

**DIRECTORATE OF DISTANCE EDUCATION
UNIVERSITY OF JAMMU
JAMMU**



**SELF LEARNING MATERIAL
B.A./B.COM - III SEMESTER**

SUBJECT : GENERAL ENGLISH

UNIT I-V

COURSE NO. : AA-301

LESSON NO. 1-12

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B.A./B.COM - III SEMESTER

GENERAL ENGLISH

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**Detailed Syllabus of General English under NON CBCS at UG level for the
Examination to be held in the Dec. 2022, 2023, 2024.**

Semester III

Course Title: General English

Code: AA -301

GENERAL ENGLISH

SEMESTER-III

Duration of Exam : 2.5 hrs.

Total Marks : 100

Credit: 6

Semester End Examination : 80

Internal Assessment : 20

Objective : The objective of this paper is to develop the comprehension, reading, writing skills of the students through a study of literature and language. This would stimulate and sharpen their aesthetic sensibility by a study of the selected English prose, poems and short stories.

UNIT I : Poetry

- | | | |
|------|-------------------|----------------------|
| i) | The Crutches | ----- Bertolt Brecht |
| ii) | When I have Fears | ----- John Keats |
| iii) | Migrations | ----- Keki Daruwala |

UNIT II : Short Stories

- | | | |
|-----|--------------------------------|--------------------|
| i) | How Much Land Does a Man Need? | ----- Leo Tolstoy |
| ii) | The Trail of the Green Blazer | ----- R.K. Narayan |

UNIT III : One-Act Plays

- | | | |
|-----|-------------------|-------------------|
| i) | The Monkey's Paw | ----- W.W. Jacobs |
| ii) | Riders to the Sea | ----- S.M. Synge |

UNIT IV : Essays

- iii) Don't be Sorry for Yourself -----A.J. Cronin
iv) Spoken English and Broken English ----- G.B. Shaw

UNIT V : Grammar

- i) Change of voice
ii) Direct/Indirect Speech
iii) Report Writing

Mode of Examination

Internal Assessment Test: (20 Marks)

Two written assignments of 10 marks each shall be given.

External End Semester University Examinations:

The Paper will be divided into Sections A,B & C

Section - A

This section will cover units I to IV and will have three long answer type questions for 15 marks each with internal choice. The prescribed word limit will be 250-300 words. (15X2=30 Marks)

Section - B

This section will cover units I to IV and will have five short answer questions. The candidates will be required to attempt any four. Each question will be of 7 marks and the prescribed word limit will be 100-110 words. (7X4=28 Marks)

Section - C

This section will be of 22 marks as per the following division

1. Change of voice (5 marks)
2. Direct/Indirect speech (7 marks)

3. Report writing (10 marks) with internal choice.

Note to the examiner: Repetition of any component is to be avoided.

Suggested Reading:

1. Sen, Sanghita, Alankrita Mahendra & Priyadarshi Patnaik. Eds. Communication and Language Skills. Cambridge University Press.
2. Shahnaaz, Tasneem, C. Savitha & Cheryl Rao. Eds. English and Communication Skills I. Cambridge, University Press.

**B.A./B.COM. GENERAL ENGLISH SEMESTER-III
TABLE OF CONTENTS**

UNIT & LESSONS	LESSON WRITER	PAGE NO.
<u>UNIT - I : Poetry</u>		
Lesson-1 The Crutches	Dr. Geetanjli Rajput GGM Science College Jammu	1-22
Lesson-2 When I have Fears	Dr. Sumit Sharma Assistant Professor Govt Degree College, Udhampur	23-41
Lesson-3 Migrations	Ms. Parveen Kumari Assistant Professor Central University Jammu	42-54
<u>UNIT II: Short Stories</u>		
Lesson-4 How Much Land Does a Man Need?	Dr. Gita Lakhotra Assistant Professor Government Degree College Samba	55-65

Lesson-5 The Trail of the Green Blazer	Dr. Gita Lakhnotra Assistant Professor Government Degree College, Samba	66-77
<u>UNIT III: One Act Plays</u>		
Lesson-6 The Monkey's Paw	Anuradha Kalsi Assistant Professor Government Degree College, Parade	78-102
Lesson-7 Riders to the Sea	Dr. Sumit Sharma Assistant Professor Govt. Degree College, Udhampur	103-131
<u>UNIT IV: Essays</u>		
Lesson-8 Don't be Sorry for Yourself	Dr. Shalini Rana GGM Science College, University of Jammu	132-146
Lesson-9 Spoken English and Broken English	Pallavi Mahajan Research Scholar, Dept. of English, University of Jammu	147-165

<u>UNIT V: Grammar</u>		
Lesson -10 Change of Voice	Edited by: Prof. Anupama Vohra DDE, University of Jammu	166-187
Lesson-11 Direct/Indirect Speech	Prof. Anupama Vohra DDE, University of Jammu	188-214
Lesson -12 Report Writing	Prof. Anupama Vohra DDE, University of Jammu	215-220

B.A./B.COM SEMESTER-III : GENERAL ENGLISH

Course No. : AA 301

Title : General English

Semester - III

Unit - I

POETRY

Lesson No. : 1

THE CRUTCHES

STRUCTURE

- 1.1 Objectives
- 1.2 Introduction
- 1.3 Biography of Bertolt Brecht
- 1.4 Detailed Summary of “The Crutches”
- 1.5 Examination-oriented Questions
- 1.6 Let Us Sum Up
- 1.7 Self-Check Exercise
- 1.8 Answer Key
- 1.9 Key Words
- 1.10 Suggested Reading

1.1 OBJECTIVES :

The main objectives of this lesson are as follows:

- (a) to acquaint the learner with Bertolt Brecht as a writer.
- (b) to help the learner in analyzing the poem “The Crutches.”

1.2 INTRODUCTION :

This lesson introduces the learner to Bertolt Brecht as a writer and discusses

the poem “The Crutches” in detail.

1.3 BIOGRAPHY OF BERTOLT BRECHT

Eugen Berthold Friedrich Brecht was a German poet, playwright, and theatre director. An influential theatre practitioner of the 20th century, Brecht made equally significant contributions to dramaturgy and theatrical production, the latter particularly through the seismic impact of the tours undertaken by the Berliner Ensemble - the post-war theatre company operated by Brecht and his wife, long-time collaborator and actress Helene Weigel.

His Life

Bavaria (1898-1924)

Bertolt Brecht was born in Augsburg, Bavaria, (about 50 miles (80 km) northwest of Munich) to a conventionally-devout Protestant mother and a Catholic father (who had been persuaded to have a Protestant wedding). His father worked for a paper mill and became its managing director in 1914. Due to his mother’s influence, Brecht knew the Bible, a familiarity that would impact on his writing throughout his life. From her, too, came the “dangerous image of the self-denying woman” that recurs in his drama. Brecht’s home life was comfortably middle class, despite what his occasional attempt to claim peasant origins implied. At school in Augsburg, he met Caspar Neher, with whom he formed a lifelong creative partnership, Neher designing many of the sets for Brecht’s dramas and helping to forge the distinctive visual iconography of their epic theatre.

When he was 16, the First World War broke out. Initially enthusiastic, Brecht soon changed his mind on seeing his classmates “swallowed by the army”. On his father’s recommendation, Brecht sought a loophole by registering for an additional medical course at Munich University, where he enrolled in 1917. There he studied drama with Arthur Kutscher, who inspired in the young Brecht an admiration for the iconoclastic dramatist and cabaret-star Wedekind. From July 1916, Brecht’s newspaper articles began appearing under the new name “Bert Brecht” (his first theatre criticism for the Augsburger Volkswille appeared in October 1919). Brecht was drafted into military service in the autumn of 1918, only to be posted back to Augsburg as a medical orderly in a military VD clinic;

the war ended a month later.

In July 1919, Brecht and Paula Banholzer (who had begun a relationship in 1917) had a son, Frank. In 1920, Brecht's mother died. Some time in either 1920 or 1921, Brecht took a small part in the political cabaret of the Munich comedian Karl Valentin. Brecht's diaries for the next few years record numerous visits to see Valentin perform. Brecht compared Valentin to Chaplin, for his "virtually complete rejection of mimicry and cheap psychology". Writing in his *Messingkauf Dialogues* years later, Brecht identified Valentin, along with Wedekind and Büchner, as his "chief influences" at that time:

"But the man he [Brecht writes of himself in the third person] learnt most from was the clown Valentin, who performed in a beer-hall. He did short sketches in which he played refractory employees, orchestral musicians or photographers, who hated their employers and made them look ridiculous. The employer was played by his partner, a popular woman comedian who used to pad herself out and speak in a deep bass voice."

Brecht's first full-length play, *Baal* (written 1918), arose in response to an argument in one of Kutscher's drama seminars, initiating a trend that persisted throughout his career of creative activity that was generated by a desire to counter another work. "Anyone can be creative," he quipped, "it's rewriting other people that's a challenge." Brecht completed his second major play, *Drums in the Night*, in February 1919. In 1922, while still living in Munich, Brecht came to the attention of an influential Berlin critic, Herbert Ihering: "At 24 the writer Bert Brecht has changed Germany's literary complexion overnight"-he enthused in his review of Brecht's first play to be produced, *Drums in the Night*-"[he] has given our time a new tone, a new melody, a new vision. [...] It is a language you can feel on your tongue, in your gums, your ear, your spinal column." In November, it was announced that Brecht had been awarded the prestigious Kleist Prize (intended for unestablished writers and probably Germany's most significant literary award, until it was abolished in 1932) for his first three plays (*Baal*, *Drums in the Night*, and *In the Jungle*, although at that point only *Drums* had been produced). The citation for the award insisted that:

"[Brecht's] language is vivid without being deliberately poetic, symbolical without

being over literary. Brecht is a dramatist because his language is felt physically and in the round.”

That year, he married the Viennese opera-singer Marianne Zoff. Their daughter-Hanne Hiob (1923-2009)-was a successful German actress. In 1923, Brecht wrote a scenario for what was to become a short slapstick film, *Mysteries of a Barbershop*, directed by Erich Engel and starring Karl Valentin. Despite a lack of success at the time, its experimental inventiveness and the subsequent success of many of its contributors have meant that it is now considered one of the most important films in German film history. In May of that year, Brecht’s *In the Jungle* premiered in Munich, also directed by Engel. Opening night proved to be a “scandal”-a phenomenon that would characterize many of his later productions during the Weimar Republic-in which Nazis blew whistles and threw stink bombs at the actors on the stage.

In 1924, Brecht worked with the novelist and playwright Lion Feuchtwanger (whom he had met in 1919) on an adaptation of Christopher Marlowe’s *Edward II* that proved to be a milestone in Brecht’s earlytheatrical and dramaturgical development. Brecht’s *Edward II* constituted his first attempt at collaborative writing and was the first of many classic texts he was to adapt. As his first solo directorial début, he later credited it as the germ of his conception of “epic theatre”. That September, a job as assistant dramaturg at Max Reinhardt’s Deutsches Theater-at the time one of the leading three or four theatres in the world-brought him to Berlin.

Weimar Republic Berlin (1925-33)

In 1923, Brecht’s marriage to Zoff began to break down (though they did not divorce until 1927). Brecht had become involved with both Elisabeth Hauptmann and Helene Weigel. Brecht and Weigel’s son, Stefan, was born in October 1924. In his role as dramaturg, Brecht had much to stimulate him but little work of his own. Reinhardt staged Shaw’s *Saint Joan*, Goldoni’s *Servant of Two Masters* (with the improvisational approach of the commedia dell’arte in which the actors chatted with the prompter about their roles), and Pirandello’s *Six Characters in Search of an Author* in his group of Berlin theatres. A new version of Brecht’s third play, now entitled *Jungle: Decline of a Family*, opened at the Deutsches Theater in October 1924, but was not a success.

At this time Brecht revised his important “transitional poem”, “Of Poor BB”. In 1925, his publishers provided him with Elisabeth Hauptmann as an assistant for the completion of his collection of poems, *Devotions for the Home* (Hauspostille, eventually published in January 1927). She continued to work with him after the publisher’s commission ran out. In 1925, in Mannheim the artistic exhibition Neue Sachlichkeit (“new objectivity”) had given its name to the new post-Expressionist movement in the German arts. With little to do at the Deutsches Theater, Brecht began to develop his Man Equals Man project, which was to become the first product of “the ‘Brecht collective’ - that shifting group of friends and collaborators on whom he henceforward depended.” This collaborative approach to artistic production, together with aspects of Brecht’s writing and style of theatrical production, mark Brecht’s work from this period as part of the Neue Sachlichkeit movement. The collective’s work “mirrored the artistic climate of the middle 1920s,” Willett and Manheim argue:

“...with their attitude of ‘Neue Sachlichkeit’ (or New Matter-of-Factness), their stressing of the collectivity and downplaying of the individual, and their new cult of Anglo-Saxon imagery and sport. Together the “collective” would go to fights, not only absorbing their terminology and ethos (which permeates Man Equals Man) but also drawing those conclusions for the theatre as a whole which Brecht set down in his theoretical essay “Emphasis on Sport” and tried to realise by means of the harsh lighting, the boxing-ring stage and other anti-illusionistic devices that henceforward appeared in his own productions.”

In 1925, Brecht also saw two films that had a significant influence on him: Chaplin’s *The Gold Rush* and Eisenstein’s *Battleship Potemkin*. Brecht had compared Valentin to Chaplin, and the two of them provided models for Galy Gay in “Man Equals Man”. Brecht later wrote that Chaplin “would in many ways come closer to the epic than to the dramatic theatre’s requirements.” They met several times during Brecht’s time in the United States, and discussed Chaplin’s Monsieur Verdoux project, which it is possible Brecht influenced. In 1926, a series of short stories was published under Brecht’s name, though Hauptmann was closely associated with writing them. Following the production of “Man Equals Man” in Darmstadt that year, Brecht began studying Marxism and socialism in earnest, under the supervision of Hauptmann. “When I read Marx’s Capital”, a note

by Brecht reveals, “I understood my plays.” Marx was, it continues, “the only spectator for my plays I’d ever come across.”

In 1927, Brecht became part of the “dramaturgical collective” of Erwin Piscator’s first company, which was designed to tackle the problem of finding new plays for its “epic, political, confrontational, documentary theatre”. Brecht collaborated with Piscator during the period of the latter’s landmark productions. Brecht’s most significant contribution was to the adaptation of the unfinished episodic comic novel *Schweik*, which he later described as a “montage from the novel”. The Piscator productions influenced Brecht’s ideas about staging and design, and alerted him to the radical potentials offered to the “epic” playwright by the development of stage technology (particularly projections). What Brecht took from Piscator “is fairly plain, and he acknowledged it” Willett suggests : “The emphasis on Reason and didacticism, the sense that the new subject matter demanded a new dramatic form, the use of songs to interrupt and comment: all these are found in his notes and essays of the 1920s, and he bolstered them by citing such Piscatorial examples as the step-by-step narrative technique of *Schweik* and the oil interests handled in *Konjunktur* (‘Petroleum resists the five-act form’).”

Brecht was struggling at the time with the question of how to dramatize the complex economic relationships of modern capitalism in his unfinished project *Joe P. Fleischhacker* (which Piscator’s theatre announced in its programme for the 1927-28 season). It wasn’t until his *Saint Joan of the Stockyards* (written between 1929-1931) that Brecht solved it. In 1928, he discussed with Piscator plans to stage Shakespeare’s *Julius Caesar* and Brecht’s own *Drums in the Night*, but the productions did not materialize. 1927 also saw the first collaboration between Brecht and the young composer Kurt Weill. Together they began to develop Brecht’s Mahagonny project, along thematic lines of the biblical *Cities of the Plain* but rendered in terms of the *Neue Sachlichkeit*’s *Amerikanismus*, which had informed Brecht’s previous work. They produced “The Little Mahagonny” for a music festival in July, as what Weill called a “stylistic exercise” in preparation for the large-scale piece. From that point on Caspar Neher became an integral part of the collaborative effort, with words, music and visuals conceived in relation to one another from the start. The model for their mutual articulation lay in Brecht’s newly-formulated principle of the “separation of the elements”, which he first

outlined in “The Modern Theatre is the Epic Theatre” (1930). The principle, a variety of montage, proposed by-passing the “great struggle for supremacy between words, music and production” as Brecht put it, by showing each as self-contained, independent works of art that adopt attitudes towards one another.

In 1930, Brecht married Weigel; their daughter Barbara Brecht was born soon after the wedding. She also became an actress and currently holds the copyrights to all of Brecht’s work. Brecht formed a writing collective which became prolific and very influential. Elisabeth Hauptmann, Margarete Steffin, Emil Burri, Ruth Berlau and others worked with Brecht and produced the multiple teaching plays, which attempted to create a new dramaturgy for participants rather than passive audiences. These addressed themselves to the massive worker arts organisation that existed in Germany and Austria in the 1920s. So did Brecht’s first great play, *Saint Joan of the Stockyards*, which attempted to portray the drama in financial transactions.

This collective adapted John Gay’s *The Beggar’s Opera*, with Brecht’s lyrics set to music by Kurt Weill. Retitled *The Threepenny Opera* (*Die Dreigroschenoper*) it was the biggest hit in Berlin of the 1920s and a renewing influence on the musical worldwide. One of its most famous lines underscored the hypocrisy of conventional morality imposed by the Church, working in conjunction with the established order, in the face of working-class hunger and deprivation:

Erst kommt das
Fressen Dann kommt die Moral.
First the grub (lit. “eating like animals,
gorging”) Then the morality.

The success of *The Threepenny Opera* was followed by the quickly thrown together *Happy End*. It was a personal and a commercial failure. At the time, the book was purported to be by the mysterious Dorothy Lane (now known to be Elisabeth Hauptmann, Brecht’s secretary and close collaborator). Brecht only claimed authorship of the song texts. Brecht would later use elements of *Happy End* as the germ for his *Saint Joan of the Stockyards*, a play that would never see the stage in Brecht’s lifetime. *Happy End*’s score by Weill produced many Brecht/Weill hits like “Der Bilbao-Song” and “Surabaya-Jonny”. The masterpiece of the Brecht/Weill collaborations, *Rise*

and Fall of the City of Mahagonny (Aufstieg und Fall der Stadt Mahagonny), caused an uproar when it premiered in 1930 in Leipzig, with Nazis in the audience protesting. The Mahagonny opera would premier later in Berlin in 1931 as a triumphant sensation.

Brecht spent his last years in the Weimar-era Berlin (1930-1933) working with his “collective” on the Lehrstücke. These were a group of plays driven by morals, music and Brecht’s budding epic theatre. The Lehrstücke often aimed at educating workers on Socialist issues. The Measures Taken (Die Massnahme) was scored by Hanns Eisler. In addition, Brecht worked on a script for a semi-documentary feature film about the human impact of mass unemployment, Kuhle Wampe (1932), which was directed by Slatan Dudow. This striking film is notable for its subversive humour, outstanding cinematography by Günther Krampf, and Hanns Eisler’s dynamic musical contribution. It still provides a vivid insight into Berlin during the last years of the Weimar Republic. The so-called “Westend Berlin Scene” in the 1930 was an important influencing factor on Brecht, playing in a milieu around Ulmenallee in Westend with artists like Richard Strauss, Marlene Dietrich and Herbert Ihering.

By February 1933, Brecht’s work was eclipsed by the rise of Nazi rule in Germany. (Brecht would also have his work challenged again in later life by the U.S. House Un-American Activities Committee (HUAC), which believed he was under the influence of communism.)

Nazi Germany and World War II (1933-1945)

Fearing persecution, Brecht left Germany in February 1933, when Hitler took power. He went to Denmark, but when war seemed imminent in April 1939, he moved to Stockholm, Sweden, where he remained for a year. Then Hitler invaded Norway and Denmark, and Brecht was forced to leave Sweden for Helsinki in Finland where he waited for his visa for the United States until 3 May 1941. During the war years, Brecht became a prominent writer of the Exilliteratur. He expressed his opposition to the National Socialist and Fascist movements in his most famous plays: Life of Galileo, Mother Courage and Her Children, The Good Person of Szechwan, The Resistible Rise of Arturo Ui, The Caucasian Chalk Circle, Fear and Misery of the Third Reich, and many others.

Brecht also wrote the screenplay for the Fritz Lang-directed film Hangmen Also

Die! which was loosely based on the 1942 assassination of Reinhard Heydrich, the Nazi Reich Protector of German-occupied Prague, number-two man in the SS, and a chief architect of the Holocaust, who was known as “The Hangman of Prague.” It was Brecht’s only script for a Hollywood film: the money he earned from the project enabled him to write *The Visions of Simone Machard*, *Schweik in the Second World War* and an adaptation of Webster’s *The Duchess of Malfi*. Hanns Eisler was nominated for an Academy Award for his musical score. The collaboration of three prominent refugees from Nazi Germany -Lang, Brecht and Eisler - is an example of the influence this generation German exiles had in American culture.

