1 About the Poem****5.3.2 Back Ground of the Poem****5.3.3 Original Text of the Poem****5.4 Further Body of the Text****5.4.1 Reference to the Context****5.4.2 Reference to the Context****5.5 Check Your Progress****5.6 Summary****5.8 Keywords****5.8 Self -Assessment Questions (SAQs)****5.9 Answers to Your Progress****5.10 Suggested Readings**



## 5.1 Learning Objectives

After going through this poem you will be able to-

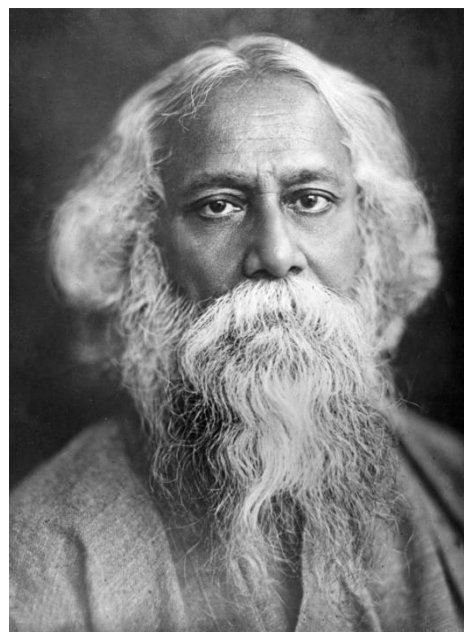
- To develop reading, writing, speaking and listening skills of English language.
- To enrich the taste towards poem.
- Enjoy aesthetic beauty of poems.
- Know the difference between poetry and prose.

Trained in critically analyzing a poem

## 5.2 Introduction

### **Rabindranath Tagore (1861-1941)**

Rabindranath Tagore (1861-1941) was an Indian poet, dramatist, short story writer, novelist and philosopher. Very early in his life, he started writing poems in 1890 *Manasi* (a collection of his best poems). In 1891, he lived in close contact with village folk and his sympathy for their poverty and backwardness were the key note of much later writings. His wife, a son and a daughter died between the periods of 1902 to 1907. These years of sadness inspired some of Tagore's best poetry. The English version of his best known collection *Gitangali* (1910) won him the Nobel Prize. He was the first non-European to win Nobel Prize for literature in 1913. Tagore was a man far ahead of his time. His views on culture, gender, poverty, education and freedom remain relevant even today.



## 5.3 Main Body of the Text

### 5.3.1 About the poem



‘Where the mind is without fear’ is taken from Gitangali. This is a simple prayer for his country by the poet. But the poem has a universal message. He dreams of a world where there are no boundaries of caste and creed. He makes a prayer for spiritual and intellectual freedom for everyone. He expects a world where there is freedom of thoughts and actions are based on truth and fearlessness.

### 5.3.2 Background of the Poem

The poem was written during the time when India was under British rule and people of India were struggling for freedom. This poem gave a lot of strength to all those who were struggling for independence. All the beautiful thoughts in this prayer have made this poem immortal.

### 5.3.3-Original Text of the Poem

Where the mind is without fear and the head is held high;

Where knowledge is free;

Where the world has not been broken up into fragments by narrow domestic walls;

Where words come out from the depth of truth;

Where tireless striving stretches its arms towards perfection;

Where the clear stream of reason has not lost its way into the dreary desert sand of dead habit;

Where the mind is led forward by thee into ever-widening thought and action

Into that heaven of freedom, my Father, let my country awake.

## 5.4 Further Body of the Text

### 5.4.1-Reference to the Context-

Where the mind is without fear and the head is held high;

Where knowledge is free;

Where the world has not been broken up into fragments by narrow domestic walls;

Where words come out from the depth of truth;



Where tireless striving stretches its arms towards perfection;

**Explanation-** The poet makes a prayer to God to turn his country into a heaven of freedom. The mind of the people should not have any fear. He wants his country man brave and courageous. They should have self respect. He wants his country, a place where knowledge is free for everyone. People have the freedom of self expression. It should be a place where people live in love and unity. People shouldn't be divided by narrow thoughts of caste and creed. Their actions and speech should be deeply rooted in the depth of truth. They should be ideal human beings. They should be free from all evils.

### 5.4.2-Reference to the Context

Where tireless striving stretches its arms towards perfection;

Where the clear stream of reason has not lost its way into the dreary desert sand of dead habit;

Where the mind is led forward by thee into ever-widening thought and action

Into that heaven of freedom, my Father, let my country awake.

**Explanation-** Poet wishes that his country and country man should be a symbol of perfection. They should work tirelessly to achieve this perfection. They should be guided by reason alone. They should be free from dead habits and useless customs. He wants his country man to be broad minded. They should be generous in their thoughts and action. Stream of their thoughts should be every widening. Thus the poet honestly prays to god to show light to his country man. He prays that god should help his country man to transform their land into a heaven of freedom.

### 5.5 Check Your Progress

#### Reference to the context-

1. Where tireless striving stretches its arms towards perfection;

Where the clear stream of reason has not lost its way into the dreary desert sand of dead habit;

Where the mind is led forward by thee into ever-widening thought and action

Into that heaven of freedom, my Father, let my country awake.



**Reference** –These lines have been taken from the poem ‘Where the Mind is Without Fear. This poem is an extracted from his long poem ‘Gitangali.’ Here poet makes a prayer for his countrymen.

**Explanation**-Poet wishes that his country and country man should be a symbol of perfection. They should work tirelessly to achieve this perfection. They should be guided by reason alone. They should be free from dead habits and useless customs. He wants his country man to be broad minded. They should be generous in their thoughts and action. Stream of their thoughts should be every widening. Thus the poet honestly prays to god to show light to his country man. He prays that god should help his country man to transform their land into a heaven of freedom.

## 5.6 Summary

- Alliteration – 1 - the head is held high.  
2 – Tireless striving stretches it's sound.
- Repetition – ‘where’
- Assonance – not lost, my country (identical or similar vowel sound)
- Rhyme – free verse

## 5.7 Keywords

- Fragments- small pieces
- Domestic- of or relating to the home
- Strive- make great efforts to achieve or obtain something
- Stretch- reach for
- Dreary- lacking charm; causing dejection

## 5.8- Self Assessment Questions (SAQ)’s

**Answer the following questions in a word/phrase/sentence –**

1. What does Tagore mean by ‘narrow domestic walls’?
2. What is Tagore’s dream of India?
3. What type of strength does the poet prays for?
4. Why does the poet prejudice the idea of narrow domestic walls?





5. How is the 'world broken by narrow domestic walls'?

**Answer the following questions in 20-30 words each-**

1. What does Tagore mean by 'narrow domestic walls'?
2. What importance does Tagore ascribe to knowledge, truth and reason?
3. What is the central idea of the poem?
4. How is the world broken by narrow domestic walls? What can we do about this?

**Answer the following questions in 200-300 words-**

1. What kind of freedom does Tagore visualize for his country?
2. Write a note on Tagore's concept of 'the heaven of freedom'.

## **5.8- Answers to Check Your Progress**

**Answer the following questions in a word/phrase/sentence –**

1. They are the walls of caste, colour and creed.
2. Tagore wants his country to be a true heaven of freedom.
3. He prays for the strength to help the poor, to remain calm and to serve God's will with love.
4. Because of these walls divide and weaken the people. That is why the poet rejects them.
5. The walls of religion, caste and creed divide the world.

**Answer the following questions in 20-30 words each-**

1. They are the walls of caste, colour and creed. They divide the people and create hatred between them.
2. The poet says that knowledge, truth and reason are essential to make his country truly free. That is why he wants knowledge to be free. People should be truthful. And they should follow reason.
3. The poet prays to god to turn his country into a heaven of freedom. He prays that his countrymen should give up all that is evil. They should not be narrow minded.

The walls of religion, caste and creed divide the world. These walls exist everywhere in the world. We can pull them down only through love and non violence.

**Answer the following questions in 200-300 words each-**



**Answer** - 'Where the mind is without fear' is taken from Gitangali. This is a simple prayer for his country by the poet. But the poem has a universal message. He dreams of a world where there are no boundaries of caste and creed. He makes a prayer for spiritual and intellectual freedom for everyone. He expects a world where there is freedom of thoughts and actions are based on truth and fearlessness.

The poem was written during the time when India was under British rule and people of India were struggling for freedom. This poem gave a lot of strength to all those who were struggling for independence. All the beautiful thoughts in this prayer have made this poem immortal.

The poet makes a prayer to God to turn his country into a heaven of freedom. The mind of the people should not have any fear. He wants his country man brave and courageous. They should have self respect. He wants his country, a place where knowledge is free for everyone. People have the freedom of self expression. It should be a place where people live in love and unity. People shouldn't be divided by narrow thoughts of caste and creed. Their actions and speech should be deeply rooted in the depth of truth. They should be ideal human beings. They should be free from all evils.

Poet wishes that his country and country man should be a symbol of perfection. They should work tirelessly to achieve this perfection. They should be guided by reason alone. They should be free from dead habits and useless customs. He wants his country man to be broad minded. They should be generous in their thoughts and action. Stream of their thoughts should be every widening. Thus the poet honestly prays to god to show light to his country man. He prays that god should help his country man to transform their land into a heaven of freedom.

### 5.10 References / Suggested Readings

- Tagore, Rabindranath (1952), Collected Poems and Plays of Rabindranath Tagore, Macmillan Publishing (published January 1952), ISBN 978-0-02-615920-3
- Tagore, Rabindranath (1984), Some Songs and Poems from Rabindranath Tagore, East-West Publications, ISBN 978-0-85692-055-4 Tagore, Rabindranath;
- Ray, M. K. (editor) (2007), The English Writings of Rabindranath Tagore, 1, Atlantic Publishing (published 10 June 2007), ISBN 978-81-269-0664-2



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|-------------------------------------------------------------------------------------------|------------------------------|
| <b>Subject:</b> English ( Compulsory)                                                     |                              |
| <b>Course Code: ENGC -201</b>                                                             | <b>Author:</b> Dr.NutanYadav |
| <b>Lesson No:06</b>                                                                       |                              |
| <b>1. The Bangle Sellers (Sarojini Naidu)</b><br><b>2. Another Women (Imtiaz Dharker)</b> |                              |

## Lesson Structure

### 6.1 Learning Objectives

### 6.2 Introduction

### 6.3 Main Body of the Text

#### 6.3.1 About the Poem

#### 6.3.2 Central Idea of the Poem

#### 6.3.3 Original Text of the Poem

### 6.4 Further Body of the Text

#### 6.4.1 Reference to the Context

#### 6.4.2 Reference to the Context

#### 6.4.3 Reference to the Context

### 6.5 Check your Progress

### 6.6 Summary

### 6.7 Keywords



## 6.8 Self -Assessment Questions (SAQs)

## 6.9 Answers to Your Progress

## 6.10 Suggested Reading

### 6.1 Learning Objectives

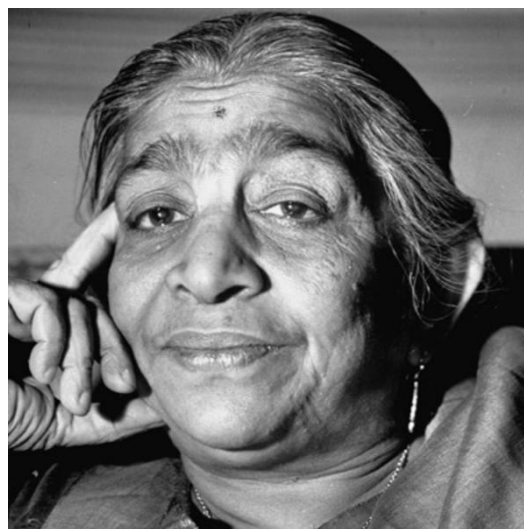
After going through this poem you will be able to-

- To develop reading, writing, speaking and listening skills of English language.
- To enrich the taste towards poem.
- Enjoy aesthetic beauty of poems.
- Know the difference between poetry and prose.
- Trained in critically analyzing a poem.

### 6.2 Introduction

#### Sarojini Naidu (1879-1949)

Sarojini Naidu (1879-1949) is known as the nightingale of India, was a poet and political activist. Her highly educated family had a formative influence on her; and she grew up as a hardworking and talented student. At the age of 13 she composed a narrative poem of about 2000 lines. Her Persian play 'Maher Muneer' deeply impressed the 'Nizam' of Hyderabad and he provided her with a scholarship to study abroad. During her stay in England, she came in contact with many famous literary figures of her time. It was Edmund Gosse who encouraged Naidu to be a creative writer and convinced her to stick her writing about Indian theme. Her poetry focuses on the depiction of contemporary Indian life, romance and spiritual thirst. Her reputation as a poet rests on three collections-





- The Golden Threshold (1905)
- The Bird of Time; Songs of life, Death and the Spring (1912)
- The Broken Wing-(1917)

## 6.3 Main Body of the Text

### 6.3.1- About the Poem

This poem 'the Bangle Sellers' was first published in 1912 in the collection of poem called 'The Bird of Time'. A group of bangle sellers is on its way to the temple fair. They are going there to sell their shining loads of bangles. One of them is the narrator in this poem. What is more interesting in the poem is that the narrator (the bangle seller) does not speak about his poverty or the profit that can be made from selling bangles in the fair. The focus remains on human elements of the product. It shows the auspiciousness and symbolic importance of the custom of wearing bangles in Indian society.

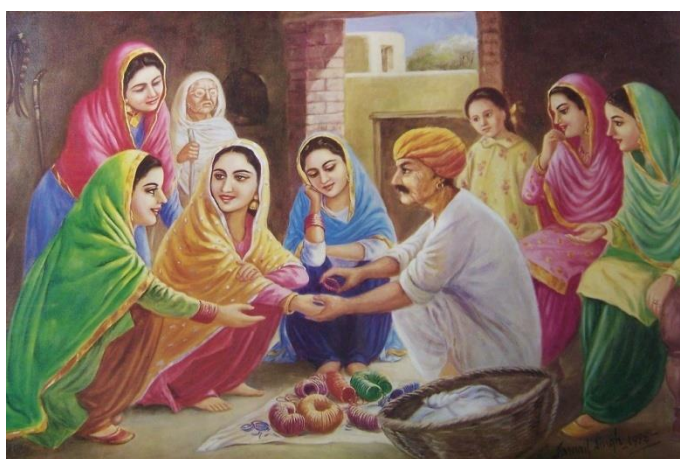
### 6.3.2-Central Idea of the Poem-

The narrator describes the beauty of bangles. They are for married as well as for unmarried girls. They are symbol of love in the lives of people. The poem explores the imagery associated with bangles and women's role in a traditional Indian setting. The poem has been described as 'Fanciful Creation' of Indian myths and legends. Her poetry interprets the soul of India and is remarkable for its rhythmic quality.

### 6.3.3 Original Text of the Poem

#### The Bangle Sellers

Bangle sellers are we who bear  
Our shining loads to the temple fair...  
Who will buy these delicate, bright  
Rainbow-tinted circles of light?  
Lustrous tokens of radiant lives,  
For happy daughters and happy wives.





Some are meet for a maiden's wrist,  
Silver and blue as the mountain mist,  
Some are flushed like the buds that dream  
On the tranquil brow of a woodland stream,  
Some are aglow with the bloom that cleaves  
To the limpid glory of new born leaves

Some are like fields of sunlit corn,  
Meet for a bride on her bridal morn,  
Some, like the flame of her marriage fire,  
Or, rich with the hue of her heart's desire,  
Tinkling, luminous, tender, and clear,  
Like her bridal laughter and bridal tear.

Some are purple and gold flecked grey  
For she who has journeyed through life midway,  
Whose hands have cherished, whose love has blest,  
And cradled fair sons on her faithful breast,  
And serves her household in fruitful pride,  
And worships the gods at her husband's side.

## **6.4 Further Body of the Text**

### **6.4.1 Reference to the Context**

Bangle sellers are we who bear  
Our shining loads to the temple fair...  
Who will buy these delicate, bright  
Rainbow-tinted circles of light?



Lustrous tokens of radiant lives,  
For happy daughters and happy wives.

**Explanation-** A group of bangle sellers is on its way to the temple fair. One from this group is the narrator of this poem who dwells on the human aspect of the product they are going to sell. He says that they are carrying shining loads of bangles. He calls the bangles 'rainbow tinted circles of light'. In other words bangles are colorful and attractive like rainbow in the sky after rain. He calls his bangles 'lustrous token of radiant lives for happy daughters and happy wives. All he means to say is that bangles are tokens of love and happiness in the lives of married as well as unmarried women.

### 6.4.2- Reference to the Context

Some are meet for a maiden's wrist,  
Silver and blue as the mountain mist,  
Some are flushed like the buds that dream  
On the tranquil brow of a woodland stream,  
Some are aglow with the bloom that cleaves  
To the limpid glory of new born leaves

**Explanation-** He says that some of them will suit to the wrist of maidens (unmarried girls) they are of silver and blue colour, like red buds dreaming on the peaceful brow of a woodland stream. The narrator means to say that after wearing these bangles a maiden starts dreaming about her future life with her in-laws. Some bangles are so beautiful that it seems like the limpid glory of newborn leaves. In other words these bangles are clear and colorful like newborn leaves.

Some are like fields of sunlit corn,  
Meet for a bride on her bridal morn,  
Some, like the flame of her marriage fire,  
Or, rich with the hue of her heart's desire,  
Tinkling, luminous, tender, and clear,  
Like her bridal laughter and bridal tear.



**Explanation-** Some bangles are like sunlit corn in the field. They will suit a bride to wear on the day of her marriage. Some of the bangles have the glow of the marriage fire. They depict the rich colour of her heart's desire. The tinkling brightness, delicacy of bangles symbolizes the laughter and pearly tears of a bride. Some are purple and gold flecked grey.

### 6.4.3- Reference to the Context

For she who has journeyed through life midway,  
Whose hands have cherished, whose love has blest,  
And cradled fair sons on her faithful breast,  
And serves her household in fruitful pride,  
And worships the gods at her husband's side.

**Explanation-** Some of the bangles are grey with purple and golden dots on them. They will suit mature women who have journeyed through life midway. They have fed their sons on their breast and brought them up. In fact they are proud wives and mother. They have worked hard to meet the need of their family. And they feel proud that they have served their household successfully. Now after having performed all their duties, they have earned the right to sit at the side of their husbands, worship the God and perform all other religious duties.

### 6.5 Check your Progress-

**Explain the following stanzas with reference to the context-**

1. Some are meet for a maiden's wrist,  
Silver and blue as the mountain mist,  
Some are flushed like the buds that dream  
On the tranquil brow of a woodland stream,  
Some are aglow with the bloom that cleaves  
To the limpid glory of new born leaves

**Reference-** These lines have been taken from the poem 'The Bangle Sellers' written by Sarojini Naidu. This poem is an extract from her long poem 'The Bird of Time'. It shows the auspiciousness and symbolic importance of the custom of wearing bangles in Indian society.





**Explanation-** Some bangles are like sunlit corn in the field. They will suit a bride to wear on the day of her marriage. Some of the bangles have the glow of the marriage fire. They depict the rich colour of her heart's desire. The tinkling brightness, delicacy of bangles symbolizes the laughter and pearly tears of a bride. Some are purple and gold flecked grey.

2. Bangle sellers are we who bear  
Our shining loads to the temple fair...  
Who will buy these delicate, bright  
Rainbow-tinted circles of light?  
Lustrous tokens of radiant lives,  
For happy daughters and happy wives.

**Reference-** These lines have been taken from the poem 'The Bangle Sellers' written by Sarojini Naidu. This poem is an extract from her long poem 'The Bird of Time'. It shows the auspiciousness and symbolic importance of the custom of wearing bangles in Indian society.

**Explanation-** A group of bangle sellers is on its way to the temple fair. One from this group is the narrator of this poem who dwells on the human aspect of the product they are going to sell. He says that they are carrying shining loads of bangles. He calls the bangles 'rainbow tinted circles of light'. In other words bangles are colorful and attractive like rainbow in the sky after rain. He calls his bangles 'lustrous token of radiant lives for happy daughters and happy wives. All he means to say is that bangles are tokens of love and happiness in the lives of married as well as unmarried women.

## 6.6 Summary-

Use of Devices in poem-

- Alliteration-meet for maiden's wrist  
Hue of her heart's desire  
Goods of her husband side
- Metaphor- tranquil brow of woodland  
Silver and blue as the mountain



- Simile-flushed like the buds  
Clear like her bridal laughter
- Rhyming couplet rhyme scheme is aa-bb-cc,dd-ee-ff,gg-hh-ii, jj-kk-ll

## 6.7 Keywords

- Tinted- colorful or coloured
- Lustrous- shining
- Radiant- glowing
- Tranquil- peaceful
- Aglow- glowing
- Hue- colour
- Cherished- treasured

## 6.8- Self-Assessment Questions (SAQ)'s

**Answer the following questions in a word/phrase/sentence –**

1. What are the 'shining loads'?
2. Who will buy the bangles?
3. Why does the poet call the bangles 'tokens of radiant lives'?
4. Explain the phrase 'journeyed through life midway'

**Answer the following questions in 20-30 words each-**

1. Why does the poet call the bangles 'tokens of radiant lives'?
2. Explain the phrase 'journeyed through life midway'
3. Why are the bangle sellers going on the temple fair?
4. What is the apprehension on their minds?

**Answer the following questions in 200-300 words-**

1. Explain the beauty and significance of bangles as brought out by the poet.



2. Discuss the use of alliteration, similes, metaphors, rhymes, scheme and repetition in the poem and the effect these poetic devices have on the poem.

## 6.9 Answers to check your progress

**Answer the following questions in a word/phrase/sentence –**

1. The colorful bangles
2. Unmarried girls, brides and mature elderly women.
3. Because bangles symbolize love, joy and auspiciousness.
4. This phrase refers to mature middle aged women who have covered half the journey of their lives.

**Answer the following questions in 20-30 words each-**

1. Bangles symbolize love, joy and auspiciousness. Their sweet twinkles and jingles symbolize zest for life. That is why the poet calls the bangles tokens of radiant lives.
2. This phrase refers to mature middle aged women who have covered half the journey of their life. The purple and gold flecked bangles they wear express their pride in having performed their household duties successfully.
3. They are going to the temple fair to sell their loads of bright colored bangles. They have bangles for maidens, brides and also for the mature elderly ladies.

The apprehension in their mind is if they would be able to sell the loads of bangles they are carrying to the temple fair. 'Who will buy their bangles?' 'They ask.

**Answer the following questions in 200-300 words each-**

**Answer-** This poem 'the Bangle Sellers' was first published in 1912 in the collection of poem called 'The Bird of Time'. A group of bangle sellers is on its way to the temple fair. They are going there to sell their shining loads of bangles. One of them is the narrator in this poem. What is more interesting in the poem is that the narrator (the bangle seller) does not speak about his poverty or the profit that can be made from selling bangles in the fair. The focus remains on human elements of the product. It shows the auspiciousness and symbolic importance of the custom of wearing bangles in Indian society. A group of bangle sellers is on its way to the temple fair. One from this group is the narrator of this poem



who dwells on the human aspect of the product they are going to sell. He says that they are carrying shining loads of bangles. He calls the bangles 'rainbow tinted circles of light'. In other words bangles are colorful and attractive like rainbow in the sky after rain. He calls his bangles 'lustrous token of radiant lives for happy daughters and happy wives. All he means to say is that bangles are tokens of love and happiness in the lives of married as well as unmarried women. He says that some of them will suit to the wrist of maidens (unmarried girls) they are of silver and blue colour, like red buds dreaming on the peaceful brow of a woodland stream. The narrator means to say that after wearing these bangles a maiden starts dreaming about her future life with her in-laws. Some bangles are so beautiful that it seems like the limpid glory of newborn leaves. In other words these bangles are clear and colorful like newborn leaves. Some of the bangles are grey with purple and golden dots on them. They will suit mature women who have journeyed through life midway. They have fed their sons on their breast and brought them up. In fact they are proud wives and mother. They have worked hard to meet the need of their family. And they feel proud that they have served their house hold successfully. Now after having performed all their duties, they have earned the right to sit at the side of their husbands, worship the God and perform all other religious duties.

### 6.10 References and Suggested Readings

- Gupta, Indra (2004). India's 50 most illustrious women (2nd ed.). New Delhi: Icon Publications.
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- Padmini Sengupta (1997). Sarojini Naidu. ISBN 9788178624495.



## **Another woman**

**Imtiaz Dharker**

### **Lesson Structure -**

#### **6.1 Learning Objectives**

#### **6.2 Introduction**

#### **6.3 Main Body of the Text**

##### **6.3.1 About the Poem**

##### **6.3.2 Central Idea of the Poem**

##### **6.3.3 Original Text of the Poem**

#### **6.4 Further Body of the Text**

##### **6.4.1 Reference to the Context**

#### **6.5 Check your Progress**

#### **6.7 Summary**

#### **6.7 Keywords**

#### **6.8 Self -Assessment Questions (SAQs)**

#### **6.9 Answers to Your Progress**

#### **6.10 Suggested Reading**

### **6.1 Learning Objectives**

After going through this poem you will be able to-



- To develop reading, writing, speaking and listening skills of English language.
- To enrich the taste towards poem.
- Enjoy aesthetic beauty of poems.
- Know the difference between poetry and prose.
- Trained in critically analyzing a poem.

## 6.2 Introduction-

### Imtiaz Dharker (1954-today)

Imtiaz Dharker (1954) is a poet artist and documentary film maker. She is awarded with many prizes at national and international level. She is a renowned poet as well as film maker. She scripts and direct films, many of them for non-government organizations in India, working in the area of shelter, education and health for women and children.



Her poetry brings together a number of themes and issues of contemporary themes like exile, home freedom, displacement, communal tension and politics of gender. Here poet deals with various problems of women. But her focus is on the injustice oppression and violence they are subjected to.

## 6.3 Main Body of the Text

### 6.3.1 About the poem

Another woman is a poem about social evil and it narrates personal saga of victim lady. In a simple and sympathetic language, the poem details the inhuman treatment of society on women. Specifically it deals with the evil of dowry.

### 6.3.2 Central Idea of the Poem

The purpose of poem is to raise awareness about the increasing number of 'bride burning' and dowry deaths, taking place in our society. It suggests that the women portrayed could be any women. The poet takes up a little incident in the life of a married woman of a middle class family and through this little incident projects the fate of all women.



### 6.3.3 Original Text of the Poem

#### Another women

This morning she brought green “methi”  
in the market, choosing the freshest bunch;  
picked up a white radish,  
imagined the crunch it would make  
between the teeth, the sweet sharp taste,  
then put it aside, thinking it  
an extravagance; counted her coins  
out carefully, tied them, a small bundle  
into her sari at the waist;  
come home, faced her mother-in-law’s  
dark looks, took  
the leaves and chopped them ,  
her hands stained yellow from the juice;  
cut an onion, fine, and cooked  
the whole thing in the pot  
(salt and cumin seeds thrown in)  
Over the stove,  
Shielding her face from the heat  
  
The usual words came and beat





their wings against her: the money spent,  
curses heaped upon her parents,  
who had sent her out  
to darken the people's doors.

She crouched, as usual, on the floor  
beside the stove,

When the man came home  
she did not look into his face  
nor raise her hand; but bent  
her back a little more.

Nothing gave her the right  
to speak.

She watched the flame hiss up  
and beat against the cheap old pot,  
a wing of brightness  
against its blackened cheek.

This was the house she had been sent to,  
the man she had been bound to,  
the future she had been born into.

So when the kerosene was thrown  
(just a moment of surprise,  
a brilliant spark)





it was the only choice

that she had ever known.

Another torch, blazing in the dark.

Another Women.

We shield our faces from the heat.

## 6.4 Further Body of the Text

### 6.4.1 Reference to the context

This morning she brought green “methi”  
in the market, choosing the freshest bunch;  
picked up a white radish,  
imagined the crunch it would make  
between the teeth, the sweet sharp taste,  
then put it aside, thinking it  
an extravagance; counted her coins  
out carefully, tied them, a small bundle  
into her sari at the waist;  
come home, faced her mother-in-law’s  
dark looks, took  
the leaves and chopped them ,  
her hands stained yellow from the juice;

**Explanation-** These lines capture the stark picture of a women belonging to a traditional lower middle class Indian family. She went to market this morning and brought green Methi. She picked up white radish which she wanted to buy. She imagined the sweet sharp taste of the crunch it would make between her teeth but put it aside thinking it an extravagance to spend money on that radish. She



counted the left coins after paying for methi and tied them in to a small bundle at the edge of her sari. When she came back, her mother-in-law looked at her angrily. The women showed no reaction at all and sat down silently to chop the methi leaves. Her hands got strained with yellow juice from the methi. While cooking over the stove, she had to keep facing the dark looks of her mother-in-law. She tried to shield her face from the heat of the stove.

The usual words came and beat  
their wings against her: the money spent,  
curses heaped upon her parents,  
who had sent her out  
to darken the people's doors.  
She crouched, as usual, on the floor  
beside the stove,  
When the man came home  
she did not look into his face  
nor raise her hand; but bent  
her back a little more.  
Nothing gave her the right  
to speak.

**Explanation-** The taunts and jabs of the mother-in-law has become an everyday affair of her life. Mother in Law accuses her of spending too much money wastefully. Mother in law keeps cursing her parents also. She says that they have sent their daughter to darken the lives of others. It is no wonder then that the birth of a girl child is dreaded in Indian family. The women suffer not only at the hands of her mother in law, but at the hands of her husband. While mother in law keeps abusing her every day. The husband remains in different to her sad state. She keeps sitting on her heels with her knees bend on closed to her body near the stove when her husband enters in the house from his work. She doesn't even



looks at his face or raises her head because she has no hope from him. She bends her back even more and keeps crouching as usual. She has not been given the right to speak even.