Cold War and final years in East Germany (1945-1956)

In the years of the Cold War and “Red Scare”, Brecht was blacklisted by movie studio bosses and interrogated by the House Un-American Activities Committee. Along with about 41 other Hollywood writers, directors, actors and producers, he was subpoenaed to appear before the HUAC in September 1947. Although he was one of 19 witnesses who declared that they would refuse to appear, Brecht eventually decided to testify. He later explained that he had followed the advice of attorneys and had not wanted to delay a planned trip to Europe. Dressed in overalls and smoking an acrid cigar that made some of the committee members feel slightly ill, on 30 October, 1947, Brecht testified that he had never been a member of the Communist Party. He made wry jokes throughout the proceedings, punctuating his inability to speak English well with continuous references to the translators present, who transformed his German statements into English ones unintelligible to himself. HUAC Vice Chairman Karl Mundt thanked Brecht for his cooperation. The remaining witnesses, the so called Hollywood Ten, refused to testify and were cited for contempt. Brecht’s decision to appear before the committee led to criticism, including accusations of betrayal. The day after his testimony, on 31 October, Brecht returned to Europe.

At Chur in Switzerland, Brecht staged an adaptation of Sophocles’ *Antigone*, based on a translation by Hölderlin. It was published under the title *Antigonemodell* 1948, accompanied by an essay on the importance of creating a “non-Aristotelian” form of theatre. An offer of his own theatre (completed in 1954) and theatre company (the Berliner Ensemble) encouraged Brecht to return to Berlin in 1949. He retained his Austrian

nationality (granted in 1950) and overseas bank accounts from which he received valuable hard currency remittances. The copyrights on his writings were held by a Swiss company. At the time, he drove a pre-war DKW car—a rare luxury in the austere divided capital.

Though he was never a member of the Communist Party, Brecht had been deeply schooled in Marxism by the dissident communist Karl Korsch. Korsch's version of the Marxist dialectic influenced Brecht greatly, both his aesthetic theory and theatrical practice. Brecht received the Stalin Peace Prize in 1954. Brecht wrote very few plays in his final years in East Berlin, none of them as famous as his previous works. He dedicated himself to directing plays and developing the talents of the next generation of young directors and dramaturgs, such as Manfred Wekwerth, Benno Besson and Carl Weber. Some of his most famous poems, including the "Buckow Elegies", were written at this time.

At first, Brecht supported the measures taken by the East German government against the Uprising of 1953 in East Germany, which included the use of Soviet military force. In a letter from the day of the uprising to SED First Secretary Walter Ulbricht, Brecht wrote that: "History will pay its respects to the revolutionary impatience of the Socialist Unity Party of Germany. The great discussion [exchange] with the masses about the speed of socialist construction will lead to a viewing and safeguarding of the socialist achievements. At this moment I must assure you of my allegiance to the Socialist Unity Party of Germany."

Brecht's subsequent commentary on those events, however, offered a different assessment—in one of the poems in the Elegies, "Die Lösung" (The Solution), Brecht writes:

After the uprising of the 17th
of June The Secretary of the Writers
Union Had leaflets distributed in the
Stalinallee Stating that the people
had forfeited the confidence of the
government And could win it back only
by redoubled efforts. Would it not be

easier In that case for the government
To dissolve the
people And elect
another?

Death

Brecht died on 14 August, 1956 of a heart attack at the age of 58. He is buried in the Dorotheenstädtischer cemetery on Chausseestraße in the Mitte neighbourhood of Berlin, overlooked by the residence he shared with Helene Weigel.

Theory and Practice of Theatre

From his late twenties, Brecht remained a lifelong committed Marxist who, in developing the combined theory and practice of his “epic theatre”, synthesized and extended the experiments of Erwin Piscator and Vsevolod Meyerhold to explore the theatre as a forum for political ideas and the creation of a critical aesthetics of dialectical materialism.

Epic Theatre proposed that a play should not cause the spectator to identify emotionally with the characters or action before him or her, but should instead provoke rational self-reflection and a critical view of the action on the stage. Brecht thought that the experience of a climactic catharsis of emotion left an audience complacent. Instead, he wanted his audiences to adopt a critical perspective in order to recognise social injustice and exploitation and to be moved to go forth from the theatre and effect change in the world outside. For this purpose, Brecht employed the use of techniques that remind the spectator that the play is a representation of reality and not reality itself. By highlighting the constructed nature of the theatrical event, Brecht hoped to communicate that the audience’s reality was equally constructed and, as such, was changeable.

Brecht’s modernist concern with drama-as-a-medium led to his refinement of the “epic form” of the drama. This dramatic form is related to similar modernist innovations in other arts, including the strategy of divergent chapters in James Joyce’s novel *Ulysses*, Sergei Eisenstein’s evolution of a constructivist “montage” in the cinema, and Picasso’s introduction of cubist “collage” in the visual arts. One of Brecht’s most important principles was what he called the *Verfremdungseffekt* (translated as “defamiliarization effect”,

“distancing effect”, or “estrangement effect”, and often mistranslated as “alienation effect”). This involved, Brecht wrote, “stripping the event of its self-evident, familiar, obvious quality and creating a sense of astonishment and curiosity about them”. To this end, Brecht employed techniques such as the actor’s direct address to the audience, harsh and bright stage lighting, the use of songs to interrupt the action, explanatory placards, and, in rehearsals, the transposition of text to the third person or past tense, and speaking the stage directions out loud.

In contrast to many other avant-garde approaches, however, Brecht had no desire to destroy art as an institution; rather, he hoped to “re-function” the theatre to a new social use. In this regard, he was a vital participant in the aesthetic debates of his era—particularly over the “high art/popular culture” dichotomy—vying with the likes of Adorno, Lukács, Ernst Bloch, and developing a close friendship with Benjamin. Brechtian theatre articulated popular themes and forms with avant-garde formal experimentation to create a modernist realism that stood in sharp contrast both to its psychological and socialist varieties. “Brecht’s work is the most important and original in European drama since Ibsen and Strindberg,” Raymond Williams argues, while Peter Bürger dubs him “the most important materialist writer of our time.”

Brecht was also influenced by Chinese theatre, and used its aesthetic as an argument for *Verfremdungseffekt*. Brecht believed, “Traditional Chinese acting also knows the alienation effect, and applies it most subtly. The [Chinese] performer portrays incidents of utmost passion, but without his delivery becoming heated.” Brecht attended a Chinese opera performance and was introduced to the famous Chinese opera performer Mei LanFang in 1935. However, Brecht was sure to distinguish between Epic and Chinese theatre. He recognized that the Chinese style was not a “transportable piece of technique,” and that Epic theatre sought to historicize and address social and political issues.

Impact

Brecht left the Berliner Ensemble to his wife, the actress Helene Weigel, which she ran until her death in 1971. Perhaps the most famous German touring theatre of the postwar era, it was primarily devoted to performing Brecht’s plays. His son, Stefan Brecht, became a poet and theatre critic interested in New York’s avant-garde theatre. Brecht has been a controversial figure in Germany, and in his native city of Augsburg

there were objections to creating a birthplace museum. By the 1970s, however, Brecht's plays had surpassed Shakespeare's in the number of annual performances in Germany. There are few areas of modern theatrical culture that have not felt the impact or influence of Brecht's ideas and practices; dramatists and directors in whom one may trace a clear Brechtian legacy include: Dario Fo, Augusto Boal, Joan Littlewood, Peter Brook, Peter Weiss, Heiner Müller, Pina Bausch, Tony Kushner, Robert Bolt and Caryl Churchill. In addition to the theatre, Brechtian theories and techniques have exerted considerable sway over certain strands of film theory and cinematic practice; Brecht's influence may be detected in the films of Jean-Luc Godard, Lindsay Anderson, Rainer Werner Fassbinder, Joseph Losey, Nagisa Oshima, Ritwik Ghatak, Lars von Trier, Jan Bucquoy and Hal Hartley.

Brecht in Fiction

In the 1930 novel *Success*, Brecht's mentor Lion Feuchtwanger immortalized Brecht as the character Kaspar Pröckl. In the 2006 film *The Lives of Others*, a Stasi agent is partially inspired to save a playwright he has been spying on by reading a book of Brecht poetry that he had stolen from the artist's apartment.

Brecht at Night by Mati Unt, transl. Eric Dickens (Dalkey Archive Press, 2009)

Collaborators and Associates

Collective and collaborative working methods were inherent to Brecht's approach, as Fredric Jameson (among others) stresses. Jameson describes the creator of the work not as Brecht the individual, but rather as 'Brecht': a collective subject that "certainly seemed to have a distinctive style (the one we now call 'Brechtian') but was no longer personal in the bourgeois or individualistic sense." During the course of his career, Brecht sustained many long-lasting creative relationships with other writers, composers, scenographers, directors, dramaturgs and actors; the list includes: Elisabeth Hauptmann, Margarete Steffin, Ruth Berlau, Slatan Dudow, Kurt Weill, Hanns Eisler, Paul Dessau, Caspar Neher, Teo Otto, Karl von Appen, Ernst Busch, Lotte Lenya, Peter Lorre, Therese Giehse, Angelika Hurwicz, Carola Neher and Helene Weigel herself. This is "theatre as collective experiment [...] as something radically different from theatre as expression

or as experience.”

Bertolt Brecht's Works:

Dramatic Works:

Entries show: English-language translation of title (German-language title) [year written] / [year first produced]

Baal 1918/1923

Drums in the Night (Trommeln in der Nacht) 1918-20/1922

The Beggar (Der Bettler oder Der tote Hund) 1919/?

A Respectable Wedding (Die Kleinbürgerhochzeit) 1919/1926

Driving Out a Devil (Er treibt einen Teufel aus) 1919/?

Lux in Tenebris 1919/?

The Catch (Der Fischzug) 1919?/?

The Horatians and the Curiatians (Die Horatier und die Kuriatier) 1933-34/1958

Fear and Misery of the Third Reich (Furcht und Elend des Dritten Reiches) 1935- 38/1938

Señora Carrar's Rifles (Die Gewehre der Frau Carrar) 1937/1937

Life of Galileo (Leben des Galilei) 1937-39/1943

How Much Is Your Iron? (Was kostet das Eisen?) 1939/1939

Dansen (Dansen) 1939/?

Mother Courage and Her Children (Mutter Courage und ihre Kinder) 1938-39/1941

The Trial of Lucullus (Das Verhör des Lukullus) 1938-39/1940

Mr Puntila and his Man Matti (Herr Puntila und sein Knecht Matti) 1940/

1948 **The Good Person of Szechwan** (Der gute Mensch von Sezuan) 1939-42/1943 **The Resistible Rise of Arturo Ui** (Der aufhaltsame Aufstieg des Arturo Ui) 1941/1958

Hangmen Also Die! (screenplay) 1942/1943

The Visions of Simone Machard (Die Gesichte der Simone Machard) 1942-43/1957

The Duchess of Malfi 1943/1943

Schweik in the Second World War (Schweyk im Zweiten Weltkrieg) 1941-43/1957

The Caucasian Chalk Circle (Der kaukasische Kreidekreis) 1943-45/1948

Antigone (Die Antigone des Sophokles) 1947/1948

The Days of the Commune (Die Tage der Commune) 1948-49/1956

The Tutor (Der Hofmeister) 1950/1950

The Condemnation of Lucullus (Die Verurteilung des Lukullus) 1938-39/1951

Report from Herrnburg (Herrnburger Bericht) 1951/1951

Coriolanus (Coriolan) 1951-53/1962

The Trial of Joan of Arc of Proven, 1431 (Der Prozess der Jeanne D'Arc zu

Rouen, (1431) 1952/1952

Turandot (Turandot oder Der Kongreß der Weißwäscher) 1953-54/1969

Don Juan (Don Juan) 1952/1954

Trumpets and Drums (Pauken und Trompeten) 1955/1955

Non-dramatic Works:

Stories of Mr. Keuner (Geschichten vom Herrn Keuner)

Theoretical Works:

“The Modern Theatre is the Epic Theatre” (1930)

“The Threepenny Lawsuit” (“Der Dreigroschenprozess”) (written 1931; published 1932) “The Book of Changes” (fragment also known as Me-Ti; written 1935-1939)

“The Street Scene” (written 1938; published 1950)

“The Popular and the Realistic” (written 1938; published 1958)

“Short Description of a New Technique of Acting which Produces an Alienation Effect” (written 1940; published 1951)

“A Short Organum for the Theatre” (“Kleines Organon für das Theater”, written 1948; published 1949)

The Messingkauf Dialogues (Dialogue aus dem Messingkauf, published 1963)

Bertolt Brecht Poems:

1. From A German War Primer
2. Questions From A Worker Who Reads
3. Alabama Song
4. I Want To Go With the One I Love
5. On the Critical Attitude
6. My Young Son Asks Me
7. Parting
8. How Fortunate the Man With None
9. Contemplating Hell
10. Mack the Knife
11. To Those Born After

12. A Worker Reads History

13. Not What Was Meant

1.4 DETAILED SUMMARY OF “THE CRUTCHES”

For the past seven years, the narrator of the poem had been using crutches even though he does not need them anymore. But somehow he has got psychologically dependent on them. So, in order to get rid of his crutches, he goes to a renowned physician for help and advice. After examining him, the doctor wonders as to why the narrator is still using those crutches and asks him the same question. To which, the narrator replies that he uses crutches because he is lame and cannot walk without the crutches. The doctor observes that there is a mental block in the mind of the narrator because of which he is dependent on the crutches.

The doctor tells the narrator to break this mental block and try once to walk without the crutches. He persuades the narrator a lot but the narrator refuses to walk without the crutches. The doctor gets very angry at this and tells him to get rid of his crutches as they are holding him back from walking and there is nothing wrong with his legs. The doctor tells him to throw down the crutches and try to walk and if he is not able to walk at once, he should at least try to crawl.

When the doctor finds the narrator too reluctant to give up his crutches, he forcibly takes his crutches, breaks them into pieces and throws them into the fireplace. The doctor laughs at the narrator which is quite humiliating for him and a kind of challenge thrown before him. When the crutches get destroyed, the mental block of the narrator also gets cleared. He tries to walk and can walk properly without any external support. He is cured of his lameness by the doctor in a very amusing manner.

But whenever the narrator sees walking sticks anywhere or the crutches, he would start limping again which clearly reflects that his problem was more of psychological nature than physical. The narrator never ever uses crutches again in his life. This means that he has overcome his weakness with strong will and determination.

1.5 EXAMINATION-ORIENTED QUESTIONS

SHORT ANSWER TYPE QUESTIONS

1.Q. *Who do you think is a great physician ?*

Ans. The great physician is the doctor who understands the real problem of the narrator and cures him psychologically by being strict with him.

2.Q. *How does the physician know that it is the crutches that made the narrator lame ?*

Ans. The physician knows that it is the crutches that has made the narrator lame because he has examined his legs and there is nothing wrong with them.

2) *Q. The narrator calls the crutches 'lovely' and the physician a 'fiend'. What does it tell us about him ?*

Ans. The narrator calls the crutches 'lovely' and the physician a 'fiend' because with the help of crutches he can walk easily so crutches are lovely for him. But the physician is a fiend that means he is so cruel that he breaks his crutches and throws them in the fireplace. Then he laughs at the narrator and tells him to crawl if he is not able to walk.

3) *Q. What does the physician mean when he says "it is not surprising" ?*

Ans. When the physician says "it is not surprising", he means to say that the narrator's legs are alright and he can easily walk without the crutches. But because he lacks self-confidence, he does not want to try.

5.Q. *Is faith in God a "crutch" ?*

Ans. No, faith in God is not a crutch because faith in God gives us that energy and positivity to work in a better way. Faith in God is a motivating factor that helps us in overcoming all obstacles that come in our path. Faith in God is a driving force but we have to make an effort ourselves. If we keep on sitting idle waiting for things to happen on their own then we are foolish.

LONG ANSWER TYPE QUESTIONS (250 words each)

1.Q. Discuss Bertolt Brecht's poem "The Crutches"

Ans. The poem "Crutches" strikes a chord of co-dependency. To have depended on something for seven years that was unnecessary seems such a waste of life. The man in the poem by Bertolt Brecht employed crutches because he felt he needed them to walk. Sometimes, it is the very thing a person relies on is that which holds the person back. In the poem, the lame man goes to the "great Physician" as a last resort to see if there is any hope to be rid of the crutches. Symbolically, the asking for help speaks well of the man. No one can get better until he decides that he wants to do whatever is necessary to make the transformation from where a person is to where he wants to be. The man needs help, and he asks for it from someone who can see into his problem. Life is full of crutches. When someone is unhappy, hurt, or unable to cope, he will seek something to make him feel restored. Many times that something is only a temporary fix; but the fix may become easier and easier to use; then, it becomes the crutch that enables the person to make it through the day. Drugs, alcohol, pills, co-dependents—all of these things develop into a prop or crutch for the individual to use to struggle to fix his "lameness." In the poem, the man takes the first step toward the release from his enslavement by asking for help. The physician uses "tough love." He takes away his crutches, breaks them, and tells the man to get up and walk by himself. To the man, the doctor takes on a fiendish quality:

"And he took my lovely
crutches Laughing with a fiend's
grimace Broke them both across
my back and
Threw them in the fireplace"

On the figurative level, the rehabilitation from his reliance on his "crutches" will be painful. His agony will be real. However, it is the first step toward walking on his own without needing the support of his addictions. When the man looks back after finding his way to health, he has learned that laughter in life is curative. Although when a person has come from a place of addiction, the compulsion can

be revived. It is always there under the surface. He may see the crutches, and it may affect his walking:

“Well I’m cured now
Cured by nothing but laughter
Sometimes, though, when I see
sticks I walk worse for some
hours after”.

On another level, he may see someone take a drink, and the person can almost taste it himself. Yet, he knows the consequences and keeps on walking. Through his poem, Brecht provides a lesson in recovery from dependence regardless from what that reliance may be. There are steps that a person must follow to get to the other side of that compulsion. The first is to ask for help. The second is to listen and receive the support. Then, it becomes a matter of living and dodging the problem throughout the individual’s life.

2.Q. Discuss the theme of the poem “The Crutches” by Bertolt Brecht.

Ans. The theme of the poem “Crutches” by Bertolt Brecht is one of personal weakness (disbelief in self) and overcoming them. In the poem, the man believes himself to be completely dependant on the crutches he uses to walk. While he can walk without them, his mental dependency has become one of physical dependency (in his mind).

Many times, it is simply one’s mind which limits them from being able to do something. Here, this is precisely what Brecht is explaining. The breaking of the crutches by the physician shows the man that he can no longer be dependent upon his mental crutch. Therefore, the loss of the crutch enables the man to examine his disbelief in himself and, instead, forces him to believe in his own strength.

Some of the main themes throughout the poem “Crutches” by Bertolt Brecht examine **self-reliance, confidence, and overcoming obstacles**. The poem is about a person who has become mentally and physically dependent upon his crutches. After visiting a “great” physician who takes and breaks the crutches

against his back, the speaker is forced to walk by himself. The speaker says that he is now cured.

3.Q. *“Disability is in the mind”*. Justify this statement.

Ans. This statement is very true because if we are determined enough then we can overcome any type of physical illness. As the mind is more powerful than the body. Just like the narrator in the poem “The Crutches” overcomes his lameness once he tries with all determination. He is dependent on his crutches and has been using them for the past seven years. But when the physician observes that his problem is more of psychological nature than physical, he forces the narrator to shed off his crutches. The physician breaks his crutches and throws them in the fireplace. He also laughs at the narrator. The narrator takes it as a challenge and is able to walk without the crutches. It is only with the help of his mental strength that the narrator is able to overcome his physical weakness.

1.6 LET US SUM UP

The poem is about a person who has become mentally and physically dependent upon his crutches. After visiting a “great” physician who takes and breaks the crutches against his back, the speaker is forced to walk by himself. The speaker says that he is now cured.

1.7 SELF-CHECK EXERCISE

- 1.Q. Who is the poet of the poem “The Crutches” ?
- 2.Q. Is the narrator really lame ?
- 3.Q. helps the narrator in overcoming his fear.

1.8 ANSWER KEY

1. Ans. Bertolt Brecht
2. Ans. No
3. Ans. The physician

1.9 KEY WORDS

1. **Contraptions** - a piece of unusual or strange equipment often badly made or unsafe
2. **Fiend** - very evil or cruel person
3. **Grimace** - an expression of disapproval or pain
4. **Fireplace** - an open hearth for holding a fire at the base of a chimney
5. **Crutches** - a device to assist in motion as a cane especially one that provides support under the arm to reduce weight on a leg
6. **Lame** - unable to walk properly because of a problem with one's feet or legs
7. **Crawl** - to creep
8. **Physician** - a practitioner who treats with medication rather than with surgery
9. **Cured** - act of healing

1.10 SUGGESTED READING

Collage - A Textbook of Language and Literature. Board of Editors. University of Jammu.

B.A./B.COM SEMESTER-III : GENERAL ENGLISH

Course No. : AA 301

Title : General English

Semester - III

Unit - I

POETRY

Lesson No. : 2

When I Have Fears that I May Cease to Be

By: John Keats

STRUCTURE

2.1 Objectives

2.2 Introduction to the Author

2.3 When I Have Fears that I May Cease to Be (Text)

2.4 Analysis of the Poem

2.4.1 Summary of the Poem

2.5 Central Idea of the Poem

2.6 Theme of the Poem

2.7 Let Us Sum up

2.8 Glossary

2.9 Self-Assessment Questions

2.9.1 Short type questions

2.9.2 Multiple Choice Questions

2.10 Examination Oriented Questions

2.11 Reference and Suggested Readings

2.1 OBJECTIVES:

1. The students will be able to infer the real meaning of success.

2. The students will be able to improvise their ideas.
3. The students will be able to agree with the author about the real purpose of one's action.

2.2 INTRODUCTION TO THE THE AUTHOR

Born in 1795, John Keats, the son of a stable keeper, was raised in Moorfields, London, and attended the Clarke School in Enfield. The death of his mother in 1810 left Keats and his three younger siblings in the care of a guardian, Richard Abbey. Although Keats was apprenticed to an apothecary, he soon realized that writing was his true talent, and decided to become a poet. Forced to hide his ambition from Abbey, who would not have sanctioned it, Keats instead entered Guy's and St. Thoma's Hospitals in London, becoming an apothecary in 1816 and continuing his studies to become a surgeon. When he reached the age of twenty-one, Keats was free of Abbey's jurisdiction. Supported by his small inheritance, he devoted himself to writing. Keats also began associating himself with artists and writers, among them was the famous Leigh Hunt, who published Keats's first poems in his journal, *The Examiner*. But within the few years, poet experienced the first symptoms of tuberculosis, the disease that killed his mother and brother. He continued writing and reading the great works of literature. He also fell in love with Fanny Brawne, a neighbour's daughter, though his poor health and financial difficulties made marriage impossible. He published his final book in which he published his famous six odes and other poems including unfinished narrative, *Hyperion*. Keats travelled to Italy in 1820 in an effort to improve his health but died in Rome the following year at the age of 26.

Keats was morbidly fascinated with the thought of his own demise. He spent most of his youth and adulthood suffering from tuberculosis, a disease that brought him into frequent contact with the possibility of death. "When I Have Fears" is a very personal confession of an emotion that intruded itself into the fabric of Keats' fear of an early death. The fact that both his parents were short-lived may account for the presence of this disturbing fear. "When I have fears that I may cease to be," written in 1818, the poem was originally enclosed in a letter to John Hamilton Reynolds, Keats' friend. The poem is practically a primer for Keats' own psyche. It lays on the line of his desperate desire for love and success. It also shows his certainty that he will die

before they come his way. “When I Have Fears that I May Cease to Be” addresses the philosophical problem in three ways. First, Keats expresses the concern that death might prematurely abort his art and with it his longed-for fame. Second, he worries that death might also interrupt his quest to settle the mystery (the “high romance”) of man’s existence. Third, he fears that death will also preclude the possibility of his ever achieving the transcendent experience of “unreflecting love”—that is, the experience of loving without the death-dealing consequences of thought and scrutiny. The final lines attempt to synthesize the problem in a way that only precariously avoids despair. Fear turns to thought and thought reveals that both “fame” and “love” are doomed in the end to “nothingness.” Yet the final fear, that of the soul’s fate—the “high romance”—remains barely open to resolution.

2.3 WHEN I HAVE FEARS THAT I MAY CEASE TO BE (TEXT)

**When I have fears that I may cease to be
Before my pen has gleaned my teeming brain,
Before high-piled books, in character,
Hold like rich garners the full-ripen’d grain;
When I behold, upon the night’s starred face,
Huge cloudy symbols of a high romance,
And think that I may never live to trace
Their shadows, with the magic hand of chance;
And when I feel, fair creature of an hour,
That I shall never look upon thee more,
Never have relish in the faery power
Of unreflecting love— then on the shore
Of the wide world I stand alone, and think
Till Love and Fame to nothingness do sink.**

2.4 Analysis of the Poem

Lines 1-4

**When I have fears that I may cease to be
Before my pen has gleaned my teeming brain,
Before high-pilèd books, in characterly,
Hold like rich garners the full ripened grain;**

Keats's first worry is this: what if I should die before I have written to the best of my ability? It is not merely death, therefore, that worries Keats, but death in infamy – ironic, as he is now one of the most renowned names of English poetry. In fact, Keats was so sure that he would die without creating a ripple in the world of English poetry that his tombstone was made out to the one whose name was written in water, thus showing the transience of Keats' fame. He also feared that he would not be able to achieve his full capacity in terms of writing. He feared the limitations of his life. The use of fertility words- gleaned, garners, full ripen'd grain – subtly reinforces the idea of the artist's creation and his mind as a fertile landscape. Keats views his imagination as a field of grain, wherein he is both the man harvesting, and the product is harvested.

Lines 5-8

**When I behold, upon the night's starred face,
Huge cloudy symbols of a high romance,
And think that I may never live to trace
Their shadows with the magic hand of **chance**;**

The second quatrain shows Keats viewing the beauty of the natural world. This natural world, full of miracles, is what Keats decides he can transform into poetry; the material that he works with is Keats's own medium, the medium of nature - when I behold, upon the night's starred face, / huge cloudy symbols of a high romance, and think that I may never live to trace / their shadows with the magic hand of chance shows the nature of Keats fleeting beauty, and contrasts the immortality of nature with the transience of Keats's verse.

As an artist, he fears the lack – he is terrified that he will die before doing justice to the beauty of nature, however, paradoxically, he is also terrified of not achieving the artistry that he has dreamed of, of not doing justice to the beauty of nature, even should the opportunity to write about them present itself. The further reference to high romance could also show Keats’s terrors about not finding the right person to fall in love with. Keats feared being lonely, as well, and the woman that he met and fell in love with – Fanny Brawne – was never consummated in a formal marriage, as her mother wouldn’t give him consent to marry. He died betrothed to Fanny, in Italy, though it was clear from their discovered correspondence that neither Fanny nor Keats believed they would meet each other again in Keats final year alive. From a letter from Fanny Brawne to Frances Keats, “All I do is to persuade myself; I shall never see him again.”

Lines 9-14

**And when I feel, fair creature of an hour,
That I shall never look upon thee more,
Never have relish in the faery power
Of unreflecting love—then on the shore
Of the wide world I stand alone, and think
Till love and fame to nothingness do sink.**

In the final stanza of ‘When I have Fears that I may Cease to Be’, he turns to the idea of love. The use of the phrase fair creature of an hour shows that even his love is not immortal; the crux of this poem is the short nature of love, of creativity, of everything that had given Keats a glimmering view on life. The opening of the quatrain with the word ‘and’ shows that it is an additional fear of Keats, to not only have never achieved artistic mastery, but also to never see his potential lover again (which, as history shows, turns out to be true; he never did see Fanny Brawne alive again). Thus we get to the dual terrors that haunted Keats life – the opportunities provided by life, and his inability to live up to them. Keats is terrified of failure, more than death, almost; to have achieved love, and then to lose it, seems to Keats to be the biggest terror. The final two lines give ‘When I have Fears that I may Cease to Be’ an overarching feeling of misery and despair – Keats finds himself standing alone,

trying to understand these fears, and not managing. Thus, no matter if he attains these fears or if he doesn't, Keats will still be anxious and worried that life will still be scary.

2.4.1 SUMMARY

One of John Keats's letters reveals the poet's preference for "a Life of Sensations rather than of Thoughts." In much of his work, Keats exalts and emphasizes the physical, sensory, and emotional, while discounting rational thought. The sonnet "When I have fears that I may cease to be," however, modifies this trend through an exploration of a writer's fear of early death, something Keats himself likely experienced, as he died at a young age of tuberculosis. The poem's form is particularly conducive to this development of a living philosophy. Structured as a Shakespearean sonnet, the poem develops the speaker's preoccupation with physical aliveness, but ends with a turn at the heroic couplet, in which he accepts that he cannot attain his literary and romantic ambitions but that the process of thinking is sufficient.

The first quatrain describes one reason for the speaker's fear of death: it would cut short his efforts to leave a mark on the world by collecting his thoughts and committing them to writing. The first line establishes his "fears" that he will "cease to be." The plural "fears" indicates that his dread is multifarious and multifaceted. The line also highlights his lack of control over this potential occurrence, with the indefinite "may" and the phrase "cease to be," the neutral verbs which seem to give the speaker even less agency than would the verb "die". In the next three lines, the speaker says that he does not want to die "before" collecting his thoughts and committing them to writing. The first of these lines reads "Before my pen has gleaned my teeming brain..." According to this image, the speaker wants to harvest the ideas from his mind like grain from a field. This metaphor implies that the speaker's thoughts are valuable, and must take time to mature before he can collect and record them. In addition, this comparison, as well as the word "teeming," highlights his preoccupation with physical aliveness and his longing to retain the visceral experience of life: he sees such life even in his thoughts, as though they were growing plants. "Teeming" mean "fertile" or "bearing offspring," literally describing the brain's production of thought, but with a connotation of human or animal reproduction. The word can also

refer to the swarming of creatures, adding to the sense of abundance and intensity of life. Keats strengthens his image with the assonance of long “e” sounds in “gleaned” and “teeming,” which lends a vivacious harmony and fullness of sound to the line. Keats goes on to describe the “high-pilèd” books which would hold his ideas, written “in character,” if he does not die before he fills them. The assonance of the long “i” sound and the break from iambic pentameter with the consecutive stresses of the spondee in “high-pilèd” highlight the grandeur of this stack of books, which represent the extensive and significant work that he believes he can produce if his time is not cut short. The image created by the verb “hold” in the next line suggests the permanence of written ideas, and the fleeting quality of those still unwritten – they need to be retained in books, because they would otherwise disappear after the speaker’s death, and he would not have left a lasting mark. Two commas contain the phrase “in character,” mirroring the way written words contain ideas, preventing them from flitting away. The line forms a simile comparing the books to “rich garners,” and, through a metaphor, likens the speaker’s thoughts to “full ripened grain.” This comparison is a repetition of the one in the second line, as highlighted by the connection through rhyme of “brain” and “grain,” but is here intensified, contributing to the emotional escalation present in the stanza. Reflecting this intensification of feeling, this line contains two spondees, and thus the most stresses of any line. In addition, the completion of the quatrain, as well as the complete ripeness of the grain, parallels the fulfillment of the speaker’s purpose as a writer if he is able to record his thoughts, highlighting his desperation to continue living.

The second quatrain escalates even beyond the first as the speaker becomes more aware of the possibility that he will not have the chance to live out a fate of love and glory – his broader reason to fear death. In the first two lines, the speaker seems to “behold, upon” the night sky a glorious fate foretold for him. The caesura in the first line, between “behold” and “upon,” creates a pause reminiscent of drawing in breath, and thus reveals the speaker’s emotional reaction – perhaps a sense of awe. Such emotion is relevant, as what he is beholding is so grand and far above him: it is personified as “the night’s starred face” and emphasized with three consecutive stresses. In addition, this personification of the night sky, which is usually presented as backdrop rather than as actor, brings out the speaker’s continued focus on alive-

ness, and recalls the Romantic poets' belief that all of nature contains spirit.

In the next line, the speaker refers to the "huge cloudy symbols of a high romance" that predict his future. "Cloudy" describes both literal clouds and the lack of clarity regarding what exactly the symbols are, or represent, and whether the "high romance" they speak of will ever occur. Thus, even as the speaker describes his possible fate, he is aware of the probability that his early death will prevent him from living it out. The multiple meanings of the word, "Cloudy," and of several others are indicative of the uncertainty and lack of guarantee that runs through the quatrain. The adjective "high," which modifies "romance," also contains a double significance: the romance is to be great and glorious, but the symbols of it are above the speaker, out of reach. The word "romance" holds a slew of possible denotations, reflecting the various, or perhaps combined, fates that the speaker thinks will be his if he does not die too early. It can mean a sensational narrative of the extraordinary adventures of its hero, showing that the speaker foresees the possibility of glory. It can also denote the ardor and warmth of feeling in a love affair, revealing another part of the speaker's potential future. However, "romance" can also sometimes refer to a wild, unsubstantiated fancy. Thus, even in the very word that describes the speaker's hopes for his life resides a reminder that such a fate is not guaranteed him.

In the next line, the speaker becomes more explicit regarding the possibility that he will not live out his fate: he thinks that he "may never live to trace" the "shadows" of the celestial symbols that he sees. The indefinite verb "may" creates uncertainty, while the following "never" lends a sense of somber finality to the premature end of his fate, should it occur. This juxtaposition highlights the fact that only one of the possibilities – living out his fate or dying before he can – can actually occur, hinting at the acceptance of his death that the speaker will reach in the final couplet. This quatrain, meanwhile, employs a metaphor filled with uncertainty to describe the speaker's potential fate: he would "trace" the "shadows" of the "cloudy symbols," and do so "with the magic hand of chance." This "hand" personifies chance, and the "magic" aspect endows chance with mysticism and superhuman ability, emphasizing the speaker's lack of control and agency, as well as the chance that may determine his fate. In addition, this attribution of a body part to an inanimate concept

highlights the speaker's preoccupation with physical aliveness and human contact and sensation.

The speaker's emotional escalation culminates in the third quatrain, as he describes a final reason that he fears death: the end of his love affair and of the pleasure of sensations associated with it. In the first two lines, the speaker describes the moment "when [he] feel[s]" that he will "never look upon" his beloved "more." The stanza begins with the word "And," in "And when I feel," suggesting the buildup of emotion that has led up to this point. The word "feel," emphasized and extended by the caesura that follows it, highlights the speaker's emotional state, especially as this word forms a contrast with the word "think," which precedes a similar clause in the second quatrain. In addition, "feel" can refer to the tactile sense and thus, like the hand in the previous quatrain, is related to human contact, especially its romantic aspects. After the caesura, the vocative "fair creature of an hour" appears – the speaker reveals for the first time here that he is addressing his beloved, whom he affectionately calls a beautiful being. This poignant detail suggests that, though the ideas in the first two quatrains increase in emotional intensity as they broaden in scope, it is a deeply personal description that, while narrower in scope, brings about the ultimate peak in the speaker's emotions. While the previous quatrain speaks of love vaguely and generally, grouping it with personal glory into one word, "romance," this quatrain reveals that the speaker is strongly and directly attached to his life because of his love for one particular woman.

The phrase, "of an hour," suggests both that this woman's presence marks a special time in the speaker's life, and that their union is transient – she is with him only this hour. Thus, the speaker seems to be subtly growing more certain that his life will be cut short. The repeated word "never" reveals the escalation of his emotional reaction to the prospect of losing her. In the tenth line, it emphasizes the somber finality of the death that the speaker fears will prevent him from experiencing his beloved through a bodily sense: his vision. Thus, he sees love as a form of living through sensation; this connection to the values Keats presents in much of his work illuminates love's importance to him. However, the word "more" in line ten shows that looking on her is a real possibility, and he has at least had the chance to experi-

ence it previously. In contrast, the next line-and-a-half, “Never have relish in the faery power/ Of unreflecting love,” describes a pleasure that is still more desirable and far less attainable, a disparity that seems to evoke great emotion in the speaker. Here, in line eleven, the word “never” starts the line with a stress to create an even harsher sense of finality than did its previous appearance, and lends the line a precipitous quality that underscores the escalating emotion. The word “relish” refers to sensory, especially gustatory, pleasure. Thus, it describes the same general type but a greater degree of enjoyment than simply “look[ing] upon” his beloved, motivating the speaker’s desire to be physically alive. “Unreflecting,” in line twelve, reveals that this love is organic and spontaneous rather than thought-out, highlighting the speaker’s view of love as experiencing life through immediate sensation. Meanwhile, the enjambment after “faery power” prolongs and emphasizes the second word, lending it all the more potency. The word “faery” carries the connotation of superhuman ability, making the “unreflecting love” seem intense and attractive. However, the supernatural aspect of “faery power” also causes it to appear unreal and out of the speaker’s control, and therefore unattainable.

The last phrase of the third quatrain leads into the final couplet, in which the speaker comes to terms with the impossibility of attaining romance and glory, and reaches an understanding of the importance and sufficiency of thought. The turn begins in the last line of the third quatrain, with a dash forming a caesura followed by “then on the shore,” and continues in the couplet, the first line of which reads “Of the wide world I stand alone and think...” Traditionally, the turn is contained in the final couplet of a Shakespearean sonnet; the early placement of this turn parallels the prematurity of the speaker’s death and the resulting necessity of coming to terms with mortality earlier than usual. The shore of the world represents the speaker’s position on the border between life and death, though still on life’s side. The enjambment after “shore” puts it on the edge of the line just as the speaker is nearing the end of his life. “Wide world,” in line thirteen, marks an increase in magnitude in the imagery, from “shore,” which evokes a body of water, to the entire earth. Thus, this image sets the stage for the vast scope that the poem is reaching, helping the reader to comprehend the significance of the speaker’s conclusion. Such an edge seems to be an unstable, uncertain place, but the speaker is described as “stand[ing]”

on it, rather than teetering or balancing. His stationary, controlled position marks a shift, in preparation for the conclusion, from the uncertainty and anxiety present throughout the rest of the poem.

He is also “alone,” in contrast to the love and fame he longs for, but he is stable in this state and thus seems to have accepted that he must part from his beloved, beginning the transition that culminates in the final line. In the line “Till love and fame to nothingness do sink,” the speaker admits that he will not be able to achieve the romance and glory he has described so longingly. The image of the sea introduced with the word “shore” reappears in the word “sink..” This image highlights the inexorability of the disappearance of love and fame from the speaker’s future – if the sea swallows something up, there is little anyone can do to stop it. The Romantics’ reverence towards the power of nature adds to the weight of this image. The metrical variation of “nothingness” mirrors this transition of love and fame: the word, forming a dactyl made up of a stressed syllable followed by an unstressed one and then an even less stressed one, itself seems to fade away. The consecutive stresses in the spondee “do sink” emphasize the finality of this conclusion. The last line contains no direct object for “think” – here, this verb is intransitive, unlike in the second quatrain, where it is followed by a direct object noun clause. Therefore, as further underscored by the enjambment that sets “think” apart from the rest of the sentence, the speaker has realized that though he will, indeed, die before he can attain love and fame, the process of his thought, whether or not it reaches definitive fruition, is enough in itself. Thus, a writer can fulfill his earthly purpose through thought alone; glory, romance, and the sensations of life, though desirable, are secondary.

2.5 CENTRAL IDEA OF THE POEM

The poem conveys an essential message that everything in this world such as love, fame, beauty are just transitory and one should not be afraid of these transitory things.

2.6 THEMES OF THE POEM

Meaning of Life

Being faced with the prospect of death, the speaker of this poem lists the

things that he believes give meaning to life. These are not necessarily the things that have given meaning to life in the past. There is no indication of how much time he has devoted to each of them or if he has done anything about them at all up to this point. The first and most pressing thing that he would miss if he died is the opportunity to get all of the ideas that are floating around in his brain written down on a paper, as a sort of backup system, which his brain is unable to record when it shuts down, then everything in his brain is erased. Keats, the consummate artist, had either enough ego or enough faith in the importance of every individual's story to realize how important knowing about one man's life could be to future generations. It is important to note that this is a selfless concern, not an attempt to "live forever through one's art": the title alone tells us he is not trying for immortal life. His second concern, indicated by his going back to the rhetorical beginning and starting with "when" again and by the Shakespearian sonnet format, which starts new subjects in the fifth and ninth line, is high romance, a concept that has more to do with understanding nature than with people. His wish to "trace" the "huge cloudy symbols" of the world is similar to other people's desire to know God. Love comes third; in describing the object of his love as "fair creature of an hour," he narrows his concerns about the meaning of life down from huge abstracts to something that is real and that he would actually miss if he died—the sort of actuality that someone who was less of a romantic dreamer or dedicated artist than Keats might put further up the list.