She watched the flame hiss up  
and beat against the cheap old pot,  
a wing of brightness  
against its blackened cheek.

This was the house she had been sent to,  
the man she had been bound to,  
the future she had been born into.

**Explanation-** Using highly metaphorical language, the poet gives an image of women's terrible tortured state. At the physical level she is watching the flames of stove and beating against the cheap old pot. The flame of stove is beating her blacken cheeks. Metaphorically poet presents that her blacken cheeks is the women youth and beauty that has been eaten by her husband whose is an offshoot of that very flame. The green methi seems to sing her simmering sighs. "This is the house she had been sent to. This was the man she had been bound to. This was the future she had been born into. In this way poet projects the reality of Indian women.

So when the kerosene was thrown  
(just a moment of surprise,  
a brilliant spark)  
it was the only choice  
that she had ever known.

Another torch, blazing in the dark.

Another Women.

We shield our faces from the heat.

**Explanation-** Here the poet continues with her metaphor of the flame rising from the kerosene stove. At once there is there is a brilliant spark of fire. So also happens with a woman whose heart is already



burning with the constant nagging of her in lose. She has been burned by her in lose. She realizes that her faith could never have been any different. It was the only choice that she had ever known. She was just another woman. It was in her fate to keep burning and remain surrounded by darkness. The poet says 'we shield our face from the heat'. In other words the society remains unconcerned about the terrible fate of the uncomfortable woman.

## 6.5 Check your Progress-

### Write the reference of following passage-

1. She watched the flame hiss up  
and beat against the cheap old pot,  
a wing of brightness  
against its blackened cheek.

This was the house she had been sent to,  
the man she had been bound to,  
the future she had been born into.

**Reference-** These lines have been taken from the poem Another Women written by Imtiaz Dharker. In this poem the poet shows the plight of women in Indian society. The poet takes up a little incident in the life of a married woman of a middle class family and through this little incident projects the fate of all women.

**Explanation-** Using highly metaphorical language, the poet gives an image of women's terrible tortured state. At the physical level she is watching the flames of stove and beating against the cheap old pot. The flame of stove is beating her blacken cheeks. Metaphorically poet presents that her blacken chicks is the women youth and beauty that has been eaten by her husband whose is an offshoot of that very flame. The green methi seems to sing her simmering sighs. "This is the house she had been sent to. This was the man she had been bound to. This was the future she had been born into. In this way poet projects the reality of Indian women.

2. So when the kerosene was thrown



(just a moment of surprise,  
a brilliant spark)  
it was the only choice  
that she had ever known.  
Another torch, blazing in the dark.  
Another Women.  
We shield our faces from the heat.

**Reference-** These lines have been taken from the poem Another Women written by Imtiaz Dharker. In this poem the poet shows the plight of women in Indian society. The poet takes up a little incident in the life of a married woman of a middle class family and through this little incident projects the fate of all women.

**Explanation-** Here the poet continues with her metaphor of the flame rising from the kerosene stove. At once there is a brilliant spark of fire. So also happens with a woman whose heart is already burning with the constant nagging of her in-laws. She has been burned by her in-laws. She realizes that her faith could never have been any different. It was the only choice that she had ever known. She was just another woman. It was in her fate to keep burning and remain surrounded by darkness. The poet says 'we shield our face from the heat'. In other words the society remains unconcerned about the terrible fate of the uncomfortable woman.

## 6.6 Summary

- Metaphorical language is used by the poet to depict pitiable state of women in Indian society.
- The poem shows patriarchal Indian society.
- The poet details inhuman manner in which women are treated in our society.
- The more pity is that the society remains unconcerned by the terrible fate of these unfortunate women.

## 6.7 Keywords

- Extravagance – excessive spending



- Curse- expression of anger
- Crouch- to sit on one's heels
- Dark looks- hostile looks
- Hiss-up – burn with a sharp hissing sound

## 6.8- Self assessment Questions(SAQ)'s

**Answer the following questions in a word/phrase/sentence –**

1. How does the poem bring out the fact that the woman is poor?
2. How is the woman in the poem insulted and humiliated by her in-laws?
3. Why does the poet say that 'Nothing gave her the right to speak'?
4. What do you think is the woman's attitude towards her husband?

**Answer the following questions in 20-30 words each-**

1. '.....shielding her face from the heat.' Who is referred to in the line? What makes her feel uncomfortable?
2. How is the woman in the poem insulted and humiliated by her in-laws?
3. Why do you think the woman in the poem is unable to find a space of her own?
4. Why do you think is the woman's attitude towards her husband. Explain.

**Answer the following questions in 200-300 words-**

1. Comment on the issues related to gender oppression as analyzed in the poem.
2. 'Gender oppression and politics is the central theme of the poem.' Discuss.
3. What is the significance of the last line of the poem?

## 6.9- Answer to check your progress

**Answer the following questions in a word/phrase/sentence –**

1. The woman buys only a bunch of methi to cook for her family.
2. The woman's mother-in-law curses her parents for sending her out to darken their lives.
3. The poor woman has to suffer silently, and has no right to complain even.
4. The woman has no hope of any support or sympathy from her husband.

**Answer the following questions in 20-30 words each-**

1. The woman who is cooking methi over a kerosene stove is referred to in this line. The heat of the stove makes her uncomfortable. But more than that, it is the mother-in-law's abusive taunts.
2. The woman's mother-in-law accuses her of spending too much. She curses her parents for sending her out to darken the lives of other people. Her husband remains indifferent and shows no sympathy for her.
3. The woman's case is no exception. She is just another woman living in the same state as the other women in the society are living in. that is why she is unable to find a space of her own.

The woman has no hope of any support or sympathy from her husband. He is totally indifferent to what happens to her in the family.

**Answer the following questions in 200-300 words each-**

**Answer-** Another woman is a poem about social evil and it narrates personal saga of victim lady. In a simple and sympathetic language, the poem details the inhuman treatment of society on women. Specifically it deals with the evil of dowry.

The purpose of poem is to raise awareness about the increasing number of 'bride burning' and dowry deaths, taking place in our society. It suggests that the women portrayed could be any women. The poet takes up a little incident in the life of a married woman of a middle class family and through this little incident projects the fate of all women.

This poem presents the stark picture of a women belonging to a traditional lower middle class Indian family. She went to market this morning and brought green Methi. She picked up white radish which she wanted to buy. She imagined the sweet sharp taste of the crunch it would make between her teeth but put it aside thinking it an extravagance to spend money on that radish. She counted the left coins after paying for methi and tied them in to a small bundle at the edge of her sari. When she came back, her mother-in-law looked at her angrily. The women showed no reaction at all and sat down silently to chop the methi leaves. Her hands got strained with yellow juice from the methi. While cooking over the stove, she had to keep facing the dark looks of her mother-in-law. She tried to shield her face from the heat of the stove.



Using highly metaphorical language, the poet gives an image of women's terrible tortured state. At the physical level she is watching the flames of stove and beating against the cheap old pot. The flame of stove is beating her blacken cheeks. Metaphorically poet presents that her blacken cheeks is the women youth and beauty that has been eaten by her husband whose is an offshoot of that very flame. The green methi seems to sing her simmering sighs. "This is the house she had been sent to. This was the man she had been bound to. This was the future she had been born into. In this way poet projects the reality of Indian women.

### Reference-

- "Imtiaz Dharker awarded Queen's gold medal for poetry". The Guardian.com. 17 December 2014. Retrieved 18 December 2014.
- ^ "BBC Radio 4 - Desert Island Discs, Imtiaz Dharker, Imtiaz Dharker: 'Poetry makes it possible to live'". BBC. Retrieved 21 July 2015.





# GRAMMAR

## (SEM. III and IV)



|                                                      |                            |
|------------------------------------------------------|----------------------------|
| <b>Subject:</b> English                              |                            |
| <b>Course Code: ENGC -201</b>                        | <b>Author:</b> Dr. Pallavi |
| <b>Lesson no:</b> 01                                 | <b>Vetter</b>              |
| <b>INTRODUCTION AND IMPORTANCE OF SPOKEN ENGLISH</b> |                            |

### Lesson Structure

#### **1.0 Learning Objectives**

#### **1.1 Introduction**

#### **1.2 Main Body of the Text**

##### **1.2.1 Speaking Skills- An Introduction**

#### **1.3 Further Body of the text -Syllable**

#### **1.4 Word stress**

#### **1.5 Shifting of stress**

#### **1.6 Intonation**

#### **1.7 Check your Progress**

#### **1.8 Summary**

#### **1.9 Keywords**

#### **1.10 Answers to Your Progress**

#### **1.11 Self -assessment Questions**

#### **1.12 Suggested Reading**



## **Introduction and Importance of Spoken English**

### **1.0 Learning objectives**

The objective of this lesson is to discuss the importance of Spoken English. To acquire standard English pronunciation, fluency and accent, one must have knowledge of basic phonetics -English sounds, word accent and intonation.

### **1.1 Introduction**

Language plays a vital role in the acquisition of knowledge. Learning is the art of oral interaction in English has become indispensable today. Efficiency in spoken English is a passport to employment. Language learning ability is an unconscious but an effective process. Henceforth, language is learnt not naturally, but by effort.

### **1.2 Main Body of the Text**

The content of this lesson shall be presented as follows:

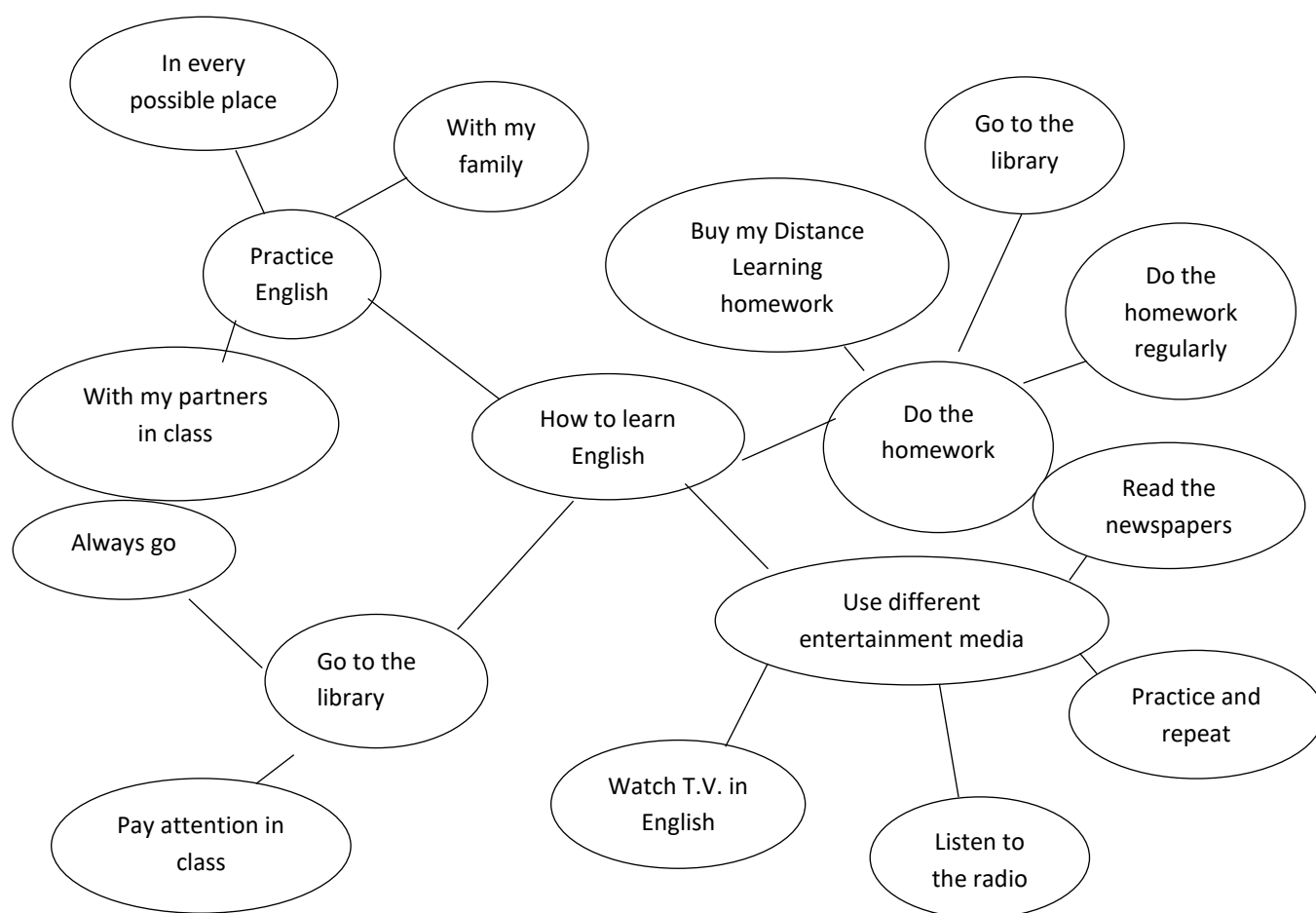
- . Spoken English- An Introduction
- Importance of Spoken English
- Effectiveness of Spoken English

### **Spoken English- An Introduction**

English has been universally accepted as the lingua franca , that is a common language used between people whose main languages are different. In informal and social circles, the use of interaction in English is gaining momentum. To achieve success in one's career good communication skills in English have become a necessary requirement. In communication process, effective oral skills in English make the encoding part strong, resulting in an equally effective decoding by the receiver. This can be done in three stages. First stage: understanding is the very first stage of knowing a word or a sentence. Then go for the second stage, try to visualize, a picture or a situation corresponding to the word or sentence, when it is third stage, you must be sure that you have understood the word, bring it in your usage, in speaking as well as writing. The way we speak aspects the image we project. One must become bright and deserving by the trails of speech and manner. It is quite a demanding task to learn and speak a non-



native language fluently. In 21st century, lot of people had a common opinion that individuals learn the art of conversing during their childhood by observing people around there and imitating them. However, this theory was later discarded as it couldn't explain the structural and grammatical mistakes children did when they spoke specific sentences. For example-a child might say to I "food give you me" in a family where no one would ever say that line. This means that even at such a tender age, a child's mind starts processing and creating new rules in speech. While language competency is inherited, the spoken is little bit harder. Constant speaking and listening to correct usage will incorporate the right rules of grammar in his brain. This doesn't mean that grammar can be neglected. A conversation becomes more meaningful with right usage of grammar but as with anything new, beginners should stress on speaking what they have learnt first, moving on.



### • Importance of Spoken English



English is the second language in India. It is a medium in which great number of interactions takes place. In recent years, English has gained a lot of importance among the educated class, particularly the youth, who appears to be using as a mother tongue and not as a second language. The problem arises when these people face interviews, attend conferences or seek jobs in their own country as well as in other countries where use of such language is considered faulty and a sign of incomplete or poor education. Moreover, speaking English will enable you to contact people from all over the world. English is one of the most dominating languages of the world which is having its impact on every field of work. Speaking skills opens up the opportunities to study in the best universities in the world, which are, in fact, in the countries where they speak English. It is easy to learn. This is debatable and difficult depending upon who you speak to but it is generally accepted that English isn't the most difficult language to get grips with. Here are some reasons why spoken English is must.

1. English communication gives power and influence. Most of the modern day knowledge and communication tools work in English.
2. Social media works in English- Mainstream media has a majority influential English segment. If you don't know the language, you are denying yourself more than half the weapons.
3. English communication increases income. In a global market place, you reach to more customers if you can speak their language. All good jobs need good English communication skills. Business requires you to be able to talk to clients in English.
4. Knowledge of English helps make friends. Communication can be an easy platform where you share your ideas, views with the people not from your state, people not from your country.
5. English helps the world know our culture. The world is not about forcing people, it is about convincing them. It's called soft power. There are many ways to develop oral communication in English. The learner chooses them according to his/her own requirements and abilities. The following guidelines can be of great utility to the learners. The non-native learners of spoken English come across certain most commonly identified barriers during the process of learning and they should be aware of their specific barriers.

## Hesitation



A learner is highly error conscious and doesn't want to take risk of committing mistakes. A self-conscious learner, who cherishes this image of English may not open up due to the fear of hurting his/her public image. A hesitant and obsessive nature creates an invisible wall in our mind and stops us from free expression.

- **Limited Word Power:** During this initial stages of learning, one can mix words of other languages to maintain the flow of speaking and to build self –confidence. A limited vocabulary in English may become an impediment in learning or improving oral skills.
- **Weak Grammar Skills:** Weak grammar skills hamper effective communication. The speakers are not able to express their idea properly. At the same time, speaker's consciousness about his/her weak grammar causes hesitate. Strong language skills are an asset that will promote a lifetime of effective communication. Our speaking is the most important part of our being. Language provides us knowledge expertise and skills for various jobs, so that we can become effective members of society.
- **Effectiveness of Spoken English-** Effecting speaking means being able to say what you want to say in such a way that it is heard and acted upon. What you say means choice of words. Words you might use while chatting to a friend are likely to be quite different from those used in a formal presentation or interview. Use of short sentences are easier to process and understand .Using shorter sentences also creates urgency. Simpler words are also easier to understand. If you cannot explain something in simple terms, you have probably not understood it yourself. The voice can reveal about the personal history of your appearance. The sound of a voice and the content of speech can provide clues to an individual's emotional state.

It is an unbeatable fact that to be professionally successful, one has to be highly proficient in communication skills. There is always a need not only to learn these skills but also to upgrade from time to time. The effectiveness becomes highly approachable when listening exercises come into practice. Listening exercises have been to be highly fruitful. The learners according to their requirements are exposed to intensive listening of English sounds, recorded texts, speeches, group-discussions, tones, reviews and role plays. Specific stress should be laid on the development of oral skills. Development of



listening skills demand training of the ear by an exposure to a wide variety of native and non-native speakers, discussing familiar topics and using formal conversational deliveries. Listening strengthens the subconscious grasping of the nuances of the language and helps overcome the mother tongue and regional language barrier. To make learning faster and more effective audio visual effect can be brought in by making students listen and watch simultaneously. Advance learners may listen and watch CDs of jobs interviews, group discussions on various topics .Loud reading practice is a tested tool for bringing clarity and fluency in speaking.

In this way, a multimedia technology for effective speaking can be proved to be an excellent additional tool for strengthening, not only the listening but also the skills of word – building, grammar, reading and writing.

The word phonetic means using special symbols to represent each different speech sound and transcription refers to something that is represented in writing. I P A is used to represent the sounds of English language and is useful in describing pronunciation patterns or transcribing the words phonetically. Phonetic transcription is, thus, a kind of alphabetical writing in which each phonetic alphabet represent each sounds.

### 1.3 Syllable

To understand word accent, we should first know what is a syllable? A sound is the smallest unit of spoken English. The combination of sounds makes a syllable and the combination of syllables makes a word. Note down-each syllable has one vowel sound and may have one or more consonant sounds. A word can have one, two, or three syllables .Syllabic division is marked by a hyphen (-)

1. Monosyllabic words-/kaet/, /ma:sk/

2. Disyllabic word -/ ma:sta/

**1.4 Word Stress-** It must be understood that all the syllables combined into a word are not uttered with the same degree. We say one syllable very loudly and all the other very softly. If you have heard two stresses, you have heard two words.

**Main points to be kept in mind**



- (a) Stress is always placed on a syllable.
- (b) One word one stress.
- (c) Stress is marked by a vertical bar (') above and before the syllable.
- (d) Vowel sounds /I/ and /a/ are weak sounds, syllables with these are generally not stressed

Merry/ 'meri

Obtain / ab'tein

**1.4.1 Word stress using Parts of Speech** - In these words stress is placed on the first syllable when the word is used as a noun or an adjective and on the second syllable, when it is used as a verb.

| <b>Noun/Adjective</b> | <b>Verb</b> |
|-----------------------|-------------|
| 'Absent               | ab'sent     |
| 'Addict               | ad'dict     |
| 'Contrast             | con'trast   |
| 'Decrease             | de'crease   |
| 'Export               | ex'port     |
| 'present              | pre'sent    |
| 'record               | re'cord     |

#### 1.4.2 Word stress related to prefixes

Weak prefixes-a-,de-,be-,pre-,uh-,mis-,re-,is are not stressed in a word. These are stressed on the root word.

1. a- a'rise, a'far
2. de- de'fuse, de'clare
3. be- be'cause, be'come
4. pre- pre'book, pre'amble
5. un - un'like, un'comfortable





6. mis - mis'conduct ,mis'deed
7. re - re'new, re'vise
8. il - il'legal, il'logical

Words ending in-'ever,-self or selves take primary stress

### 1.4.3 Word stress in compound words

Who'ever                  your'self

My'self                  them'self

Which'ever              them'selves

With two nouns take stress on the first one

'postmaster              'lifeboat

'mainland                'milkman

'waiting room            'looking-glass

### 1.4.4 The stress take on the second element when one is adjective plus noun

Prime minister

post'graduate

home'made

### 1.4.5 When compound word , adjective with a numeral plus take stress on the second element

half'yearly

three'concerned

two'edged

e'lectrify

### 1.4.6 Words ending in suffixes-ity,-iey,-fy and -crat are stressed on the third syllable.

facility



u'tility

e'lectrify

#### 1.4.7 Words ending in -ette,-ee,-eer,-ean,-een,-illa,-oo,-ique,-eum,-esque,-eur. carry stress on them

engi'neer      can'teen      pictu'resque

ciga'rette      bam'boo      mas'seur

devo'tee      an'tique      va'nilla

Euro'pean

#### 1.4.8 Words ending in =ial,-ian,-ion,-eous,-loggy,-ific,-ious,-meter, are stressed on the syllable preceding the suffix

mu'seum      va'riety

re'medial      'various

phy'sician      deco'vation

combi'nation      ba'rometer

cou'rageous      fe'rocious

bi'ology      ter'rific

### 1.5 Shifting of stress

Stress shifts from the first syllable to the fourth syllable as the longer words are derived from the shorter ones. For eg- 'hypocrite, hy'pocrisy, hypo'critical, 'politics, po'litical, poli'tician, politicization, 'family, fa'miliar, famili'arity,

#### 1.5.1 The inflexional suffixes- -d,-ed,-s,-es, ing and derivational suffixes-age, -once,-en,-er,-ess,-ful

For example      -'pass - 'passed

Fade - 'faded

Mass - 'masses

Think - 'thinking



Suffer - 'sufferer

Duty - 'dutiful

Host - 'hostess

### 1.5.2 Mark primary stress in the following words:

limit,waiter,stupidity,courteous,donation,trouble,dissolve,minimum,reason,seldom,fluently,article,office ,romantic,translate,agree,journey,surprise,digest,object.

**1.6 Intonation** - It is the word used for some pattern in speech which is related to rise and fall of the voice in speaking, affecting the meaning of what is being said.

**1.6.1 Patterns of Intonation-** The degree of change in the pitch depends upon the intention of the speaker. Speaking variation in tone may be of four types

- Falling tone
- Rising tone
- Falling-rising tone
- Rising-falling tone
  - **Falling tone** - Here the pitch changes from a higher level to a low level. It conveys the mood of lack of interest.
  - **Define statements**

For ex- The 'movie is not interesting

- **Wh-questions asked casually**

'where you want to go?

- **Commands**

'shut the door"

- **Invitations:** come over for a cup of tea
- **Exclamations:** How nice of you!
- **Greetings** : Good morning



- **Rising tone-** Here the pitch rises from a low level to a high level. It conveys politeness, surprise, and concern.

- **Polite request**

'please come and help me

- **Wh questions asked to show concern**

'How is your son?

- **To show courtesy**

After you, ma' m

- **To encourage some one**

That's Ok

- **Greetings**

Good evening

- **Yes/No questions**

Has /he come

- **Falling rising tone-** Here the pitch falls and rises. It conveys doubt and polite inquiries.
- **Statements for correction of the information**

He 'teaches' French German

- **Incomplete statements**

If you don't finish it,

- **Statements showing a kind of reservation**

He is good (but no one likes him)

I'll do it tomorrow

- **Expressing warning**



Careful

- **Rising-falling tone**-Here the pitch rises and falls. It conveys enthusiastic, agreement and wonder.
- **Statements showing enthusiastic agreement**

It was terrific.

- **Questions showing suspicion**

'Will you be able to do it?

- **Exclamations showing irony:**

How clever of you!

- **Imperatives expressing haughtiness**

'Go and break your head.

## 1.7 Check Your Progress

Transcribe the following words using IPA symbols:

1. Women
2. bright
3. raise
4. address
5. deserve
6. plan
7. like
8. sheep
9. cloud
10. aim
11. once
12. flower
13. Waist



14. guide
15. clear
16. apple
17. army
18. foot
19. day
20. boat
21. choice
22. give
23. good
24. tour
25. murder
26. doubt
27. coffee
28. polite
29. virtue
30. bird
31. family
32. wealth
33. hurry
34. hate
35. cruel
36. queen
37. savage
38. shout
39. pool
40. battle
41. hurt
42. record



43. gram

**1.8 Summary-** What we have seen the lesson is that English language is an always have been a diverse entity .It has changed dramatically over the centuries since it first arrived on the shores of Britain from the north of Europe, and these changes mean that the language that was spoken at that time is almost incomprehensible to us now. As the language has spread it has diversified, to such an extent that some scholars suggest that it is no longer accurate to talk of the single ,’English’ that instead there are many different English languages around the world today. At the same time English exists in the world today as a means of international communication as a way for people from different social groups to communicate with each other – and to fulfill this function it would seem that variation in the language needs to be curtailed to a certain extent.

### 1.9 Keywords

**1. Syllable-** A unit of pronunciation having one vowel sound, with or without surrounding consonants forming of a word. For eg, there are two syllables in water and three in inferno.

**2. Word accent-** A distinct emphasis given to a syllable or word in speech by stress or pitch.

**3. Intonation-** It is the word used for a pattern in speech related to rise and fall of the voice.

### 1.10 Answers to Your Progress

1. wɪmɪn
2. brɑːt
3. reɪz
4. 'ædres
5. dɪ'zɜːv
6. plæn
7. laɪk
8. fɪp
9. klaʊd
10. eɪm
11. wʌns



12. 'flaʊər
13. weɪst
14. gaɪd
15. klɪr
16. 'æpəl
17. 'ɑrmi
18. fʊt
19. deɪ
20. baʊt
21. ʃɔɪs
22. gɪv
23. gʊd
24. tɔr
25. 'mɜrdər
26. daʊt
27. 'kɑfi
28. pə'laɪt
29. 'vɜrtʃu
30. bɜrd
31. 'fæməli
32. 'welθ
33. 'hɜri
34. heɪt
35. 'kruəl
36. kwɪn
37. 'sævədʒ
38. ʃaʊt
39. pul
40. 'bætəl





- 41.     hɜrt
- 42.     'rɛkərd
- 43.     'gram

### 1.11 Self- Assessment Questions

1. What is a syllable?
2. What is word accent?
3. Why is intonation important?
4. Discuss the importance of Spoken English in Society?
5. What are the essential points to be kept in mind while speaking?

### 1.12 Suggested Readings

1. English Grammar, Composition & usage : J.C Nestified ; Revised by
2. English Grammar; Raymond Murphy.
3. New Oxford Advanced Learners Dictionary.



|                                 |                            |
|---------------------------------|----------------------------|
| <b>Subject:</b> English         |                            |
| <b>Course Code:</b> ENGC -201   | <b>Author:</b> Dr. Pallavi |
| <b>Lesson no:</b> 02            | <b>Vetter</b>              |
| <b>CLAUSES AND CONDITIONALS</b> |                            |

**Lesson Structure****2.0 Learning Objectives****2.1 Introduction****2.2 Main Body of the Text****2.2.1 Principal or Main Clause****2.2.2 Sub-Ordinate Clause****2.2.3 Co-ordinate Clause****2.3 Functions of a Noun Clause****2.4 Adjective Clause****2.5 Adverb Clause****2.6 Further Body of the Text - Conditionals****2.6.1 Open Condition****2.6.2 Rejected Condition****2.6.3 Imaginary Condition****2.7 Check Your Progress****2.8 Summary**



## 2.9 Keywords

## 2.10 Self- Assessment Test

## 2.11 Answers to Your Progress

## 2.12 Suggested Readings

## 2.0 Learning Objectives

1. Student will be able to recognize dependent and independent clauses.
2. Student will be able to identify subordinating conjunctions.
3. Student will be able to identify result and condition clauses in conditional sentences.
4. Distinguished between the various types of real and unreal conditional sentences.
5. Identify the main functions of real and unreal conditional sentences.
6. Produce a real variety of real and unreal conditional sentences.
7. Explain how verb tense functions in real and unreal conditional sentences

### 2.1 Introduction

In language, a **clause** is a part of the sentence that contains a verb. A typical clause consists of a subject and a predicate, the latter typically a verb phrase, a verb with any objects and other modifiers. However, the subject is sometimes not said or explicit, often the case in null-subject languages if the subject is retrievable from context, but it sometimes also occurs in imperative sentences and non-finite clauses. A simple sentence usually consists of a single finite clause with a finite verb that is independent. More complex sentences may contain multiple clauses. Main clauses (*matrix clauses*, *independent clauses*) are those that can stand alone as a sentence. Subordinate clauses (*embedded clauses*, *dependent clauses*) are those that would be awkward or incomplete if they were alone. The conditional sentences refer to what the speaker presents as possible/hypothetical consequences/outcomes. *In a simple form they consist of a main clause and an if clause.* Their usage is



referred to as ‘the unreal past’ because we use a past tense but we are not actually referring to something that happened in the past. Many conditional forms in English are used in sentences that include verbs in one of the past tenses.