Love

The key word that this poem uses in talking about love is "unreflecting" literature often refers to love as a way of getting to know oneself by the way that the other person responds—much like the way a mirror reflects an image. With that one word, Keats rejects the notion of seeing oneself in one's lover, and he supports the less comforting thought of love as a mystery or "faery power" that works its magic on him for no direct or knowable reason. In one sense, Keats shows considerable confidence if he values a love that will not return to him what he puts into it: many people would worry about the possibility of feeling embarrassed or cheated and of loving and not being loved. This might be confidence, or it might be that he does not care. He shows that he does not value this love very highly by only worrying about it

after thoughts of writing and nature are taken care of. Also, his particular concept of art is a matter of reflecting the thoughts in his head by the words he puts on paper. Such a dedicated, passionate artist does not need love to tell him who he is.

It is interesting that this poem makes such a clear distinction between love and romance, a distinction that is almost never made in our society anymore. We have come to merge the two concepts together, moving love up in order of importance to make it a more central part of a person's life, not just the pleasant, powerful distraction that Keats presents it as. In the poem we can see that there is a relationship between love and romance—he makes a point of specifying “high” romance as opposed to low, and both are recognized for magical powers—but the line between them is clearly drawn.

Doubt and Ambiguity

This poem is about the self-fulfilling prophecy, about how the fear of losing all makes the speaker actually lose all. The form that it is written in, the Shakespearian sonnet, requires the poem to draw some sort of generalization or conclusion at the end. Keats does this: his conclusion lists once more the things he expects death to take him away from, only this time he is distanced from them in life. His worry has wrapped him up in a death-like cocoon of self-involvement. The poem does not say why this speaker fears that he will cease to be. Bio-graphically, we can guess that his brother's fatal illness probably kept the issue of mortality in the forefront of Keat's thoughts. But, as poet Robert Browning said later in the nineteenth century while he mocking the idea of mistaking the poet's life for his message, “What porridge did Keats eat?” As for the speaker of the poem, his concern could be caused by anything. If we knew, we could guess whether the fear expressed in the poem is justified or if the speaker is a hypochondriac, and our ignorance seems to be precisely Keats' point: doubt is never justified and is always counterproductive. It is of course a reality that every person will “cease to be”; it seems at first to be a good thing that Keats is applying his massive intelligence and sensitivity to this universal situation, but the poem ends on a note of defeat, with the speaker standing alone at the end of the world before death has even made such isolation necessary.

2.7 LET US SUM UP

In “When I Have Fears,” Keats turns to the Shakespearean sonnet with its abab, cdcd, efef, gg rhyme scheme and its division into three quatrains and a concluding couplet. It was written after Keats made a close study of Shakespeare’s songs and sonnets and, in its development, it imitates closely one of Shakespeare’s own sonnet patterns. The three quatrains are subordinate clauses dependent on the word “when”; the concluding couplet is introduced by the word “then.” The sonnet, like “On First Looking into Chapman’s Homer,” is constructed with care. Like “Chapman’s Homer,” it is concerned with the subject of poetry, to which Keats adds another favorite theme, that of love.

Rhyme scheme

“When I Have Fears” follows a rhyme scheme of ABAB CDCD EFEF GG (Shakespearean Sonnet). Readers expect the lines to rhyme with each other, as Keats anticipates the end of his life. The couplet and rhyme signals the end of the poem, as death signals the end of life.

2.8 GLOSSARY

Relish: enjoyment of or delight in something that satisfies one’s tastes, inclinations, or desires

Garner: to gather into storage

Character: a system of written letters or symbols used in the expression of thought

Teaming: a number of persons associated together in work or activity

Cease: to come to an end, no longer continue, to bring an activity or action to an end

2.9 SELF-ASSESSMENT QUESTIONS

2.9.1 Short Type Questions

**1) What are the fears in, “When I Have Fears that I May Cease to Be?”
Fear of Death**

As suggested by the title, the speaker in “When I have Fears that I May Cease to Be” considers mortality and the possibility that death may come before the speaker has achieved all he or she hopes to in life.

2) Describe the significance of figurative language in “When I Have Fears that I May Cease to Be?”

The poem, When I Have Fears that I May Cease to be, by John Keats, uses metaphors, romantic imagery, and figurative language to reflect the speaker’s fear of dying without accomplishing what he aspires for in life which is success and fame in his writing and the love of one who will never love him back.

3) What is a figurative language?

Figurative language makes meaning by asking the reader or listener to understand something by virtue of its relation to some other thing, action, or image. Figurative language can be contrasted with literal language, which describes something explicitly rather than by reference to something else.

4) What is Unreflecting love in “When I Have Fears that I May Cease to Be?”

When Keats refers to ‘unreflecting love’, he is making the point that love is emotional and thus not necessarily sensible or rational: it’s not the product of thoughtful reflection, but a more sensual and impulsive thing.

5) What does, “Till love and fame to nothingness do sink” mean in “When I Have Fears that I May Cease to Be?”

Till Love and Fame to nothingness do sink means Keats is aware, close to death as he is, even at twenty-two, that all palls before the thought that he may no longer be. Much of the poem is about how his poetry cannot keep

pace with all he has in his brain, all that he wants to write or might someday write.

- 6) **Find and identify a simile in the first five lines of this poem.** The simile is comparing books to grain holders: “Before high-piled books, in character,/ Hold like rich garnerers the full ripen’d grain;”.

2.9.2 Multiple choice questions:

1. **The poem, “When I Have Fears that I May Cease to Be?” is about Death.**

- a. true
- b. false

2. **Who is the speaker?**

John Keats
J.B Priestley
P. B Shelley
William Wordsworth

3. **John Keats was**

- A. Romantic poet.
- B. Victorian poet.
- C. Modern poet
- D. Neo-Classical poet

4. **Night in the poem is a symbol for**

- A. John Keats’ fears.
- B. The presence of Death in Keats’ life
- C. Night
- D. Enemy

5. What is the overall meaning of the poem?

- A. Love will be the death of him
- B. The speaker is afraid of the ocean
- C. The speaker is afraid to die because he won't be able to experience love and fame
- D. The speaker is afraid of his own shadow

6. Keats died _____

at an old age.

at 25 from Tuberculosis

No, he's still alive.

from a broken heart

7. Romanticism believed in...

- A. Emotions and Imagination.
- B. Conformity
- C. Romantic Love
- D. Logic and Facts

8. Keats said about himself "My name is writ in Water" Why did he say so?

Because he had no hope of being remembered as a poet.

Because of his frustration in love

Because he suffered from consumption

Because the premature death of his brother

9. Who might the 'fair creature of an hour' be?

Fanny Brawne, his next-door neighbour.

A woman he saw briefly in Vauxhall Gardens in 1814.

A childhood girl whom he loved most.

The Nightingale.

10. What was the cause of the death of Keats at such an early age?

- a. tuberculosis
- b. frustration in love
- c. adverse criticism of his poetry
- d. drowning

Answer of MCQ

1. A 2. A 3. A 4. B 5. C 6. B 7. A 8. A 9. A 10. A

2.10 Examination Oriented Questions.

- Q1. What is the tone of the poem?
- Q2. Find and identify an example of personification in the first five lines of this poem.
- Q3. Why is it called a Shakespearean sonnet?
- Q4. What is the speaker of the poem, “When I Have Fears that I May Cease to Be,” thinking about?

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B.A./B.COM SEMESTER-III : GENERAL ENGLISH

Course No. : AA 301
Semester - III

Title : General English
Unit - I
Lesson No. : 3

POEMS

Migrations

By: Keki Nasserwanji Daruwalla

UNIT STRUCTURE

- 3.1 Objectives**
- 3.2 Introduction to the Author**
- 3.3 Author's Style**
- 3.4 Migrations (Text)**
- 3.5 Summary and Analysis of the Poem Migrations**
- 3.6 Paraphrases**
- 3.7 Glossary**
- 3.8 Self-Assessment Questions**
 - 3.8.1 Short type Questions**
 - 3.8.2 Long type Questions**
 - 3.8.3 Multiple Choice Questions**
- 3.9 Let Us Sum Up**
- 3.10 Suggested Readings**

3.1 OBJECTIVES

Objectives of this lesson is to acquaint the learners with life and literary works of Keki Nasserwanji Daruwalla and to enable them to comprehend and analyze his poem Migrations.

3.2 INTRODUCTION TO THE AUTHOR

Keki Nasserwanji Daruwalla was born in Lahore in 1937. His father N.C. Daruwalla was an eminent professor who taught in Government College Lahore. Before the Partition of India, his family left undivided India in 1945 and moved to Junagarh and then to Rampurin India. As a result, he grew up studying in various schools and in various languages.

He obtained his master's degree in English Literature from Government College, Ludhiana, University of Punjab. He spent a year at Oxford as a Queen Elizabeth House Fellow in 1980-81.

He joined the Indian Police Service (IPS) in 1958, and eventually becoming a Special Assistant to the Prime Minister on International Affairs. He subsequently was in the Cabinet Secretariat until his retirement.

His first book of poetry was *Under Orion*, which was published by Writers Workshop, India in 1970. He then went on to publish his second collection *Apparition* in April in 1971 for which he was given the Uttar Pradesh State Award in 1972. His poems appeared in many prestigious poetry anthologies like *Anthology of Contemporary Indian Poetry* edited by MenkaShivdasani, *The Dance of the Peacock*.

He won the Sahitya Akademi Award, given by the Sahitya Akademi, India's National Academy of Letters, in 1984 and returned the same award in October, 2015 in protest and with a statement that "The organisation Sahitya Akademi has failed to speak out against ideological collectives that have used physical violence against authors." Daruwalla did not take back his award even after Sahitya Akademi passed a resolution condemning the attacks on rational thinkers. In an interview to *The Statesman*, Daruwalla expanded on why he did not take back his award, saying "what you do, you do once and you can't be seen as giving back an award and then taking it back." He received Commonwealth Poetry Prize for Asia in 1987. Nissim Ezekiel comments "Daruwalla has the energy of the lion". He is president of The Poetry Society (India), and is based in Delhi.

3.3 Author's Style

Over nine books and more than three decades, Daruwalla's poetry has

journeyed a long way both formally and thematically. However, it retains certain strong distinguishing characteristics: an ironic stance, an evocation of the multi-layered contradictory realities of Indian life, a preoccupation with diverse cultural, historic and mythic landscapes, a terse, vigorous and tensile style, supple imagism, sustained narrative drive, an ability to segue between metrical patterns and free verse, and a capacity to combine an epic canvas with a miniaturist's eye for detail.

A remarkable feature of Daruwalla's poetry is its ability to vividly materialize its abstractions, to strike a creative tension between image and statement. His poetry has the narrative energy and sweep to paint, for instance, a vast portrait of post-Independence India as "a landscape of meaninglessness": "Then why should I tread the Kafka beat/ or the Waste Land,/ when Mother, you are near at hand/ one vast, sprawling defeat?"

But it can also offer a fine-tuned vision of the particular, evident in his evocation of the rumbling innards of a miserable multitude listening to the speech of a corpulent political leader: "Within the empty belly/ the enzymes turn multi-lingual/ their speech vociferous/ simmering on stomach wall".

His landscapes extend from the ancient kingdom of Kalinga under the reign of the great Indian emperor Ashoka to the seething contradictions of the modern metropolis of Bombay ("From the lepers, the acid-scarred, the amputees/ I turn my face. The road, I feel/ should be stratified so that/ I rub shoulders only with my kind") as well as rural and small-town India (Benaras is unforgettably evoked as the place where "corpse-fires and cooking-fires/ burn side by side", even while the sacred river Ganga flows on, "dark as gangrene").

His most recent book, *The Map-maker: Poems* (2002), offers a compelling series of dramatic monologues by figures as diverse as a disciple of the Buddha and an old map-maker from Majorca, suggesting that the passionate interest in other cultural and historical milieux is alive and well. But there is also a more marked fascination with inner worlds, with philosophical notions of time and space.

In *Migrations*, for example, the metaphysical is integrally linked to the concrete and the singular, as the poem explores the theme of migrations across space and

time, from the violent biography of nations to a searing moment of personal biography:
“Now my dreams ask me/ if I remember my mother/ and I’m not sure how I’ll handle
that./ Migrating across years is also difficult.”

3.4 Text of the poem “Migrations”

Migrations

Migrations are always difficult:
ask any drought,
any plague;
ask the year 1947.

Ask the chronicles themselves:
if there had been no migrations
would there have been enough
history to munch on?

Going back in time is also tough.
Ask anyone back-trekking to Sargodha
or Jhelum or Mianwali and they’ll tell you.
New faces among old brick;
politeness, sentiment,
dripping from the lips of strangers.
This is still your house, Sir.

And if you meditate on time
that is no longer time –
(the past is frozen, it is stone,
that which doesn’t move
and pulsate is not time)–
if you meditate on that scrap of time,
the mood turns pensive
like the monsoons
gathering in the skies

but not breaking.

Mother used to ask, don't you remember my mother?

You'd be in the kitchen all the time
and run with the fries she ladled out,
still sizzling on the plate.

Don't you remember her at all?

Mother's fallen face
would fall further
at my impassivity.

Now my dreams ask me

If I remember my mother

And I am not sure how I'll handle that.

Migrating across years is also difficult.

3.5 SUMMARY AND ANALYSIS OF THE POEM "MIGRATIONS"

The poem *Migrations* is written by Keki N. Daruwalla. It is taken from his collection of poems titled *The Map-maker: Poems*. It is written in blank verse, that is iambic pentameter with no rhyme scheme. "Migrations" is a pondering on the occurrence of human migration across space and time. There are many types of migrations. People move if natural calamities like a drought, plague or any deadly disease strike. People also migrate due to man-made disasters like the partition of India when thousands left their homes to flee to the other side. The question seems like a taunt: would there have been enough history to munch on without the high emotion supplied by droughts, plagues and partition? Daruwalla is telling a big story through the fine print of personal relationships and the feelings of the people who live through difficult times. History is replete with examples of large-scale migrations by people. Equally important are those migrations that occur within us as our needs and priorities change. We discard old relationships for new ones. People migrate from past to present. Going back in time is difficult. Migration from one's house is also painful. Ask anyone who migrated and had a long and hard walk to Sargodha or Jhelum or Mianwali. They will tell you how difficult it is to migrate from one place to another. If we migrate from one house into another, we can sometimes go back and

though things have changed and there are ‘new faces among old brick’, that is the place which was once ours and now occupied by others who will say that ‘This is still your house, Sir.’ We can pretend like the present inhabitants that that place or house still belongs to us but it is never be the same. However, the attachment never lost. Going back in time is also difficult. The past is like a frozen stone and it never changes and never moves and never goes. It remains with the person. If one meditate on the past, the one becomes sad. Here, the poet compares one’s situation with the monsoons which gathers in the sky but it is not bursting. However, when we migrate out of childhood into adulthood we sometimes lose memories that were once precious but now cannot be recalled. This loss is as deep and painful as the loss of home or possessions. The slow forgetting of something that is important to you and you took for granted is painful like one’s mother’s face. Like Daruwalla does at the end of ”Migrations”:

Mother used to ask, don’t you remember my mother?

You’d be in the kitchen all the time
and run with the fries she ladled out,
still sizzling on the plate.

Don’t you remember her at all?

Mother’s fallen face
would fall further
at my impassivity.

Now my dreams ask me

If I remember my mother

And I am not sure how I’ll handle that.

Migrating across years is also difficult.

Daruwala migrates across the years to dig for his roots or the grandmother’s face. Grandmother’s kitchen and sizzling sound of the fries are reminders of slow and tragic forgetting. Mother’s response to Daruwala’s forgetting is different from the strangers who had occupied the old house. She makes no attempt to be polite or sentimental. Her disappointment at her son’s indifference to lost memories is blatant and the poet realizes “Migrating across years is also difficult.”

3.6 PARAPHRASES

- I. Migrations are always difficult:
ask any drought,
any plague;
ask the year 1947.

Ask the chronicles themselves:
if there had been no migrations
would there have been enough
history to munch on?

Migrations always bring pain. It can be because of drought or plague. Or it can be a situation like 1947 when India got divided into two nations: India and Pakistan and people ran to the other side of the border. You can ask the people who suffer and endure migrations or you can search in the records. You will find that the migrations are hard and painful. If there had been no migrations perhaps there would have been no history to study about them.

- II. Going back in time is also tough.
Ask anyone back-trekking to Sargodha
or Jhelum or Mianwali and they'll tell you.
New faces among old brick;
politeness, sentiment,
dripping from the lips of strangers.
This is still your house, Sir.

Going back in time is also difficult. Ask anyone who has covered the tedious journey to Sargodha or Jhelum or Mianwali. They will tell you how difficult it is to leave one's house. One finds new faces in the old building and the polite and sentimental words will drip from the lips of the strangers, that is "This is still your house, Sir." But the house is now a thing of the past. In the past it belonged to the one but presently there is no right of the one on that house to whom the one is attached through memories.

- III. And if you meditate on time

that is no longer time –
(the past is frozen, it is stone,
that which doesn't move
and pulsate is not time) –
if you meditate on that scrap of time,
the mood turns pensive
like the monsoons
gathering in the skies
but not breaking.

And if you think across the past, you will find that it has frozen and has no movement. It is frozen like dead stone. It can never become the present as it is frozen and has no pulsation and has no life. But it is still with the person. One wishes to go back and live once again the beautiful memories but the one is never able to do so. If you meditate on that piece of the time, you become sad. Your situation is like the monsoon that gathers in the sky but give you no showers.

- IV. Mother used to ask, don't you remember my mother?
You'd be in the kitchen all the time
and run with the fries she ladled out,
still sizzling on the plate.
Don't you remember her at all?
Mother's fallen face
would fall further
at my impassivity.
Now my dreams ask me
If I remember my mother
And I am not sure how I'll handle that.
Migrating across years is also difficult.

Poet's mother would often ask him that if he does not remember her mother. He would be in the kitchen and would run with the fries she ladled out and still were hot and produced sizzling sound. She asks him, "Don't you remember

her at all?" Poet's mother would feel sad seeing the face of son's showing no emotions and feelings. Now the dreams of the poet ask him if he remember his own mother. "And I am not sure how I handle that" means she is still in his memories but it is very difficult to migrate from his memory of his mother. Therefore, migrations across years is also difficult.

3.7 GLOSSARY

Breaking - In the poem is used for showering

Chronicles- A written record of events in the order in which they happened
Fallen Face- Look of dismay or disappointment

Impassivity- Derived from the word impassive means emotionless
Ladle- To place food on a plate with a large spoon or in large quantities

Migrations- movement of people to a new area or country in order to find work or better living conditions/seasonal movement of animals from one region to another

Munch- Chomp

Pensive- Showing or expressing deep, often melancholy thought

Pulsate- Produce a regular throbbing sensation or sound/expand and contract with strong regular movements

Scrap- A small piece of something

Sizzle- To make the sound of food frying in hot oil

Trekking- Derived from the word trek which means a long, hard walk lasting several days or weeks, especially in the mountains; synonyms: Tramp

3.8 Self-assessment questions

3.8.1. Short-type Questions

Q1. Why does the poet feel that the past is 'cast in stone'? Do you agree with him?

Possible Answer : The past is cast in stone because it is gone forever. The

past never comes back. It is cast in stone that can't move back. It is as gone as dead. It does not pulsate. It has no life. It is frozen, lifeless and hence incapable of any movement. Meditating on 'past' is all futile as it won't move or pulsate. It never becomes present. It is devoid of life as a stone is. However, hard one may pine for it, 'past' is gone forever and won't return stone as it is. It is a thing dead and gone by.

Q2. What is the poet's experience when he revisits the home he left behind?

Possible Answer : When the poet revisits his home which he left behind, he finds himself in a disturbing situation. He feels uncomfortable among new faces who are now residing in that house and strangers to the poet. He gets disturbed when listens the words like "This is still your house, Sir." He tries to pretend that the house still belongs to him but he fails. Neither has he experienced that belongingness to the house which once belonged to him nor can he detach himself from the house to which he is attached through memories.

Q3. What does the image of 'monsoons/gathering in the skies/ but not breaking' convey?

Possible Answer : The image of 'monsoons/gathering in the skies/but not breaking' is a simile. The poet has used this image in relation to the past which is no time as we pine for it but are sad when it does not return. Similarly, when monsoon clouds gather in the sky, they create a feeling of hope and make us happy at the possibility of rain. But when, to our dismay, the monsoons do not break into torrents of rain, we feel pensive. We begin thinking quietly and a serious expression fills our face when monsoons clouds fill us with the hope of rain but do not break into torrents. Likewise, when we meditate over past, we feel pensive when we realize that it will never come back.

Q4. Why is the mother disappointed at her son's response to his forgotten memories?

Possible Answer : When poet's mother asks the poet "don't you remember my mother?" The poet shows no expressions. He remains impassive as he feels that thinking of the times gone by is to invite unpleasant feelings because

the past is dead and won't come back. His mother feels disappointed at his response to his forgotten memories. She is sad to find her son all concerned and unfeeling and makes hardly any attempt at being polite or sentimental.