## 2.2 Clauses

- A Clause is a group of words-having a subject and a verb of its own, but it forms part of a sentence. A clause has no independent existence. An independent clause or simple sentence, states one idea. It can contain many other parts of speech, including prepositional phrases and modifiers, and might have the inferred “you” as the subject, a compound subject, or a compound verb but it must have at least one complete subject and verb. A clause is a single sentence within a larger sentence, made of two or more than two clauses which are joined by suitable conjunctions.

### Clauses of three kinds

#### 2.2.1 Principal or main clause

#### 2.2.2 Sub-ordinate clause

#### 2.2.3 Co-ordinate clause

| Clause1           | Conjunction | Clause2         |
|-------------------|-------------|-----------------|
| He saw the beggar | and         | gave him a coin |

### 2.2.1 Principal or Main clause:

It is the independent clause. It doesn't depend on any clause for its meaning.

- I love the city where I was born

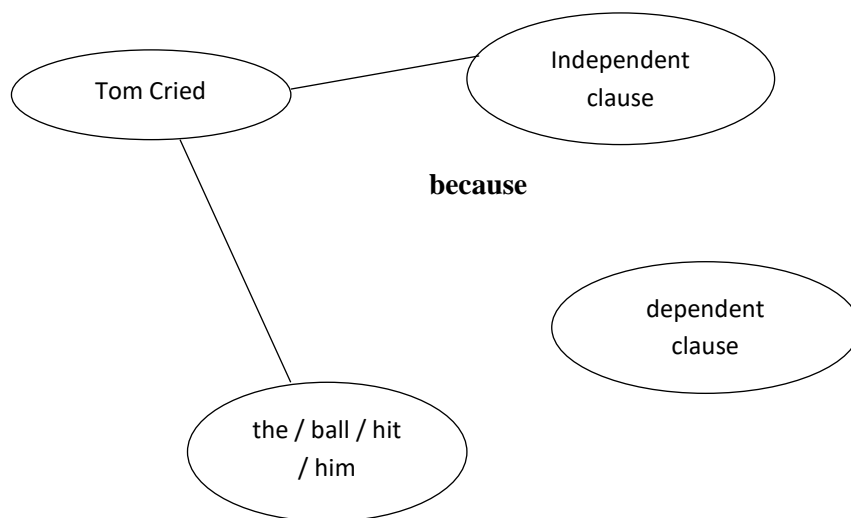
Principal/Main Clause

- It is certain that she will help you.

Principal/Main Clause



### Complex Sentence



**2.2.2 Co-ordinate Clause-** A clause which is equally independent like the Principal clauses. It is joined by co-ordinate conjunctions like and, but, so, or, otherwise, either.

- I know him and I like him.

Independent Clause + conjunction + co-ordinate clause

- Work hard otherwise you will fail

Co-ordinate + conjunction + co-ordinate clause

#### ➤ Coordinating conjunctions

- And, both, not only—but, also, as well as etc. are used to join co-ordinate clauses.

He stuck me and I fell down

- But, yet, nevertheless, however, still, whereas etc. are used to express an idea which is different from the first one.

She ran fast but missed the but

- Or, either-----or, neither-----nor, else are used to join two alternatives to choose from

He is either a painter or a dancer.

- So, therefore accordingly are used to express a natural and obvious result



He felt tired, so he rested under a tree.

### Exercise for Practice

Combine Simple sentence into a compound sentence by using conjunctions.

. The sun set .It grew dark

Eg.The sun set and it grew dark.

1. She is rich. She is unhappy.
2. He is smart. He is honest
3. She is ill .She cannot go to office.
4. Try harder. You will fail.
5. I know that you are a good boy

### 2.2.3 Subordinate Clause-A clause which is dependent on the Principal Clause.

Is called Sub ordinate clause

### Kinds of Subordinate Clauses

#### 1. Noun Clause 2. Adjective Clause 3. Adverb Clause

(1) **Noun Clause-** functions as nouns in relation to the main clause.

Eg Listen to the teacher says what

Noun Clause- These are also called That clauses

- I know that he is honest.

Object and works as a noun. So, it's a noun clause.

So, it's a noun clause.

- Identification of Noun clause
- If the sub-ordinate clause give the answer to 'what'  
eg. How he solved the sum is not known.
- Noun clause start from : that, what, where, how, why, when



## 2.3 Functions of a Noun Clause

### 2.3.1 (Subject to a verb)

What he does is not known to me

### 2.3.2 (Object to a verb)

He promised that he would help me

### 2.3.3 (Object to a preposition)

I never believe in what he says.

### 2.3.4 (Object to an infinitive)

I am glad to hear that you have passed

### 2.3.5 (Object to an infinitive)

She believes in sharing whatever she has.

### 2.3.6 (Object to a participle)

Believing that he was honest, I pardoned him.

### 2.3.7 (Complement to a verb)

The fact is that she is innocent.

### 2.3.8 (In apposition to It)

It is true that they are dishonest

## Exercise for Practice

(Combine Simple sentence into a complex sentence)

(By using a Noun Clause)

eg. You said her something .It is true

What you said is true.

1. I was wrong. The teacher told me this.



2. You won a medal .I am happy to learn it.
3. You will pass. I am confident,
4. I said something. I am sorry for it.
5. He is going somewhere. I do not know.
6. He is wrong. I am sure of it.
7. What have you done? Tell me.
8. You said something. It is true.
9. You may pass or not. I am not interested in it.
10. Is it time for the train to start? Ask the guard.

#### **2.4 Adjective Clause- describes a noun or a pronoun in the main clause.**

Ex The book which has a green cover is mine.

##### **Adjective Clause**

##### **The Adjective Clauses**

It is also called a Relative Clause. It begins with Relative Pronouns (who, whom, whose, which, that) or Relative Adverbs (when, where, why) etc.

1. God helps those who help themselves
2. Do you know the reason why he is always late.

##### **Combine simple sentences into a complex sentence**

( By using an Adjective Clause)

Harsh keeps a pet dog .I like it

I like the pet dog which, Harsh keeps

1. I know the boy. He stole your purse.
2. Where were you born? Do you know the place?
3. She is my cousin. I often play with her.
4. A jug is lying on the table. The jug is full of milk.
5. Here is a road. This road leads to Delhi.





6. Show me the gift. She gave you a gift.
7. This is Mrs. Jones. Her son won a price.
8. A lady wrote this novel. She is coming to dinner.
9. Bring me a book. It is lying on the table.
10. You put it somewhere. Show me the place.

**2.5 Adverb Clause-** They modify the verb or an adjective or adverb by expressing their time, place, result, purpose, manner.

ex. Make hay while the sun shines

**The Adverb Clause:** A Subordinate clause that does the work of an adverb. It may be used to show, Time, Place, Condition, Comparison, manner, result etc.

1. Wait here till I return (Showing Time)
2. You may go wherever you like (showing place)
3. Plants breathe as animals do (showing manner)
4. We eat that we may live ( showing purpose)
5. She failed because she wasted her time ( showing reason)
6. He ran so hard that he got tired ( showing effect)
7. If I make a promise, I keep it ( showing condition)
8. She is as tall as you are (showing comparison)
9. Though he is poor, he is honest ( showing contrast)
10. The higher we go ,the cooler it is( showing extent)

### Combine Simple Sentences into Complex sentence

(By using an Adverb Clause)

Ex. It might rain .It looks like that.

It looks as if it might rain.

1. She is poor. She is happy
2. You can go anywhere. I shall follow you
3. You say something. You will reap the same



4. I can't go. I have no ticket.
5. I waited for my friend. I waited till his arrival.
6. The wheat was ripe. The farmer harvested it.
7. He checked the pedals. Then he checked the breaks.
8. I was washing my hands. The telephone rang.
9. He entered the room. It began to rain.
10. Rita works hard. She wants to pass.

## 2.6 Conditionals-There are three kinds of condition.

### 2.6.1 Open condition.

This is such type of condition as may or may not be fulfilled. In it, the 'if' clause will invariably be in the present tense, and the main clause will be in the future tense.

**Structure - ( S+ will/shall/can/may+V1)**

(a) If clause in present tense

**ex. If it rains, he will not come in time.**

- **If he runs fast , he will reach in time.**
- **Ifyou want to lose weight, eat less bread.**
- **If it stops snowing, we can reach safely.**

(b) When the work is done automatically in a sentence.

- **If you heat ice it turns to water.**
- **If you boil water it turns to vapours.**

(c) If+ Present Continuous Tense

- **If you are waiting for a taxi, you should better go there.**
- **If you are looking for Raja, you may find him in the park.**

(d) If + Present perfect Conditional sentence

- **If you have finished dinner, I will ask the waiter for ice cream.**
- **If she has written the thesis, I will send it to the professor.**



**2.6.2 Rejected Condition** -- This condition is related to the time of speaking (Present) but the condition is improbable in the present. Therefore 'were' is used the conditional clause of subjunctive past tense.

**Structure -- (S+ V2 + would/ should/ could + V1 + might )**

### 1. If clause in Past Tense

- If I had an umbrella I would lend it to you.
- If I had a brief cause, I would give it to her.

### 2. When 2nd form of verb is used in 'If Clause'

- If he tried to threaten me I would inform his father.
- If a thief came into my room I would call you.

**3. When both If clause and main clause are in Past infinite Tense, the work has been done automatically one after another.**

- If anyone abused him he became angry.
- If she interrupted him he got angry.

**2.6.3 Imaginary Condition-** Here the sentence refers to the past tense. Hence there is no possibility for the condition. Something happened in the past but at present we only calculate the results.

**Structure- (If+S+had+V3+ -- would/should/could/might/have+V3)**

### 1. If Clause in Past Perfect Tense

- If she had invited me I would have attended the function.
- If he had come to me I would have helped him.
- If she had invited me I would have attended the function.

### ➤ Other types of Conditional Sentences.

(a). Use of would



If you would like to come I will arrange a party for you.

**(b). Use of If + Should**

If you should have any difficulty in getting newspaper, ring at this number.

**(c). Use of If + were**

If I were you, I would forgive him.

**(d). Use of Until**

-->. Until he comes back you will wait for him.

--> I will stay here until you complete your work.

**(e). Use of Unless**

--> You cannot pass unless you attend the college.

--> I cannot go to America unless I have a visa.

**(f). Use 'In Case**

--> Inform me in case you need money.

--> Turn on the light in case you need my help.

**(g). Use of 'So long'**

--> I shall support him so long he is here

--> So, long I am here I will assist in your work.

**(h). Use of ' Provided ' - means ' this is the condition**

--> I shall attend the meeting provided he also attends.

--> We shall support you provided you favour us

**(i). Use of 'Suppose '**



--> Suppose a monkey comes here what will you do?

--> Suppose she doesn't agree what can you do?

**(j). Use of 'But for ' --> means ' if it had not happened'**

--> But for the flood, I would have been arrived here yesterday.

## Exercise for Practice

**Fill in the blanks choosing the appropriate word.**

- (1). I will stay here\_\_\_\_\_ you came (until/ unless)
- (2). \_\_\_\_\_ you work hard, you can't secure first position. (Until / unless)
- (3). If I \_\_\_\_\_ you, I would forgive him. (was/ were)
- (4). If I were him, I \_\_\_\_ dismiss you. (may / would)
- (5). If it rains, he \_\_\_\_ not come. (will/ would)
- (6). If you boil water it \_\_\_\_\_ to vapour (turns/ will turn)
- (7). If you are waiting for a taxi, you\_\_\_\_\_ better go there. (Should/ would/ have )
- (8). If he had come here I \_\_\_\_ given him a room to stay. (would/ have )
- (9). If she \_\_\_\_ me, I would have attended the function. ( had invited / invited )
- (10). If he tried again he\_\_\_\_\_ pass. (Will / would)

## 2.7 Check your Progress

1. A good school is an institution and feels grateful long afterwards when he has gone out of the school. He feels proud of to fulfill his ambitions parents feel happy to know how a shy child, emerge as a confident young man from the school. This is to me.

2. Most of the parents do not know for life. They just go on complaining they go on finding faults with them. The parents do not know only the language of love

➤ **Check your Progress.**

**(Correct the following sentences)**

- (1). If I was you, I would dismiss him.
- (2). Unless, he comes back, wait for him.
- (3). Until you work hard, you can't beat him.
- (4). Suppose she does not agree, what could you do?
- (5). If he tried again, he can pass.

**2.8 Summary**

A clause is comprised of a group of words which includes a subject and a finite verb. A clause contains only one subject and one verb. The subject of a clause can be mentioned or hidden, but the verb must be apparent and distinguishable. The situation given in the conditional sentences is generally introduced by 'if' 'or' 'unless'. A conditional clause has two parts.

If clause

We can classify the conditional sentences into three

1. Open or probable condition
2. Improbable or Unfulfilled condition of the present
3. Impossible or Unfulfilled condition of the past

**2.9 Keywords**

1. **Clause-** A clause is a group of words having a subject and a verb of its own.
2. **Noun clause** – A clause which does the work of a noun in the sentence.
3. **Adjective clause-** A clause which does the work of an adjective in the sentence.
4. **Open Condition --** A condition which may or may not be filled ex. If it rains , the match will be cancelled. ( It may rain , or it may not)
5. **Rejected Condition --** A condition which might have been fulfilled but is not. ex -- We could start dinner if only Sita were here.



**6. Imaginary Condition --** The one which could not be true or which, even if it is not impossible, is not contemplated but is only advanced for the sake of argument

**Ex.** If I were a millionaire I would give generously to good causes.

## 2.10 Self- Assessment Question

Q.1. What is a clause?

Q.2. Explain Adverbial Clauses?

Q. 3. What is a conditional sentence?

Q. 4. How many types are there in conditional sentences?

## 2.11 Answers to your Progress

(1). If I were you, I would dismiss him.

(2). Until he comes back , wait for him.

(3). Unless you work hard , you can't beat him.

(4). Suppose she doesn't agree , what can you do ?

(5). If he tried again , he could pass

### Answers 1

1. where a child gets invaluable experience
2. what he has achieved
3. what a good school means

### Answers 2

1. how to prepare their children.
2. that their children do not come up to their expectation.
3. that the children understand only the language of love.

## 2.12 Suggested Readings



1. English Grammar, Composition & usage : J.C. Nestified; Revised by
2. English Grammar; Raymond Murphy.
3. New Oxford Advanced Learners Dictionary.





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|-------------------------------|----------------------------|
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| <b>Lesson no:</b> 03          | <b>Vetter</b>              |
| <b>VOCABULARY BUILDING</b>    |                            |

### Lesson Structure

#### **3.0 Learning Objectives**

#### **3.1 Introduction**

#### **3.2 Main Body of the Text**

##### **3.2.1 Meaning of Synonyms**

##### **3.2.2 Meaning of Antonyms**

#### **3.3 Further Body of the Text – Idioms and Phrases**

#### **3.4 Check Your Progress**

#### **3.5 Keywords**

#### **3.6 Self- Assessment Questions**

#### **3.7 Answers to Your Progress**

#### **3.8 Suggested Readings**

### **Synonyms and Antonyms**

#### **3.0 Learning Objectives**



The objective of this lesson is to generate a sense of knowledge in the youth. Importance of synonyms and antonyms makes students to understand the vocabulary in the usage of English. After studying this lesson, the students will be able to-

1. To get an introduction to Synonyms and Antonyms
2. To be able to distinguish one word from another with its slight change in meaning.
3. To build up a good vocabulary.
4. To get a knowledge about phrases.
5. To understand the meaning of idioms.

### 3.1 INTRODUCTION

Synonyms and Antonyms play an important role to use words appropriately in speech and writing. Words are the building blocks of spoken or written communication. A rich vocabulary is the area of language competence, which is directly related to all four skills of listening, speaking, reading and writing. Idioms and phrases are language specific and also vary from culture to culture. An idiomatic language is always better equipped to communicate as it lends charm and expression to a routine language. For non-native speakers idioms and phrases represent a challenge in understanding the language, because their meaning cannot be retrieved from the words.

### 3.2 Synonyms and Antonyms

The content of this lesson shall be presented as follows:

1. Meaning of synonyms
2. Meaning of antonyms

#### 3.2.1 Meaning of Synonyms

- Synonyms are the words that have the same or almost the same meaning with another. For example,  
Assist: help /support. The synonyms add vividness to the expression. The meaning can only be



judged by the context in which it has been used.

Here are the some useful synonyms and antonyms for your ready reference.

1. Abandon - Desert , Leave ,Quit ,Forgo ,Renounce ,Surrender
2. Abrupt - Hurried, Sudden , Blunt, Curt, Brusque
3. Abstract - Hypothetical, Theoretic, Academic, Speculative, Ideal, Abstruse
4. Abundant - Ample , Generous, Heavy, Bountiful, Plentiful, Substantial
5. Accelerate – Haste, Hurry, Quicken, Hustle, Expedite, Speed Up
6. Accomplish – Achieve, Attain, Gain , Reach, Realize, Fulfill
7. Accumulate – Aggregate, Amass, Collect, Garner, Gather, Pile Up
8. Accuracy - Correctness, Exactness, Truth, Veracity, Precision, Rightness
9. Acquire - Gain, Get, Procure, Obtain, Secure, Win
10. Adequate - Enough, Satisfactory, Sufficient, Comfortable, Average, Decent
11. Acute - Critical, Crucial, Piercing, Sharp , Incisive ,Shrill
12. Adopt - Affirm, Approve, Confirm, Sanction, Pass, Ratify
13. Adventurous- Bold, Dare, devil , Daring, Dangerous, Risky, Enterprising
14. Affection - Attachment, Liking, Love , Fondness ,Loyalty ,Sentiment
15. Aggregate - Amount, Sum, Total , Totality, Entirety, Gross
16. Aggressive - Hostile , Militant, Combative, Contentious, Attacking
17. Alert - Observant, Vigilant , Wary, Watchful, Keen
18. Alliance - Coalition , League, Union, Association, Group ,Confederation
19. Alone - Lonely , Single ,Solitary ,Detached ,Isolated, Apart
20. Amazing - Astonishing, Fantastic, Fabulous, Incredible, Marvellous , Wonderful
21. Ambitious - Aspiring , Desirous ,Emulous ,Eager, Longing ,Ardent



- 
22. Amuse - Entertain , Recreate ,Regale ,Divert ,Delight ,Please
23. Ancient - Old, Archaic , Timeworn, Primal ,Obsolete ,Outdated
24. Anxiety - Distress , Nervousness ,Unease, Concern, Worry ,Angst
25. Appealing - Tempting ,Interesting ,Alluring, Fascinating ,Charming ,Engaging
26. Appreciate – Value , Welcome, Admire ,Cherish ,Escalate ,Recognize
27. Approve - Accept , Like, Support ,Ratify, Recognize, Endorse
28. Arrogance - Haughtiness, Insolence, Egotism, Prism, Superciliousness, Conceit
29. Artificial - Synthetic, Sham, Fake, Deceptive, Unnatural, False
30. Astonishing- Surprising, Astounding, Amazing, Fabulous, Incredible
31. Attentive - Intent, Heedful, Regardful, Considerate, Responsive
32. Attract - Appeal, Draw, Entice, Allure, Magnetize, Fascinate
33. Authentic - Credible, Genuine, Trustworthy, Valid, Real, Originate
34. Average - Common, Acceptable, Moderate, Usual, Typical, Ordinary
35. Avoid - Escape, Shun, Evade, Elude, Duck, Dodge
36. Aware - Alive, Awake, Cognizant, Mindful, Attentive, Responsive
37. Awful - Dreadful, Shocking, Horrible, Terrible, Ghastly, Appalling
38. Awkward - Clumsy, Graceless, Inept, Cumbersome, Inelegant
39. Baffle - Amaze, Confuse, Puzzle, Rattle, Stun, Astound
40. Ban - Boycott, Prohibition, Restriction, Censorship, Embargo, Suppression
41. Bankrupt - Insolvent, Penniless, Ruined, Destitute, Broke, Impoverished
42. Beat - Bang, Bash, Batter, Cane, Castigate, Drub
43. Beneath - Below, Underneath, Under, Down, Unworthy, Covered
44. Benevolent - Benign, Caring, Chivalrous, Considerate, Humane, Generous



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45. Beneficent - Charitable, Kind, Helpful, Generous, Compassionate
46. Betray - Deceive, Delude, Forsake, Abandon, Break Faith, Cross
47. Bind - Attach, Affix, Annex, Rivet, Secure, Append
48. Bland - Boring, Dull, Flat, Insipid, Unexciting, Monotonous
49. Blend - Combine, Mix, Brew, Concoct, Fuse, Instill, Mingle
50. Block - Bar, Impede, Obstruct, Choke, Clantog, Congest
51. Blunt - Dull, Abrupt, Curt, Gruff, Short, Brusque
52. Boast - Brag, Praise, Crow, Exult, Vaunt, Prate
53. Bothersome - Annoying, Irksome, Troubling, Irritating, Vexatious, Provoking
54. Boundless - Endless, Limitless, Unlimited, Infinite, Immeasurable, Plenty
55. Broadminded- Liberal, Progressive, Open, Tolerant, Flexible, Radical
56. Bully - Intimidate, Menace, Threaten, Browbeat, Bludgeon, Cow
57. Calm - Peaceful, Quiet, Serene, Placed, Detached, Nonchalant
58. Casual - Accidental, Informal, Natural, Spontaneous, Relaxed
59. Cautious - Careful, Prudent, Wary, Chary, Gingerly, Circumspect
60. Chaos - Clutter, Confusion, Disarray, Jumble, Muddle, Disorder
61. Charming - Delightful, Enchanting, Heavenly, Attractive, Appealing, Lovely
62. Cheater - Defrauder, Swindler, Trickster, Crook, Scammer, Deceiver
63. Clumsy - Awkward, Graceless, Unskilled, Inept, Unwieldy, Unmanageable
64. Coarse - Crude, Rough, Uncivilized, Uncouth, Obscene, Filthy
65. Collusion - Conspiracy, Connivance, Intrigue, Plot, Scheme, Machination
66. Compact - Dense, Close, Crowded, Packed, Tight, Heavy
67. Complain - Grouch, Grump, Whine, Fret, Fuss, Grieve



68. Complex - Complicated, Intricate, Elaborate, Knotty, Tangled, Convoluted
69. Concise - Brief, Compendious, Laconic, Succinct, Terse, Summary
70. Conflict - Confrontation, Hostility, Strife, Discord, Dissent, Variance,
71. Conquer - Defeat, Overcome, Subdue, Rout, Surmount, Vanquish
72. Contradictory-Contrary, Converse, Diametric, Opposite, Polar, Reverse
73. Courteous - Attentive, Considerate, Polite, Solicitous, Genteel, Mannerly
74. Curtail - Abbreviate, Abridge, Condense, Reduce, Shorten, Cut
75. Deadly - Fatal, Lethal, Mortal, Ghastly, Malignant, Baneful
76. Decline - Refuse, Reject, Dismiss, Fall, Deteriorate, Descend
77. Delicate - Elegant, Exquisite, Fine, Feeble, Fragile, Sensitive
78. Delight - Pleasure, Joy, Cheer, Exult, Rejoice, Gladden, Gratify
79. Demolish - Destroy, Destruct, Raze, Shatter, Wreck, Smash
80. Deny - Contradict, Negate, Disallow, Reject, Refuse, Repudiate
81. Depart - Exit, Leave, Retire, Drop, Demise, Deviate
82. Despair - Anguish, Dejection, Melancholy, Misery, Sorrow, Despondency
83. Detain - Delay, Retard, Hold, Lag, Confine, Imprison
84. Devastate - Ravage, Waste, Plunder, Smash, Pillage, Raze
85. Diligent - Assiduous, Industrious, Studious, Earnest, Attentive
86. Diminish - Abate, Decrease, Dwindle, Lessen, Rebate, Reduce
87. Diplomatic - Discreet, Sensitive, Tactful, Politic, Astute, Adept
88. Disclose - Bare, Show, Unveil, Convey, Transmit, Impart
89. Distant - Far, Faraway, Remote, Offish, Reticent, Solitary
90. Distinct - Clear, Sharp, Pronounced, Visible, Manifest, Unambiguous



91. Distract - Disturb, Flurry, Fluster, Perturb, Ruffle, Unsettle
92. Dominant - Commanding, Governing, Ruling, Authoritative, Prevailing
93. Downfall - Descent, Collapse, Fall, Bane, Ruination, Undoing
94. Drowsy - Dozy, Sleepy, Slumberous, Somnolent, Soporific, Nodding
95. Dubious - Doubtful, Skeptical, Uncertain, Ambiguous, Chancy
96. Dumb - Inarticulate, Mute, Silent, Stupid, Mute, Dimwitted
97. Ebb - Abatement, Letup, Wane, Dwindling, Drop, Slackening
98. Elegant - Graceful, Exquisite, Delicate, Fine, Stylist, Pleasing
99. Eminent - Celebrated, Established, Illustrious, Notable, Famed, Prominent
100. Enhance - Aggravate, Heighten, Intensify, Boost, Plug, Embellish
101. Enormous - Giant, Herculean, Immense, Mammoth, Massive, Stupendous
102. Erase - Delete, Efface, Expunge, Obliterate, Abolish, Extinguish
103. Essential - Basic, Fundamental, Vital, Integral, Elementary, Requisite
104. Eternal - Everlasting, Infinite, Incessant, Perpetual, Relentless, Immortal
105. Exaggerate - Inflate, Magnify, Overstate, Hyperbolize, Boast, Emphasize
106. Exclude - Debar, Eliminate, Bar, Except, Rule Out, Omit
107. Excuse - Condone, Remit, Absolve, Spare, Relieve, Discharge
108. Expensive - Costly, Dear, High, Exorbitant, Over-Priced, Lavish
109. Extensive - Large-Scale, Spacious, Considerable, Sweeping, Far-Reaching, Expansive
110. Extinct - Dead, Defunct, Lifeless, Departed, Vanished, Lost
111. Extinguish - Douse, Quench, Annihilate, Abolish, Quash, Obliterate
112. Extrovert - Gregarious, Outgoing, Communicative, Unreserved, Boisterous
113. Fabulous - Amazing, Astounding, Phenomenal, Legendary, Splendid, Terrific



114. Facilitate – Ease, Expedite, Aid, Promote, Further, Speed Up
115. Fair – Attractive, Gorgeous, Pretty, Auspicious, Benign, Unbiased
116. Faithful – Allegiant, Loyal, Trustworthy, Credible, Rigorous, Precise
117. Fake – Bogus, Counterfeit, Fraudulent, Phony, Spurious, Sham
118. Fatal – Deadly, Lethal, Mortal, Vital, Disastrous, Critical
119. Fictitious – Fanciful, Invented, Made-Up, Artificial, Assumed, Fabricated
120. Finite – Definite, Limited, Precise, Restricted, Specific, Exact
121. Flatter – Adulate, Enhance, Praise, Blandish, Butter Up, Slaver
122. Flexible – Ductile, Malleable, Pliable, Resilient, Adaptable, Supple
123. Flourish – Bloom, Thrive, Prosper, Flower, Shine, Brandish
124. Fluent – Easy, Flowing, Fluid, Graceful, Smooth
125. Frank – Candid, Forthright, Ingenuous, Straightforward, Open, Plainspoken
126. Fraud – Cheat, Swindle, Charlatan, Impostor, Phony, Fake
127. Futile – Barren, Useless, Vain, Fruitless, Unsuccessful, Unprofitable
128. Gain – Acquire, Procure, Secure, Accomplish, Attain
129. Gallant – Audacious, Dauntless, Heroic, Plucky, Valiant, Mettlesome
130. Generous – Lavish, Liberal, Magnanimous, Bountiful, Copious, Substantial
131. Genius – Brilliance, Aptitude, Flair, Knack, Talent, Bent
132. Gentle – Mild, Tender, Delicate, Faint, Moderate, Slight
134. Gloomy – Cheerless, Bleak, Dismal, Morose, Sullen, Melancholic
135. Glorify – Exalt, Acclaim, Eulogize, Praise
136. Gorgeous – Ravishing, Stunning, Glorious, Magnificent, Splendid, Attractive
137. Grateful – Appreciative, Thankful, Congenial, Agreeable, Gratifying, Welcome





138. Grief - Sorrow , Anguish ,Despair ,Heartbreak ,Distress, Gloom
139. Guilty - Culpable, Blameworthy, Censured, Damned , Condemned ,Doomed
140. Hardship - Asperity ,Difficulty Adversity ,Affliction ,Catastrophe ,Distress
141. Harmony - Accord , Agreement, Conformity ,Congruence, Rapport
142. Harsh - Coarse Jagged, Rugged , Hoarse ,Jarring ,Acerbic
143. Hateful - Malicious , Malevolent ,Malignant ,Nasty, Spiteful, Vicious
144. Hazardous – Dangerous, Jeopardous , Perilous ,Treacherous, Chancy, Risky
145. Homely - Plain , Unattractive, Uncomely, Simple ,Ordinary ,Comfortable
146. Horrific - Horrible, Horrid , Terrible ,Awful ,Dreadful, Beastly
147. Hostile - Belligerent , Combative ,Contentious ,Pugnacious
148. Humorous - Amusing , Comic ,Jocular, Witty ,Facetious, Funny
149. Hurdle - Bar , Barrier, Block ,Clog ,Hamper ,Impediment
- 150 .Ideal - Exemplary, Model , Standard ,Perfect ,Supreme ,Hypothetical
151. Identical - Same, Similar , Equal ,Equivalent, Tantamount, Even
- 152 .Ignorant - Illiterate , Uneducated, Unaware ,Oblivious, Unacquainted
153. Immense - Enormous , Monumental, Vast, Titanic ,Colossal, Elephantine
- 154 .Inclusive - Comprehensive, Expansive , Extensive ,Sweeping ,Widespread
155. Different- Dispassionate , Objective, Just ,Apathetic, Nonpartisan, Square
156. Industrious-Assiduous , Diligent Hardworking ,Studious ,Sedulous ,Laborious
- 157 .Infinite - Boundless , Eternal, Endless, Unlimited ,Countless ,Innumerable
158. Initial - Inceptive ,Beginning ,Introductory ,Maiden ,Primary
- 159 .Innovative- Ingenious , Inventive ,Original ,Improvised ,Unprecedented
- 160 .Insane - Crazy, Draft , Unsound, Maniac ,Lunatic ,Dotty



161. Intensify – Aggravate , Deepen, Enhance ,Heighten, Redouble ,Increase
- 162 .Intimate - Close, Familiar ,Friendly, Interior ,Confidential, Personal
163. Invert - Reverse , Transpose ,Turn ,Flip Upturn , Black track
- 164 .Invincible- Impregnable ,Indomitable, Unconquerable ,Unbeatable
- 165 Irritate - Aggravate, Bug ,Exasperate ,Fret ,Peeve ,Nettle
166. Isolate - Seclude , Segregate ,Insulate, Detach ,Remove
- 167 .Jade - Wear , Fatigue ,Drain, Tire ,Down, Enervate
- 168 .Jocular - Comedic , Facetious ,Humorous ,Funny ,Witty ,Frolicsome
- 169 .Jolt - Bump , Collision ,Smash ,Shock ,Crash ,Blow
- 170 .Jubilant - Exultant ,Happy ,Triumphant ,Elated, Euphoric ,Gleeful
171. Judicious – Prudent , Rational, Balanced, Sensible ,Sound ,Reasonable
172. Jumble - Muddle , Scramble ,Disarray ,Disrupt ,Befuddle ,Confound
- 173 .Junk - Discard, Dispose Of Scrap , Dump ,Jettison ,Chuck
- 174 .Justify - Rationalize , Vindicate ,Corroborate ,Substantiate ,Apologize ,Defend
- 175 .Keen - Alert , Ardent , Fervent , Preceptive ,Sensitive, Sharp
176. Knit - Fasten , Affix ,Link ,Loop ,Intermingle ,Weave
177. Knock - Censure , Criticism ,Condemnation ,Blame ,Rap ,Smash
178. Kudos - Accolade , Distinction ,Acclaim ,Applause ,Eulogy ,Plaudit
179. Lavish - Luxurious , Opulent ,Extravagant ,Prodigal ,Profuse ,Generous
180. Lean - Bony , Lanky ,Meager ,Slender ,Succinct
181. Lethal - Deadly , Fatal ,Mortal ,Vital ,Destructive
182. Lethargic – Sluggish , Stuporous ,Torpid ,Apathetic ,Detached ,Indifferent
183. Liberal - Progressive , Tolerant ,Broad-Minded ,Modern ,Generous



184. Loafer - Bum , Drone ,Idler ,Sluggard ,Lazybones ,Wanderer
185. Loyal - Faithful , Staunch ,Steadfast ,Devoted ,Allegiant ,Trustworthy
186. Lunatic - Crazy , Demented ,Insane ,Distracted ,Maniac ,Unsound
187. Magnificent –Glorious , Splendid, Grand ,Noble, Outstanding
188. Majestic - August , Imposing ,Grandiose ,Lordly ,Stately ,Sublime
189. Mammoth - Colossal , Enormous ,Huge ,Prodigious ,Sensation ,Wonder
- 190 .Marvel - Miracle , Phenomenon ,Prodigy ,Sensation ,Wonder
191. Masculine – Macho , Manly, Manlike ,Mannish, Virile
192. Mean - Malevolent , Spiteful, Vicious ,Ignoble ,Sordid ,Niggard
193. Mentor - Advisor , Consultant ,Counsellor ,Trainer ,Coach ,Guide
194. Merge - Blend, Fuse, Mingle , Amalgamate ,Stir, Mix
195. Midst - Centre , Median ,Middle, Midpoint ,Deep, Interior
196. Minute - Diminutive , Dwarf ,Minuscule ,Tiny ,Pygmy
200. Miserly - Close-Fisted, Niggard , Parsimonious , Pernicious ,Stingy ,Pinching
201. Misfortune- Adversity, Haplessness, Affliction, Casualty, Mishap, Unluckiness
202. Moderate - Modest, Reasonable, Temperate, Conservative, Restrained, Mild
203. Monstrous - Atrocious, Heinous, Gruesome, Scandalous, Gigantic, Mighty
- 204 .Motivate - Goad, Impel, Prod, Prick, Spur, Stimulate
205. Muddy - Murky, Roiled, Turbid, Drab
206. Mute - Dumb, Inarticulate, Mum, Silent, Voiceless, Wordless
207. Native - Congenial, Inherited, Inborn, Indigenous, Aboriginal
208. Naughty - Mischievous, Immodest, Indecent, Unbecoming, Unseemly
209. Neglect - Disregard, Ignore, Slight, Default, Fail, Omit



210. Negligible- Inconsiderable, Paltry, Petty, Trifling, Slender, Slight
211. Nervous - Agitated, Anxious, Concerned, Jittery, Restive, Tense
212. Nurture - Cultivate, Foster, Nourish, Nurse, Discipline, Train
213. Obedient - Amenable, Compliant, Conformable, Docile, Submissive, Supple
214. Objective - Concrete, Substantial, Equitable, Nonpartisan, Realistic
215. Obsolete - Outdated, Useless, Discarded, Archaic, Antique, Superseded
216. Obstacle - Bar, Barrier, Block, Clog, Hurdle, Hinderances
217. Obvious - Apparent, Clear, Distinct, Visible, Plain, Evident
218. Omit - Drop, Eliminate, Remove, Default, Fail, Neglect
219. Opaque - Blurred, Dusky, Foggy, Hazy, Misty, Sooty
220. Original - Fundamental, Prime, Authentic, Genuine, Innovative, Initial
221. Orthodox - Conventional, Recognized, Sanctioned, Conservative
222. Outstanding-Noticeable, Prominent, Remarkable, Salient, Extraordinary
223. Pacify - Appease, Assuage, Conciliate, Mollify, Propitiate, Soothe
224. Pathetic - Pitiabile, Rueful, Deplorable, Lamentable, Distressing, Miserable
225. Peerless - Matchless, Incomparable, Singular, Unmatched, Alone, Unequal
226. Pessimist - Defeatist, Cynic, Doomsayer, Killjoy, Downer, Worrier
227. Precise - Categorical, Definite, Accurate, Specific, Genteel, Puritanical
228. Prescribe - Decree, Dictate, Fix, Impose, Lay Down, Ordain
229. Prime - Superior, Splendid, Foremost, Paramount, Premier, Original
230. Proficient- Adept, Crack, Masterly, Professional, Skilled, Expert
231. Prolific - Fecund, Fertile, Fruitful, Productive, Proliferous, Rich
232. Prolong - Elongate, Extend, Lengthen, Protract, Stretch, Prolongate



233. Prompt - Foment, Goad, Impel, Instigate, Motivate, Pique
234. Prosperous- Booming, Flourishing, Prospering, Thriving, Auspicious
235. Provisional- Interim, Temporary, Acting, Conditional, Provisory, Tentative
236. Prudent - Rational, Sage, Sapiient, Sensible, Cautious, Circumspect
237. Pushy - Audacious, Brazen, Cheeky, Insolent, Impertinent, Sassy
238. Puzzling - Arcane, Cabalistic, Cryptic, Enigmatic, Mysterious, Occult
239. Pack - Charlatan, Fake, Fraud, Humbug, Impostor, Phony
240. Quick-Witted-Alert, Clever, Intelligent, Keen, Sharp, Smart
241. Random - Desultory, Haphazard, Indiscriminate, Spot, Unplanned, Chance
242. Rash - Brash, Foolhardy, Impetuous, Impulsive, Reckless, Temerarious
243. Reasonable - Consequent, Levelheaded, Sage, Discreet, Restrained, Modest
244. Rebuke - Admonish, Castigate, Chastise, Chide, Reprimand, Reprove
245. Regard - Contemplation, Concern, Solicitude, Caution, Cognizance
246. Reliable - Dependable, Responsible, Trustworthy, Impeccable, Loyal
247. Relieve - Allay, Alleviate, Assuage, Mitigate, Lessen, Palliate
248. Reluctant - Averse, Indisposed, Disinclined, Loath, Unwilling, Diffident
249. Remarkable - Arresting, Marked, Salient, Preeminent, Outstanding, Singular
250. Renovate - Reinstate, Rejuvenate, Restitute, Refurbish, Restore, Revamp
251. Renowned - Celebrated, Eminent, Distinguished, Illustrious, Prominent
252. Resemblance- Affinity, Alikeeness, Similarity, Analogy, Conformity
253. Resist - Withstand, Buck, Challenge, Contest, Dispute, Traverse
254. Resourceful- Ingenious, Inventive , Aggressive, Talented, Venturesome, Enterprising
255. Respect - Admiration, Appreciation, Esteem, Repute, Prestige, Regard



256. Retain - Hold, Recollect, Reminisce, Revive, Engage, Hire
257. Revengeful - Spiteful, Vengeful, Vindictive, Rancorous, Implacable, Resentful
258. Rewarding - Advantageous, Lucrative, Profitable, Remunerative, Bountiful, Beneficial
259. Riddle - Conundrum, Enigma, Mystery, Perplexity, Puzzle, Maze
260. Ridicule - Deride, Gibe, Jeer, Jest, Mock, Scoff
261. Rigid - Inflexible, Unyielding, Immutable, Adamant, Incompliant, Stubborn
262. Rival - Competitor, Contender, Contestant, Opponent, Combatant, Emulous
263. Ruthless - Unscrupulous, Merciless, Unprincipled, Fierce, Callous
264. Scatter - Dispel, Disperse, Dissipate, Diffuse, Disseminate, Radiate
265. Severe - Demanding, Stern, Bleak, Brutal, Dour, Momentous
266. Shatter - Fracture, Rift, Smash, Ruin, Splinter, Wreck
267. Shortcoming- Deficiency, Defect, Inadequacy, Paucity, Scarcity, Flaw
268. Solitary - Detached, Isolated, Lonesome, Secluded, Reticent, Singular
269. Spectacular- Dramatic, Sensational, Theatrical, Breathtaking, Astounding
270. Spontaneous- Impulsive, Instinctive, Volitional, Natural, Unrestrained, Unpremeditated
271. Steadfast - Determined, Unbending, Unflinching, Unwavering, Resolute, Steady
272. Steep - Abrupt, Bold, Precipitous, Stiff, Lofty, Elevated
273. Straightforward- Candid, Downright, Ingenuous, Forthright, Plainspoken, Frank
274. Superficial- Cursory, Shallow, Sketchy, Apparent, Ostensible, Seeming
275. Sympathetic- Empathetic, Compassionate, Condolatory, Understanding, Pitying, Commiserative
276. Swift - Breakneck, Expeditious, Fleet, Hurried, Rapid, Speedy
277. Talkative - Chatty, Conversational, Garrulous, Loquacious, Talky
278. Tame - Domesticate, Moderate, Soften, Subdue, Tone Down, Bust



279. Tempting - Bewitching, Enchanting, Enticing, Fascinating, Winsome, Alluring
280. Tender - Gentle, Mild, Soft, Delicate, Dainty, Frail
281. Thrilling - Electrifying, Exhilarating, Moving, Stimulating, Exciting, Uplifting
282. Tidy - Orderly, Spruce, Taut, Uncluttered, Moderate, Snug
283. Transparent- Crystalline, Limpid, Lucid, See- Through, Pellucid, Vaporious
284. Tribute - Commendation, Compliment, Salute, Salvo, Testimonial
285. Triumph - Conquest, Victory, Win, Exultation, Jubilation, Success
286. Ugly - Hideous, Unsightly, Horrid, Roiled, Rugged, Cranky
287. Ultimate - Underlying, Utmost, Transcendent, Unsurpassable, Fundamental, Essential
288. Vacant - Empty, Void, Idle, Inane, Vacuous, Otiose
289. Vain - Futile, Hollow, Conceited, Egoistic, Narcissistic, Otiose
290. Valid - Cogent, Just, Authentic, Authoritative, Convincing, Credible
291. Vanish - Disappear, Evanesce, Evaporate, Fade, Exit, Dematerialize
292. Vast - Enormous, Giant, Immense, Heroic, Monstrous, Walloping
293. Versatile - All- Round, Multifaceted, Protean, Adaptable, Ambidextrous, Resourceful
294. Vigilant - Alert, Observant, Open-Eyed, Wakeful, Wary, Watchful
295. Violate - Breach, Contravene, Infringe, Transgress, Flout, Ravish
296. Visionary - Farsighted, Chimerical, Delusive, Illusive, Fanciful, Notional
297. Vivid - Bright, Colourful, Flamboyant, Graphic, Expressive, Meaningful
298. Vulgar - Humble, Ignoble, Mean, Boorish, Crass, Bawdy
299. Wayward - Aberrant, Balky, Capricious, Erratic, Fickle, Forward
300. Weaken - Decline, Degenerate, Fade, Languish, Sink, Wane
301. Wicked - Evil, Iniquitous, Reprobate, Malignant, Spiteful, Venomous



302. Widespread - All-Inclusive, Comprehensive, Expansive, Extensive, Sweeping, Far-Reaching

303. Witch - Enchantress, Sorceress, Beldam, Crone, Siren, Temptress

304. Withhold - Abstain, Forbear, Hold, Retain, Reserve, Refrain

305. Witty - Comedic, Facetious, Humorous, Jocular, Scintillating, Sparkling

306. Zeal - Ardour, Enthusiasm, Fervour, Passion, Intentless, Alacrity

307. Zigzag - Crinkled, Crooked, Fluctuating, Inclined, Meandering, Transverse

### 3.2.2 Meaning of Antonyms

An antonym is a word opposite in meaning with another. To express contrast between two objects, persons or situations, antonyms are the best option. They can also be formed by using prefixes .for example, competent: incompetent, organize.

#### ANTONYMS

1. Abandon - Continue, Keep, Pursue
2. Abrupt - Smooth, Gradual, Courteous
3. Abstract - Concrete, Definite, Factual
4. Abundant - Rare, Tight, Scarce
5. Accelerate - Decelerate, Retard, Slow Down
6. Accomplish - Fail, Forsake, Give Up
7. Accumulate - Disperse, Scatter, Dissipate
8. Accuracy - Inaccuracy, Error, Anomaly
9. Acquire - Forfeit, Forgo, Relinquish
10. Adequate - Deficient, Wanting, Insufficient
11. Acute - Dim, Dull, Obtuse
12. Adopt - Disclaim, Disown, Spurn





13. Adventurous- Cautious, Safe, Timid
14. Affection - Enmity, Hatred, Dislike
15. Aggregate - Single, Individual, Separate
16. Aggressive - Complaisant, Laid-Back, Easy-Going
17. Alert - Asleep, Drowsy, Inattentive
18. Alliance - Antagonism, Discord, Hostility
19. Alone - Together, Accompanied, Escorted
20. Amazing - Ordinary, Commonplace, Average
21. Ambitious - Content, Unassuming, Satisfied
22. Amuse - Bore, Annoy, Fatigue
23. Ancient - Modern, New, Young
24. Anxiety - Composure, Assurance, Quietude
25. Appealing - Disagreeable, Unappealing, Off-Putting
26. Appreciate - Disregard, Condemn, Disapprove
27. Approve - Censure, Deplore, Disallow
28. Arrogance - Humility, Meekness, Servility
29. Artificial - Genuine, Real, Natural
30. Astonishing- Dull, Unimpressive, Boring
31. Attentive - Heedless, Inattentive, Neglectful
32. Attract - Repel, Repulse, Deter
33. Authentic - Counterfeit, Fake, Unreal
34. Average - Exceptional, Outstanding, Unusual
35. Avoid - Face, Seek, Want



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36. Aware - Ignorant, Unaware, Insensitive
37. Awful - Pleasing, Charming, Beautiful
38. Awkward - Dexterous, Adept, Skillful
39. Baffle - Enlighten, Explain, Clarify
40. Ban - Allowance, Permission, Approval
41. Bankrupt - Solvent, Prosperous, Wealthy
42. Beat - Aid, Assist, Help
43. Beneath - Up, Overhead, Above
44. Benevolent – Malevolent, Mean, Spiteful
45. Beneficient- Malicious, Misanthropic, Uncharitable
46. Betray - Defend, Protect, Support
47. Bind - Detach, Break, Free
48. Bland - Delicious, Distinctive, Sharp
49. Blend - Separate, Disintegrate, Dissociate
50. Block - Open, Clear, Release
51. Blunt - Pointed, Sharp, Polite
52. Boast - Be Modest, Be Quiet
53. Bothersome – Convenient, Helpful, Smooth
54. Boundless - Limited, Restricted, Less
55. Broadminded- Orthodox, Conservative, Narrow- Minded
56. Bully - Support, Ease, Assuage
57. Calm - Turbulent, Violent, Wild
58. Casual - Planned, Premeditated, Deliberate



59. Cautious - Rash, Hasty, Imprudent, Unguarded, Heedless, Careless
60. Chaos - Calm, Harmony, Order
61. Charming - Offensive, Repellent, Terrifying
62. Cheater - Honest, Truthful, Simple
63. Clumsy - Expert, Dexterous, Adroit
64. Coarse - Smooth, Refined, Sophisticated
65. Collusion - Discord, Separation, Estrangement
66. Compact - Loose, Slack, Uncondensed
67. Complain - Applaud, Commend, Praise
68. Complex - Evident, Obvious, Plain
69. Concise - Expansive, Elaborate, Lengthy
70. Conflict - Agreement, Concord, Peace
71. Conquer - Retreat, Succumb, Yield
72. Contradictory – Consistent, Reconciled, Agreeing
73. Courteous - Rude, Impolite, Uncivilized
74. Curtail - Extend, Lengthen, Prolong
75. Deadly - Nonfatal, Harmless, Lively
76. Decline - Increase, Rise, Accept
77. Delicate - Coarse, Harsh, Robust
78. Delight - Trouble, Sadden, Dismay
79. Demolish - Build, Repair, Restore
80. Deny - Admit, Allow, Confess
81. Depart - Arrive, Come, Enter



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82. Despair - Joy, Cheerfulness, Happiness
83. Detain - Liberate, Release, Free
84. Devastate - Build, Construct, Enrich
85. Diligent - Languid, Lazy, Lethargic
86. Diminish - Expand, Prolong, Extend
87. Diplomatic - Artless, Tactless, Boorish
88. Disclose - Conceal, Hide, Withhold
89. Distant - Adjacent, Close, Neighboring
90. Distinct - Fuzzy, Hazy, Vague
91. Distract - Appease, Reassure, Pacify
92. Dominant - Humble, Modest, Reserved
93. Downfall - Ascent, Rise, Success
94. Drowsy - Alert, Awake, Lively
95. Dubious - Certain, Reliable, Trustworthy
96. Dumb - Articulate, Vocal, Smart
97. Ebb - Incline, Increase, Rise
98. Elegant - Crude, Unrefined, Rough
99. Eminent - Unremarkable, Lowly, Unknown
100. Enhance - Lower, Minimize, Reduce
101. Enormous - Insignificant, Minute, Tiny
102. Erase - Add, Insert, Create
103. Essential - Auxiliary, Subsidiary, Secondary
104. Eternal - Brief, Ephemeral, Transient



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105. Exaggerate- Play, Down, Understate, Depreciate
106. Exclude - Accept, Include, Allow
107. Excuse - Blame, Condemn, Incriminate
108. Expensive – Cheap, Inexpensive, Moderate
109. Extensive - Narrow, Restricted, Limited
110. Extinct - Alive, Extant, Existing
111. Extinguish – Light, Enact, Establish
112. Extrovert – Introvert, Reserved, Quiet
113. Fabulous - Ordinary, Simple, Common
114. Facilitate - Block, Detain, Hinder
115. Fair - Partial, Unjust, Ugly
116. Faithful - Dishonest, Unreliable, Treacherous
117. Fake - Genuine, Original, True
118. Fatal - Nourishing, Harmless, Helpful
119. Fictitious- Actual, Factual, Genuine
120. Finite - Endless, Infinite, Unlimited
121. Flatter - Belittle, Castigate, Condemn
122. Flexible - Rigid, Stiff, Unyielding
123. Flourish - Languish, Stunt, Hinder
124. Fluent - Uneven, Intermittent, Irregular
125. Frank - Secretive, Evasive, Divisive
126. Fraud - Honest, Ethical, Forthright
127. Futile - Useful, Productive, Fertile



128. Gain - Forfeit, Lose, Waste
129. Gallant - Cowardly, Timid, Afraid
130. Generous - Mean, Miserly, Stingy
131. Genius - Inability, Incapacity, Weakness
132. Gentle - Crude, Rough, Violent
134. Gloomy - Cheerful, Sunny, Bright
135. Glorify - Castigate, Condemn, Criticize
136. Gorgeous - Homely, Ugly, Ordinary
137. Grateful - Thankless, Heedless, Critical
138. Grief - Delight, Exhilaration, Ecstasy
139. Guilty - Blameless, Innocent, Truthful
140. Hardship - Benefit, Assistance, Ease
141. Harmony - Disagreement, Discord, Clash
142. Harsh - Mild, Pleasing, Soft
143. Hateful - Amiable, Harmless, Loving
144. Hazardous – Guarded, Safe, Secure
145. Homely - Attractive, Modern, Charming
146. Horrific - Comforting, Reassuring, Satisfying
147. Hostile - Agreeable, Friendly, Gentle
148. Humorous - Morose, Sad, Tragic
149. Hurdle - Furtherance, Assistance, Help
- 150 .Ideal - Flawed, Imperfect, Problematic
151. Identical – Distinct, Diverse, Dissimilar



152. Ignorant - Aware, Knowledgeable, Literate
153. Immense – Minute, Tiny, Paltry
- 154 Inclusive – Exclusive, Narrow, Selective
- 155 Indifferent – Concerned, Caring, Sympathetic
- 156 Industrious- Indolent, Lethargic, Slack
- 157 Infinite- Definite, Limited, Measurable
- 158 Initial – Closing, Final, Last
- 159 Innovative- Customary, Habitual, Traditional
- 160 Insane – Sane, Rational, Logical
- 161 Intensify – Weaken, Soothe, Lower
- 162 Intimate – Formal, Incompatible, Cool
- 163 Invert- Advance, Forward, Hold
- 164 Invincible- Beatable, Conquerable, Breakable
- 165 Irritate – Assuage, Please, Aid
- 166 Isolate- Integrate, Incorporate, Mingle
- 167 Jade- Amuse, Excite, Exhilarate
- 168 Jocular- Morose, Serious, Grave
169. Junk – Keep, Hold, Preserve
- 170 Justify- Assail, Impugn, Protest
- 171 Keen – Reluctant, Uninterested, Indifferent
- 172 Knock- Compliment, Praise, Endorsement
- 173 Kudos- Censure, Condemnation, Vituperation
- 174 Lavish- Economical, Scanty, Scarcet



- 175 Lethargic- Active, Lively, Vivacious
- 176 Loafer- Hard Worker, Workaholic, Overachiever
- 177 Majestic- Shabby, Low, Humble
- 178 Marvel – Anticipation, Normalcy, Usualness
- 179 Mean – Affectionate, Gentle, Dignified
- 180 Mentor- Adversary, Opponent, Student
- 181 Merge – Divide, Separate, Part
- 182 Midst – Exterior, Outside, Outer
- 183 Monstrous- Average, Common, Cultured
- 184 Motivate- Depress, Dissuade, Impede
- 185muddy- Bright, Lucid, Explicit
- 186 Mute – Articulate, Communicative, Vocal
- 187 Native- Alien, Foreign, Discharge
- 188 Naughty- Modest, Proper, Behaved
- 189 Neglect- Honour, Respect, Regard
- 190 Negligible- Significant, Major, Important
- 191 Nurture- Deprive, Ignore, Neglect
- 192 Obedient- Insolent, Mutinous, Insolent
- 193 Objective- Prejudiced, Partial, Subjective
- 194 Obsolete- Contemporary, Current, Modern
- 195 Obstacle - Assistance, Clearance, Opening
- 196 Obvious – Ambiguous, Obscure, Vague
- 197 Omit- Include, Insert, Inject





- 198 Opaque- Lucid, Unclouded, Transparent
- 199 Original – Derivative, Latest, Newest
- 200 Orthodox- Heterodox, Progressive, Radical
- 201 Outstanding-Inferior, Ordinary, Average
- 202 Pacify - Agitate, Incite, Upset
- 203 Pathetic – Cheerful, Worthwhile, Delightful
- 204 Peerless – Inferior, Mediocre, Subordinate
- 205 Pessimist- Optimist, Dreamer, Hoper
- 206 Precise- Ambiguous, Inexact, False
- 207 Prescribe- Dismiss, Reject, Ban
- 208 Prime- Inferior, Secondary, Unimportant
- 209 Proficient- Clumsy, Inept, Incompetent
- 210 Prolific- Barren, Impotent, Unproductive
- 211 Prolong- Abbreviate, Shorten, Compress
- 212 Prompt- Depress, Halt, Dissuade
- 213 Prosperous- Languishing, Stunted, Losing
- 214 Provisional- Certain, Definite, Permanent
- 215 Prudent- Indiscreet, Unrealistic, Unwise
- 216 Pushy- Unassuming, Modest, Quiet
- 218 Puzzling- Comprehensible, Intelligible, Understandable
- 219 Quack – Regular, Typical, Usual
- 220 Quick-Witted- Slow, Stupid, Dim
- 221 Random- Definite, Specific, Systematic



- 222 Rash – Cautious, Planned , Thoughtful
- 223 Reasonable- Immoderate, Irrational, Rash
- 224 Rebuke- Applaud, Commend, Extol
- 225 Regard- Neglect, Thoughtlessness, Indifference
- 226 Reliable- Deceptive, Undependable, Disloyal
- 227 Relieve- Harm, Hurt, Incite
- 228 Reluctant- Anxious, Eager, Enthusiastic
- 229 Remarkable- Ordinary, Insignificant, Common
- 230 Renovate- Demolish, Destroy, Ruin
- 231 Renowned- Unknown, Inferior, Unremarkable
- 232 Resemblance- Contrast, Diversity, Dissimilarity
- 233 Resist- Encode, Scramble, Tangle
- 234 Resourceful- Dull, Unimaginative, Inactive
- 235 Respect- Disdain, Dishonor, Disrespect
- 236 Retain – Release, Loss , Spend
- 237 Revengeful – Compassionate, Merciful, Considerate,
- 238 Riddle,- Solution, Understanding, Knowledge
- 239 Ridicule- Praise, Regard, Consider
- 240 Rigid- Bending, Pliant, Yielding
- 241 Rival- Associate, Partner, Aside
- 242 Ruthless- Sympathetic-,Sparing, Merciful
- 243scatter- Hoard, Gather, Accumulate
- 244 Severe- Amendable, Comprising, Willing



245 Shatter- Fix, Mend, Repair

246 Shortcoming- Advantage, Sufficiency, Plenty

247 Solitary- Accompanied, Together, Sociable

248 Spectacular- Ordinary, Usual, Plain

249. Spontaneous- Deliberate, Intended, Planned

250 Steadfast- Disloyal, Unreliable, Shaky

### 3.3 Idioms and Phrases

- |                                     |                                      |
|-------------------------------------|--------------------------------------|
| 1. A B C                            | - Elementary Knowledge about A Thing |
| 2. To Back Up                       | - To Support                         |
| 3. To Give the Back                 | - To Turn Back                       |
| 4. To Bear the Brunt Of             | - To Bear The Main Attack            |
| 5. To Burn the Candle At Both Ends  | - To Be Extravagant                  |
| 6. To Be Born With A Silver Spoon   | - To Be Born In A Rich Family        |
| In One's Mouth                      |                                      |
| 7. To Be In The Good Books Of       | - To be the favourite of             |
| 8. To Be On The Horns of Dielemma - | In A Critical Position               |
| 9. To Break One's Heart             | - To Disappoint                      |
| 10. To Break With A Person          | - To Quarrel                         |
| 11. To Bell The Cat                 | - To Lead In Danger                  |
| 12. To Beard A Man                  | - To Oppose Or Challenge Man         |
| 13. To Burn The Hatchet             | - To Make Peace                      |
| 14. To Bring The Light              | - To Make Known                      |
| 15. To Break The Ice                | - To Break A Silence                 |