3.8.2. Long-type Questions:

- Q1. What is the difference between the two kinds of migrations that Daruwalla discusses in the poem?

Possible Answer : In his poem "Migrations" the poet Keki N. Daruwalla discusses two types of migrations. One type of migrations is because of disaster either because of natural calamities like drought or plague or it can be man-made like partition of 1947. Whenever there is drought, there is little or no rain. As a result, crops get ruined. People are, therefore, forced to leave their homes and move on to new places to live there temporarily or permanently. Similarly, when people at a place are struck by the plague or a deadly disease, they have to migrate from their hometown to some other safe place. The partition of 1947 was also a dreadful event. Thousands of people had to migrate to the other side of the border. These migrations are external. It can be man-made or natural.

The second type of migration is internal, that is the migrations occur when our needs and priorities change. These migrations occur within us. When our needs change and we fix new priorities, we give up old relationships and foster new ones. Sometimes we migrate across time like childhood into adulthood, the memories stay with us but the past is like a frozen stone. It shows no movement and never become present. Recalling the past time, poet realizes that "Migrations across years is also difficult."

- Q2. Why does the poet feel that 'if you meditate on time/ that is no longer time'?

Possible Answer : In the poem "Migrations" the poet focuses on the migrations it can be outside the individual or can be inside. Internal migrations occur within us as our needs and priorities undergo a change. Migration from childhood to adulthood is also painful. Sweet memories stay with us. But the past is like a frozen stone. It shows no movement. It does not have a life. It is

dead. It can never become present. The remembrance of the past is painful. One becomes pensive while remembering the old memories. Therefore, when poet's mother tries to remind him the old memories of his childhood, the poet remains impassive and does not show any expression and feeling. He thinks that thinking about the past is to invite unpleasant feelings as the past is dead and won't move at all. Her mother becomes sad to find her son all unconcerned about the old memories.

Thinking of time that does not pulsate is the same as thinking of lost memories that don't come back. Therefore, 'if you meditate on time/ that is no longer time' is sad.

3.8.3. Multiple Choice Questions:

- (i) Who is the author of Migrations?
- | | |
|---------------|-----------------------|
| (1) Daruwalla | (3) Singh |
| (2) Narang | (4) None of the above |
- (ii) "Migrations" is taken from collection of poems titled
- | | |
|--------------------------|----------------------|
| (1) The Map-maker: Poems | (3) The Marry Making |
| (2) The Collections | (4) Orion |
- (iii) "Migrations" is written in
- | | |
|--------------------|---------------|
| (1) Heroic Couplet | (3) Quatrains |
| (2) Blank Verse | (4) Triplets |
- (iv) Blank verse consists
- | | |
|-------------------------|------------------------|
| (1) Iambic Pentameter | (3) Iambic Hexameter |
| (2) Trochaic Pentameter | (4) Trochaic Hexameter |
- (v) Daruwalla was born in
- | | |
|------------|-------------|
| (1) Lahore | (3) Punjab |
| (2) Delhi | (4) America |

- (vi) How many types of migrations Daruwalla has talked about in “Migrations”?
- (1) Two (3) Four
 (2) Three (4) Five
- (vi) “Migrating across years is also difficult”, the poet is talking about
- (1) Internal Migration (3) Internal and External
 (2) External Migration (4) None of the above
- (vii) the mood turns pensive like the monsoons gathering in the skies but not breaking
 The poet has used
- (1) Oxymoron (3) Anaphora
 (2) Simile (4) Antithesis

Answer Key

(i)(1), (ii) (1), (iii) (2), (iv) (1), (v) (1), (vi) (1), (vii) (2)

3.9. LET US SUM UP

Keki N. Daruwalla is a renowned Indian author better known for his poetry. In his poem “Migrations” he focuses on migrations which can be external or internal. Migrations can be natural or man-made. Whatever the case may be, migrations are hard, difficult, distressing and painful.

3.10 SUGGESTED READINGS

Collage: A Textbook of Language and Literature. Board of Editors, University of Jammu “Keki N. Daruwalla.” *Wikipedia.org.*

Daruwalla, Keki. *N. Poetry Magic.* *Googlebooks.co.in*

Daruwalla, Keki. *N. The Map-maker Poems.* *New Delhi: Orient Blackswan, 2002. Print.*

B.A./B.COM SEMESTER-III : GENERAL ENGLISH

Course No. : AA 301

Title : General English

Semester - III

Unit - II

Short Story

Lesson No. : 4

How Much Land Does a Man Need ?

By: Leo Tolstoy

UNIT STRUCTURE

- 4.1 Introduction**
- 4.2 Objectives**
- 4.3 Summary**
- 4.4 Check Your Progress**
- 4.5 Character of Pahom**
- 4.6 Short Questions and Answers**
- 4.7 Expected Questions and Answers**
- 4.8 Suggested Readings**
- 4.9 References**
- 4.1 INTRODUCTION**

Count Lev Nikolayevich Tolstoy, whom people know by his small name Leo Tolstoy. Tolstoy is regarded as one of the greatest geniuses in the field of story writing. Despite his ancestral association with aristocratic family he was typically down to earth. His most important work *War and Peace* (1869) is the landmark work which brought him name and fame world widely. After reaching the apex of his career he brought out *Anna Karenina* (1878). Tolstoy made refined the technique of realistic fiction by means of his own way of storytelling. He depicted stories realistically. Actually he attempted to explore 19th century Russian peasantry in his works. His

thought provoking research on Russian farmers bore a fruit when he published novella “How Much Land Does a Man Need?” which reflected hardship of a farmer Pahom who died in lust for land.

4.2 OBJECTIVES

The objectives of this unit are:

1. To make the learners aware about the works of Leo Tolstoy.
2. To impart information about social and political life of 19th century Russian society.
3. To make the learners able to answers the question which are given at the end of unit.

4.3 SUMMARY

Pahom was a peasant who had been spending his life mirthfully in his farming occupation. One day, his sister-in-law paid him a visit. That visit proved a turning point for his entire being. Actually, he had heard the conversation between his wife and her elder sister which left an indelible mark over his mind. Pahom, who was born and brought up in rustic environment, evinced abhorrence to the utterances of his sister-in-law. His sister-in-law praised better life in city like they get delicacies to eat, expensive clothes to wear and beautiful places to visit. In other words, she meant city dwelling is far better than peasant life in rural area whereas Pahom’s wife defended the rural life. The arguments of sisters encrusted in Pahom’s mind and he planned to make his life more comfortable. He thought if he had plenty of land he needed not to think of devil too. The devil who was present behind the stove of his house listened the words of Pahom and he could not bear his insult. He planned to teach him a lesson and hatched a conspiracy to ruin Pahom. He would offer him more and more land when he will get all the bounties he would snatch everything from him. As Pahom made his mind for acquiring land, an opportunity came into his way. A lady who had employed an old soldier as a caretaker of her land charged heavy fine from peasants whose animals entered into her fields and destroyed them. Pahom too had undergone a crisis of paying fines. So one day, he came across a rumour that the lady

whose caretaker charged heavy fine from peasants, wanted to sell her property and he felt elated. She approached to Pahom for buying her land. Pahom was delighted on this proposal and he bought all of her land. He hoped that with the support of bought land, he could repay his debit easily but all of his hopes dashed to the ground when he had to spend more hours on fields and that hard work gave him little gains. Despite of the uphill battle he fought to accumulate wealth he dedicated the best part of the hard earning in paying his debits.

Pahom became a rich farmer. Although he registered new property on his name yet his thirst for property did not assuage he was bent on craving to annex more land with his fields. Pahom even did not spare his neighbour whom animals entered into his field and destroyed crops. He sought the compensation for his crops from his neighbour. Meanwhile a tradesman came into his contact who introduced him with Bashkirs, headman of Volga. Bashkirs was that man who instigated Pahom to acquiesce on unusual offer. As per condition Pahom had to walk as long as he could in a day and return to a fixed point before dusk. Hearing the condition of Bashkirs he gave nod to do that. To fulfill the provision of Bashkir Pahom decided to stay at his place. During the night, he saw a horrible nightmare which gave him premonition of his death. Despite having warning signal directly from almighty Pahom did not pay any attention to it and was committed to take up challenge of Bashkirs. He had to start the journey in the morning from a marked point and return in the evening to the same place. If he covered the distance since sunrise till sunset, he would emerge as a winner and take as much as land he walks. When he reached his destination after covering a huge distance he could not sustain, succumbed to exhaustion and dehydration. He fainted and took his last breath. At the end he took only six yards land. Pahom died while satisfying his undying hunger for property and momentary gains. The chief paid him homage and said he had the goal to annex land into his property whereas he took only six yards for his mortal remains. The story conveys a message that man needs only six feet where he can be buried.

4.4 CHECK YOUR PROGRESS

- Q1. Whose sister had come to meet Pahom's house.
- Q2. Who disliked the behavior of Pahom?

- Q3. Pahom has a _____ occupation.
- Q4. Who had been counted the advantages of town life?
- Q5. To whom Pahom had gone to meet at Volga?

Answers

1. Pahom's sister-in-law.
2. Devil
3. Farming
4. Pahom's sister-in-law.
5. Chief Bashkirs.

4.5. CHARACTER OF PAHOM

Pahom is the central character in the story. He was peasant by profession. He wanted to acquire more and more land. For this, he worked very hard. He believed that only hard labour on land could bring him enough money and things he needed for his life. Gradually "want" in him get more prominent and "need" took the place at the back foot.

Conservative farmer

Pahom was conservative in doing things he was spending his life with traditional necessities of existence. He was knave. As the situation had gone out of his hands, his thoughts changed. He wanted to possess more land. One encounter with the neighbour landlord lady deflated his self respect and her hostile attitude towards Pahom provoked him to add more land in his property. Actually this lady had expanded land on the peripheral of village. The bovine animal of Poham sometimes entered into her fields and uprooted the crops. When the lady came to know about the owner of animal, she dragged Pahom in court who was in bad plight could not bear the fine, vowed to possess more land by hook and by crook. The court case of lady against Pahom burgeoned his anger and he changed his strategy for everything in life.

He took farming as his business

He does farming like a true farmer. Suddenly one day he made to buy lady's field as she was in great need of money. He bought and felt complacent. Having acquired the power of attorney of the lady's land did not satisfy his hunger and made more efforts for grabbing more land. He thought if he transferred more land on his name, he could pay debts and lived a comfortable life. Buying of property made him egotistic, quarrelsome and self centric. Of course, he possessed more land still he was unhappy. To overcome his present predicament he worked on rented land which made him a little well off. So, he made plan of buying more land which he believed will help him in amassing money. Pahom was so obsessed with collecting assets that he did not hesitate to pay visit to Bashkirs of Volga. He went there and took his consent for land. Bashkirs assured him of land provided that he agreed to walk 35 miles on very next day. He was to start walk at sunrise and return to starting point at sunset. If he failed to come back at sunset he would lose his money. His curiosity for gaining things for himself made him a mechanical being. In his mind he realized he would accept the challenge to win. It mattered less to him whether he reached the starting point or missed the chance of winning the game but the important for him that he was running and his race for land. He no longer behaved like a peasant who respected his mother earth but he began to treat land as his money minting machine.

Unsatisfied wish

Pahom's mind was always filled with the stuff of gaining property. He visited number of places to get more land. He annexed those pieces of land whom owners had to pay him fine. This urge of Pahom completely turned him into a greedy man. In hope of getting more land, he consulted Bashkirs. He too agreed to allot him land but after doing an exercise of walking 35 miles in a day. He walked and reached but he died and his desire remained unfulfilled. So, death took away all his worldly wishes and desires. Leo Tolstoy through the character of Pahom revealed the peasantry and peasant's lives in Russia in the 18th century. The farmer lived in poverty, hardship and scarcities. Pahom too was living in hardship when he thought of making himself rich landowner he faced difficulties. He gained property by hook or crook. At the end, his material goods too deserted him. He left the world and took only six yards of land

required for his grave.

Determination

Despite having avaricious in nature he was full of determination and committed to his cause. He wanted richness and he achieved. At the onset of story, when he overheard the words of his wife and sister-in-law he felt humiliation and made his mind to accumulate wealth and uncountable property to show his relative that he was the best man. Second incidence, which exposed his commitment that is when he dreamt of the devil. The devil warned him of the worst consequences of his competition still Pahom ignored Devil and went to Bashkirs to try his luck. Pahom was determined to do any work. Pahom had only one frailty i.e his greediness which brought him his doomsday.

He taught a moral lesson.

Pahom was good. Earlier he did not want to hurt anyone but when he got land he changed thoroughly. With the new richness he made another plan to get more land. For land he visited Bashkirs who put a condition before him. He had to walk for certain miles and return to main point. He started enthusiastically but failed to reach the starting point and passed away. His death taught a moral lesson to public that greed is a bad habit.

The story of Pahom provides the glimpses of parable in which a character is modeled to teach a moral lesson to mankind. Similarly, the story of Pahom taught moral values to humans and forbade man to enter into the hell of greediness.

4.6 SHORT QUESTIONS AND ANSWERS

Q1 Give brief description of the Devil?

Ans: Devil resembled Devil only. He sat behind the stove and was observing the behavior of Pahom. He was thinking that if he had enough land to cultivate he would not have felt fear of Devil too. This thought made him a victim of devil's stratagem. The Devil did not have any wish to harm him but he had done so as to break the ego of Pahom. Devil accepted his challenge and provided him opportunity to acquire land. He gave chance to Pahom and

took back one by one The last one proved a terrible assault where he lost his life. He chose that way to become influential person of locality. He covered longer distance in hope of getting more land and he returned in a huff to a starting point. As he reached there, he died in a moment by exhaustion and dehydration. The Devil who arranged things for his doomsday and took his life in guise of competition.

Q2 What are the specific places mentioned in the story?

Ans: The story took place at Pahom's village where he was born and brought up. He had a piece of land there as a source of his income. A small incidence of his family turned him a hardcore businessman and he became greedy. One day, he came to know about the policy of Bashkirs. He at once decided to visit them very next morning. Volga was the place where Bashkirs resided. Besides, it was that central place where Pahom died due to exhaustion and heart breaking. The two places are the actual destination of Pahom's life. The first one where he was born and other one where he took his last breath i.e volga

Q3 What are the conflicts in the story?

Ans: The story had conflicts and tussles. The first conflict that came on surface was between Pahom and his relatives. Pahom's relative was his sister-in-law who visited him flaunting over the rich life in city and counted the scarcities in town life. Pahom did not participate in conversation between the ladies but the crux of meeting left an inedible mark on him. This depression somewhere was the main cause of greed in Pahom and it converted into extreme form. When Pahom was reacting mentally to the remarks of relative, he conceived of a plan of acquiring more and more land. His mental discussion and commitment were listened by Devil he wanted to take revenge to Pahom. So, he produced such circumstances that took Pahom to Volga where he died in order to acquiring land. So, the entire story depicted two type of conflicts one is physical and other is mental. The physical conflict aroused between the society and Pahom when Pahom denied mellowing down on the hollow values of society, the other one is mental disagreement between Pahom and his mind.

These conflicts turned Pahom into hard hearted businessman of land. Basically, his perpetual fight with traditional rudimentary ideas brought his downfall.

Q4 How does the story develop in “How Much Land Does a Man Need?”?

Ans: Pahom is the main character in the story. He was a hard working peasant. One day, a small discussion on a trivial matter made him to think over his status and position. The conversation happened between his wife and her sister who lived in a city. After hearing their repartee, he thought of increasing his wealth but one question disturbed him like how could he get more assets. After taking into consideration many things, he found a solution that he should take land on rent. For getting more land, he began to cheat people. Seeing his thirst for having land one of his friend suggested him to pay visit to Bashkirs of Volga. Bashkirs, a typical business figure put a condition in front of Pahom that he had to fulfill the term, only then he would get the land. Pahom was thrilled to hear the term and framed his mind for the competition. Accordingly, he started his journey in the morning at the mentioned place with the hope that it would be over soon before sunrise but it never happened. Pahom went towards fields and walked on and on. Soon, he realized that half of the day had passed and he had little time left to reach back, he started moving towards starting point. He ran fastly but before reaching there he fell down unconsciously in pool of blood. He died at the spot due to exhaustion. Pahom had an urged to acquire property and this thought made him insane. In the end, he got death as a reward. If he kept his mind alive and free from greed he must be a happy man. So, the tale developed with the Pahom’s greediness and ended with his downfall.

Q5 What is the climax in the story?

Ans: As the story of Pahom finished with a sad note so it adhered the rules of anti-climax not climax where story ended on happy note after the reunion of families, societies or kingdoms. The main protagonist Pahom lived a life of struggle and he met his ill-fated destiny untimely. For such demise, he was himself responsible. He was ambitious and had a strong crave for making property. He misjudged the events of life and formed a wrong notion that only immovable

land would have provided him luxurious life. He was a small farmer and a minor incidence burgeoned his desires of life. When he failed to control them, he steered his direction of life on the way of lust and met only his death. So, the climax depicted two things one how Pahom died and second which huge desire had brought a catastrophe for him.

Q6 What is the Bashkirs “one thousand roubles” a day policy. What is the real test of the policy?

Ans: One thousand roubles a day policy meant Pahom had to walk 35 kilometers in a day. If he walked 35 kilometer in the specified time like since sunrise to sunset he would get his reward of more land. The real policy was a kind of test of man like Pahom who has a desire to possess unmeasured land. Pahom failed in real trial as he could not fulfill the condition of test and died. Instead of registering land on his name, he took land of six feet for his mortal remains.

Q7 How is foreshadowing used in the story?

Ans: Foreshadowing is the dream which was seen by Pahom a day before his competition. He viewed he covered greater distance of land but when he reached the starting point he fell down in the feet of devil and died. Pahom saw this dream but he did not take it seriously. He dismissed the dream from his mind. The dream was warning signal for Pahom. Actually, Pahom became so mad for land that he failed to figure out the meaning of dream.

Q8: What is the theme of the story?

Ans: The story “How Much Land Does a Man Need?” depicted the theme of greed or lust for land. Pahom was not greedy by nature earlier. He and his family worked together on field for earning money to purchase a land. He had been spending his life in family joyfully till he encountered her sister-in-law who persuaded him to think over his financial condition. To increase the wealth, he began to register other land on his name. The process of annexation of land continued. Instead of assuaging his thirst for property, he became greedy to such extent that he began to take fine from those people whose animals entered into his field and destroyed his crop. That was the height of his lust or

lusciousness. As he came to know about Bashkirs policy of roubles, he wanted to try his luck. With this hope he approached to the chief Bashkirs. Bashkirs agreed to transfer his land to Pahom but he placed a genuine condition before him. Pahom acknowledged the terms of Bashkirs. Actually, he had to walk 35 miles in a day on foot at marked place before the rising of the sun and end up his journey before setting of the sun at same place. Pahom completed the journey but when he reached the startling point his life had slipped out of his hand and he died in a moment. He ended his life for land. The dilemma of the life was that the land lied there but life had flown away with wings. So what is the purpose of acquiring land when that never allows any human to continue his life on earth forever? Therefore greed is a sin or bane. Every human should take care of life first other necessities' matter less and life matters more. This story also brings into focus the corruption prevailing in Russian society. Through Pahom the writer lashed over corrupted people like Bashkirs who just for fun sake conducted such contest which proved fatal to anyone's life. Bashkir gave air to Pahom's greed and provoked him to walk thirty five miles on foot for earning land. He, being a headman never ever dissuaded Pahom to use unfair means for acquiring land.

4.7 EXPECTED QUESTIONS AND ANSWERS

Q1 Why does the Bashir's arrangement lead to Pahom's death?

Q2 What does the dream signify in the story?

Q3 Discuss the role of Devil in story.

Q4 Discuss the title of the story.

4.8 Suggested Readings:

1. Trivedi, RD. *A Compendious History of English Literature*. Vikas Publishing house Pvt. LTD., 2004.
2. Tolstoy, Leo. *How Much Land Does a Man Need*, Translated by L.Maude and A. Maude. Floating Press, 1886.
3. Legouis, Emile. *History of English Literature*, Macmillian India Limited. 1924. Abrama,M.H. Harpham, Geoffrey Galt, *Literary Terms*. Cengage Learning India Private Limited, 2015.