- |     |                                 |   |                                                   |
|-----|---------------------------------|---|---------------------------------------------------|
| 16. | To Bring To Book                | - | To Punish                                         |
| 17. | To The Backbone                 | - | Completely                                        |
| 18. | To Call To Account              | - | To Demand An Explanation Form                     |
| 19. | To Call In Question             | - | To Express Doubt                                  |
| 20. | To Call A Spade A Spade         | - | To Speak The Truth                                |
| 21. | To Catch Red-Handed             | - | To Be Caught In The Very Act                      |
| 22. | To Come To Flaws                | - | To Quarrel                                        |
| 23. | To Comply With                  | - | To Act According To Directions Or Orders<br>Given |
| 24. | To Come Off With Flying Colours | - | To Come Out With Brilliant Success                |
| 25. | To Cry For The Moon             | - | To Desire An Impossible Thing                     |
| 26. | To Come Of Age                  | - | To Attain The Age Of Twenty One                   |
| 27. | To Cut A Sorry Figure           | - | To Make A Bad Show                                |
| 28. | To Curry Favour                 | - | To Seek Favour By Flattering                      |
| 29. | To Cross The Rubican            | - | To Take A Decisive Step                           |
| 30. | To Clear Off                    | - | To Pay                                            |
| 31. | To Cry Out Against              | - | To Protest                                        |
| 32. | To Clinch The Issue             | - | To Settle The Matter                              |
| 33. | To Die In Harness               | - | To Die While Working                              |
| 34. | To Go To Dogs                   | - | To Be Ruined                                      |
| 35. | To End In Smoke                 | - | To Fail                                           |
| 36. | To Fall A Prey To               | - | To Become A Victim Of                             |
| 37. | To Follow Suit                  | - | To Follow The Example                             |



|     |                                  |   |                                                       |
|-----|----------------------------------|---|-------------------------------------------------------|
| 38. | To Get Into Hot Water            | - | To Be In Difficulties                                 |
| 39. | To Give Oneself Airs             | - | To Be Proud                                           |
| 40. | To Grease The Palm               | - | To Bribe                                              |
| 41. | To Gain The Upper Hand           | - | To Become Successful                                  |
| 42. | To Hit Below The Belt            | - | To Act Unfairly                                       |
| 43. | To Keep Body And Soul Together   | - | To Maintain Life                                      |
| 44. | To Keep At An Arms-Length        | - | To Avoid                                              |
| 45. | To Laugh In One's Sleeves        | - | To Laugh Secretly                                     |
| 46. | To Lead To An Altar              | - | To Be Married                                         |
| 47. | To Lose The Day                  | - | To Be Defeated                                        |
| 48. | To Look Through Coloured Glasses | - | To Look With Prejudiced Mind                          |
| 49. | To Move Heaven And Earth         | - | To Try Ones Earth                                     |
| 50. | To Make Both Ends Meet           | - | To Live Within Ones Income                            |
| 51. | To Pay Back In The Same Coin     | - | To Treat A Person In The Same Way As He<br>Treats You |
| 52. | To Play Truant                   | - | To Stay Away From School Without Leave                |
| 53. | To Pocket An Insult              | - | To Bear An Insult                                     |
| 54. | To Play Into The Hands Of        | - | To Be Guided By                                       |
| 55. | To Pick Holes                    | - | To Find Fault                                         |
| 56. | To Run Into Debt                 | - | To Be Under Debt                                      |
| 57. | To Set At Naught                 | - | To Treat As Of No Account                             |
| 58. | To Smell A Rat                   | - | To Suspect Foul Play                                  |
| 59. | To Spare No Pains                | - | To Make Every Effort                                  |



|     |                              |   |                           |
|-----|------------------------------|---|---------------------------|
| 60. | To Task To Task              | - | To Reprove                |
| 61. | To Take To One's Heels       | - | To Run Away               |
| 62. | To Take Time By The Forelock | - | To Catch From Opportunity |
| 63. | To Turn The Tables           | - | To Reverse Success        |
| 64. | To Throw Down The Gauntlet   | - | To Challenge              |
| 65. | To And Fro                   | - | Here And There            |
| 66. | A Rainy Day                  | - | For The Time Of Need      |
| 67. | At One's Wit's End           | - | To Be Puzzled             |
| 68. | At The Eleventh Hour         | - | At The Last Moment        |
| 69. | At Sixes And Sevens          | - | In Disorder               |
| 70. | Birds Of Feather             | - | People Of Similar Tastes  |
| 71. | Bed Of Roses                 | - | Very Easy Or Comfortable  |
| 72. | Bad Blood                    | - | Feelings Of Anger         |
| 73. | A Black Sheep                | - | A Person Of Bad Integrity |
| 74. | Oil On Troubled Waters       | - | To Bring About Peace      |
| 75. | A Cat And Dog Life           | - | A Quarrelsome Life        |
| 76. | Chicken-Hearted Fellow       | - | A Coward                  |
| 77. | Close Fisted Man             | - | A Miser                   |
| 78. | Crocodile Tears              | - | False Tears               |
| 79. | By Dint Of                   | - | By Force Of               |
| 80. | Drop A Veil Over             | - | Hide                      |
| 81. | Plays Ducks And Drakes       | - | To Waste Money            |
| 82. | Eggs And Legs                | - | Non Sensible Talk         |



|      |                           |   |                            |
|------|---------------------------|---|----------------------------|
| 83.  | Eye-Wash                  | - | Pretence                   |
| 84.  | Every Inch                | - | Completely                 |
| 85.  | Feather In One's Cap      | - | An Additional Success      |
| 86.  | Fly In The Face Of        | - | To Oppose                  |
| 87.  | French Leave              | - | Absence Without Permission |
| 88.  | Feel One's Pulse          | - | To Know One's Intentions   |
| 89.  | Gift Of The Gab           | - | Talent For Speaking        |
| 90.  | Go Through Fire And Water | - | To Face All Difficulties   |
| 91.  | Go To The Wall            | - | Be Forced To Yield         |
| 92.  | Gala Day                  | - | A Day Of Festivity         |
| 93.  | Hang In Balance           | - | To Remain Undecided        |
| 94.  | Herculean Task            | - | A Very Difficult Work      |
| 95.  | By Hook Or By Crook       | - | By Fair Means Or Foul      |
| 96.  | In The Teeth Of           | - | In Spite Of Opposition     |
| 97.  | In Deep Water             | - | In A Fix                   |
| 98.  | Hue And Cry               | - | Confused Loud Noise        |
| 99.  | In Quest Of               | - | In Search Of               |
| 100. | King Midas                | - | A Greedy Rich Man          |

### 3.4 Check your progress

#### 1. Synonyms

Admire/Bliss/Bold/Crazy/Match/harsh/ideal/isolate/lean/noble

#### 2. Antonyms

Except/Below/Common/Danger/Foolish/dull/fail/hate/honest/loyal



### 3.5 Key words

1. A synonym is a word or expression that has the same meaning as another.
2. An antonym is a word opposite in meaning with another.

### 3.6 Check your progress

1. A bird's eye view
2. A slap on the wrist
3. Add fuel to the fire
4. A snake in grass
5. Drink like a fish
6. Cry for the moon
7. Chalk and cheese
8. Die in harness
9. Drive home
10. In a red

#### Check your answers

1. A general view
2. A very mild punishment
3. To make a bad situation worse
4. A deceitful person
5. To drink heavily
6. To wish for something impossible
7. different from each other
8. Die while working





9. To emphasize something

10. Do be in a loss

### **3.7 Answers to your Progress**

1. Synonyms:

Praise/Happiness/Daring/Mad/Equal/cruel/perfect/detach/slim/aristocratic

2. Antonyms:

Refuse/Above/Rare/Safety/Wise/intelligent/succeed/love/dishonest/disloyal

### **3.8 Suggested Readings**

1. English Grammar, Composition & usage : J.C Nesfield; Revised by

2. English Grammar; Raymond Murphy.

3. New Oxford Advanced Learners Dictionary.



|                                            |                           |
|--------------------------------------------|---------------------------|
| <b>Subject:</b> English                    |                           |
| <b>Course Code:</b> ENGC -201              | <b>Author:</b> Dr.Pallavi |
| <b>Lesson no:</b> 04                       | <b>Vetter</b>             |
| <b>THE VERB &amp; SUBJECT VERB CONCORD</b> |                           |

### Lesson Structure

#### **4.0 Learning Objectives**

#### **4.1 Introduction**

#### **4.2 Main Body of the Text- The Verb & its types**

#### **4.3 Further Text- Four main principles of Verbs**

#### **4.4 Subject Verb Agreement**

##### **4.4.1 Problems in Agreement**

##### **4.4.2 Compound Subject**

#### **4.5 Verb Patterns**

#### **4.6 Check Your Progress**

#### **4.7 Summary**

#### **4.8 Keywords**

#### **4.9 Answers to Your Progress**

#### **4.10 Exercise for Practice**

#### **4.11 Answers to Your Progress**



## 4.12 Self- Assessment Questions

## 4.13 Suggested Readings

# The Verb

## 4.0 Learning Objectives

1. Student will be able to recognize that verbs are action word.
2. Student will be able to recognize different types of verbs .Identify verbs in various sentences.(Use of present and past tense verbs)
3. Students will learn the most common rules for subject / verb agreement.
4. Students will learn to identify proper and improper subject/ verb agreement in their own and pre writing.
5. Students will be able to create their own sentences using subject/ verb agreement.

## 4.1 Introduction

The verb may be defined as the action word of the sentence. To determine whether a word is a verb or not, consider its role in the sentence .In short, verb is a word which says something about a person, place or thing. All saying words are verbs.

**4.2 Main Text:**As we have seen in the introduction, the verbs are saying words. But a detailed study is required. There are two classes of verbs in English

- (a) Auxiliaries: may can, will, have, must etc.
- (b) Ordinary Verbs: run, sleep , fly, play etc.

**Ordinary verbs may be further divided into two classes**

- (a) **Finite verbs**
- (b) **Non-Finites**

**Finite Verbs-** Change their form according to the number and person of the subject and the tense.

I go, He goes , they



go.

**Non-Finite Verbs-** do not change their form according to tense or number and person of the subject.

Note down -(The infinitive ,the gerund and the participle are non-finites)

Finite verbs are of two kinds

➤ **Finite Verbs are of two kinds:**

### **Finite Verbs**

#### **Transitive Verbs**

#### **Intransitive Verbs**

#### **Object**

#### **No Object**

**Transitive Verb-** He sings a song .In this sentence, the action denoted by the verb passes on to the object.

**Intransitive Verb-**In this, it has no object

(a) Fire burns

(b) The Sun rose.

➤ **Some intransitive verbs can be used both with and without objects.**

1. Fire burns                      1. He burnt a hole in his shirt.

2. The water is boiling      2. Please boil some water.

➤ **Transitive Verbs with two objects**

1. Direct Object                      2. Indirect Object

Some transitive Verbs like buy, find, give, get, send, write, tell, etc take two objects after them a person and a thing.

**Note down-** Here the things is called a direct object

Here the person is called the indirect object

(a) Ram teaches us English- (Direct Object)

(b) Mr. Ram teaches English to us- (Indirect Object)



- If the Indirect object is placed after the direct object, it must be preceded by the preposition to or for.

### Transitive Verbs of Complete Predication

1. Some Transitive verbs take one object only, and their predicate is complete.
  - (a) Harman plays hockey
2. Some Transitive verbs take some word in addition to the object to make the predication complete.
  - (a) They elected him president.
3. Some intransitive verb express the action by themselves and make the sense complete.
  - (a) Horses run, Birds fly
4. Some intransitive verbs need some additional word (i.e, complement) to complete the sense.
  - (a) The dog went mad.
5. When the complement comes after an Intransitive verb, it is related to the subject. So, it is called a subject complement.
  - (a) She looks cheerful
  - (b) He became a painter.
6. When the complement comes after a Transitive verb in active voice, it is related to the object. So it is called an object complement.
  - (a) The students made him monitor.
  - (b) I consider her honest.

### • Exercise for Practice

(Pick out the words in transitions Verbs )

- (1). We go to school.
- (2). The Fowler catches birds.
- (3). He cut his finger.
- (4) They bathe in a river.
- (5) The cow gives us milk.



- (6). Brave people fight injustice.
- (7). The birds flew away.
- (8). Ali shot a bird.
- (9). She left her purse on her table.
- (10). Mina left for her office at ten.

**Answers.**

- (1). Transitive (2). Transitive (3). Intransitive (4). Intransitive (5). Transitive (6). Intransitive. (7). Intransitive (8). Transitive (9). Intransitive. (10). Transitive.

**Exercise for Practice**

Pick out the Direct and Indirect objects in the sentences given below

1. He passed the ball to the captain.
2. The principal granted me a scholarship.
3. They showed her no sympathy.
4. She told me the good news.
5. He offered me a seat.
6. Mother cooks food for us.
7. I sent a gift to my son.
8. I gave him my address.

➤ **Auxiliary Verbs- Be/Have/Do**

**1. Use of Be- is, am, are(present)**

**Was, were( past)**

**(a) Be as principal verb**

1. I am a teacher.
2. They are farmers.
3. He was not there.

**(b) In Present Continuous Tense**



1. I am writing a letter.
2. She is picking flowers.
3. Some boys are bathing in the river.

**(c) In Past Continuous Tense**

1. They were laughing.
2. She was learning English last year.
3. Were they running?

**2. Use of Have-has ,have(present)**

**- Had (past)**

1. Have a principal verb
2. I have a car
3. She has an umbrella.

**(b) In Present Perfect Tense.**

I have seen the Red Fort.

I have shut the door.

You have returned my pen.

**(c) In Past Perfect Tense.**

They had not arrived yet.

We had approached them.

We had completed the course before the examination began.

**(3) Use of Do → Do , does (Present)**

**-- did (Past)**

**(a) Do as principal verb**

They revise their paper. (Present)



She writes a letter. (Present)

They loved their work. (Past)

**For negative and interrogative sentences Present**

He doesn't sing does Tina sing?

She doesn't eat eggs do you eat meat?

**(b) Past**

She did not sleep for two hours. Did she sleep for two hours?

**Exercise for Practice**

**Fill in the blanks with suitable auxiliary verbs.**

- (1). The birds\_\_\_\_\_ flying. (Was, are)
- (2). He\_\_\_\_\_ not know my address. (does , was)
- (3). Mother\_\_\_\_\_ (cooking). (has, is)
- (4). The farmers\_\_\_\_(returning home. (Where, do)
- (5). You \_\_\_\_\_ not look well. (does, do)
- (6). Who\_\_\_\_\_ beating the baby.(is, are)
- (7). A dog\_\_\_\_\_ not eat grass. (Was, has)
- (8). \_\_\_\_\_our soldiers fight bravely. (has , did)
- (9). She\_\_\_\_\_ not read this book yet. (do , has)
- (10). They\_\_\_\_\_ submitted their exercise books. (are , has)

**4.3 Further Text -Four main principal forms of English verbs.**

**(1). Present (1st form)**

**(2). Past (2nd form)**

**(3). Past Participle (3rd form)**



**(4). Present Participle (-ing form)**

| <b>Present</b> | <b>Past</b> | <b>Participle</b> | <b>Present Participle</b> |
|----------------|-------------|-------------------|---------------------------|
| (1). Abuse     | abused      | abused            | abusing                   |
| (2). Advice    | advised     | advised           | advising                  |
| (3). Answer    | answered    | answered          | answered                  |
| (4). Arrest    | arrested    | arrested.         | arresting                 |
| (5). Bathe     | bathed      | bathed            | bathing                   |
| (6). Beg       | begged      | begged            | begging                   |
| (7). Boil      | boiled      | boiled            | boiling                   |
| (8). Call      | called      | called            | calling                   |
| (9). Change    | changed     | changed           | changing                  |
| (10). Climb    | climbed     | climbed           | climbing                  |
| (11). Cross    | crossed     | crossed           | crossing                  |
| (12). Count    | counted     | counted           | counting                  |
| (13). Decorate | decorated   | decorated         | decorating                |
| (14). Dare     | dared       | dared             | daring                    |
| (15). Die      | died        | died              | dying                     |
| (16). Divide   | divided     | divided           | dividing                  |
| (17). Earn     | earned      | earned            | earning                   |
| (18). Enter    | entered     | entered           | entering                  |
| (19). Fail     | failed      | failed            | failing                   |

| <b>Present</b> | <b>Past</b> | <b>Participle</b> | <b>Present Participle</b> |
|----------------|-------------|-------------------|---------------------------|
|----------------|-------------|-------------------|---------------------------|



|              |         |         |          |
|--------------|---------|---------|----------|
| (20). Fear   | feared  | feared  | fearing  |
| (21). Face   | faced   | faced   | facing   |
| (22). Grant  | granted | granted | granting |
| (23). Gain   | gained  | gained  | gaining  |
| (24). Hate   | hated   | hated   | hating   |
| (25). Hear   | heard   | heard   | hearing  |
| (26). Help   | helped  | helped  | helping  |
| (27). Invite | invited | invited | invited  |
| (28). Jump   | jumped  | jumped  | jumping  |
| (29). Kick   | kicked  | kicked  | kicked   |
| (30). Kill   | killed  | killed  | killing  |
| (31). Like   | liked   | liked   | liking   |
| (32). Love   | loved   | loved   | loving   |
| (33). Live   | lived   | lived   | living   |
| (34). Melt   | melted  | melted  | melting  |
| (35). Miss   | missed  | missed  | missing  |
| (36). Name   | named   | named   | naming   |
| (37). Need   | needed  | needed  | needing  |
| (38). Obey   | obeyed  | obeyed  | obeying  |
| (39). Open   | opened  | opened  | opening  |
| (40). Order  | ordered | ordered | ordering |
| (41). Oppose | opposed | opposed | opposing |
| (42). Pass   | passed  | passed  | passing  |



|               |           |           |            |
|---------------|-----------|-----------|------------|
| (43). Pack    | packed    | packed    | packing    |
| (44). Play    | played    | played    | playing    |
| (45). Pray    | prayed    | prayed    | praying    |
| (46). Punish  | punished  | punished  | punishing  |
| (47). Place   | placed    | placed    | placing    |
| (48). Push    | pushed    | pushed    | pushing    |
| (49). Pluck   | plucked   | plucked   | plucking   |
| (50). Prevent | prevented | prevented | preventing |
| (51). Rain    | rained    | rained    | raining    |
| (52). Reach   | reached   | reached   | reaching   |
| (53). Rob     | robbed    | robbed    | robbing    |
| (54). Rest    | rested    | rested    | resting    |
| (55). Receive | received  | received  | receiving  |
| (56). Save    | saved     | saved     | saving     |
| (57). Sow     | sowed     | sowed     | sowing     |
| (58). Search  | searched  | searched  | searching  |
| (59). Select  | selected  | selected  | selecting  |
| (60). Smile   | smiled    | smiled    | smiling    |

| Present    | Past    | Participle | Present Participle |
|------------|---------|------------|--------------------|
| (61). Stop | stopped | stopped    | stopping           |
| (62). Stay | stayed  | stayed     | staying            |
| (63). Talk | talked  | talked     | talking            |



|               |          |          |           |
|---------------|----------|----------|-----------|
| (64). Thank   | thanked  | thanked  | thanking  |
| (65). Tie     | tied     | tied     | tying     |
| (66). Touch   | touched  | touched  | touching  |
| (67). Trust   | trusted  | trusted  | trusting  |
| (68). Walk    | walked   | walked   | walking   |
| (69). Wash    | washed   | washed   | washing   |
| (70). Wait    | waited   | waited   | waiting   |
| (71). Watch   | watched  | watched  | watching  |
| (72). Whistle | whistled | whistled | whistling |
| (73). Wish    | wished   | wished   | wishing   |
| (74). Wave    | waved    | waved    | waving    |
| (75). Wound   | wounded  | wounded  | wounding  |

**(Verbs fulfill five function in our language in their conjugated form.)**

**Exercise for Practice**

**Fill in the blanks with Past Participle forms of the verbs.**

- (1). The sun has \_\_\_\_ (rise)
- (2). He \_\_\_\_ (bet) and lost about five hundred rupees.
- (3). He \_\_\_\_ (loose) his purse.
- (4). The seeds were \_\_\_\_ (sow) in the flower.
- (5). The headmaster \_\_\_\_ (chide) the boy.

**4.4 Verb Subject Agreement**



Subjects and verbs must agree. Singular subject must be paired with singular verbs, and plural subjects with plural verbs. Agreement allows us to show who's doing what in a sentence by indicating which parts of a sentence go together. A verb must agree with its subject in number and person. This is called a grammatical Concord.

1. A boy is playing football (singular subject)
2. A child like sweets. (singular verb).
3. Boys are playing football (plural subject).
4. Children like sweets.( Plural verb).

#### 4.4.1 Problems in agreement

**a).When, the Subject is an indefinite pronoun, verb must agree with it.**

##### 1. Singular Indefinite Pronoun

Each, every, either, neither, one , everyone, everybody, none, nobody, anyone, anybody, someone, some body.

- One of these dogs is mine.
- Each of the members was garlanded.

##### 2).Plural indefinite pronoun

Both , few, many, several

- Many of us keep cows
- Both of them are feeling tired.

**3.**Some pronouns may be used either singular or plural according to the sense.

All, any, none, some

- All of the states send representatives to the parliament.
- Some of the elders were disappointed

**4.** When a phrase comes between the subject and verb.



- One of us is guilty.
- The quality of the apples is not good.

5. When a collective noun is used to mean the group as one unit is singular and takes a singular verb.

- The committee is making the selection.

6. When a collective noun that stands for individual members of the group is plural and takes a plural verb.

The committee are discussing the selection process.

7. In sentences beginning with 'here' and 'there', the verb agrees with the subject that follows it.

- Here comes the hero.
- There is no leaf on the tree.

8. Plural words stating amounts or quantity take a singular verb.

- Five year's is a short time.
- Five hundred rupees was a big sum fifty years ago.

9. Nouns plural in form but singular in meaning take a singular verb.

- The news is true.
- Politics is a dirty game.

10. Nouns singular in form, but plural in meaning take a plural verb.

- The cattle are grazing in the field.
- People have assembled in the auditorium.

11. The title of a book, country usually takes a singular verb.

- Arabian nights is an interesting book
- The United States has good relations with India..

#### 4.4.2 Compound subject

It consists of two or more connected subjects having the same verb.



1). When two or more singular nouns or pronouns joined by and takes a plural verb.

- Mina and Mahi are cousins.

2). When two or singular nouns joined by and refers to the same person or thing, take a singular verb.

- Bread and butter is a wholesome food.

3). Two singular subjects in a sentence are joined by or, take a singular verb.

- Ram and Sham has come here.

4). Some English words are always singular and take singular verbs.

- Advice, electricity, furniture, scenery, traffic, fruit, food, music, dust, behaviour, information, luggage, weather.
- My information is wrong.
- My furniture is sold.

5). A number of is considered plural takes plural verb.

- A number of shops were closed yesterday.

6). The collective nouns such as a bunch of, a bouquet of, a set of, a pack of etc. take plural nouns but singular verbs.

- A bunch of grapes is given to the beggar.

### **Exercise for practice.**

(1). The number of friends \_\_\_\_ twenty. (Is, are)

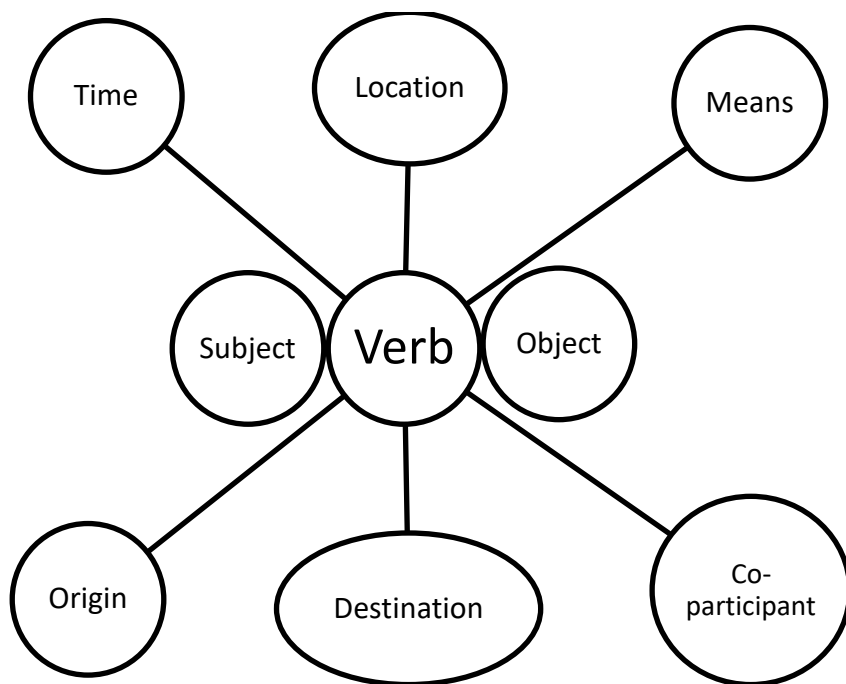
(2). A number of chain snatchers \_\_\_\_\_ caught. (was /were).

(3). My brother \_\_\_\_\_ neatly. (write /writes).

(4). Tom and John \_\_\_\_\_ best friends. (is/ are).

(5). Each of the beggars \_\_\_\_\_ given food. (was/were).

## **4.5 Verb Patterns**



### 1. SUBJECT+VERB

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

Fire burns. Her heart sank. The moon is shining. Don't ever give up.

### 2. SUBJECT+VERB+SUBJECT COMPLEMENT

The complement usually consists of a noun, a pronoun or an adjective:

This is a book. She is a doctor. That pen was mine. Hari looks sad.

### 3. SUBJECT+VERB+DIRECT OBJECT

She opened the door. He has lost his watch. Who broke the jug?

### 4. SUBJECT+VERB+INDIRECT OBJECT+DIRECT OBJECT

I'll write him a letter. She told us the whole story. Show me your hands.





**5. SUBJECT+VERB+DIRECT OBJECT+PREPOSITION+PREPOSITIONAL OBJECT:**

He sold his car to me. I have bought a watch for my sister. We have paid money to them. She made coffee for all of us.

**6. SUBJECT+VERB+NOUN/PRONOUN+ADJECTIVE**

I found the job difficult. He pushed the door open. You have made your shirt dirty. I like my coffee strong.

**7. SUBJECT+VERB+PREPOSITION+PREPOSITIONAL OBJECT**

He met with an accident. She agreed to my proposal. You can count on my help. She complained of his rudeness.

**8. SUBJECT+VERB+TO-INFINITIVE**

He wants to go. I want him to succeed. I can't allow you to smoke.

**9. SUBJECT+VERB+NOUN/PRONOUN+TO-INFINITIVE**

He wants you to go. I want him to succeed. I can't allow you to smoke.

**10. SUBJECT+VERB+GERUND**

He began singing. I love teaching. She enjoys dancing. Don't keep saying that.

**11. SUBJECT+VERB+NOUN/PRONOUN+PRESENT PARTICIPLE**

I smell something burning. We found him playing cards. She saw me crossing the road.

**12. SUBJECT+VERB+NOUN/PRONOUN+PLAIN INFINITIVE**

I heard her cry. We made him work. Let me go.

**13. SUBJECT+VERB+NOUN/PRONOUN+PAST PARTICIPLE**

She heard her name called. I had my shoes clean. We found the house deserted.

**14. SUBJECT+VERB+NOUN/PRONOUN+COMPLEMENT**

We elected him chairman. They named the child Ankit.



The court appointed her guardian of the infant.

**15. SUBJECT+VERB+THAT –CLAUSE(OBJECT OF THE VERB)**

The teacher said(that ) he was busy.

I hoped that you would succeed.

**16. SUBJECT+VERB+NOUN/PRONOUN+THAT CLAUSE**

She told me that she was unwell. He has assured me that he will come.

**17. SUBJECT+VERB+WH- CLAUSE**

Nobody knows where he lives. I wonder what he wants.

**18. SUBJECT+VERB+NOUN/PRONOUN+WH-CLAUSE**

I asked her where she lived. Tell us what it is.

**19. SUBJECT+VERB+WH-WORD+TO-INFINITIVE**

He doesn't know how to drive a car. I forgot when to switch on the machine.

**20. SUBJECT+VERB+NOUN/PRONOUN+WH-WORD+TO-FININFINITIVE**

He showed me how to operate a computer. Please advise me what to do know.

**4.6 Check your progress.**

- 1). Jet airplanes \_\_\_\_\_ (fly) very fast.
- 2). A snail\_\_\_\_\_ (move) very slowly.
- 3). There \_\_\_\_\_a storm last night.(was/were).
- 4). Ten pounds\_\_\_\_\_ a lot of money.( Are /is).
- 5). This furniture\_\_\_\_ very expensive.(are/is)
- 6). Apple pie and custard\_\_\_\_\_ my favorite dish.
- 7). Wheat , rice and barley\_\_\_\_\_ cereals.
- 8). The postman\_\_\_\_\_ (call) each morning with the letters.



## 4.7 Summary

The finite verb reveals when something happens (tense), who's doing it (person) how many are doing it (number), and the nature of the statement (mood). In short ,verbs can perform the roles of many or parts of speech-nouns, adjective, adverbs, verbs.

## 4.8 Keywords

1. **Subject:** A subject is the word or words about which something is said.
2. **Verb--** A verb is the action word of the sentence.
3. **Transitive Verb--** is a verb that accepts one or more objects. It needs to transfer its action to something or someone an object.
4. **Intransitive Verb---** A verb that indicates complete action without being accompanied by a direct object or that doesn't take a direct object.
5. **Noun:** Name of a person , place , thing , quality , feeling or an emotion
6. **Pronoun:** Any word in sentence that may replace a noun. For ex. He , she , it
7. **Adjective:** A word that qualifies a noun or pronoun
8. **Adverb:** It qualifies an adjective or a noun
9. **Gerund:** First form of verb + ing used as a noun
10. **Present participle:** Verb + ing
11. **Past participle:** v3S

## 4.9Answers to your progress.

- 1) Fly 2) Moves 3) was 4) Is 5) Is 6) Is 7) Are 8) Calls.

## 4.10 Exercise for Practice

(Rearrange the following the words and phrases to form meaningful sentences)



1. us/to get/there/tell/how  
medicine/him/she/study/advised/to
2. examination/failed/he/his/in/annual
3. rain/soon/expect/will/it/i/that
4. lamp/he/low/turned/the
5. she/what/couldn't/to do/decide
6. you/him/miss/seeing/mustn't
7. visit/like/we/museum/wood/to /the
8. fool/she/him/a/called
9. lives/me/where/can/he/you/tell
10. owner/money/we/to/the/paid/the/have
11. gave/homework/teacher/us/of/a/lot/the
12. house/them/leave/bade/the/he
13. we/she/park/go/suggested/should/to/the
14. burning/kept/the/she/fire

#### 4.11 Answers to your progress

1. tell us how to get there.
2. she advised him to study medicine.
3. he failed in his annual examination.
4. I expect that it will rain soon.
5. he turned the lamp low.
6. she couldn't decide what to do.
7. you mustn't miss seeing.
8. we like to visit the wood museum.
9. she called him a fool.
10. can you tell me where he lives.



11. we have paid the money to the owner.
12. the teacher gave us a lot of homework.
13. he bade them leave the house.
14. she suggested we should go to the park.
15. she kept the fire burning.

#### **4.12 Self -Assessment Questions**

1. What is a Verb? Explain its types.
2. What is the difference between transitive and intransitive verb?

#### **4.13 Suggested Readings**

1. English Grammar, Composition & usage : J.C. Nistified; Revised by
2. English Grammar; Raymond Murphy.
3. New Oxford Advanced Learners Dictionary.



|                               |                           |
|-------------------------------|---------------------------|
| <b>Subject:</b> English       |                           |
| <b>Course Code: ENGC -201</b> | <b>Author:</b> Dr.Pallavi |
| <b>Lesson no:</b> 05          | <b>Vetter</b>             |
| <b>TENSES</b>                 |                           |

### Lesson Structure

- 5.0 Learning Objectives
- 5.1 Introduction
- 5.2 Main Body of the Text- Tense
- 5.3 Further Text – Tense and Time Difference
- 5.4 Summary
- 5.5 Check Your Progress
- 5.6 Keywords
- 5.7 Answers to Your Progress
- 5.8 Self -Assessment Questions
- 5.9 Suggested Readings

## Tenses

### 5.0 Learning Objectives

The objectives of this chapter are



1. Students will be able to recognize the present, past and future tenses of regular and irregular verbs.
2. Students will be able to understand, the verbs change from depending on their relationship to time.

**5.1 Introduction:** Tenses form a very important part of grammar. To write correct language we must have knowledge of tenses and their usage. Grammar needs a lot of practice. Practice should be done from the books.

## 5.2 What is a tense?

A tense is a form of the verb which indicates the time of an action or its state. Tense may also indicate whether an action state or activity is or was or will be in progress over a period of time.

## 5.3 Tense and Time: Differences

Time is a universal phenomenon while tense is a grammatical concept. Time has three main divisions. These are:

5.3.1 The Present Tense

5.3.2 The Past Tense

5.3.3 The Future Tense

Each of these three main tenses has four forms

- **Simple or Indefinite**
- **Continuous or Progressive**
- **Perfect**
- **perfect Continuous**

### Tenses

#### Present

#### Past

#### Future

1. Present Indefinite

Past Indefinite

Future Indefinite

2. Present Continuous

Past Continuous

Future Continuous



3. Present Perfect

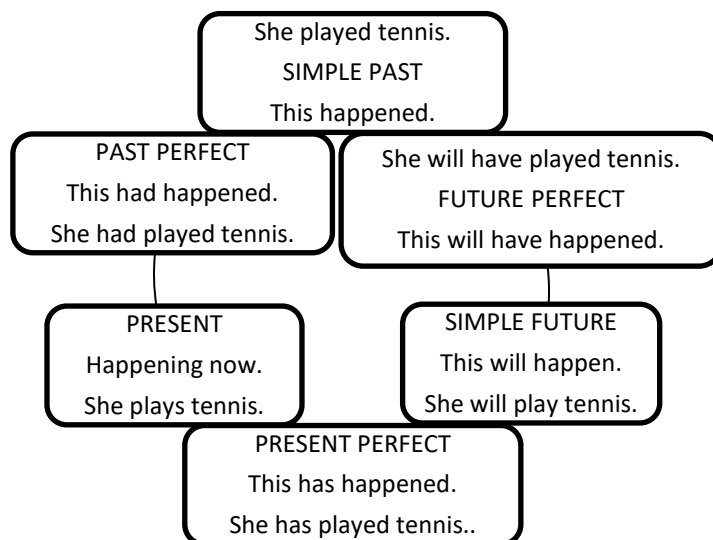
Past Perfect

Future Perfect

4. Present Perfect Continuous

Past Perfect Continuous

Future Perfect Continuous



### Kinds of Sentences

**Subject-S      Verb-V      Object- O      Helping Verb-(HV)**

#### 5.3.1 Positive /Affirmative (S+V+O)

- Ram solves the sum

S      V      O

#### Negative (S+HV+V+O)

- Ram does not solve the sum

#### Interrogative Positive (HV+S+V+O)

- Does Ram solve the sum?

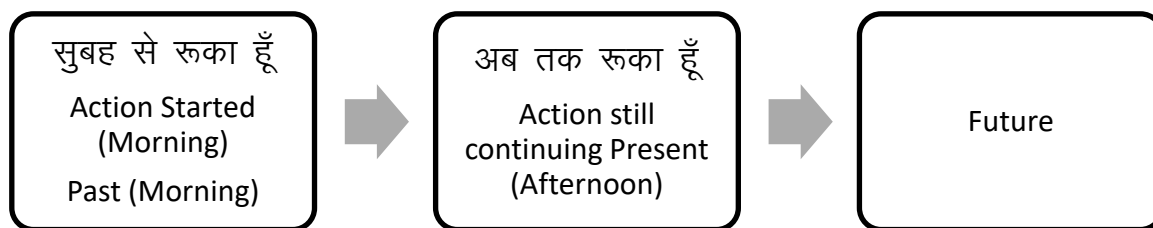
HV      S      V      O

#### **Interrogative Negative (HV +S+ Not V+O)**

- Does Ram not solve the sum ?

HV   S      V      O





### Use of Simple Present Tense

1. To describe a habitual action.

- Anjali goes for a walk daily

2. To express a Universal or Scientific truths.

- Milk sells at rupees forty these days.

3. To express Newspaper head lines

- The Electricity Board cuts supply

4. To express a universal or scientific truth.

- The sun rises in the east.

5. To express Quotations

- Keats says, to” Beauty is to see not to touch”.

6. To start Imperative sentence

- Always speak the truth.

### Exercise for Practice

1. The peon the bell (ring).
2. Sheher breakfast at8 am (eat).
3. WeT.V. every night (watch).
4. Cloudrain (bring).



5. A good person anybody (not hate).
6. Wood on water (float).
7. Teacher their pupils (love).
8. A country good citizens (need).
9. You English fluently (not speak).
10. He his servants well (not treat).
11. My grandmother us fairy tales (tell).
12. A candle slowly (burn).
13. These boys generally quiet (be).
14. A novelist novels (write).
15. Bad people to settle disputes (quarrel).

➤ **Main points**

**First Person - I/My**

**Second Person - You/Your/Yours**

**Third Person - He/She/It/Name**

**I/We/You/They - Do**

**He/She/It/ Name - Does**

Ex- Cow eat grass. - Plural object takes singular verb

Plural V(s)

A cow eats grass

Singular PV - Singular subject takes plural verb

Forms of 'to be'

Is, am, are



## The present Continuous Tense

### Formation-S+ (is/am/are)+v1 +ing +object

#### Positive

- I am writing a letter

S+HV V1+ing object

#### Negative

- I am not writing a letter

S+HV V1+ing object

#### Interrogative

- Am I writing a letter

HV+SUB v1+ing object

### Uses of Present Continuous tense

1. To express an action happening now at the time of speaking.

- She is dancing

2. To express repeated happenings.

- He is always losing his things'

3. To describe an action in progress.

- The well is working.

4. For a planned program in near future.

- She is going to Dubai tonight.

#### ➤ Main Points

These verbs are not used in this tense.

- Verbs of Senses : see, hear, smell



- Verbs of emotions : want, wish, love, hate, like
- Verbs of possession : Have, belong, own
- Verbs of thinking: feel, know, mean, think
- other verbs : seem, contain, appear

### Exercise for practice

1. We now \_\_\_\_\_ ( learn) English.
2. The baby(cry) because it is hungry.
3. They( tremble) with fear.
4. He(not go) to England this year?
5. Whythe children( cry)?
6. Whoyou \_\_\_\_\_ ( wait) for?
7. She(stand) by the fire.
8. The clouds(move) across the sky.
9. My aunt(stay) with us for a few days.
10. The doctor(examine) the patients?
11. Why you(not eat) anything?
12. I am \_\_\_\_\_ ( live) in a rented house.
13. My brother(do) his research.
14. She(cook) food now.
15. Something(burn) in the kitchen.

### Present perfect tense

#### Formation- S+ has/have+v3+object

- She has finished lunch.
- **3 forms of verbs**



| 1 <sup>st</sup> form | 2 <sup>nd</sup> form | 3 <sup>rd</sup> form |
|----------------------|----------------------|----------------------|
| Eat                  | ate                  | eaten                |
| Long                 | longer               | longest              |
| Play                 | played               | played               |
| Grow                 | grew                 | grown                |

**Positive**

- I have played my role

**Sub HV V3 Object**

**Negative**

- I have not played my role

**Sub HV V3 Object**

**Interrogative**

- Have I played my role.

**HV Sub V3 object**

**Uses of Present Prefect Tense**

- To express an action which has been finished  
Ex-I have just completed it
  - To express an action which happened in the past at an indefinite time.  
I have lived here for ten years.
  - To express an action which began in the past and has continued upto the present  
I have lived here for 10 years.
- Main points- Here for and since can be used to denote the length of time.



The following adverbs are generally used with this tense-just, never, ever, so far, yet, already

I/we/you/They-have

He/she/It/Name-has

### Exercise for practice

1. We - (consider) all this before.
2. We(look) into the saliva of mad dogs that just die.
3. You(keep) the rules.
4. Youget a cough.
5. She(join) college recently.
6. The postmannot (come) so far.
7. He(buy) a shirt in May.
8. Ashaneverthe Red Fort.(see)
9. Whereyou(lose) your purse?
- 10.you(write) a letter.
11. He(go) to Delhi.
12. She(live) in Delhi for eight years.
13. RajuSaroj since 1980(know).
14. How many sumsshe(solve).
15. Who(beat) this child?

### Present Perfect Continuous Tense

**Formation** -S+ has/ have+been+v1+ing (since/for)+object

I have been living here since 1980

**Positive**

- I have been waiting

**Sub+ H.V + V1 ing**

**Negative**

- I have not been waiting

**Sub H.V V1 ing**

**Interrogative**

- `Have I not been waiting

**HV SUB V1 ING**

**Uses of Present Perfect Continuous Tense**

(1) To express an action which began in the past but is still continuing

eg. It has been raining since morning

(2) To express an action which has just finished but effect or result still continues:

eg. I am late because I have been washing my car.

**Exercise for practice**

1. I(teach) in this school for twenty years.
2. She(do) her homework since 8 am.
3. The students(work) well this year.
4. You(play) tennis all morning?
5. For how long he(work) in this office?
6. Since when you(stand) here?
7. He(study) medicine here since 2001.
8. We(wait) for the bus for half an hour.
9. The members (discuss) the problem since lunch.
10. Who(quarrel) with you for ten minutes?
11. Whatyou(do) since morning?
12. Whereshe(stay) since July last?



13. She(water) the plants. Her clothes are wet.

14. The match(go) on for an hour now.

15. I(read) in this school for two years.

### 5.3.2 Past Tense or Past Indefinite Tense

**Formation-** I met him yesterday

sub v2 object (did)

#### Positive

- Ram solved the sum.

S v2 O

#### Negative

- Ram did not solve the sum.

S V1 O

#### Interrogative

- Did swami solve the sum?

S V O

### Uses of Simple Past Tense

1. To express an action completed in the definite past.

I came to this city in 1985.

2. To express a past habit.

He always carried an umbrella.

2. To express an action which continued in the past.

- He climbed the stairs slowly.

3. When a question is asked.

- When did you meet him?

➤ **Main points**





Did is used in negative *and did is used in interrogative by placing it before the subject and using the 1<sup>st</sup> form of verb.*

**I/We/You/They**

**He/She/It/Name-was**

**Exercise for practice**

1. The lady(not go) up the stairs.
2. A little boy(keep) his promise yesterday.
3. Shakespeare(write) a number of plays.
4. My servant(leave) me last week.
5. They(not learn) the lessons last month.
6. He(live) in Mumbai for ten years.
7. Why you(return) from Agra yesterday.
8. In the past man(live) in caves.
9. I(fly) to London last year.
10. Long- long ago sunny(build) this town.
11. Three passengers got out and(disappear) into the night.
12. His father court(close) in the second week of May.
13. In my childhood, I(play) games daily.
14. Gita (not attend) the class last month.
15. It is a high time we(start) working.

**The past continuous Tense**

**Formation- S+HV+V1+ing+O**

- I was writing letters last night.

**Positive**

- I was playing.

**S + HV+V ing**

- Sita was singing a song.

**S + HV + V1 ing O**

**Negative**

- I was not playing

**S + H.V + V1 ing**

**Interrogative**

- Was I playing

**HV + S+ V1 ing**

**Uses of Past Continuous Tense**

- To express an action this was continuing at some point of time in the past.  
The fire was burning when we came in.
- To express two or more actions happening simultaneously in the past.

While Ram was singing, his sister was dancing.

- To express actions which were happening repeatedly in the past.

He was always asking me for help.

➤ **Main Points:** For actions going continuously or past habits, always and continually are used with this tense.

**Exercise for Practice**

1. We saw that on the water, they(float) like water birds.
2. As he could see, she(cry) silently.
3. Mohan knew what they(go) to do.



4. The old penguin(move) slowly.
5. The dog(blink) his eyes when I saw it.
6. I(sleep) when the door - bell rang.
7. When you telephoned me we(play).
8. I(see) her as I was passing the street.
9. He entered the room while I (write).
10. I(drop) my watch as I was winding it.
11. He jumped off the train while it(move).
12. I(read) a newspaper then.
13. She(cross) the road when a car hit her.
14. She found that the milk(boil) over.
15. I(rest) on the roof when it started raining.

### Past Perfect Tense

#### Formation- S+HV+V3+O

Susan had finished her lunch.

#### Positive

- I had played the piano

**S + HV + V3 + O**

#### Negative

- I had not played the piano

**S + HV + V3 + O**

#### Interrogative

- Had I played the piano

**HV + S + V3 + O**

#### Uses of Past Perfect Tense



1. To express an action completed before a certain point of time in the past.

I had completed my work at 10 p.m.

2. To express an impossible condition of the past:

If he had worked hard, he would have passed.

3. When two actions happened in the past.

The thieves had run away when the police arrived.

### **Main Points:**

**I/We/You/They- had+V3**

**He/She/It/Name**

### **Exercise for practice**

1. Neeta realized what she(do) and began to cry.
2. The patient(die) before the doctor arrived.
3. They(know) each other for forty years.
4. Mr. Sharma was all that I (expect) .
5. Ram(solve) the sum before father scolded him.
6. She(reach) the school before the bell rang.
7. He thanked me for what I (do).
8. The enemy(flee) before we opened fire.
9. When he(eat) his lunch, he got up.
10. She made tea after the father(come)
11. I wrote a letter after he(leave).
12. The accident(occur) before you come.
13. She(not play) her fees till yesterday.
14. I wish you(recommend ) me.
15. The(finish) the meeting by noon.

### **Past Perfect Continuous Tense**

**Formation- S+had+been+V1 ing+-----**

It had been raining since morning.

**Positive**

- He had been working since dawn.

**S HV +been+V1 ing+ since+-----****Negative**

- He had not been working since dawn

**S HV+ not+ been+ V1 ing + since-----****Interrogative**

- Had he been working since dawn.

**HV S been V1 ing since-----****Uses of Past Perfect Continuous Tense**

- To express the continuity of an action at a given point in the past.

He had been waiting for when I reached there.

**➤ Main Points**

Here the action started before a given point in the past continuing at that time and continued after that also.

Since and for are used to express the tense.

**Exercise for Practice**

1. They(talk) about the treasure hunt for two hours.
2. This was the opportunity he(wait) for.
3. The conductor(pull) the bell for a long time when the bus stopped.
4. Ram(carry on) with his work since long.
5. She(continue) her studies since childhood.



### 5.3.3 The Simple Future Tense

**Formation** → S + HV + V + O

- She will sing a song.

#### Positive

- I shall play.

S + V + O

#### Negative

- I shall not play

S + V + O

#### Interrogative

- Shall I play?

V + S + O

#### Uses of Simple Future Tense

1. To show future:

- He will go to Mumbai next week.

2. For a planned work in near future

- The Prime Minister leaves Delhi tomorrow.

➤ **Main Points**

**I/We- ( To show promise, threat, Determination)**

**You/He/She/It- Will**

#### Exercise for Practice

1. He \_\_\_\_\_ (die) of sun stroke if he keeps on like this.

2. I (tell) you afterwards.



3. He \_\_\_\_\_ (visit) us next week.
4. I \_\_\_\_\_ certainly \_\_\_\_\_ (do) this kind of thing.
5. That chain I \_\_\_\_\_ (not break).
6. Ram (conduct) a new experiment.
- 7 I (not pay) the money.
8. I (remember) this day all my life.
9. You (ring) the bell.
10. She \_\_\_\_\_ (attend) the party if she is invited.
11. Give me my ship and I (bring) enough,
12. If God smiles, Spain (become) wealthy.
13. you (go) to school tomorrow.
14. They not tell me the truth.
15. When the poison reaches his heart, he \_\_\_\_\_ (die).

### The Future Continuous Tense

**Formation- S+ will/shall+be+V1 ing+ O**

- I will be seeing him tomorrow.

#### Positive

- I shall be playing.

**S + HV+BE+ V1 ing**

#### Negative

- I shall not be playing.

**S +HV +not + be+ V1 ing**

#### Interrogative



- Shall I not be playing.

**HV S V1 ing**

### Uses of Future continuous Tense

1. To express an action in progress at a given point of time in future.

- At this time tomorrow, I shall be driving a car.
- 2. In the interrogative, this tense implies a polite request.
- Will you be coming with me?
- 3. To express a definite arrangement.
- We are seeing the manager tomorrow.

➤ **Main points –Here, there are no determination and desire.**

### Exercise for Practice

1. When I (reach) Shimla, it \_\_\_\_\_ (show) there.
2. I (wait) for you at the crossing.
3. We (play) cricket at this time tomorrow
4. The maid \_\_\_\_\_ (cook) food at this time next Sunday.
5. Next week our principal (visit) Delhi.
6. Ram (revise) his lessons tomorrow at this time.
7. The conductor (wait) for an opportunity when you reach there.
8. Rama (draw up) his will by next week.
9. The divers (chew) their food. slowly .
10. The author (meet) a driver at this hour tomorrow.
11. When I reach Kolkata, it probably \_\_\_\_\_ (rain) there.
12. When you arrive, I probably (water) the plants.
13. He (take) his examination next week.

### The Future Perfect Tense

**Formation- S+ will/shall+have+v3**

**He will have done his work.**



**Positive**

- I shall have played.

**S will/shall v3**

**Negative**

- I shall not have played.

**S v3**

**Interrogative**

- Shall I have played.

**Uses of Future Perfect Tense**

1. To express a time expression beginning with by: by then, by that time, by the 24<sup>th</sup>

- Subodh will have reached Delhi by now.

**Exercise for Practice**

1. I (complete) my work till Monday morning.
2. I (take) meals by the time you come back.
3. The train (leave) before we reach the station.
4. The picture (start) by the time we reach the hall ?
5. I (solve) all the sums by evening
6. Your examination (over) by Monday.
7. I (complete) my work till Monday morning.
8. By the end of this year, he (get) married.
9. The farmers not (reap) the harvest before September.
10. I (take) exercise before the sunrise.
11. I expect your friend (return) the book.



12. I (be) thirty two tomorrow.

13. I (repay) it next month

14. He (learn) his lessons by next week.

15. The thieves (run) away before the police reached there.

### **The Future Perfect Continuous**

**Formation- S+ will/shall/+have been +V1 ing**

#### **Positive**

- I shall have been playing.

S                      V1 ing

#### **Negative**

- You will not have been playing.

S                      V1 ing

#### **Interrogative**

- Will you have been playing.

S              HV              v1 ing

### **Uses of the Future Perfect Continuous Tense**

1. When the action is continuous

- By the next month we shall have been living in this house for ten years.

#### **Exercise for Practice**

1. I (do) the washing tomorrow morning.

2. He (sleep) at four o' clock.

3. I don't think we (meet) again.

4. The boys (to play) football next Sunday.



5. By the time you come back, children(go) to bed.
6. Tomorrow our father(take) us to the fair.
7. I wonder what, I(do) this time next you.
8. I hope you will do well in the examination I(think) of you.
9. The sun(rises) before we reach the top.
10. By next morning I(stay) with you for three weeks.
11. The guests(arrive) since morning by this time tomorrow.
12. She(read) for two hours by the time you ring her up.
13. He (live) in this city for ten years by next June.
14. By next Sunday I \_\_\_\_\_(stay) in hostel for four months.
15. She(do) her sums for ten days tomorrow.

## 5.4 Summary

The word, 'tense' has been derived from Latin word 'tempus' which means 'time'. It is a form of a verb, which is used to indicate the time, and sometimes the continuation or completeness of an action in relation to the time of speaking. In short, tense is a method that we used in English to refer to time-past, present and future.

## 5.5 Check your Progress

Last Sunday our school (organize) a fair . There (be) stalls selling edible items. People(rush) at all these stalls. There(seem) to be an unending hustle. Suddenly, i(hear) a child crying. I(look) around and(see) a pretty little girl who(sob) and(cry) out mummy.

## 5.6 Keywords

1. **Present Tense-** A verb that refers to the present time.
2. **Past Tense** - A verb that refers to past time.
3. **Future Tense** - A verb that refers to future time.



### 5.7 Answers to Your Progress

(1)Organized (2) were (3) were rushing

(4)seemed(5)heard(6)looked(7)saw(8)was sobbing(9)crying

### 5.8 Self -Assessment Questions

1. Explain present tense and its types?
2. Describe Present indefinite tense and its usage with suitable examples?
3. Explain future tense with its types?
4. How will you differentiate between Past perfect and Past perfect Continuous tense?

### 5.9 References/ Suggested Readings

1. English Grammar, Composition & usage : J.C Nestified; Revised by
2. English Grammar; Raymond Murphy.
3. New Oxford Advanced Learners Dictionary.



|                              |                           |
|------------------------------|---------------------------|
| <b>Subject:</b> English      |                           |
| <b>Course Code:</b> ENG-201  | <b>Author:</b> Dr.Pallavi |
| <b>Lesson no:</b> 06         | <b>Vetter</b>             |
| <b>PREFIXES AND SUFFIXES</b> |                           |

### Lesson Structure

#### 6.0 Learning Objectives

#### 6.1 Introduction

#### 6.2 Main Body of the Text- Prefixes and Suffixes

#### 6.3 Check Your Progress

#### 6.4 Summary

#### 6.5 Keywords

#### 6.6 Answers to your Progress

#### 6.7 Self-Assessment

#### 6.8 Suggested Readings

### **Prefixes and Suffix**

In this lesson we will go through and learn the usage of prefix and suffixes. Prefix and Suffixes are sets of letters that are added to the beginning or end of another word. They are not words in their own right and cannot stand on their own in a sentence: if they are printed on their own they have a hyphen before or after them. The lesson structure will be as follows:

#### **6.0 Learning Objectives**



1. It will help the students to determine the meaning of new and unfamiliar words using prefixes and suffixes.
2. The lesson will strengthen the vocabulary skills and will support decoding and sleeping.

## 6.1 Introduction

In this lesson we will go through and learn the usage of prefix and suffixes. Prefix and Suffixes are sets of letters that are added to the beginning or end of another word. They are not words in their own right and cannot stand on their own in a sentence: if they are printed on their own they have a hyphen before or after them. Prefixes and suffixes are super useful to customizing the meanings of words, but what are they? A prefix is a group of letters that's added to the beginning of a word and a suffix is an affix that's added to the beginning of a word and a suffix is an affix that's added to the end of a word. They can make a word negative, show repetition, or indicate opinion.

Some suffixes add to or change a words meaning.

## 6.2 Word Formation

The content of this lesson will be presented as follows:

- ➔ Formation of Nouns.
- ➔ Formation of Nouns.
- ➔ Formation of Verbs.

### Formation of Nouns (By Adding Suffixes)

|            | Word     | Noun      |
|------------|----------|-----------|
| (1). -al - | Arrive   | Arrival   |
|            | Dispose  | Disposal  |
|            | Deny     | Denial    |
|            | Propose  | Proposal  |
|            | Bury     | Burial    |
|            | Disperse | Dispersal |



|               |             |             |
|---------------|-------------|-------------|
|               | Approve     | Approval    |
|               | Refuse      | Refused     |
|               | Try         | Trial       |
|               | Remove      | Removal     |
| (2). –age --  | Carry       | Carriage    |
|               | Marry       | Marriage    |
|               | Store       | Storage     |
|               | Waste       | Wastage     |
|               | <b>Word</b> | <b>Noun</b> |
|               | Stop        | Stoppage    |
|               | Use         | Usage       |
|               | Bond        | Bondage     |
|               | Orphan      | Orphanage   |
| (3).—cy       | Infant      | Infancy     |
|               | Accurate    | Accuracy    |
|               | Private     | Privacy     |
|               | Secret      | Secrecy     |
|               | Vacant      | Vacancy     |
|               | Agent       | Agency      |
|               | Constant    | Constancy   |
| (4). – ure -- | Depart      | Departure   |
|               | Mix         | Mixture     |
|               | Please      | Pleasure    |



|                           |           |               |
|---------------------------|-----------|---------------|
|                           | Fail      | Failure       |
|                           | Moist     | Moisture      |
|                           | Fig       | Figure        |
|                           | Guest     | Gesture       |
| (5). -ry                  | Deliver   | Delivery      |
|                           | Enter     | Entry         |
|                           | Poet      | Poetry        |
|                           | Discover  | Discovery     |
|                           | Bake      | Bakery        |
|                           | Cook      | Cookery       |
|                           | Brave     | Bravery       |
|                           | Slave     | Slavery       |
| (6). -ment                | Agree     | Agreement     |
|                           | Amaze     | Amazement     |
|                           | Appoint   | Appointment   |
|                           | Arrange   | Arrangement   |
|                           | Develop   | Development   |
|                           | Employ    | Employment    |
|                           | Fulfill   | Fulfillment   |
|                           | Improve   | Improvement   |
|                           | Entertain | Entertainment |
| (7). - ation , -tion ,ion | Combine   | Combination   |
|                           | Examine   | Examination   |





|                    |           |              |
|--------------------|-----------|--------------|
|                    | Inform    | Information  |
|                    | Limit     | Limitation   |
|                    | Connect   | Connection   |
|                    | Explain   | Explanation  |
|                    | Construct | Construction |
|                    | Define    | Definition   |
|                    | Devote    | Devotion     |
|                    | Direct    | Direction    |
|                    | Educate   | Education    |
| (8). – <b>ance</b> | Appear    | Appearance   |
|                    | Avoid     | Avoidance    |
|                    | Enter     | Entrance     |
|                    | Disturb   | Disturbance  |
|                    | Assist    | Assistance   |
|                    | Attend    | Attendance   |
|                    | Guide     | Guidance     |
|                    | Allow     | Allowance    |
|                    | Ignore    | Ignorance    |
| (9). – <b>ence</b> | Depend    | Dependence   |
|                    | Occur     | Occurrence   |
|                    | Differ    | Difference   |
|                    | Resident  | Residence    |
|                    | Present   | Presence     |



|                            |           |             |
|----------------------------|-----------|-------------|
|                            | Offend    | Offence     |
| (10) – <b>ssion, -sion</b> | Admit     | Admission   |
|                            | Permit    | Permission  |
|                            | Provide   | Provision   |
|                            | Revise    | Revision    |
|                            | Supervise | Supervision |
| (11) – <b>ness</b>         | Clean     | Cleanliness |
|                            | Empty     | Emptiness   |
|                            | Foolish   | Foolishness |
|                            | Good      | Goodness    |
|                            | Polite    | Politeness  |
|                            | Sweet     | Sweetness   |
|                            | Ugly      | Ugliness    |
| 12). <b>-ar, -er, -or.</b> | Edit      | Editor      |
|                            | Lie       | Liar        |
|                            | Labour    | Labourer    |
|                            | Lead      | Leader      |
|                            | Advise    | Advisor     |
|                            | Employee  | Employer    |
|                            | Produce   | Producer    |
| 13). <b>-dom, -ice.</b>    | Free      | Freedom     |
|                            | Wise      | Wisdom      |
|                            | Serve     | Service     |



|                    |         |             |
|--------------------|---------|-------------|
|                    | Advise  | Advice      |
|                    | Coward  | Cowardice   |
|                    | King    | kingdom     |
| (14). –ee , -- eer | Pay     | Payee       |
|                    | Trust   | Trusted     |
|                    | Refuge  | Refugee     |
|                    | Cricket | Cricketer   |
|                    | Absent  | Absentee    |
|                    | Employ  | Employer    |
| 15). T, th         | Wide    | Width       |
|                    | True    | Truth       |
|                    | Warm    | Warmth      |
|                    | Weigh   | Weight      |
| 16). – hood        | Woman   | Womanhood   |
|                    | Child   | Childhood   |
|                    | Brother | Brotherhood |
|                    | Boy     | Boyhood     |
|                    | Girl    | Girlhood    |
| (17). -Ship        | Lord    | Lordship    |
|                    | Friend  | Friendship  |
|                    | Partner | Partnership |
|                    | Caption | Captainship |
|                    | Student | Studentship |



|                 |          |             |
|-----------------|----------|-------------|
|                 | Leader   | Leadership  |
|                 | Member   | Membership  |
| 18). -ist, -ian | Magic    | Magician    |
|                 | Tour     | Tourist     |
|                 | Art      | Artist      |
|                 | Cartoon  | Cartoonist  |
|                 | Physics  | Physician   |
|                 | Music    | Musician    |
| 19). -ant, -ent | Depend   | Dependent   |
|                 | Preside  | President   |
|                 | Attend   | Attendant   |
|                 | Assist   | Assistant   |
|                 | Consult  | Consultant  |
| 20). -ity       | Real     | Reality     |
|                 | Major    | Majority    |
|                 | Minor    | Minority    |
|                 | Grave    | Gravity     |
|                 | Original | Originality |
|                 | Punctual | Punctuality |
|                 | Valid    | Validity    |
|                 | Mortal   | Mortality   |
|                 | Human    | Humanity    |
|                 | Pure     | Purity      |