4.9 REFERENCES:

1. Long, William J. *English Literature*, A.IT.B.S.Publishers and distributors, 2004.

B.A./B.COM SEMESTER-III : GENERAL ENGLISH

Course No. : AA 301
Semester - III

Title : General English
Unit - II
Lesson No. : 5

Short Story

The Trail of Green Blazer

By: R. K. Narayan

- 5.1 Introduction**
- 5.2 Objectives**
- 5.3 Detailed Summary**
- 5.4 Glossary**
- 5.5 Check Your Progress**
- 5.6 Let's Sum Up**
- 5.7 Multiple Choice Question**
- 5.8 Questions and Answers**
 - 5.8.1 Short Questions and Answers**
- 5.9 Examination Oriented Question**
- 5.10 Suggested Readings**
- 5.11 References**
- 5.1 INTRODUCTION**

Dear learners in this chapter you will learn about R.K.Narayan's works and his style of writing. R.K.Narayan is one of the three pioneers of Indian English novelists who revealed the rustic Indian minds and their transformation in wake of emerging western thoughts on Indian soil. He born in 1907 and received his education in India and Cambridge. Being an author of Indian origin, he introduced many innovations in

fiction writing which later on gave a prominent place to Indian English novels. R. K. Narayan projected himself as a regional writer on a mode of Hardy's regionalism. He made Malgudi, a central point of his stories. He commenced his career in writing with journalism in an unpopular firm. After some time, he resigned from his job and wrote his first novel *Swami and his Friends* in 1935, through this work he animated Malgudi and got worldwide acclamation. He also wrote *Bachelor of Arts* (1930), *The Dark Room* (1945), *Mr. Sampath* (1949) and *The Finance Expert* (1952). Apart from fiction he wrote two volumes of short stories. "The Trail of a Green Blazer" is one such short story that depicted a day life of a thief Raju. He chose pick-pocketing only to make his livelihood.

5.2 OBJECTIVES

The main objectives of this unit are:

1. To introduce the learners with the pioneers of Indian English fiction writers.
2. To acquaint the learners with the works of R. K. Narayan.
3. To discuss the detailed plot of the short story "The Trail of Green Blazer".
4. To help a learner to understand the plot of story, characterization and theme of the short story.

5.3. DETAILED SUMMARY OF "THE TRAIL OF A GREEN BLAZER"

Raju had appeared in peasant dress to hide his real identity. He wore turban over his head because turban could overshadow his face and he looked like any peasant who came to the market for buying necessary items. He was standing aloof from crowd to keep watchful eyes over the movement of Green Blazer. The Green Blazer was a man who stood in busy market. The personality of Green Blazer drew Raju towards him. He might have taken him a rich man who had enough money in his pocket. Like Raju, Green Blazer was engrossed in the activities happening around in busy market. Raju was very cautious and continuously changing his sitting and standing places. Raju stood there and watching things with rapt attention. He believed that

vigilant and focused eyes are the main instrument of his profession.

Raju was a pick-pocket and adept at stealing money from any pocket. He assumed pick-pocketing was like gambling. Sometimes, when he stole any pocket he got pocket full of rupees but at next time he got pocket totally empty. So, he believed on the movement of stars that impact deeply on the destiny of any human. His stars too influenced his work while he was picking any pocket in a particular moment. Raju categorized some items which were good or bad like fountain pens and watches. The fountain pens are worthless as those were too inky. Watches also hardly brought any amount to him. He loved to pick bulging purse. As he picked pocket, he took cash counted and went to home with gratification. Whatever money he took out of the pocket, he sometimes bought books, sweets for his children and cloth for jacket for his wife. When his wife enquired him of extra money, he satisfied her with an answer that he earned commission. She asked about extra money but she never enquired what commission he had got. Moreover, she began to consider Raju a reformed person. Raju was aware of each tactics of pick-pocketing. He followed his prey and kept a distance. He used his finger holding purse and took out nicely. Raju had been doing this work since a long time. He plundered number of pockets beyond calculation. That day, he wanted to take the purse of a man who wore green blazer. He kept his watchful eyes on him.

He spent time at different places to keep vigilant eyes over the man. He saw the man was drinking coconut water and having its kernel. Seeing him relishing on coconut water, Raju felt same carving for coconut water. Very soon, he shook himself from dream and warned himself for indulgence in enjoying another man's drink. He slipped the purse from pocket in no time and went to his place where he had completed the work of emptying the purse. He opened the purse and found some contents in it. The purse had ten rupees, twenty rupees in currency notes and few coins. Raju took out the money and flung the purse that landed on the surface of a ruined well. As he again tried to throw the purse he remembered the conversation of Green blazer with balloon man. He recollected Green blazer wanted to take balloon for his child. The man told balloon-man to give some fine balloons for his son who was motherless child. If the child did not find it good, he would cry. Raju thought if the child did not

stop crying this bully definitely beat him. The vision of beating child distressed Raju and he thought of putting back the purse. Raju picked the purse and put all the things back as they were. He again entered into market and saw Green blazer was there where he left him standing beside balloon man. Raju reached there and stood behind him to stretch his hand for putting the purse back.

As he touched the trouser pocket, Green Blazer caught hold of his hand and he gave him sound thrashing that many onlookers also joined this free style wrestling. The matter brought before police first and then Raju was sent to court for hearing. Later on, the Magistrate sentenced him eighteen months imprisonment. In his defense, Raju told that he was not stealing but he was putting back the purse. Everyone took the words of Raju as a joke and laughed at him. So, Raju had to spend eighteen months in jail. During his jail period, his wife visited him and blamed him for bringing disgrace on family. After serving jail term when Raju returned, he could not decide what he should do for his livelihood. A lesson he liked to remember all the time that he would not put any purse back again in pocket as his fingers meant for taking out purse from pockets only.

5.4 GLOSSARY

1. Accessible- Able to be reached or entered.
2. Non-descript- Lacking distinctive or interesting features.
3. Elated- Feeling ecstatically happy.
4. Bulging- Swell or protrude to an incongruous extent.
5. Jostling- Push, elbow or bump against (someone) roughly, typically in a crowd.
6. Persistent- Continuing firmly or obstinately in an opinion or course of action in spite of difficulty or opposition.
7. Gruff- Rough and low in pitch.

5.5 CHECK YOUR PROGRESS

1. What profession does Raju have in the story?

2. To whom Raju was watching from hideout place?
3. Where did Raju plan to throw the empty purse after picking it?
4. Which two contents in the purse dissatisfied Raju?
5. Did Green Blazer catch Raju while he was putting back the purse in his pocket?

Answer- Key

1. Pick-pocketing.
2. The man who wore Green Blazer.
3. A ruined well a little away from main market.
4. Fountain pen and watches.
5. Yes, he caught him.

5.6 LET'S SUM UP

1. Raju was a pick-pocket. He robbed the pocket of innocent people.
2. He had learnt this profession by heart after long years of practice.
3. One day, he saw a man who had worn Green blazer. Raju felt a strong desire to pick his pocket.
4. With proper commitment and ethically he slipped the purse from pocket.
5. As his job accomplished he emptied the content and threw the purse.
6. While emptying the purse and throwing the talk of Green Blazer began to reverted in his ears.
7. His conscious began to prick him.
8. He put all the contents in purse again and tried to put it back.
9. As he shoveled the purse in pocket, Green Blazer caught him and called the police.

10. He underwent trial and was punished to spend eighteen months in jail.
11. In the end, he was released from jail and was in deep thoughts regarding his future course of action.

5.7 MULTIPLE CHOICE QUESTIONS:

1. Raju hid his identity by wearing which dress?

1. Trouser-shirt
2. Sweater-Cap
3. Long shoe-Cap
4. Loin cloth- Turban

2. Raju considered pick-pocketing

1. A gamble
2. A business
3. A collaborated transaction
4. A reformation

3. Green Blazer was buying balloon for whom?

1. His daughter
2. Motherless son
3. A friend
4. Friend's son

4. Who cried "Pick-pocket?"

1. Raju
2. Green Blazer
3. Raju's son

4. A policeman

5. How many months did he spend in jail.

1. Twenty

2. Ten

3. Eighteen

4. Forty

5.8 QUESTIONS AND ANSWERS

Q1 Discuss the character of Raju in the story “The Trail of Green Blazer.”

Answer:

Raju occupies a central place in the story. Without Raju, the tale of Green Blazer never be conceived. Raju is a lively human being. Despite his profession i.e pick-pocketing he has a good mind and healthy body.

Robber

Raju was a robber who plundered the pockets of anyone. Actually, he had no other work to do, so he made robbery his profession. He was not a regular dacoit but he stole things from people’s pockets dexterously. R. K. Narayan depicted Raju in the story to reform some young men who snared themselves in evil world only to make easy money even they have fit body and enough intelligence to do any job. Moreover, he never thought of channelizing his strength in any productive work and found accomplishment in stealing only.

Keen Observant

Raju was keen observer. Whenever he was working, he kept vigilant eye’s on his victim. He saw Green Blazer and decided to rob him. He noticed each activity of him. In job of pick-pocketing, he selected his prey first and began to watch him carefully. Not only this, he maintained a proper distance between his prey and himself. He also knew when to put the fingers in pocket and take out the pocket silently. He was keen observer. Along with Green Blazer he was looking to the jostling crowd in market.

Quite Professional:

Raju knew what to do and what not. During the job he did not let his eyes divert on anything. He had been watching the Green Blazer who was having the coconut water and scooped up its kernel and put it in his mouth. Raju felt carving for the coconut and suppressed the temptation again and kept his eyes focused on Green Blazer. Raju has just one aim to get the purse of Green Blazer. For this he was committed. He followed his steps and remained at back foot. Moreover, he had hid his identity by wearing peasant turban over head. He did so to save himself from police also. Being an active professional, he was aware of each ethics of his job. He calculated distance between himself and his prey by his vast practice. He knew where to balance his finger and what finger does work in the time of picking. So, with enough knowledge he became a veteran in his job.

Idler:

Raju was idler. His job was to rob people. He was doing only pick-pocketing. He never believed in earning money by doing honest job. He had no other work to do. Actually, he was wastrel and wanted to earn easy money. He found pick-pocketing was the easiest one so he had made himself perfect by practicing it. Remaining an idler he put lots of efforts in his job. His love for Bulging purse prepared him to pick any pocket. His attention was always on pockets. Through his huge experiences he could predict what a purse has or has not. As soon as he stole purse he took cash, counted and flung away the purse.

Family man

Family is his priority. As other men earn for family, so was Raju. Whatever he got in purse he used it for this family. Suppose he got thirty rupees he would take books, sweets for his children and jacket piece for his wife. In story, it was never mentioned at any place that he took a single penny for himself. Even he did not tell his family about his work. Whenever he found extra money he showed it to her wife as commission. He did not tell his wife the real source of income. Raju was a family man. He worked for his children and wife but he kept them in dark regarding his work which was morally wrong.

Sympathetic man:

Although Raju had many weaknesses yet he has heart full of sympathy. He showed sympathy for a childless mother who was a son of Green Blazer. He had already stolen the purse of Green Blazer when he was taking out the money the words of man began to reverabate in his ears and he felt sorry for a child who he believed must be in same age as his younger son was. He collected all the things and put in the purse. He went again that place where Green Blazer was standing and haggling on the price of Balloon. Raju not only sympathized with that child but he kept some alms for poor people as well.

A Mistake:

Raju was doing well but his sympathy for a child disrupted his apple cart. Being a sympathizer, he tried to put the purse in Blazer and caught by Green Blazer. First, he beat him black and blue and then he called police for Raju. In court, he gave his statement and everyone laughed at him. He said “I was only trying to put back the purse”. This mistake was a blunder for him. After spending few months in jail when he came out he had taken a pledge if ever he would pick any pocket he shall not put it back again.

Raju is the mouthpiece of R.K.Narayan. He is a confirmed robber. Though his characterization, Narayan exposed the people who are parasites and never showed any interest in earning livelihood honestly. They believe in snatching, plundering and befooling others R.K.Narayan humorously described Raju role. Moreover, many youths who have brilliant minds and capabilities but they never get any job to prove their mettle. Unfortunately one day comes when these youngsters fell into prey of evil world. Under pressure they adopt immoral practice Raju was one such example who has sharp mind, keen eyes but he used these strengths in stealing.

5.8.1 SHORT ANSWER TYPE QUESTIONS**Q1 Discuss the role of Green Blazer in the developmental of story?**

Ans: The story started with Green Blazer. He was standing in the busy market unaware of the fact that he was being observed. Raju saw him and made his mind to pick his pocket. He bargained with balloon man on a small amount of

sum. Green Blazer was adamant in paying the same price. Meanwhile, Raju stole his purse. He was there only when Raju again came and tried to put his purse back in pocket. Green Blazer caught him and beat black and blue. After this he handed over him to police where court gave him eighteen month sentence. Therefore it is Green Blazer who moved the story, Raju just followed the events. So, Green Blazer played a pivotal role in story. If Green Blazer was not part of story, the story never developed with a pace as it moved on the activities of Green Blazer.

Q2. Describe the circumstance in which Raju transformed himself?

Ans: Raju loved his family very much. Whatever he was doing, he did it for his family only. If he got extra money from any source he used for his children and wife. One day when he was in search of any purse he saw a man wearing Green Blazer. The man appeared rich, having bulging purse. Raju dug his eyes over his movement. Finally, when he got chance he picked his pocket. As per his routine, he went there where he often emptied the purse. He took out all the contents of purse. Suddenly, an image of Green Blazer appeared before him and he recollected, Green Blazer was purchasing balloon for his motherless child. He told if he would not buy him balloon he must be cried throughout night. When Raju pondered over those things, He thought if that motherless child did not keep quiet, that bully beat him. The scene of the child getting beaten by Green Blazer was intolerable to Raju. He collected all the scattered content of purse and put them back again. The crying child faced promoted him to put back the purse, he went again in market and found Green Blazer there. He stood behind and tried to place the purse back. As he was about to put the purse in, Green Blazer caught him and gave him sound thrashing. The gesture of Raju was appreciateable. Whatever he had done, had done for child only. It was his bad luck that he was caught but he made an attempt to reform himself. He served eighteen months in jail and then came out. As he came out he was in dilemma. In this way Raju could transform himself but in the end he might not decide what he should do in his life to support his family.

Q3: Where did Raju plan to throw the empty purse and why?

Ans: Raju planned to throw the empty purse in a deserted well because its crumbling parapet gave shield to the throwing items. Raju often threw empty purse into this well. Actually, he flung the purse after vacating the contents in purse. Ever since he entered into pick-pocketing profession he chose that place for his secret activities that he often did after stealing the purse.

5.9 EXAMINATION ORIENTED QUESTIONS

Q1: What are the contents of the purse that Raju stole from the Green Blazer?

Q2. Describe the Market place where Raju noticed the Green Blazer.

Q3 Discuss the role of Raju's wife in the story.

Q4 What did Raju usually do with the stolen money?

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B.A./B.COM SEMESTER-III : GENERAL ENGLISH

Course No. : AA 301

Title : General English

Semester - III

Unit - III

One-Act Play

Lesson No. : 6

The Money's Paw

By : W.W. Jacobs

6.1 OBJECTIVES

6.2 ABOUT THE AUTHOR

6.3 INTRODUCTION TO THE PLAY

6.4 TEXT

6.5 SUMMARY

6.6 THEMES

6.7 EXAMINATION-ORIENTED QUESTION ANSWER

6.8 SHORT ANSWER QUESTIONS

6.9 GLOSSARY

6.10 SUGGESTED QUESTIONS

6.11 SUGGESTED VERY SHORT QUESTIONS

6.12 IMPORTANT MCQs

6.13 REFERENCES AND SUGGESTED READINGS

6.1 OBJECTIVES

The objectives of the lesson are:

1. To know about the author.

2. **To understand the play in detail.**
3. **To appreciate the play critically.**
4. **To have an insight into the philosophy of the play.**

6.2 ABOUT THE AUTHOR

W.W. Jacobs was born on September 8, 1863, at London in England. He is popularly known as the writer of short stories and the best-read short story written by him is “The Monkey’s Paw.” His father was a manager at the wharf of River Thames. After the death of Jacob’s mother, his father then married his housekeeper and had seven children. W.W. Jacobs started writing and his first volume, *Many Cargoes* came out and was a great success. After this volume, he wrote *The Skipper’s Wooing* in 1897 and *Sea Urchins* in 1898. His most famous work *The Monkey’s Paw* was first published in “The Lady of the Barge” and written in 1902. *The Monkey’s Paw* is considered to be a tale of superstition and horror amidst the coziness and worth of domestic life. In this story, Jacobs has beautifully blended everyday life with mild humour besides a combination of horror and suspense. The elements of agony, arrogance, and lamentation are also prominent in this story. Jacobs’s aim in writing a horror story is to create a feeling of fear and terror in the readers. The base for his stories is folk literature featuring supernatural elements such as ghosts, witches, vampires, and other evil omens. This type of writing became much more popular in the 18th century pre-Romantic era with the Gothic Novel. *Castle of Otranto* written by Horace Walpole marked the beginning of this genre.

6.3 INTRODUCTION TO THE PLAY

The Monkey’s Paw is a short horror play about a mummified paw that has got all the powers to grant three wishes to three men. It is written as a modern fairy tale with magic and suspense in it. It was published in Harper’s Monthly Magazine in September 1902 and it gained immense popularity among the readers. It has an inspiring storyline where we learn that one must be careful about one’s wishes. It is a moral play to guide us not to do things without proper thinking and judging and that one must not make haste in any case of decision making. The wish granted by the magical paw brings along with it a punishment too which is shown in a way to make

us aware that one must be free from all kinds of lusty desires in life. The Whites are here represented to be the unlucky ones because the evil paw has found its way to their home, bringing a lot of agony and sorrow to them. The play gives rise to the superstitious thoughts and we are led to believe in the magic of the monkey's paw.

6.4 TEXT

WITHOUT, the night was cold and wet, but in the small parlour of Laburnum Villa the blinds were drawn and the fire burned brightly. Father and son were at chess, the former, who possessed ideas about the game involving radical changes, putting his king into such sharp and unnecessary perils that it even provoked comment from the white-haired old lady knitting placidly by the fire.

"Hark at the wind," said Mr. White, who, having seen a fatal mistake after it was too late, was amiably desirous of preventing his son from seeing it.

"I'm listening," said the latter, grimly surveying the board as he stretched out his hand. "Check."

"I should hardly think that he'd come to-night," said his father, with his hand poised over the board.

"Mate," replied the son.

"That's the worst of living so far out," bawled Mr. White, with sudden and unlooked for violence; "of all the beastly, slushy, out-of-the-way places to live in, this is the worst. Pathway's a bog, and the road's a torrent. I don't know what people are thinking about. I suppose because only two houses on the road are let, they think it doesn't matter."

"Never mind, dear," said his wife soothingly; "perhaps you'll win the next one."

Mr. White looked up sharply, just in time to intercept a knowing glance between mother and son. The words died away on his lips, and he hid a guilty grin in his thin grey beard.

"There he is," said Herbert White, as the gate banged to loudly and heavy footsteps came toward the door.

The old man rose with hospitable haste, and opening the door, was heard condoling with the new arrival. The new arrival also condoled with himself, so that Mrs. White said, "Tut, tut!" and coughed gently as her husband entered the room, followed by a tall burly man, beady of eye and rubicund of visage.

"Sergeant-Major Morris," he said, introducing him.

The sergeant-major shook hands, and taking the proffered seat by the fire, watched contentedly while his host got out whisky and tumblers and stood a small copper kettle on the fire.

At the third glass his eyes got brighter, and he began to talk, the little family circle regarding with eager interest this visitor from distant parts, as he squared his broad shoulders in the chair and spoke of strange scenes and doughty deeds; of wars and plagues and strange peoples.

"Twenty-one years of it," said Mr. White, nodding at his wife and son. "When he went away, he was a slip of a youth in the warehouse. Now look at him."

"He doesn't look to have taken much harm," said Mrs. White, politely. "I'd like to go to India myself," said the old man, "just to look round a bit, you know."

"Better where you are," said the sergeant-major, shaking his head. He put down the empty glass, and sighing softly, shook it again.

"I should like to see those old temples and fakirs and jugglers," said the old man. "What was that you started telling me the other day about a monkey's paw or something, Morris?"

"Nothing," said the soldier hastily. "Leastways, nothing worth hearing."

"Monkey's paw?" said Mrs. White curiously.

"Well, it's just a bit of what you might call magic, perhaps," said the sergeant-major off-handedly.

His three listeners leaned forward eagerly. The visitor absentmindedly put his empty glass to his lips and then set it down again. His host filled it for him. "To look at," said the sergeant-major, fumbling in his pocket, "it's just an ordinary little paw, dried to a

mummy.”

He took something out of his pocket and proffered it. Mrs. White drew back with a grimace, but her son, taking it, examined it curiously.

“And what is there special about it?” inquired Mr. White, as he took it from his son and, having examined it, placed it upon the table.

“It had a spell put on it by an old fakir,” said the sergeant-major, “a very holy man. He wanted to show that fate ruled people’s lives, and that those who interfered with it did so to their sorrow. He put a spell on it so that three separate men could each have three wishes from it.”

His manner was so impressive that his hearers were conscious that their light laughter jarred somewhat.

“Well, why don’t you have three, sir?” said Herbert White cleverly.

The soldier regarded him in the way that middle age is wont to regard presumptuous youth. “I have,” he said quietly, and his blotchy face whitened.

“And did you really have the three wishes granted?” asked Mrs. White.

“I did,” said the sergeant-major, and his glass tapped against his strong teeth.

“And has anybody else wished?” inquired the old lady.

“The first man had his three wishes, yes,” was the reply. “I don’t know what the first two were, but the third was for death. That’s how I got the paw.”

His tones were so grave that a hush fell upon the group.

“If you’ve had your three wishes, it’s no good to you now, then, Morris,” said the old man at last. “What do you keep it for?”

The soldier shook his head. “Fancy, I suppose,” he said slowly. “I did have some idea of selling it, but I don’t think I will. It has caused enough mischief already. Besides, people won’t buy. They think it’s a fairy tale; some of them, and those who do think anything of it want to try it first and pay me afterward.”

“If you could have another three wishes,” said the old man, eyeing him keenly, “would you have them?”

“I don’t know,” said the other. “I don’t know.”

He took the paw, and dangling it between his front finger and thumb, suddenly threw it upon the fire. White, with a slight cry, stooped down and snatched it off.

“Better let it burn,” said the soldier solemnly.

“If you don’t want it, Morris,” said the old man, “give it to me.”

“I won’t,” said his friend doggedly. “I threw it on the fire. If you keep it, don’t blame me for what happens. Pitch it on the fire again, like a sensible man.”

The other shook his head and examined his new possession closely. “How do you do it?” he inquired.

“Hold it up in your right hand and wish aloud,” said the sergeant-major, “but I warn you of the consequences.”

“Sounds like the Arabian Nights,” said Mrs. White, as she rose and began to set the supper. “Don’t you think you might wish for four pairs of hands for me?”

Her husband drew the talisman from his pocket and then all three bursts into laughter as the sergeant-major, with a look of alarm on his face, caught him by the arm.

“If you must wish,” he said gruffly, “wish for something sensible.”

Mr. White dropped it back into his pocket, and placing chairs, motioned his friend to the table. In the business of supper, the talisman was partly forgotten, and afterward the three sat listening in an enthralled fashion to a second instalment of the soldier’s adventures in India.

“If the tale about the monkey paw is not more truthful than those, he has been telling us,” said Herbert, as the door closed behind their guest, just in time for him to catch the last train, “we shan’t make much out of it.”

“Did you give him anything for it, father?” inquired Mrs. White, regarding her husband closely.

“A trifle,” said he, colouring slightly. “He didn’t want it, but I made him take it. And he pressed me again to throw it away.”

“Likely,” said Herbert, with pretended horror. “Why, we’re going to be rich, and famous, and happy. Wish to be an emperor, father, to begin with; then you can’t be henpecked.”

He darted round the table, pursued by the maligned Mrs. White armed with an antimacassar.

Mr. White took the paw from his pocket and eyed it dubiously. “I don’t know what to wish for, and that’s a fact,” he said slowly. “It seems to me I’ve got all I want.”

“If you only cleared the house, you’d be quite happy, wouldn’t you?” said Herbert, with his hand on his shoulder. “Well, wish for two hundred pounds, then; that’ll just do it.”

His father, smiling shamefacedly at his own credulity, held up the talisman, as his son, with a solemn face somewhat marred by a wink at his mother, sat down at the piano and struck a few impressive chords.

“I wish for two hundred pounds,” said the old man distinctly.

A fine crash from the piano greeted the words, interrupted by a shuddering cry from the old man. His wife and son ran toward him.

“It moved, he cried, with a glance of disgust at the object as it lay on the floor.

“As I wished it twisted in my hands like a snake.”

“Well, I don’t see the money,” said his son, as he picked it up and placed it on the table, “and I bet I never shall.”

“It must have been your fancy, father,” said his wife, regarding him anxiously.

He shook his head. “Never mind, though; there’s no harm done, but it gave me a shock all the same.”

They sat down by the fire again while the two men finished their pipes. Outside, the wind was higher than ever, and the old man started nervously at the sound of a door

banging upstairs. A silence unusual and depressing settled upon all three, which lasted until the old couple rose to retire for the night.

“I expect you’ll find the cash tied up in a big bag in the middle of your bed,” said Herbert, as he bade them good-night, “and something horrible squatting up on top of the wardrobe watching you as you pocket your ill-gotten gains.”

He sat alone in the darkness, gazing at the dying fire, and seeing faces in it. The last face was so horrible and so simian that he gazed at it in amazement. It got so vivid that, with a little uneasy laugh, he felt on the table for a glass containing a little water to throw over it. His hand grasped the monkey’s paw, and with a little shiver he wiped his hand on his coat and went up to bed.

II

IN the brightness of the wintry sun next morning as it streamed over the breakfast table Herbert laughed at his fears. There was an air of prosaic wholesomeness about the room which it had lacked on the previous night, and the dirty, shriveled little paw was pitched on the sideboard with a carelessness which betokened no great belief in its virtues.

“I suppose all old soldiers are the same,” said Mrs. White.

“The idea of our listening to such nonsense! How could wishes be granted in these days? And if they could, how could two hundred pounds hurt you, father?” “Might drop on his head from the sky,” said the frivolous Herbert.

“Morris said the things happened so naturally,” said his father, “that you might if you so wished attribute, it to coincidence.”

“Well, don’t break into the money before I come back,” said Herbert, as he rose from the table. “I’m afraid it’ll turn you into a mean, avaricious man, and we shall have to disown you.”

His mother laughed, and following him to the door, watched him down the road, and returning to the breakfast table, was very happy at the expense of her husband’s credulity. All of which did not prevent her from scurrying to the door at the postman’s

knock, nor prevent her from referring somewhat shortly to retired sergent-majors of bibulous habits when she found that the post brought a tailor's bill.

"Herbert will have some more of his funny remarks, I expect, when he comes home," she said, as they sat at dinner.

"I dare say," said Mr. White, pouring himself out some beer; "but for all that, the thing moved in my hand; that I'll swear to."

"You thought it did," said the old lady soothingly.

"I say it did," replied the other. "There was no thought about it; I had just——What's the matter?"

His wife made no reply. She was watching the mysterious movements of a man outside, who, peering in an undecided fashion at the house, appeared to be trying to make up his mind to enter. In mental connection with the two hundred pounds, she noticed that the stranger was well dressed and wore a silk hat of glossy newness. Three times he paused at the gate, and then walked on again. The fourth time he stood with his hand upon it, and then with sudden resolution flung it open and walked up the path. Mrs. White at the same moment placed her hands behind her, and hurriedly unfastening the strings of her apron, put that useful article of apparel beneath the cushion of her chair. She brought the stranger, who seemed ill at ease, into the room. He gazed at her furtively, and listened in a preoccupied fashion as the old lady apologized for the appearance of the room, and her husband's coat, a garment which he usually reserved for the garden. She then waited as patiently as her sex would permit, for him to broach his business, but he was at first strangely silent.

"I—was asked to call," he said at last, and stooped and picked a piece of cotton from his trousers. "I come from Maw and Meggins."

The old lady started. "Is anything the matter?" she asked breathlessly.

"Has anything happened to Herbert? What is it? What is it?" Her husband interposed.

"There, there, mother," he said hastily. "Sit down, and don't jump to conclusions. You've not brought bad news, I'm sure, sir" and he eyed the other wistfully.

“I’m sorry——” began the visitor.

“Is he hurt?” demanded the mother. The visitor bowed in assent.

“Badly hurt,” he said quietly, “but he is not in any pain.”

“Oh, thank God!” said the old woman, clasping her hands. “Thank God for that! Thank——” She broke off suddenly as the sinister meaning of the assurance dawned upon her and she saw the awful confirmation of her fears in the other’s averted face. She caught her breath, and turning to her slower-witted husband, laid her trembling old hand upon his. There was a long silence.

“He was caught in the machinery,” said the visitor at length, in a low voice.

“Caught in the machinery,” repeated Mr. White, in a dazed fashion, “yes.” He sat staring blankly out at the window, and taking his wife’s hand between his own, pressed it as he had been wont to do in their old courting days nearly forty years before.

“He was the only one left to us,” he said, turning gently to the visitor.

“It is hard.” The other coughed, and rising, walked slowly to the window. “The firm wished me to convey their sincere sympathy with you in your great loss,” he said, without looking round. “I beg that you will understand I am only their servant and merely obeying orders.”

There was no reply; the old woman’s face was white, her eyes staring, and her breath inaudible; on the husband’s face was a look such as his friend the sergeant might have carried into his first action.

“I was to say that Maw and Meggins disclaim all responsibility,” continued the other.

“They admit no liability at all, but in consideration of your son’s services they wish to present you with a certain sum as compensation.”

Mr. White dropped his wife’s hand, and rising to his feet, gazed with a look of horror at his visitor. His dry lips shaped the words, “How much?”

“Two hundred pounds,” was the answer.

Unconscious of his wife’s shriek, the old man smiled faintly, put out his hands like a

sightless man, and dropped, a senseless heap, to the floor.

III.

IN the huge new cemetery, some two miles distant, the old people buried their dead, and came back to a house steeped in shadow and silence. It was all over so quickly that at first, they could hardly realize it, and remained in a state of expectation as though of something else to happen—something else which was to lighten this load, too heavy for old hearts to bear. But the days passed, and expectation gave place to resignation—the hopeless resignation of the old, sometimes miscalled, apathy. Sometimes they hardly exchanged a word, for now they had nothing to talk about, and their days were long to weariness. It was about a week after that that the old man, waking suddenly in the night, stretched out his hand and found himself alone. The room was in darkness, and the sound of subdued weeping came from the window. He raised himself in bed and listened.

“Come back,” he said tenderly. “You will be cold.”

“It is colder for my son,” said the old woman, and wept afresh.

The sound of her sobs died away on his ears. The bed was warm, and his eyes heavy with sleep. He dozed fitfully, and then slept until a sudden wild cry from his wife awoke him with a start.

“The paw!” she cried wildly. “The monkey’s paw!” He started up in alarm. “Where? Where is it?”

“What’s the matter?” She came stumbling across the room toward him. “I want it,” she said quietly.

“You’ve not destroyed it?” “It’s in the parlour, on the bracket,” he replied, marveling.

“Why?” She cried and laughed together, and bending over, kissed his cheek. “I only just thought of it,” she said hysterically. “Why didn’t I think of it before? Why didn’t you think of it?”

“Think of what?” he questioned.

“The other two wishes,” she replied rapidly. “We’ve only had one.”

“Was not that enough?” he demanded fiercely.

“No,” she cried, triumphantly; “we’ll have one more. Go down and get it quickly, and wish our boy alive again.”

The man sat up in bed and flung the bedclothes from his quaking limbs.

“Good God, you are mad!” he cried aghast.

“Get it,” she panted; “get it quickly, and wish—— Oh, my boy, my boy!”

Her husband struck a match and lit the candle.

“Get back to bed,” he said, unsteadily. “You don’t know what you are saying.”

“We had the first wish granted,” said the old woman, feverishly; “why not the second.”

“A coincidence,” stammered the old man.

“Go and get it and wish,” cried the old woman, quivering with excitement.

The old man turned and regarded her, and his voice shook.

“He has been dead ten days, and besides he—I would not tell you else, but—I could only recognize him by his clothing. If he was too terrible for you to see then, how now?”

“Bring him back,” cried the old woman, and dragged him toward the door. “Do you think I fear the child I have nursed?”

He went down in the darkness, and felt his way to the parlour, and then to the mantelpiece. The talisman was in its place, and a horrible fear that the unspoken wish might bring his mutilated son before him ere he could escape from the room seized upon him, and he caught his breath as he found that he had lost the direction of the door. His brow cold with sweat, he felt his way round the table, and groped along the wall until he found himself in the small passage with the unwholesome thing in his hand. Even his wife’s face seemed changed as he entered the room. It was white and expectant, and to his fears seemed to have an unnatural look upon it. He was afraid of her.

“Wish!” she cried, in a strong voice.

“It is foolish and wicked,” he faltered.

“Wish!” repeated his wife.

He raised his hand. “I wish my son alive again.”

The talisman fell to the floor, and he regarded it fearfully. Then he sank trembling into a chair as the old woman, with burning eyes, walked to the window and raised the blind. He sat until he was chilled with the cold, glancing occasionally at the figure of the old woman peering through the window. The candle end, which had burnt below the rim of the China candlestick, was throwing pulsating shadows on the ceiling and walls, until, with a flicker larger than the rest, it expired. The old man, with an unspeakable sense of relief at the failure of the talisman, crept back to his bed, and a minute or two afterward the old woman came silently and apathetically beside him. Neither spoke, but both lay silently listening to the ticking of the clock. A stair creaked, and a squeaky mouse scurried noisily through the wall. The darkness was oppressive, and after lying for some time screwing up his courage, the husband took the box of matches, and striking one, went downstairs for a candle. At the foot of the stairs the match went out, and he paused to strike another, and at the same moment a knock, so quiet and stealthy as to be scarcely audible, sounded on the front door. The matches fell from his hand. He stood motionless; his breath suspended until the knock was repeated. Then he turned and fled swiftly back to his room, and closed the door behind him. A third knock sounded through the house.

“What’s that?” cried the old woman, starting up.

“A rat,” said the old man, in shaking tones—“a rat. It passed me on the stairs.”

His wife sat up in bed listening. A loud knock resounded through the house.

“It’s Herbert!” she screamed. “It’s Herbert!”

She ran to the door, but her husband was before her, and catching her by the arm, held her tightly.

“What are you going to do?” he whispered hoarsely.

“It’s my boy; it’s Herbert!” she cried, struggling mechanically. “I forgot it was two miles away. What are you holding me for? Let go. I must open the door.”

“For God’s sake, don’t let it in,” cried the old man trembling.

“You’re afraid of your own son,” she cried, struggling. “Let me go. I’m coming, Herbert; I’m coming.”

There was another knock, and another. The old woman with a sudden wrench broke free and ran from the room. Her husband followed to the landing, and called after her appealingly as she hurried downstairs. He heard the chain rattle back and the bottom bolt drawn slowly and stiffly from the socket. Then the old woman’s voice, strained and panting.

“The bolt,” she cried loudly. “Come down. I can’t reach it.”

But her husband was on his hands and knees groping wildly on the floor in search of the paw. If he could only find it before the thing outside got in. A perfect fusillade of knocks reverberated through the house, and he heard the scraping of a chair as his wife put it down in the passage against the door. He heard the creaking of the bolt as it came slowly back, and at the same moment he found the monkey’s paw, and frantically breathed his third and last wish. The knocking ceased suddenly, although the echoes of it were still in the house. He heard the chair drawn back and the door opened. A cold wind rushed up the staircase, and a long loud wail of disappointment and misery from his wife gave him courage to run down to her side, and then to the gate beyond. The street lamp flickering opposite shone on a quiet and deserted road.

6.5 SUMMARY

The Monkey’s Paw is an interesting one-act play. In this play, the paw plays a vital role. Sergeant Morris brings the paw with him. It is a dried, dead, and deteriorated paw of a monkey with a magic spell on it from a yogi. Sergeant Morris is from British Army and is posted in India. Morris manages to meet a yogi who has performed sacrifices for 20 years and has empowered that paw. The yogi has spelled mantras on the paw due to which this paw is capable of fulfilling three wishes of its master or owner. Any three person can ask for wish fulfilment and the wish will be granted to

the particular being but one has to pay for that wish fulfilment too. It is to say that one wish granted will also take something valuable from that person. Major Morris is the second owner of this paw now. The first owner had asked for death from this paw which was his last wish. After the owner's death, Major Morris bought this paw with him. After hearing about this paw, Mr. White is very excited for it. On the other hand, Mr. Morris repents that he has brought this paw to his home. Mr. Morris angrily throws the paw in the fire but Mr. White takes it out of the fire and wishes to keep it with him. After many efforts, Mr. Morris allows Mr. White to keep the paw and tells him how to ask for a wish. Mr. Morris explains that he has to hold the paw in his hand and loudly asks for the wish. Mr. Morris warns him too about the evil effects of the wish-fulfilment and tells him if anything wrong happens to them. Mr. Morris is not to be blamed. Mr. White starts thinking about what wish they should ask for. Then Herbert White at once says that the paw must be asked for 200 pounds to pay the instalment of their house. Mr. White does the same but nothing happens. Herbert starts mocking the paw saying that it is a waste of time and the paw is just a dead thing. After this Herbert leaves for his job. Before leaving the home, he says that he will return early in the morning and will have the breakfast with his parents. Accordingly in the morning both Mr. and Mrs. White prepare breakfast and wait for Herbert to come back home but in spite of Herbert, a lawyer who is the representative of the company where Herbert works, comes to Mr. and Mrs. White and informs both of them that while working Herbert was accidentally caught in the machine and is dead. He further informs them that the company has sent 200 pounds for them as compensation. So, the first wish of 200 pounds is fulfilled but the paw has taken Herbert from them. Now it's been 10 days after Herbert's death, and Mr. and Mrs. White are heart-broken. Mrs. White cannot stop her tears and remembers that they just asked for one wish and are still having two wishes. So Mrs. White asks for a wish to bring her son back home. Mr. White tries to stop her from doing that but she uses the paw for her wish. After some time the door starts knocking. Mrs. White runs to open the door to see her son. She cannot open the door quickly where as, Mr. White searches for the paw again to ask for the last wish. Finally, Mr. White asks for a wish that whosoever is on the door must return back. As Mrs. White struggles to open the door, there is no one outside. She starts crying at the loss of her son again.

6.6 THEMES

Superstition: The tale by no means explicitly states that the paw became the motive for Herbert's death, nor does it display whether or not the mysterious knocker on the White's door is in truth is Herbert. Both activities will be a coincidence: the cash should have surely been what they wanted; the knocking on the door could be from a stranger, animal, or a trick of nature, etc. This uncertainty makes the reader question the nature of reality, leading them to believe in the supernatural rather than the logical. Superstition is thus one of the most important forces in the short tale because of how it affects the reader.

Greed: The Play states the bad consequences of having greedy feelings. The lust for power and property has been shown to have brought doom for the individuals. The greed of Herbert brings bad luck to the whole family. Somehow it was the lusty and greedy nature of Mr. White too that made him take the monkey's paw out of the fire.

Interfering with fate: There is a strong display of fate in the play. This was the fate of Mr. and Mrs. White that their son died and they were doomed to live a lonely and isolated life. The strong force of the paw plays with the fate of White family members and it reaches their home through the Sergeant. It was written already that they will meet such a disaster instead of their wish fulfilment.

Dangers of wish-fulfilment: Reminiscent of the biblical story of Adam and Eve, "The Monkey's Paw" it reminds readers to be careful of what they wish for. The Whites' downfall comes as the result of wishing for more than what they actually need. Even though Mr. White feels content with his life—he has a happy family, a comfortable home, and plenty of love—yet he uses the monkey's paw to wish for money that he doesn't really need. This wish comes true at the cost of his son. It also results in Mrs. White having complete faith in the paw and wishing for something with greater stakes. This wish, too, leads to unhappiness. The author skilfully illustrates the dangers of wishes which can come true in unexpected ways.

6.7 EXAMINATION-ORIENTED QUESTIONS AND ANSWERS

Q1. What is *The Monkey's Paw* about and who are the main characters?

Ans. *The Monkey's Paw* is a classic and amazing story of supernatural suspense. It is a magical artefact. Anyone, who owns it gets three wishes granted. They come true—but never precisely as you wish so that you get what you want at great cost to yourself. In this story, the Whites get the paw from Sergeant-Major Morris. When they wish for wealth, they get money from the company where their son works, because he is killed in an accident. Mrs. White wishes for their son to be brought back. They hear him coming back...from being dead, clearly lurching, zombie-like. The third wish sends him back to the peace of the grave.

Q2. Why is *The Monkey's Paw* not a desirable gift?

Ans. First of all, no one calls *The Monkey's Paw* a gift. It is passed from person to person. In this way, it becomes your own property. The sergeant got it from a man who wished to die. So it was from this man that Morris (master sergeant) got the monkey paw. Now, the central idea of the story is that there really is no way to know for sure that the paw has the supernatural power to fulfil their wishes. However, there is no way to know if the foot has fulfilled the wish, or if what happened after the wish was made has happened anyway. The last wish Morris made before he got it was the Death Wish. But even if that is implied, it's really unclear if this man who sought death actually died. Then Morris got his forefoot, and we have no idea what his three wishes were. At least he looks alive and well. But based on Morris' attitude towards his forefoot, we speculate that he thinks she's doing something wrong. In fact, he throws it into the fire. The new owner, Mr. White, has three wishes. The first wish is money. Then the family gets some money. Is it a wish? Do you know? And that is the point of the story.