### Formation of adjectives ( by adding suffixes).

|                 | <b>Word</b> | <b>Noun</b> |
|-----------------|-------------|-------------|
| 1). <b>-al</b>  | Culture     | Cultural    |
|                 | Nature      | Natural     |
|                 | Brute       | Brutal      |
|                 | Nation      | National    |
|                 | Poet        | Poetical    |
|                 | History     | Historical  |
|                 | Essence     | Essential   |
| 2).- <b>Ful</b> | Use         | Useful      |
|                 | Help        | Helpful     |
|                 | Care        | Careful     |
|                 | Cheer       | Cheerful    |
|                 | Need        | Needful     |
|                 | Thought     | Thoughtful  |
|                 | Duty        | Dutiful     |
| 3). <b>-Ly</b>  | Mercy       | Merciful    |
|                 | Kind        | kindly      |
|                 | Love        | Lovely      |
|                 | Day         | Daily       |
|                 | Coward      | Cowardly    |
|                 | Time        | Timely      |
|                 | Friend      | Friendly    |



|          |             |             |
|----------|-------------|-------------|
|          | Order       | Orderly     |
|          | Woman       | Womanly     |
|          | Year        | Yearly      |
| 4). -Y   | Cloud       | Cloudy      |
|          | Ice         | Icy         |
|          | Rock        | Rocky       |
|          | Milk        | Milky       |
|          | Thirst      | Thirsty     |
|          | Thorn       | Thorny      |
|          | Fun         | Funny       |
|          | Sun         | Sunny       |
|          | Storm       | Stormy      |
|          | <b>Word</b> | <b>Noun</b> |
| 5). -Ous | Fame        | Famous      |
|          | Joy         | Joyous      |
|          | Fury        | Furious     |
|          | Nerve       | Nervous     |
|          | Zeal        | Zealous     |
|          | Labour      | Laborious   |
|          | Danger      | Dangerous   |
|          | Courage     | Courageous  |
| 6). -Ish | Self        | Selfish     |
|          | Fever       | Feverish    |



|                          |             |             |
|--------------------------|-------------|-------------|
|                          | Dog         | Doggish     |
|                          | Red         | Reddish     |
|                          | Spain       | Spanish     |
|                          | Boy         | Boyish      |
|                          | Book        | Bookish     |
| 7). <b>-less</b>         | Harm        | Harmless    |
|                          | Life        | Lifeless    |
|                          | Care        | Careless    |
|                          | Thought     | Thoughtless |
|                          | Sense       | Senseless   |
|                          | Child       | Childless   |
| 8). <b>-en, -ern</b>     | <b>Word</b> | <b>Noun</b> |
|                          | Earth       | Earthen     |
|                          | Gold        | Golden      |
|                          | South       | Southern    |
|                          | North       | Northern    |
|                          | Silk        | Silken      |
|                          | Wool        | Woolen      |
| 9). <b>-n, -an, -ian</b> | Asia        | Asian       |
|                          | Mexico      | Mexican     |
|                          | Italy       | Italian     |
|                          | India       | Indian      |
|                          | Egypt       | Egyptian    |



|                                   |          |             |
|-----------------------------------|----------|-------------|
| 10). <b>-able, -ible</b>          | Love     | Lovable     |
|                                   | Honour   | Honourable  |
|                                   | Respect  | Respectable |
|                                   | Laugh    | Laughable   |
|                                   | Desire   | Desirable   |
|                                   | Admire   | Admirable   |
|                                   | Fashion  | Fashionable |
|                                   | Sense    | Sensible    |
|                                   | Divide   | Divisible   |
|                                   | Terror   | Terrible    |
|                                   | Change   | Changeable  |
| 11). <b>-like, -some, -worthy</b> | Child    | Childlike   |
|                                   | Life     | Lifelike    |
|                                   | Hand     | Handsome    |
|                                   | Lady     | Ladylike    |
|                                   | Quarrel  | Quarrelsome |
|                                   | Tire     | Tiresome    |
|                                   | Trouble  | Troublesome |
|                                   | Trust    | Trustworthy |
| 12). <b>-ar, -ary</b>             | Single   | Singular    |
|                                   | Familiar | Familiar    |
|                                   | Circle   | Circular    |
|                                   | Music    | Musical     |





|           |            |              |
|-----------|------------|--------------|
|           | Pole       | Polar        |
|           | Moment     | Momentary    |
|           | Discipline | Disciplinary |
|           | Custom     | Customary    |
| 13).-ic   | Hero       | Heroic       |
|           | Space      | Specific     |
|           | System     | Systematic   |
|           | Angel      | Angelic      |
|           | Acid       | Acidic       |
|           | Art        | Artistic     |
|           | Idiot      | Idiotic      |
|           | Patriot    | Patriotic    |
| 14). -ive | Educate    | Educative    |
|           | Progress   | Progressive  |
|           | Act        | Active       |
|           | Relate     | Relative     |
|           | Attract    | Attractive   |

#### Formation of verbs (by adding prefixes).

|        | Word    | verb      |
|--------|---------|-----------|
| 1).en- | Courage | Encourage |
|        | Joy     | Enjoy     |
|        | Able    | Enable    |
|        | Rage    | Enrage    |



|                 |           |              |
|-----------------|-----------|--------------|
|                 | Danger    | Endanger     |
|                 | Slain     | Enslane      |
|                 | Large     | Enlarge      |
|                 | Close     | Enclose      |
| 2). <b>Be-</b>  | Friend    | Befriend     |
|                 | Fool      | Befool       |
|                 | Little    | Belittle     |
|                 | Calm      | Becalm       |
|                 | Witch     | Bewitch      |
|                 | Cloud     | Becloud      |
| 3). <b>Dis-</b> | Agree     | Disagree     |
|                 | Honest    | Dishonest    |
|                 | Obey      | Disobey      |
|                 | Satisfy   | Dissatisfy   |
|                 | Ability   | Disability   |
|                 | Like      | Dislike      |
|                 | Appear    | Disappear    |
|                 | Please    | Displease    |
|                 | Comfort   | Discomfort   |
|                 | Believe   | Disbelieve   |
|                 | Honour    | Dishonour    |
|                 | Advantage | Disadvantage |
| 4). <b>Im-</b>  | Prison    | Imprison     |



|                 |            |                |
|-----------------|------------|----------------|
|                 | Port       | Import         |
| 5). <b>Un-</b>  | Lock       | Unlock         |
|                 | Do         | Undo           |
|                 | Necessary  | Unnecessary    |
|                 | Fold       | Unfold         |
| 6). <b>Non-</b> | Co-operate | non-co-operate |
| 7). <b>De-</b>  | Fraud      | defraud        |
|                 | Value      | devalue        |
|                 | Grade      | degrade        |
|                 | Promote    | demote         |
| 8). <b>Ac-</b>  | Company    | accompany      |
|                 | Custom     | accustom       |
| 9). <b>Con-</b> | Firm       | confirm        |
| 10). <b>Re-</b> | Fine       | refine         |
|                 | Fresh      | refresh        |
|                 | New        | renew          |
|                 | Arrange    | rearrange      |
| 11). <b>E-</b>  | Strange    | estrangle      |
|                 | Mail       | E-mail         |

#### Some Prefixes express size or degree

- Ordinary - extraordinary
- Law - outlaw
- Circle - semicircle



- Grow - outgrow
- Do - overdo

**Prefixes express time or position**

- 1). Tell - foretell
- 2). mayor - ex-mayor
- 3). call - recall
- 4). graduate - postgraduate
- 5). War - postwar

**Prefixes express attitudes**

- 1). Social - anti-social
- 2). Government- anti-government
- 3). Communist - pro-communist

**Prefixes express number**

- 1). Acting - mono-acting
- 2). Annual - bi-annual
- 3). Wheeler - Tri-wheeler
- 4). colour - Tri- colour

**6.3 Check Your Progress**

1. Form words using the following prefix.

- Bi,intra,mega,micro,ill,in,alter,auto,cat,ambi,counter,cyber,demi,epi,intro,mono,ultra,trans,tri

2. Form words using the following suffixes

- acy , ade , ant ,art , action , eer , fold , ward , less , ism , like , most



## 6.4 Summary

Affixes, some words are formed with the help of affixes.(Prefix or a Suffix).They were originally words themselves but they are now letters or groups of letters added to words or to roots to create new words. Prefixes are groups of letters placed before words or roots. Prefixes modify or extend the meanings of words and roots .A suffix is a letter or groups of letters attached to the ends of roots, words or word groups and serve grammatical function. A suffix can indicate the part of speech (noun, verb, adjective, adverb) the word belongs to. It can also modify and extend the meaning of the word, for e.g. The-al suffix makes an adjective from a noun such as ‘national’ and ‘structural’.

## 6.5 Keywords

1. Prefix: A letter or group of letters that you put at the beginning of a word to change its meaning.
2. Suffix: A letter or group of letters that you put at the end of a word to change its meaning.

## 6.6 Answers to Your Progress

- (a)
1. Bi- bicycle, bilingual
  2. Intra- intramuscular
  3. Mega- megastar, megaship
  4. Micro- microscope, micro-mini
  5. Ill- illiterate, illegible
  6. In- insecure, inaction
  7. Alter- alternate, alteration
  8. Auto- automobile, autograph
  9. Cata- catalogue, cataract
  10. Ambi - ambitious, ambiguous
  11. Counter- counterfoil, counterattack
  12. Cyber- cybercafé, cybercrime
  13. Demi- demigod, demi paradise
  14. Epi- epitome, epiglottis
  15. Intro- introduce, introvert



16. Mono- monologue
17. Ultra- ultraviolet, ultramodern
18. Trans- transform, transaction
19. Tri- tricolour, tricycle

(b) 1. Acy- privacy, supremacy

2. ade- cascade, barricade, brigade

3. ant- servant, applicant

4. art- handcart, bullockcart

5. ation- invitation

6. eer – engineer, mountaineer

7. fold- manifold

8. ward- forward, inward, outward

9. less- kindness, goodness

10. ism- socialism, humanism

11. like- childlike, warlike

12. most- innermost, foremost

## 6.7 Self-Assessment Questions

1. What do you mean by a Prefix?
2. What is a Suffix? Explain it with suitable example.

## 6.8 Suggested Readings

1. English Grammar, Composition & usage : J.C. Nestified; Revised by
2. English Grammar; Raymond Murphy.
3. New Oxford Advanced Learners Dictionary.



|                               |                           |
|-------------------------------|---------------------------|
| <b>Subject:</b> English       |                           |
| <b>Course Code: ENGC -201</b> | <b>Author:</b> Dr.Pallavi |
| <b>Lesson no:</b> 07          | <b>Vetter</b>             |
| <b>NON- FINITES</b>           |                           |

### Lesson structure

- 7.0 Learning Objectives**
- 7.1 Introduction**
- 7.2 Main Body of the Text- Infinitives**
- 7.3 The Gerund**
- 7.4 Further Body of the Text - The Participle**
- 7.5 Check Your Progress**
- 7.6 Keywords**
- 7.7 Answers to Your Progress**
- 7.8 Suggested Readings**

## **Non – finites**

### **7.0 Learning Objectives**

1. Students will be able to distinguish between Finite and Non Finite verbs.
2. Students will have a clear understanding of infinitive, participles and gerunds.



**7.1 Introduction-** By definition a non –Finite verb cannot served as the root of an independent clause. In practical terms, this means that they don't serve as the action of a sentence. They also don't have a tense while the sentence around them may be past, present or future tense, the non-finite verbs themselves are neutral. A finite verb agrees in number and person with its subject.

An infinitive is not limited by the number and person of the subject.

**There are three types of non-finite verbs gerunds, participles and infinitives.**

## 7.2 What is an Infinitive

- An infinitive is not limited by the number and person of the subject.
- The infinitive may be used (1).without 'to' (2).with 'to'

### ➤ The Infinitive without 'to'

It is used to

#### (a). After the verbs

to make, to bid, to let, to see, to hear (to make)

- I made him run
- I heard the postman knock at the door ( to hear)

#### (b). But is passive voice 'to' is not omitted.

- He was made to run (to make)
- He was seen to leave (to see)

#### (c). After the modal auxiliaries 'dare' and 'need'

- He dare not do it.
- You need not go there.

#### (d.) But when need and dare are used as main verbs they form questions.

- Does he dare to do it?
- Do you need to go there.





(e.) After the modal auxiliaries can, could, may, might, will, would, shall, should, must; as

- You had rather do it quickly.
- I would rather starve than beg.

(f). After but, except, than; as

- She did nothing but weep
- He did everything except work hard.

➤ **The Infinitive with 'to' is used**

(a) After the verbs of knowing or understanding

Know, think, consider, feel, etc.

- I consider him to be a fool.
- I know how to cook.

(b) After a Noun or Pronoun as an Adjective.

- Give me some water to drink.
- I know how to cook.

(c) After a Verb as an Adverb;

- I went to see the doctor.
- I got up to ask a question.

(d) After an Adjective as an Adverb;

- I was delighted to see him.
- He was angry to find his pen.

(e) After too, adjectival adverb.

- He is too weak to walk.
- The milk is too hot to drink.

(f) After adjective/ adverb enough.

- He is strong enough to lift this box.
- She is intelligent enough to understanding what I say.



(g) In place of a clause while combining two sentences into one.

- He went to the market. He wanted to buy fruit.
- She is intelligent enough to understand what I say.

➤ **Note down**

**Infinite is a Verbal Noun. It can be used instead of Noun as it performs all the functions of a noun,**

**1. As the subject of a verb.**

To tell lies is a sin.

To save you is in the hands of God.

**2. As the object of a Verb.**

She likes to do it.

**3. As the object of a Preposition.**

He was about to set out on his journey

He stood up to ask a question.

**4. As the Complement of a verb.**

She appeared to be sad

Her aim in life is to be a pilot

**5. As an objective Complement**

I helped her to push the car.

I asked her to give away the prizes.

**Exercise for Practice**

Insert 'to' wherever necessary, before the infinitives in brackets.

- (1) I used \_\_\_\_\_ (live) in a hotel.
- (2) She can \_\_\_\_\_ (sing) quite well.



- (3) May I \_\_\_\_\_ (use) your phone.
- (4) They refused \_\_\_\_\_ (accept) the bride.
- (5) How dare you \_\_\_\_\_ (open) my letters.
- (6) He made us \_\_\_\_\_ (wait) for hours.
- (7) Where would you like \_\_\_\_\_ (have) lunch?
- (8) We were permitted \_\_\_\_\_ (enter) the school.
- (9) She wanted \_\_\_\_\_ (see) the house.
- (10) Need I \_\_\_\_\_ (come)? I'd rather \_\_\_\_\_ (stay) at home.

### 7.3 The Gerund

It is a form of verb which ends in- 'ing' and has the force of a noun and a verb.

- eating- eat + ing, walking- walk + ing
- |      |   |
|------|---|
| Verb | v |
|------|---|
1. The Gerund is partly a verb and partly a noun
    - Teaching in an art.
    - Eating is essential for life.
  2. A Present Participle also ends in '-ing'. It expresses an unfinished action;
    - Hearing the noise I came out of my room unfinished action.
    - The crying child gets milk.

#### Uses of the Gerund

(a).As the subject to a Verb.

- Walking is a good exercise.

(b).As the object of a verb.

- I like swimming.
- I hate waiting at bus stops.

(c).As the object of a preposition.

- He is fond of swimming.



- She was praised for saving the child.

(d). As Subject Complements.

- Seeing is believing.
- Talking to him is wasting time.

### Verbs followed by Infinitive.

Here we use infinitive after the following verbs.

- |                                        |           |
|----------------------------------------|-----------|
| (1) I agreed to wait.                  | (agree)   |
| (2) She chose to stay at home          | (choose)  |
| (3) She hopes to succeed               | (hope)    |
| (4) I long to go home                  | (long)    |
| (5) We decided to start work           | (decide)  |
| (6) He deserves to be promoted         | (deserve) |
| (7) He expects to get the job          | (expect)  |
| (8) The manager offered to step down   | (offer)   |
| (9) He meant to cheat                  | (mean)    |
| (10) They attempted to cross the river | (attempt) |

### Verbs followed by Gerund

Here the Gerund must be used after the following verbs:

- |                                  |           |
|----------------------------------|-----------|
| (1) Most women enjoy shopping    | (enjoy)   |
| (2) I suggest going for a walk   | (suggest) |
| (3) We missed seeing that film   | (missed)  |
| (4) It is no use waiting for him | (use)     |
| (5) She dread getting old        | (dread)   |



- |                                         |            |
|-----------------------------------------|------------|
| (6) He detests writing letters          | (detest)   |
| (7) The police denied using force       | (deny)     |
| (8) He kept (on) discussing the subject | (keep)     |
| (9) My dad disk likes seeing films      | (dislikes) |
| (10) She practiced dancing everyday     | (practice) |

**Either Gerund or Infinite can be used after**

- (1) Begin, start, continue
- (2) Love, like, hate, prefer
- (3) Permit, allow, advise, recommend
- (4) Try, purpose, mean, goon, used to, be afraid(of)
- (5) Remember, regret, forget
- (6) Attempt, intend, can't bear

**7.4 Participle**

It is also called a Verbal Adjective.

It is partly a Verb and partly an Adjective.

- I saw Rani writing a letter.

Here, writing is a participle. It is formed from the verb 'write'. It is formed from the verb 'write'. It also qualifies Rani. So, a Participle does the work of an adjective and a verb.

**Kinds of Participles**

There are three kinds of participles:

(a) Present Participle

(b) Past Participle

(c) Perfect Participle

(a) Present Participle:-The 'ing' form of the Verb is called Present Participle. It denotes an unfinished or incomplete action.



- I saw him crossing the road.
- (b) Past Participle:- It is the third form of the verb and ends in d, ed, t, n or en, it shows finished or complete action.
  - They entered the hall.
- (c) Perfect Participle:- It is formed by putting (having before) the past participle of the verb. It denotes an action, which was finished in the past.
  - Having finished his work, he went out to play.
  - Having fed the dog, he sat down for his dinner.

### Uses of the participles

The Participle is used in the formation of various tenses.

1. Present participle is used for forming the continuous tenses of the active voice.

- Ram is running

2. Past Participle is used for forming the perfect tenses of Verbs in the Active voice.

- He had already written to you.

3. Past Participle is also used for forming the Passive voice. Here it is always preceded by different form of verbs 'to be' or 'to have'

- Wheat is sown in winter.

1. The Participle is used as an Adjective.

- I saw a sleeping tiger.
- A faded rose has no smell.

2. Participle is used to combine in one sentence two actions by the same subject.

- Smiling and shouting, he came to words us.
- Seeing the policeman, the thief ran away.

### Exercise for practice

Join the following pairs of sentences using participles.



(1) We left the car on the road

We walked into the jungle.

(2) She fed the cow

Then she milked her.

(3) He was exhausted by his work

He started playing upon the violin.

(4) I felt pity for the beggar

I gave him some money.

(5) We have decided to fight.

Let us fight

## 7.5 Check your Progress

(a) Gorillas have good eyesight but are deficient in both \_\_\_\_\_ (hears) and \_\_\_\_\_ (smell). In the face of danger the male gorilla prefers \_\_\_\_\_ (stay) behind while his family members get away. At time the male gorilla is used \_\_\_\_\_ (make) a \_\_\_\_\_ (terrify) roar.

(b.) \_\_\_\_\_ (know) little about gorillas we want \_\_\_\_\_ (know) a great deal more about them. Travelers have seen a male gorilla \_\_\_\_\_ (help) a female climb up a steep rock to the \_\_\_\_\_ (make) a pile of food they sit down \_\_\_\_\_ (eat) in a group.

## 7.6 Keywords

1. **Infinite** – An infinite in note limited by the number and person of the number and person of the subject.
2. **Gerund** – A gerund is a form of the verb which end in ‘ing’. It is partly a verb and partly a noun.
3. **Participle** – A participle also known as verbal adjective. It is partly a verb and partly an adjective.

## 7.7 Answer to your Progress

(A) (1) hearing (2) smelling (3) to say (4) to making (5) terrifying

(B) (1) having knowing (2) to know (3) helping/help (4) Making (To eat



## 7.8 Suggested Readings

- English Grammar, Composition & usage : J.C Nesfield ; Revised by
- English Grammar; Raymond Murphy.
- New Oxford Advanced Learners Dictionary.





|                                |                            |
|--------------------------------|----------------------------|
| <b>Subject:</b> English        |                            |
| <b>Course Code :</b> ENGC -201 | <b>Author:</b> Dr. Pallavi |
| <b>Lesson no:</b> 08           | <b>Vetter</b>              |
| <b>PREPOSITIONS</b>            |                            |

### Lesson Structure

#### **8.0 Objectives**

#### **8.1 Introduction**

#### **8.2 Main Body of the Text- Prepositions**

#### **8.3 Further Body of the Text- Prepositions of Time**

#### **8.4 Check your Progress**

#### **8.5 Summary**

#### **8.6 Keywords**

#### **8.7 Answers to your Progress**

#### **8.8 Self -Assessment Questions**

#### **8.9 Suggested Readings**

### **8.0 Learning objectives**

1. The student will be able to recognize prepositions and their objects.
2. The student will be able to define prepositions to explain their usage, identify preposition in text



## 8.1 Introduction

A preposition is a word placed before a noun or a pronoun to show its relation to some other words in the sentence. It usually have spatial or temporal meanings. They connect words in sentences. The words being connected are usually nouns or pronouns or phrases .Prepositions could be arranged across a few types according to their functionality. Prepositions of Time, Place, Agency, cause, contrast, source, manner, rate or possession , they can be arranged as simple prepositions, compound prepositions, or double prepositions. We know it sounds like so many of them. It's very interesting to know how one preposition can be used in such different ways.

## 8.2 Main Body of the Text: Preposition

**It is a word placed before a noun or a pronoun to show its relation to other words in the sentence.**

**For eg. In, at , after, during etc.**

### ➤ **Kinds of Prepositions:-**

**Prepositions are of five kinds**

**1. Simple Prepositions; as**

At , by , of, for, in ,off.

**2. Compound prepositions ;**

About, across, before, beside, into

**3. . Double prepositions;**

From, among, from, under, out of etc.

**4. Participle Prepositions;**

Accepting, during , regarding etc.

**5. Phrase prepositions**

Along with, according to, away from.

### ➤ **Position of the preposition**



- 1. A preposition is generally placed before a noun or a pronoun it governs; as**

He died of cholera

Delhi is famous for the Red fort.

But there are some exceptions.

- 2. If a preposition governs a relative pronoun**

This is the man whom I spoke to.

- 3. When the relative pronoun is that;**

Here is the pen that you were looking for.

- 4. When a relative pronoun is understood;**

That is the boy I was speaking about.

➤ **Some Important Prepositions Distinguished.**

- 5. After and In**

eg. When we speak of space of time

- 6. He came back after a month. (past)**

He will come back in a week (future)

- 7. In and within**

eg. I shall return in a month (at the end of one month)

I shall return within a month (before the end of one month)

- 8. In and Into**

e.g. The boy was in the garden (Rest inside)

The boy was walking in the garden (Act of moving inside).

- 9. He walked into the garden (Movement towards inside).**

- 10. At and In.**



e.g. These are used in speaking of things at rest;

The students are sitting their desks She is lying in her bed.

### **11. In speaking of places.**

I live at Rohtak in Haryana

At- smaller place

In- bigger place .

### **12. In speaking of time**

At (point of time)

In (period of time)

I wake up at 8`o clock

I got up early in the morning.

### **13. On and upon.**

He sat on a bench. ( shows rest).

He jumped upon the rat (shows moment).

### **14. By and with**

The lion was killed by the hunter (the doer of the action).

She cut he vegetables with a knife (with the help of an instrument).

### **15. Between and among;**

Bhiwani is between Hisar and Rohtak (Refers to two persons or things).

The robbers divided money among themselves (Refers to more than two).

### **16. Till and to**

Farmers work in their fields till evening. (Used for time)

He walked to the end of the road (used for place).

### **17. From and since (Denote a point of time).**

I have been living in this house since 1980.



From tomorrow, the school will open at 7.am

18. **Beside and besides.**

The child walked beside me. ( By the side of).

Besides this, I have five more pens. (In addition)

**On, Over and Above,**

The book is lying on the table.( Contact with surface).

This building is above all the buildings

Water flows over plants &bushes (Higher position directly above)

**8.3 Further Body of the Text- Prepositions of Time**

**At-For fixed time +festivals**

At 3:30,at noon, at dawn

At Christmas, at Diwali

**On - for a day or date**

On Sunday, on birthday

On Sunday morning, on 15th march.

**In.- Period of time**

In this evening, In April

**During - for a known period of time.**

During the holidays, during 1947

**By- At that time or before it**

He will be home by 7pm

**For- period of time**

For six months, for two years

**Since - point of time**

She has been here since 6`o clock

➤ **Prepositions of travel and movement**

**For transportation - we travel by bus / by train or by plane**

But remember      We walk on foot, ride on horseback /cycle

**Exercise for Practice**

- (1). Come and sit. ....me
- (2). Put your purse .....your pocket.
- (3). They came back .....ten days.
- (4). Chennai is ..... the south of India.
- (5). He did not listen .....my advice.
- (6). It has been raining ..... morning.
- (7). There is no quarrel..... the two brothers.
- (8). She is fond .....music.
- (9). Do not mix .....bad boys.
- (10). We could not wait ..... them.
- (11). Ashoka ruled .....a vast empire.
- (12). It is half past four.....my watch.
- (13). He invited me .....tea.
- (14). She writes .....ink.
- (15). I have no desire ..... wealth.

**Verbs followed by prepositions**

**Formation- verb + preposition**



- (1). Absent from=> she is absent from school today.
- (2). Abstain from=> He abstains from wine.
- (3). Adapt to=> Adapt yourself to new surroundings.
- (4). Afraid of=> He is afraid of dogs.
- (5). Answer for=> We have to answer for our sins.
- (6). Bark at=> Dogs bark at strangers.
- (7). Beg for=> He begged for mercy.
- (8). Believe In=> He believe in God.
- (9). Beware of=> Beware of pick - pockets.
- (10). Borrow from=> He borrowed a book from me.
- (11). Care for=> He does not care for me.
- (12). Call on=> I called on my friend yesterday.
- (13). Charge with=> He was charged with murder.
- (14). Come of=> Ram comes of a noble family.
- (15). Congratulation=> He congratulated me on my success.
- (16). Deal in=> His father deals in cloth.
- (17). Depend upon=> Do not depend upon him.
- (18). Die of=> He died of cholera.
- (19). Differ from=> This book differs from that.
- (20). Dispose of=> He has disposed of his car.
- (21). End in=> All his efforts ended in smoke.
- (22). Escape from=> He escaped from the prison.
- (23). Enquiry of=> I enquired of him.



- (24). Explain to=> Can you explain this to me?
- (25). Fail in=> He failed in his mission.
- (26). Feed on=> Cows feed on grass.
- (27). Fight with=> Let us not fight with our friends.
- (28). Fight for=> We must fight with our friends.
- (29). Fill up=> Fill up the blanks please.
- (30). Give up=> He has given up smoking.
- (31). Grieve at=> Do not grieve at this loss.
- (32). Grumble at=> Do not grumble at your loss.
- (33). Guard against=> You should guard yourself against cold.
- (34). Hanker after=> He hankers after fame.
- (35). Hope for=> Always hope of recovery.
- (36). Hope of=> He has not indulge in gossip.
- (37). Indulge In=> Do not interfere in my work.
- (38). Interfere In=> Do not interfere in my work.
- (39). Invite to=> He has invited me to dinner.
- (40). Insist on=> He insisted on seeing the film.
- (41). Jeer at=> Do not jeer at the beggar.
- (42). Jump at=> Don't jump at the idea of dancing.
- (43). Jump to=> He jumped to the conclusion.
- (44). Keep to=> Always keep to the left.
- (45). Knock at=> Who is knocking at the door
- (46). Knock down=> He knocked down a man.





- (47). Laugh at=> Do not laugh at the poor.
- (48). Line on=> He lives on fruit and milk.
- (49). Line for=> A true patriot lines for his country.
- (50). Look after=> He looks after her.
- (51). Look through=> You cannot look through his game.
- (52). Make up=> Make up your deficiency.
- (53). Make away=> The thief made away with a purse English.
- (54). Mix with=> Do not mix with bad boys.
- (55). Objects to=> He objected to my proposal.
- (56). Part from=> I parted from my friend.
- (57). Pay for=> He had to pay for his deeds.
- (58). Play on=> She was playing in the sitar.
- (59). Point out=> The teacher pointed out my mistakes.
- (60). Polite to=> Be polite to your elder.
- (61). Protect from=> The Umbrella protects us from rain.
- (62). Put out=> Put out the lamp at once.
- (63). Quarrel with=> Do not quarrel with your brother.
- (64). Quarrel over=> They quarreled over trifle
- (65). Recover from=> He has recovered from illness.
- (66). Relieve of=> He was relieved of charge.
- (67). Rely on=> Never rely on friends.
- (68). Refer to=> He referred to his doctor.
- (69). Succeed in=> He succeeded in his exams.



- (70). Submit to=> We must submit to the will of God.
- (71). Stand by=> I shall stand by you.
- (72). Trust in=> Trust in God.
- (73). Taste of => This water tastes of salt.
- (74). Take after=> Ram takes after his father.
- (75). Tide over=> Try to tide over these difficulties.
- (76). Wait on => A deputation waited on the Government orders.
- (77). Wait for=> He is waiting for his result.
- (78). Work at=> He is working at the well.
- (79). Wonder at=> The people wondered at the feat.
- (80). Yield to=> Do not yield to difficulties.
- (81). Yearn for=> Everyone yearns for happiness.

### **Nouns followed by Prepositions**

#### **Formation - Noun + Preposition**

- (1). Abundance of - plenty of  
--> India has abundance of wheat.
- (2). Ambition for--> He has no ambition for politics.
- (3). Candidate for--> There are ten candidates for this post.
- (4). Competition with--> I have no competition with him.
- (5). Comparison with--> Mohan cannot stand comparison with Sohan.
- (6). Contact with--> I have no contact with him.
- (7). Desire for--> I have no desire for wealth.
- (8). Duty to--> Do your duty to your parents.



- (9). Excuse for--> You have no excuse for delay.
- (10). Equality with--> Do not equality with your boss.
- (11). Expert in=> He is an expert in mechanics.
- (12). Faith in => He had no faith in rituals.
- (13). Fondness for => He had no fondness for music.
- (14). Grief at =>I felt deep grief at the death.
- (15). Guess at =>He can guess at the moral of the story.
- (16). Heir to=> she is the only heir to my property.
- (17). Interest in=> she takes interest in gardening.
- (18). Key to=> Hard work is the key to success.
- (19). Lack of=> The crops failed for the lack of rain.
- (20). Match for=> Ram is no match for mohan.
- (21). Need of => He is always in need of money.
- (22). Objection to=> He raised an objection to my proposal.
- (23). Pity for=> he has no pity for the poor.
- (24). Pride in => do not take pride in your wealth.
- (25). Proof of => There is no proof of his guilt.
- (26). Qualification for=> What are your qualification?
- (27). Remedy for=> There is no remedy for cold.
- (28). Resemblance to=> you have a close resemblance to your mother.
- (29). Reward for=> He got a reward for his honesty.
- (30). Slain to=> Do not be a slain to bad habits.
- (32). Sympathy for=> He has no sympathy for the poor.



(33). Victim to=> I fell a victim to his oily tongue.

(34). Victory over=> He got victory over evil.

(35). Zeal for=> He showed a zeal for sports.

### **Adjectives followed by prepositions**

#### **Formation- adjective+ preposition**

- (1). Acceptable to => your terms are not acceptable to us.
- (2). Addicted to => He is addicted to drinking.
- (3). Affected by=> We shall not be affected by this law.
- (4). Aline to => I am aline to my weakness.
- (5). Ashamed of=> He should be ashamed of his misconduct.
- (6). Blind of => He is blind of one eye.
- (7). Boast of => Do not boast of your ability.
- (8). Born to=> A son was born to her.
- (9). Busy with=> I am busy with my work.
- (10). Capable of => you are capable of doing great deeds .
- (11). Careful about=> be careful about your wealth.
- (12). Confident of=> she is confident of her success.
- (13). Convicted of=> he was convicted of murder.
- (14). Deaf to => He was deaf to my advice.
- (15). Destined to => she was destined to be a queen.
- (16). Devoid of => his stories are devoid of honour.
- (17). Engaged in=> We are engaged in a discussion.
- (18). Eligible for=> You are eligible for this post.



- (19). Envious of=> I am not envious of your success.
- (20). Exhausted with=> I feel exhausted with work.
- (21). Familiar to=> Your face is familiar to me.
- (22). Famous for - Delhi is famous for Red Fort.
- (23). Fond of => He is fond of music.
- (24). Foreign to=> Dishonesty is foreign to him.
- (25). Gifted with=> She is gifted with a sweet voice.
- (26). Given to=> He is given to gambling.
- (27). Good for=> He is good for nothing.
- (28). Good at=> I am glad at your success.
- (29). Guilty of=> He was found guilty of the left.
- (30). Harmful to=> Smoking is harmful to health.
- (31). Hopeful of=> I am hopeful of my success.
- (32). Healed of=> He was healed of wounds.
- (33). Honest in=> He is honest is word.
- (34). Ignorant of=> She is ignorant of the truth.
- (35). Ill with=> He is honest in word.
- (36). Infested with=> The house is infested with rats.
- (37). Innocent of=> A child in innocent of evil.
- (38). Inferior to=> This pen in inferior to that.
- (39). Jealous of=> She is jealous of me.
- (40). Junior to=> He is junior to him.
- (41). Lame in=> He is lame in the left leg.



- (42). Lost to=> He is lost to all sense of shame.
- (43). Loyal to=> One should be loyal to one's country.
- (44). Mad with=> He was mad with anger.
- (45). Married to=> Sita was married to Ram.
- (46). Mistaken for=> I was mistaken for my brother.
- (47). Natural to=> Selfishness is natural to man.
- (48). Necessary for=> Games are necessary for health.
- (49). Obedient to=> Ram is obedient to his parents.
- (50). Occupied in=> Mohan is occupied in business.
- (51). Partial to=> The teacher was partial to him.
- (52). Polite to=> Be polite to your teachers.
- (53). Preferable to=> Freedom is preferable to slavery.
- (54). Quick at=> He is quick at his work.
- (55). Quick of=> She is quick of understanding.
- (56). Regard for=> I have a great reward for you.
- (57). Related to=> I am related to him by birth.
- (58). Rich in=> India is rich in coal.
- (59). Sacred to=> The Gita is sacred to the Hindus.
- (60). Satisfied with=> I am satisfied with your work.
- (61). Short of=> He ran short of money.
- (62). Similar to=> My cap is similar to your.
- (63). Sorry for=> I am sorry for her.
- (64). Thankful to=> I am thankful to you.



- (65). Tired of=> The sick man is tired of life.
- (66). Useful for=> Milk is useful for health.
- (67). Vain of=> Rani is vain of her beauty.
- (68). Versed in=> She is well versed in cooking.
- (69). Wanting in=> She is wanting in common sense.
- (70). Zealous for=> Everyone is zealous for freedom.
- (71). Zealous in=> He is zealous in his work.

### 8.4 Check your Progress

1. He was born \_\_\_\_\_ 1980.
2. She sat \_\_\_\_\_ the ground.
3. He is junior \_\_\_\_\_ me.
4. He is addicted \_\_\_\_\_ gambling.
5. Come and sit \_\_\_\_\_ me.
6. He killed the snake \_\_\_\_\_ a stick.
7. I jumped \_\_\_\_\_ the river.
8. I can see \_\_\_\_\_ your game.
9. We went to Agra \_\_\_\_\_ train.
10. My father deals \_\_\_\_\_ cloth.

### 8.5 Summary

A preposition is a word placed before a noun or a pronoun to show its relation to some other words in the sentence. The noun or pronoun which is used with a preposition is called its object. It is said to be governed by the preposition.

### 8.6 Keywords

1. Preposition of time.
2. Preposition of travel and movement.



3. Preposition of place.

## **8.7 Answers to your progress**

(1). In (2).on (3). to (4).to (5).with (6).with (7).into (8). Through (9).By (10).in

## **8.8 Self -Assessment Questions**

- 1. What is a Preposition?**
- 2. What is the role of a preposition in a text?**

## **8.9References/ Suggested Reading.**

- 1.English Grammar, Composition & usage : J.C Nestified; Revised by
2. English Grammar; Raymond Murphy.
3. New Oxford Advanced Learners Dictionary.





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|-----------------------------------------|---------------------------|
| <b>Subject:</b> English                 |                           |
| <b>Course Code: ENGC -201</b>           | <b>Author:</b> Dr.Pallavi |
| <b>Lesson no:</b> 09                    | <b>Vetter</b>             |
| <b>DIALOGUE WRITING AND TRANSLATION</b> |                           |

### Lesson Structure

- 9.0 Learning Objectives
- 9.1 Introduction
- 9.2 Main Body of the Text- Dialogue Writing
- 9.3 Special Hints
- 9.4 Further Body of the Text
- 9.5 Translation
- 9.6 Check your Progress
- 9.7 Self -Assessment Questions
- 9.8 Suggested Readings

### DIALOGUE WRITING

#### 9.0 Learning Objectives

1. Students will be able to identify the ways in which a character's unique personality changes the way he/she would speak about something.



2. To familiar the students with the ways in which a dialogue makes a story come alive.

## 9.1 Introduction

A dialogue literally means (talk between two people). Dialogue writing is useful form of composition since it enables a student to learn the colloquial way of talking English, and trains him to express his thoughts in easy and natural language. The spoken English of the Indian school boy is often stilted and bookish, because he rarely comes in contact with English – speaking people.

## 9.2 Main Body of the text

Good dialogue is not easy to write, and in the hand of a novice it is apt to become extraordinarily wooden. Your dialogue should be neat, flexible and pointed. At the same time, it should not be obviously “literary” though this is scarcely probable. It is much more likely to possess the opposite faults of amateurish in consequence and redundancy. If the conversation is to appear natural and convincing it must first of all pass through a careful selection in which these excrescences are removed. Another point to remember is that the force of the spoken word depends, to a very large extent, on gesture, the posture of the body, facial expression, intonation and accent. You should, therefore, not fail to supply necessary suggestions as well help the reader to understand the full importance of the words of the various character. To write a dialogue successfully, it is necessary to have complete and accurate knowledge of the characters who take part in the conversation, their opinions, feelings, tastes, weaknesses and the circumstances in which they are placed, etc. There should also be perfect consistency in the treatment of the character. Their talk must correspond to the circumstances in which they speak. As regards the matter of your conversation, develop it logically observe the principles of unity, consistency and coherence. Again, careful preparation is necessary for writing a good dialogue, though this must not be apparent. Remember, that the greatest art lies in the concealment of art.

### ➤ Main Points

1. Be natural, not formal, affected or bookish. Remember that colloquialism, slang, etc. are permissible to only a limited degree.



2. Think out your characters and give them variety. To do this you must have in your mind a clear idea of the way in which each character is to express his views. For example a bookish student will talk in a different way from a sportsman.
3. Give your characters consistency, life and movement.
4. Carefully think over the subject given and jot down briefly the arguments or opinions about it.
5. Arrange the ideas in a logical order.
6. Avoid clumsy repetitions like he said, I said, etc.

### 9.3 Special Hints / Important Tips

1. Do not let any of your characters monopolies the conversation; all have a right to express their views.
2. Let the conversation be brisk and rapid.
3. In real conversation, one person sometimes interrupts the other, or breaks in on what he is saying. For example – I don't care what he told you ! I know for a fact that he did it. He confessed his fault in the class.
4. In life a speaker anticipates a question from the trend of the conversation that is going on and answers it before it is asked.

For example -

A – “What will you do if a lion were to come out of the bushes now?”

B – “Well, what would you do?”

1. In day to day life, a speaker often uses exclamations expressing :

To show surprise -

My word! “Good heavens!”

“Excellent!”

To show pleasure -

“How nice!” , “Splendid!”

“Well done!”

To show irritation -

“Bother!” , “Confound it !”



2. It is necessary to begin the dialogue in an interesting way so that the reader's attention may be caught from the start.
3. The conversation should lead to some definite conclusion. It should not end abruptly.
4. The characters must talk good English. They should avoid such expressions as, "He asked my brother and I to dinner."
5. Keeping these points in view, write your dialogue in a natural, interesting and realistic manner. The whole conversation should be brief, and the questions and replies as concise and pointed as possible.

### Ralph W. Emerson

"Conversation is the laboratory and workshop of the students".

#### ➤ Some Useful Phrases

1. **Greetings** (starting) Hello! / Hi / Good Morning / How nice to see you! / What's a pleasant surprise! (ending) Bye! Have a nice day! / Good day! / See you! / It's good to see you! / Thanks for coming!
2. **Salutations-** Mr. Sharma / Mrs. Rani / Miss Sharma / Madam / Sir / Ladies and gentleman / Yes, Mr. Smith.
3. **Introduction-** Let me introduce Mr. Rani (to you) / Let me introduce myself) meet my friend Raj / How do you do?
4. **Thanks-** Thank you / Thanks / Thank you very much / I'm most grateful to you / Thanks a lot / It's good of you.
5. **How to say "yes" / "no"** yes, good / Ok / all right / that it! / Certainly! / Of course / Sure ! / Oh, no / I don't think so / not at all / certainly not / not yet.
6. **Requests-** Will you please pass me / help me? / Here you are / with pleasure / could you please? / would you help me?
7. **Excuses-** I'm sorry / excuse me, please / sorry, I cannot help it / it's ok / that's all right / will you excuse me for a moment ? Pardon me!
8. **Courtesy -** How are you? I'm well, thank you, and you? / Have a good time / Quite well, thanks / this way, please.



9. **Satisfaction** - Very good / Great / Splendid / Amazing / That's fine / That's ok. That's all right / I'm glad to see you again.
10. **Dissatisfaction** - Stop it ! / How can he be so silly! / It's stupid! It's unbelievable! / 'I' m sick of it!
11. **Weather-** What's the weather forecast ? It's awfully hot / It is sultry / It's getting warm / It is sunny / It is raining. It's cloudy / It's breezy.
12. **Health-** How are you? / Are you feeling better now? / You look / don't look well / I'm very well / I hurt my knee / I've broken my arm.
13. **Sympathy** - Please accept my condolences / I share your distress / Accept my deepest condolences / I'm so sorry for him.
14. **Agreeing** - Absolutely / Precisely / Exactly / I totally agree / So do I / Nor do I / I think you're right up to a point.
15. **Disagreeing** - You're quite wrong there / I'm sorry, but I don't agree at all / that's an exaggeration.
16. **Checking your** - Do you really mean to say ---? / What exactly do you mean by that?
17. **Asking for Opinions** - So, what do you think? / How do you feel about this / What is your view / Do you agree with that.
18. **Giving Opinions-** In my opinion / As far as I'm concerned / I think / I feel / To my mind.
19. **Correcting misunderstandings** - Don't get me wrong. What I meant was --- / That's not quite what I meant by ---
20. **Interrupting-** Sorry to interrupt, but --- / May I interrupt you for a moment ? Can I just make a point,
21. **Dealing with interruptions-** I haven't finished, if you don't mind / If I might just finish --- / Let me just make my point.

## 9.4 Further Body of the Text-Sample Dialogues

### 1. An interaction between the student and the librarian.

Student - Good morning, Sir,.

Librarian - Good morning!

Student - I've come to return these books.



Librarian - Sure! But two of these books were due on last Tuesday. You're late by a week.

Student - Yes sir, I know. But --- I was suffering from fever and have not been coming to college these days.

Librarian - Oh! But you've to pay the fine.

Student - I know students are excused from fine on medical grounds.

Librarian - Of course it is. You'll have to fill the application form and get it signed by your head of the department.

Student - Fine sir, I'll get it done. Meanwhile please issue these books.

Librarian - Put your signature here.

Student - Thanks a lot, sir.

Librarian - Thanks !

## **2. A dialogue between two friends discussing a TV program.**

Kush - Hello Richa ! How are you?

Richa - I'm fine thanks, And you?

Kush - I'm fine too. What are you doing these days?

Richa - These days ? Nothing special, - just lying on the bed, watching TV -

Kush - So you too like watching TV?

Richa - Of course / Me too!

Kush - Which TV show do you like the most ?

Richa - My favourite TV show is 'Sa re ga ma pa' !

Kush - Wow! This is my favourite TV show too. You know I'm fond of singing.

Richa - We'll soon arrange a get together and will invite our old friends, Radha, Nisha, Ram, Ashish also.

Kush - Wonderful! That will be great!

Richa - Good bye! Take care.

Kush - Bye! See you!

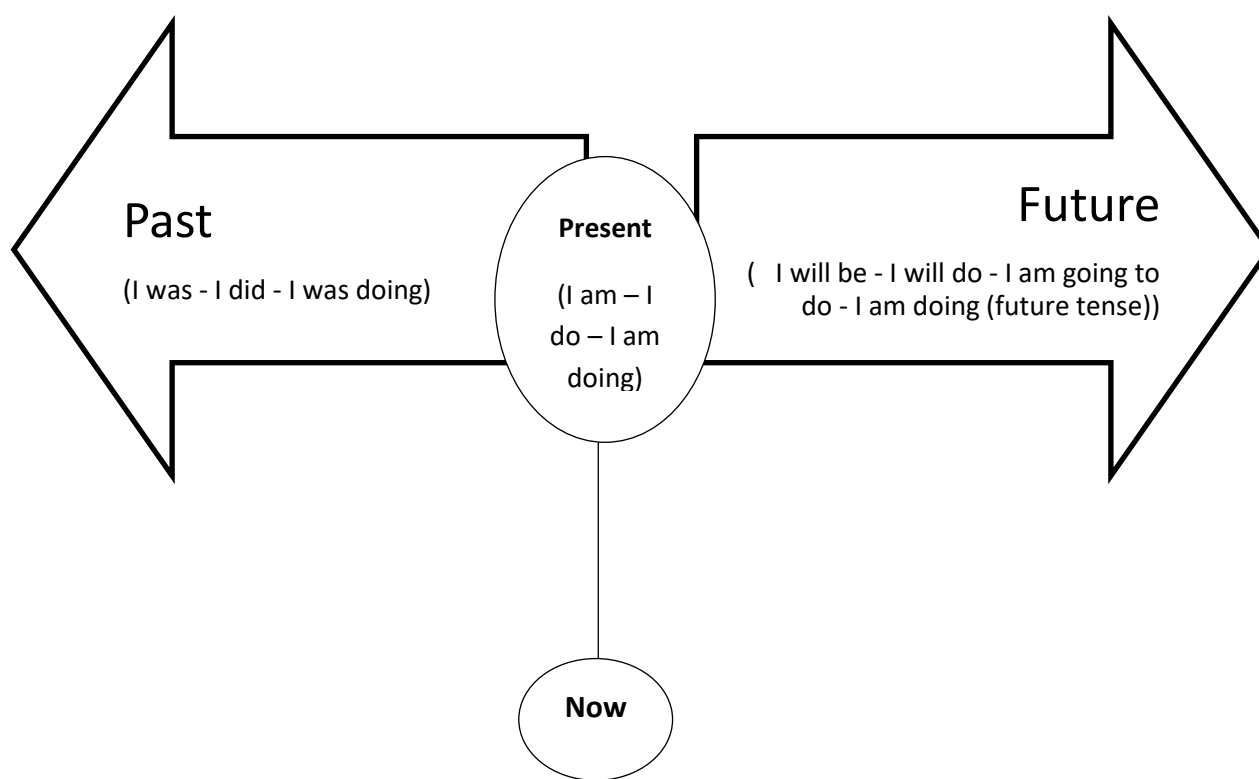
## **3. A dialogue between two friends who meet after the English paper outside the examination hall.**



- Mohit- Hello Ajay, you are all smiles. How about the English paper?
- Ajay - Oh, My luck worked there. It had all those topics I had prepared thoroughly.
- Mohit - But I had to write off hand and I don't think it was a good attempt.
- Ajay - Oh, don't mind. You always score better than me. I wish you good luck.
- Mohit - Thank you, Ajay.
- Ajay - Now let's go and prepare for the next paper.
- Mohit - You are right, Ajay, Bye!
- Ajay - Bye.

**4. A dialogue between Rahul and Ram about the importance of Smartphone.**

- Ram - Hi / How are you, Rahul?
- Rahul - Fine and you ?
- Ram - I am also fine. Where are you going now ?
- Rahul - I am going to buy a smartphone.
- Ram - Oh I see. Could you please tell me something about uses of it.
- Rahul -It is great use. Through smartphone, one can access internet, store data, take photos, send message, watch videos, play games, know about time, solve the work of calculation, be aware of current news and much more.
- Ram- Interesting, I am eager to buy a smartphone.
- Rahul -Yes, you should buy a smartphone.
- Ram - It seems, it also saves our valuable time and money.
- Rahul -Yes, have you time to go with me to buy a smartphone.
- Ram - Oh sure, let's go.
- Rahul -Thank you very much.



## 9.5 TRANSLATION

### From Hindi to English

1. प्रत्येक व्यक्ति के जीवन में कोई न कोई इच्छा होती है। इच्छारहित व्यक्ति एक अन्धे व्यक्ति की तरह है जो अंधेरे में भटकता रहता है। मेरे जीवन में एक उद्देश्य है। मैं व्यापार पसंद नहीं करता। यद्यपि इसमें धन प्राप्ति अधिक है। मैं नौकरी नहीं करना चाहता। मैं धन और इज्जत का भूखा नहीं हूँ। मैं तो अध्यापक बनना चाहता हूँ क्योंकि अध्यापक ही देश के भविष्य का निर्माता है। मैं अपने विद्यार्थियों के लिए एक अच्छा मित्र और मार्गदर्शक सिद्ध हो सकूँगा ऐसा मेरा विश्वास है।

Every person has some desire in his life. The person who has no desire is like a blind person who wonders about darkness. I too have an aim in life. I do not like business, although it is the source of earning money. I don't want to do a job. I am not hungry of money and honour. I want to be a teacher because the teacher is the builder of future of our country. It is my firm belief that I will prove to be a good friend and guide to my students.





2. खेल हमें स्वस्थ और मजबूत बनाते हैं। वे हमारी मांसपेशियों को सख्त बनाते हैं। हमारे तंतुओं को मजबूत बनाते हैं और हमारे शरीर का गठन करते हैं। ऐसा व्यक्ति जो शारीरिक रूप से मजबूत और स्वस्थ होता है, वह महान कठिनाइयों को सहन कर सकता है, तनाव को सह सकता है जबकि ऐसा व्यक्ति जो निष्क्रियता का जीवन बिताता है। अवर्णित कष्टों एवं बीमारियों का आसानी से शिकार हो जाता है। खेल—कूल स्वास्थ्य की सुरक्षा के लिए बहुत महत्वपूर्ण है। एक मजबूत शरीर हमें प्रसन्न रखता है। एक प्रसन्न चित्र साथी, जैसा कि हम जानते हैं, वास्तव में एक खजाना होता है। कौन ऐसा व्यक्ति होगा जो किसी शक्ति और चेतना से उमड़ते हुए लड़के को पसंद नहीं करता हो और फिर भी यहां कुछ ऐसे लोग भी हैं जो खेलों के बारे में विचित्र विचार रखते हैं।

Games make us healthy and strong. They strengthen our muscles, make our tissues strong and build up our constitution of body. A man, who is physically strong and healthy can bear great hardships and endure strain whereas a man who leads a life of activity is apt to fall a victim to untold suffering and illness. Games and sports are very important for the preservation of our health. A strong body enables us to maintain cheerfulness of spirit. A cheerful companion, we know, is a treasure indeed who does not like to see a boy bubbling with vigour and vitality? And yet there are some people who have queer ideas about games.

3. जीवन एक सतत् संघर्ष है। हर व्यक्ति जीवन की दौड़ में अपने साथी से आगे बढ़ाना चाहता है। जो व्यक्ति सतर्क है और जिसमें समय पर काम करने की क्षमता है, वह सफल हो जाता है, परन्तु जो व्यक्ति दुविधा में रहता है वह पीछे रह जाता है। जब उसे होश आता है तो वह अपने को बुरी तरह पराजित पाता है। अक्सर जीवन में केवल एक बार आता है यदि इस अवसर को हाथ से निकाल दिया जाए तो हमारा भविष्य सदा के लिए बर्बाद हो सकता है।

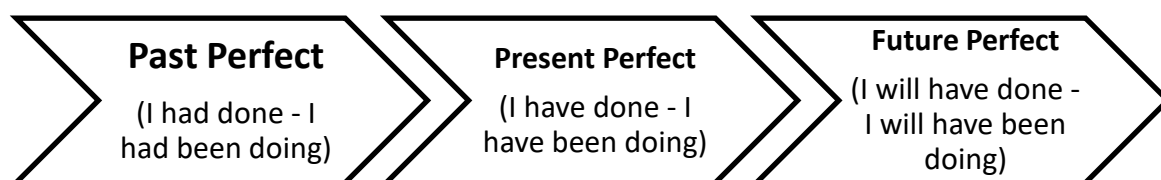
Life is a constant struggle. Every person wants to march forward with his companions in the race of life. The person who is alert and his capability to do his work on time, gets success. But the person who wavers is left behind. When he wakes up, he finds himself defected. Badly opportunity comes in life only once. If the opportunity is allowed to miss, our future is ruined forever.

4. महात्मा गांधी ने एक बार कहा था, 4 भारत प्रगति करने की आशा तब तक नहीं कर सकता जब तक कि भारत के ग्रामों की दशा में सुधार नहीं किया जाता।" गाँव में रहन सहन का स्तर बहुत नीचा है



अधिकतर मकान मिट्टी के बने होते हैं। गलियों की दशा शोचनीय है। बहुत से गाँवों में बिजली और पानी का उचित प्रबंध नहीं है। वहाँ डॉक्टर एवं शिक्षा की भी काफी सुविधाएँ नहीं हैं। वहाँ के लोग आधुनिक यातायात के साधनों का आनंद नहीं ले सकते।

Mahatma Gandhi once said, "India cannot hope to progress so long as the condition of villages is not improved". The standard of living in villages is very low. Most of the houses are made of earth. The condition of streets is pitiable. In most of villages, there are no proper arrangements of electricity and water. There is also lack of a number of medical and educational facilities. People of villages cannot enjoy modern transport facilities.



### From English to Hindi

1. Most of our important cities and towns are situated on or near the banks of rivers. We are a bathing nation. A river bath is more refreshing than a bath taken otherwise. Rivers provide us with the fine pastime of swimming. Often lighted lamps made of leaves or earth or clay are floated on the rivers which give them a festive appearance. Bathing fairs and festivals are held on the banks of rivers. The most important of such fairs is the Kumbh Mela held after every twelve years on the confluence at Allahabad. Boating for pleasure and pastime is made possible by rivers. There is something very soothing and healing in every river.

हमारे अधिकांश महत्वपूर्ण नगर और कस्बे नदियों के किनारे या उनके पास बसे हुए हैं। हम नहाने के शौकिन लोग हैं। नदी में नहाना किसी भी दूसरी तरह के नहाने से अधिक ताज़गी देने वाला होता है। नदियां हमें तैरने का अवसर देकर सुन्दर मनबहलाव की साधन भी बनती हैं। बहुधा पत्तों और कच्ची या पक्की मिट्टी के बने जलते दीपक नदियों में तैरा दिए जाते हैं, जो एक बहुत ही सुन्दर दृश्य बनाते हैं। स्नान करने के त्यौहार व मेले भी नदियों के किनारे लगते हैं। ऐसे मेलों में सर्वाधिक महत्वपूर्ण मेला, कुम्भ



मेला, हर बारह साल बाद इलाहाबाद में त्रिवेणी पर लगता है। आनंद और मनबहलाव के लिए नाव चलाने का अवसर भी नदियों से मिलता है। प्रत्येक नदी में सान्त्वना और स्फूर्ति देने की विलक्षण शक्ति होती है।

2 Today the world is progressing at a very fast pace. The progress of science and new inventions have brought the world closer. The countries have become inter-dependent and inter responsible. If anything happens in one corner of the world, it in some way or the other, affects the whole world. World's peace, therefore, the greatest need of today. We must break the chains of narrow nationalism and work for international peace. If we want to save the world from destruction we shall have to follow the principle of live and let live.

आज दुनिया बड़ी तेजी से प्रगति कर रही है। विज्ञान की प्रगति और बड़े-बड़े आविष्कारों ने विश्व को छोटा बना दिया है। देश एक दूसरे के प्रति जिम्मेदार बन गए हैं। यदि विश्व में किसी एक कोने में कोई घटना घटती है तो उसका प्रभाव किसी न किसी प्रकार से सारे विश्व पर पड़ता है। इसलिए विश्व-शान्ति आज की सबसे बड़ी आवश्यकता है। हमें अनुदार राष्ट्रीयता की शृंखलाओं को तोड़ना होगा और अंतर्राष्ट्रीय शान्ति के लिए काम करना होगा। यदि हम संसार को विनाश से बचाना चाहते हैं तो हमें 'जिओ और जीने दो' के सिद्धान्त पर आचरण करना होगा।

## 9.6 Check your progress

1. We read books in school. We also read books at home. We find books in all the languages. Books are our good friends. We get much knowledge from them. They teach us a lot. I was fond of reading books.

**Difficult words** - languages = भाषाएँ, knowledge = ज्ञान, a lot = अधिक

2. The wolf stood behind the horse and caught his tail in his mouth. And the horse jumped and kicked the wolf in the mouth. Four of the wolf's teeth fell to the ground and he ran into the jungle.

3. Tulsi Das is a matchless poet of Hindi world. His importance as a poet is very great. His Ramayana is full of numberless morals. It is a measure of wisdom. It clearly teaches us how a son should behave with his father, the wife with her husband, a brother with his brother, the pupil with his teacher and the subjects with the king.



**Difficult words** - matchless = अद्वितीय, greatest = सर्वश्रेष्ठ, importance = महत्व, numberless = असंख्य, morals = नैतिकता, measure = माप, pupil = शिष्य, wisdom = चतुराई, should behave = व्यवहार करना चाहिए, subject = विषय

### 9.7 Self -Assessment Questions

1. What do you mean by dialogue writing?
2. How translation helps in effective speaking?

### 9.8 Suggested Readings

1. English Grammar, Composition & usage : J.C. Nestified; Revised by
2. English Grammar; Raymond Murphy.
3. New Oxford Advanced Learners Dictionary English



## NOTES

[illegible]



## NOTES

[illegible]



## NOTES

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