Q3. What are the elements of horror, mystery, and the supernatural in *The Monkey's Paw*?

Ans. You might concentrate on a variety of facets of this fantastic short story to

bring out the mystery, terror, and supernatural themes. The important thing to pay attention to in this narrative is how W. W. Jacobs gives us a horrifying version of the traditional “three wishes” fable that can be found all around the world. The way this story integrates dread and tension into its storytelling sets it apart from its various versions. The description of the monkey’s paw and the way it is given a life of its own is one of the most horrifying aspects of the narrative. Take note of what happens right after Mr. White makes his money wish: The words were met by a lovely piano smash, which was cut short by the elderly man’s trembling shriek. His kid and wife dashed over to him. “It moved,” he exclaimed, a disgusted look on his face as he looked down at the object on the floor. “It curled in my hand like a snake, just the way I wanted it to.” Take note of how the piano’s sound foreshadows the White family’s impending doom. The impact is emotionally upsetting, implying that something dreadful is about to occur. The crash is also unexpected, implying that funds will be made available, but in ways that no one can predict. The monkey’s paw also twisted “like a snake.”

It moved,” he cried, with a glance of disgust at the object as it lay on the floor, “*As I wished it twisted in my hand like a snake.*” Through this example and many others, mystery, the supernatural, and horror are introduced into this excellent tale.

Q4. What was the message or theme in *The Monkey’s Paw* and how the author gets the message across to the reader?

Ans. In *The Monkey’s Paw*, Jacobs effectively states the idea in the text, which is unusual. “Fate dominated people’s lives,” Sergeant-Major Morris tells the Whites, “and those who interfered with it did so to their grief.” This is Jacobs’ overarching theme: that no matter how hard one tries, one cannot control one’s fate.

Jacobs essentially expresses the idea in *The Monkey’s Paw*, which is unusual. This is Jacobs’ main point: no matter how hard one tries; one cannot control his or her destiny. The story’s conclusion, of course, is a second example. The tense moments leading up to Mrs. White’s opening the door to nothingness

are especially effective.

Mr. White recognises just in time that the Whites are seeking to control something that cannot be controlled. Despite the fact that they had used their second wish to get their son back. As a result, his final desire restores their lives to the course that fate has selected for them, rather than the one they would choose for themselves.

Q5 Who is the main character in *The Monkey's Paw*?

Ans. Mr. White is the main character, an argument can be made that Herbert White is, indeed, the principal character since he prompts his father to make a wish upon the monkey's paw, and he is the character around whom the plot centers.

6.8 SHORT ANSWER QUESTIONS

a) Who is Herbert White?

Ans: Herbert White is the only son of Mr. and Mrs. White. He is a very jolly person and makes fun of Sergeant after listening to his stories.

b) Discuss the story told by the Sergeant?

Ans: A family friend, Sergeant Major Morris takes a small, mummified paw out of his pocket. He explains that the fakir (a mystic miracle worker) placed a spell on the paw to prove that people's lives are governed by fate and it is dangerous to meddle with fate.

c) What suggestion did Mrs. White give to Mr. White after the death of Herbert?

Ans: Mrs. White wished Herbert to be alive again so she suggested Mr. White to use the monkey's paw and wish for Herbert to be alive again.

d) What wish Herbert wanted his father to make?

Ans: Herbert was making fun of Monkey's paw. He wanted his father to make a wish for more money because that way they would be happier to have extra money to spend more.

e) **What happened when the wish was granted?**

Ans: When Mr. White wished for two hundred pounds, three things happened: A fine crash from the piano greeted the words, interrupted by a shuddering cry from the old man. He dropped the paw as he felt it to twist in his hand.

f) **What did the representative of the company tell Mr. White?**

Ans: The representative of the company paid a visit to Mr. White and told him that Herbert has had an accident and he is dead now.

6.9 GLOSSARY

Mortgage: loan used to purchase a home, land, or another type of estate.

Parlour: a sitting room in a private house.

Amiable: friendly and pleasant.

Juggler: an entertainer who continuously tosses and catches objects in the air.

Fakir: a religious ascetic who lives solely on alms.

Proffered: hold out or put forward.

Presumptuous: failing to observe the limits of what is permitted or appropriate.

Supper: the last meal of the day, that you eat not long before you go to bed.

Dubious: not sure or certain.

Paw: the foot of animals such as dog, cat, bear or monkey.

Credulity: a tendency to be too ready to believe that something is real or true.

Feverish: having or showing the symptoms of fever.

Dragged: to pull something.

Mantelpiece: a narrow shelf above the space in a room where fire burns.

Groped: searching blindly.

Frantically: in a distraught way owing to fear, anxiety, or other emotion.

Critical : extremely serious.

Mockery: teasing and contemptuous language.

Irreverent: not feeling or showing respect.

Mortgage: money that you borrow in order to buy a house

Predicament: an unpleasant and difficult situation.

Sceptical: doubting that something is true or useful.

Induced: to persuade someone.

Mangled: to damage something badly.

Grief: great sadness.

Destined: decided future plan at an earlier time.

Eager: strongly wanting to do something.

Credulous: showing readiness to believe things.

Insane: mad.

Raving: irrational talk.

Shrieking: to make a short, loud, noise in a high voice.

Mourner: griever, sorrower.

Weeping: crying.

Persuade: convince.

6.10 SUGGESTED QUESTIONS

1. What was special about the monkey's paw?
2. How did the first owner of the monkey's paw use it?
3. How does Morris describe the monkey's paw?
4. What was the first wish? How was it made?

5. What was the final wish?
6. Did the whites get what they wished for? Give a reason for your answer?
7. Why doesn't anybody ever wish for unlimited wishes? Are there any ways that wish could backfire?
8. Do you think Mr. White's second wish came true? We never see an undead version of Herbert in the story, we only hear someone knocking on the White's door. Can you think of any other explanation for the sound?
9. If you were in Mr. and Mrs. White's position, would you wish for Herbert to come back to life? Why or why not?
10. Is Morris an untrustworthy guy? Is he trying to make Mr. White want the cursed paw?
11. Why do you think Jacobs chose a monkey's paw as the talisman? Is there symbolism attached to a monkey that isn't associated with another animal?
12. Is the central theme of the story simply, "Be careful what you wish for," or are there broader implications?
13. Are the characters consistent in their actions? Are they fully developed?
14. How essential is the setting to the story? Could the story have taken place anywhere else?
15. How would this story have been different if it were set in the present day?
16. *The Monkey's Paw* is considered a work of supernatural fiction. Do you agree with the classification? Why or why not?

6.11 Suggested Very Short Questions

1. Why does Mr. White get angry?
2. What is Herbert's attitude to Morris's stories?
3. Why did the fakir put a spell on the paw?
4. How do Herbert's parents react to Morris's jokes?

5. What was Mr. White's reaction after he read the document brought by the postman?
6. In the final scene, why does Mr. White not want his wife to open the door?
7. What did Morris get for losing his arm?
8. What was Morris's occupation?

6.12 Important MCQs

1. The theme of The Monkey's Paw is

- | | |
|------------------------|-------------------|
| a) Love and affairs | c) Greed and loss |
| b) Spirituality and Go | d) None of these |

2. Who is trying to stop Mrs. White from opening the door?

- | | |
|-----------------|----------------|
| a) Her son | c) Her husband |
| b) Major Morris | d) No one |

3. What is the second wish of Mr. White?

- a) Herbert should get promoted
- b) Herbert would be alive again
- c) Herbert's salary should increase
- d) Mrs. White should live 100 years

4. Monkey's paw stands as a symbol of.....

- | | |
|------------------------------|---------------------|
| a) Mortality and immortality | c) Desire and greed |
| b) Mystery and horror | d) Hero and villain |

5. For which reason Mr. White wants 200 pounds?

- | | |
|------------------------------------|-------------------|
| a) For paying the electricity bill | c) For Mrs. White |
| b) For clearing dept on the house | d) For travelling |

13. Who lost in the end of the game?

- a) No one
- b) Mr. White
- c) Herbert
- d) Mrs. White

14. Who wants to turn Herbert's mind away from the game?

- a) Poet
- b) Her mother
- c) Her father
- d) Major Morris

15. Which play is mentioned in *The Monkey's Paw*?

- a) Ludo
- b) Cards
- c) Chess
- d) None of the above

16. Who is the author of the one act play *The Monkey's Paw*?

- a) W. W. Jacobs
- b) Ruskin Bond
- c) Anton Chekhov
- d) William Wordsworth

6.13 REFERENCES AND SUGGESTED READINGS

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B.A./B.COM SEMESTER-III : GENERAL ENGLISH

Course No. : AA 301
Semester - III

Title : General English
Unit - III
Lesson No. : 7

One-Act Play

Riders to the Sea

By : J. M. Synge

UNIT STRUCTURE

- 7.1 Objectives**
- 7.2 Introduction to the Author**
- 7.3 *Riders to the Sea* (Text)**
- 7.4 Summary of the Play**
- 7.5 Theme of the Play**
- 7.6 Let Us Sum up**
- 7.7 Glossary**
- 7.8 Self-Assessment Questions**
 - 7.8.1 Short type questions**
 - 7.8.2 Multiple Choice Questions**
- 7.9 Examination Oriented Questions**
- 7.10 Reference and Suggested Readings**

7.1 OBJECTIVES:

1. The students will be able to infer the real meaning of success.
2. The students will be able to improvise their ideas.

3. The students will be able to agree with the author about the real purpose of one's action.

7.2 INTRODUCTION TO THE AUTHOR

J.M. Synge is one of the most famous Irish playwrights, and one of the founders of Ireland's Abbey Theatre. Edmund John Millington (J.M.) Synge was born April 10, 1871, in rural Rathfarnham, outside Dublin, Ireland. He was the youngest of five children, and never knew his father John Hatch, a barrister who died of smallpox when Synge was a year old.

In 1896, Synge moved to Paris to study languages. While there, he met a fellow Irishman and poet William Butler Yeats. Synge's relationship with Yeats would prove to be one of the most influential in his life. Yeats saw in Synge a kindred imaginative spirit, someone passionate not merely about literature, but especially about Irish literature. Yeats and Synge met regularly with Maud Gonne, the incendiary Irish revolutionary figure, and with Lady Augusta Gregory. Yeats, Lady Gregory, and Synge later formed 'The Abbey Theatre' in Dublin.

In the meantime, Yeats encouraged Synge to travel to the Aran Islands in order to learn the Gaelic language and acquainted himself with Irish folk. Prior to taking the trip, Synge was diagnosed with Hodgkins disease and he underwent an operation to remove a neck tumor. After that Synge took the trip and gathered the material for the majority of his canon. The terrain, the sea, the area's history, the villagers' stories, and, most of all, the villagers' languages — whether Gaelic or their own strand of English — set Synge's imagination alight.

In 1902, Synge joined W.B. Yeats and Lady Gregory in forming the Irish National Theatre Society in Dublin. In 1904, it was renamed 'The Abbey Theatre.' The theatre produced all of Synge's plays: *In the Shadow of the Glen* (1903), *Riders to the Sea* (1904), *The Well of the Saints* (1905), and *Playboy of the Western World* (1907). None of his plays received particularly good reviews, and *The Playboy of the Western World* was largely reviled, sparking riots and arrests during its one-week run. Synge's plays, with their colorful, profane imagery and their violent subject matter, offended the sensibilities of Protestant elite and Catholic Nationalists alike.

It must have been on Synge's second visit to the Aran Islands that he had the experience out of which was wrought what many believe to be his greatest play. The scene of *Riders to the Sea* is laid in a cottage on Inishmaan, the middle and most interesting island of the Aran group. While Synge was on Inishmaan, the story came to him of a man whose body had been washed up on the far away coast of Donegal, and who, by reason of certain peculiarities of dress, was suspected to be from the island. In due course, he was recognised as a native of Inishmaan, in exactly the manner described in the play, and perhaps one of the most poignantly vivid passages in Synge's book on The Aran Islands relates the incident of his burial.

The other element in the story which Synge introduces into the play is equally true. Many tales of "second sight" are to be heard among Celtic races. In fact, they are so common as to arouse little or no wonder in the minds of the people. It is just such a tale, which there seems no valid reason for doubting, that Synge heard, and that gave the title, *Riders to the Sea*, to his play.

It is the dramatist's high distinction that he has simply taken the materials which lay ready to his hand, and by the power of sympathy woven them, with little modification, into a tragedy which, for dramatic irony and noble pity, has no equal among its contemporaries. Great tragedy, it is frequently claimed with some show of justice, has perforce departed with the advance of modern life and its complicated tangle of interests and creature comforts. A highly developed civilisation, with its attendant specialisation of culture, tends ever to lose sight of those elemental forces, those primal emotions, naked to wind and sky, which are the stuff from which great drama is wrought by the artist, but which, as it would seem, are rapidly departing from us. It is only in the far places, where solitary communion may be had with the elements, that this dynamic life is still to be found continuously, and it is accordingly thither that the dramatist, who would deal with spiritual life disengaged from the environment of an intellectual maze, must go for that experience which will beget in him inspiration for his art. The Aran Islands from which Synge gained his inspiration are rapidly losing that sense of isolation and self-dependence, which has hitherto been their rare distinction, and which furnished the motivation for Synge's masterpiece. *Riders to the Sea* has the historic value which would be difficult to over-estimate its

accomplishment and possibilities. A writer in "The Manchester Guardian" shortly after Synge's death phrased it rightly when he wrote that it is "the tragic masterpiece of our language in our time; wherever it has been played in Europe from Galway to Prague, it has made the word tragedy mean something more profoundly stirring and cleansing to the spirit than it did."

The secret of the play's power is its capacity for standing far off, and mingling, if we may say so, sympathy with relentlessness. There is a wonderful beauty of speech in the words of every character, wherein the latent power of suggestion is almost unlimited. "In the big world the old people do be leaving things after them for their sons and children, but in this place, it is the young men do be leaving things behind for them that do be old." In the quavering rhythm of these words, there is poignantly present that quality of strangeness and remoteness in beauty which, as we are coming to realize, is the touchstone of Celtic literary art. However, the very asceticism of the play has begotten a corresponding power which lifts Synge's work far out of the current of the Irish literary revival, and sets it high in a timeless atmosphere of universal action.

7.3 *RIDERS TO THE SEA* (TEXT)

An Island off the West of Ireland. (Cottage kitchen, with nets, oil-skins, spinning wheel, some new boards standing by the wall, etc. Cathleen, a girl of about twenty, finishes kneading cake, and puts it down in the pot-oven by the fire; then wipes her hands, and begins to spin at the wheel. Nora, a young girl, puts her head in at the door.)

NORA.

In a low voice.—Where is she?

CATHLEEN.

She's lying down, God help her, and may be sleeping, if she's able.

[Nora comes in softly, and takes a bundle from under her shawl.]

CATHLEEN.

pinning the wheel rapidly.—What is it you have?

NORA.

The young priest is after bringing them. It's a shirt and a plain stocking were got off a drowned man in Donegal.

[Cathleen stops her wheel with a sudden movement, and leans out to listen.]

NORA.

We're to find out if it's Michael's they are, some time herself will be down looking by the sea.

CATHLEEN.

How would they be Michael's, Nora. How would he go the length of that way to the far north?

NORA.

The young priest says he's known the like of it. "If it's Michael's they are," says he, "you can tell herself he's got a clean burial by the grace of God, and if they're not his, let no one say a word about them, for she'll be getting her death," says he, "with crying and lamenting."

[The door which Nora half closed is blown open by a gust of wind.]

CATHLEEN.

Looking out anxiously.—Did you ask him would he stop Bartley going this day with the horses to the Galway fair?

NORA.

I won't stop him," says he, "but let you not be afraid. Herself does be saying prayers half through the night, and the Almighty God won't leave her destitute," says he, "with no son living."

CATHLEEN.

Is the sea bad by the white rocks, Nora?

NORA

Middling bad, God help us. There's a great roaring in the west, and it's worse it'll be getting when the tide's turned to the wind.

[She goes over to the table with the bundle.]

Shall I open it now?

CATHLEEN

Maybe she'd wake up on us, and come in before we'd done.

[Coming to the table.]

It's a long time we'll be, and the two of us crying.

NORA.

Goes to the inner door and listens.—She's moving about on the bed. She'll be coming in a minute.

CATHLEEN.

Give me the ladder, and I'll put them up in the turf-loft, the way she won't know of them at all, and maybe when the tide turns she'll be going down to see would he be floating from the east.

[They put the ladder against the gable of the chimney; Cathleen goes up a few steps and hides the bundle in the turf-loft. Maurya comes from the inner room.]

MAURYA

Looking up at Cathleen and speaking querulously.—Isn't it turf enough you have for this day and evening?

CATHLEEN.

There's a cake baking at the fire for a short space. [*Throwing down the turf*] and Bartley will want it when the tide turns if he goes to Connemara.

[*Nora picks up the turf and puts it round the pot-oven.*]

MAURYA.

Sitting down on a stool at the fire.—He won't go this day with the wind rising from the south and west. He won't go this day, for the young priest will stop him surely.

NORA

He'll not stop him, mother, and I heard Eamon Simon and Stephen Pheety and Colum Shawn saying he would go.

MAURYA. Where is he itself?

NORA.

He went down to see would there be another boat sailing in the week, and I'm thinking it won't be long till he's here now, for the tide's turning at the green head, and the hooker' tacking from the east.

CATHLEEN.

I hear someone passing the big stones.

NORA

Looking out.—He's coming now, and he's in a hurry.

BARTLEY.

Comes in and looks round the room. Speaking sadly and quietly.—Where is the bit of new rope, Cathleen, was bought in Connemara?

CATHLEEN

Coming down.—Give it to him, Nora; it's on a nail by the white boards. I hung it up this morning, for the pig with the black feet was eating it.

NORA.

Giving him a rope.—Is that it, Bartley?

MAURYA.

You'd do right to leave that rope, Bartley, hanging by the boards [*Bartley takes the rope*]. It will be wanting in this place, I'm telling you, if Michael is washed up tomorrow morning, or the next morning, or any morning in the week, for it's a deep grave we'll make him by the grace of God.

BARTLEY.

Beginning to work with the rope.—I've no halter the way I can ride down on the mare, and I must go now quickly. This is the one boat going for two weeks or beyond it, and the fair will be a good fair for horses I heard them saying below.

MAURYA

It's a hard thing they'll be saying below if the body is washed up and there's no man in it to make the coffin, and I after giving a big price for the finest white boards you'd find in Connemara.

[*She looks round at the boards.*]

BARTLEY.

How would it be washed up, and we after looking each day for nine days, and a strong wind blowing a while back from the west and south?

MAURYA.

If it wasn't found itself, that wind is raising the sea, and there was a star up against the moon, and it rising in the night. If it was a hundred horses, or a thousand horses you had itself, what is the price of a thousand horses against a son where there is one son only?

BARTLEY.

Working at the halter, to Cathleen.—Let you go down each day, and see the sheep aren't jumping in on the rye, and if the jobber comes you can sell the pig with the

black feet if there is a good price going.

MAURYA

How would the like of her get a good price for a pig?

BARTLEY.

To Cathleen.—If the west wind holds with the last bit of the moon let you and Nora get up weed enough for another cock for the kelp. It's hard set we'll be from this day with no one in it but one man to work.

MAURYA.

It's hard set we'll be surely the day you're drownd'd with the rest. What way will I live and the girls with me, and I an old woman looking for the grave?

[Bartley lays down the halter, takes off his old coat, and puts on a newer one of the same flannel.]

BARTLEY.

To Nora.—Is she coming to the pier?

NORA

Looking out.—She's passing the green head and letting fall her sails.

BARTLEY

Getting his purse and tobacco.—I'll have half an hour to go down, and you'll see me coming again in two days, or in three days, or maybe in four days if the wind is bad.

MAURYA

Turning round to the fire, and putting her shawl over her head.—Isn't it a hard and cruel man won't hear a word from an old woman, and she holding him from the sea?

CATHLEEN

It's the life of a young man to be going on the sea, and who would listen to an old woman with one thing and she saying it over?

BARTLEY.

Taking the halter.—I must go now quickly. I'll ride down on the red mare, and the gray pony'll run behind me. . . The blessing of God on you.

[*He goes out.*]

MAURYA.

Crying out as he is in the door.—He's gone now, God spare us, and we'll not see him again. He's gone now, and when the black night is falling I'll have no son left me in the world.

CATHLEEN.

Why wouldn't you give him your blessing and he looking round in the door? Isn't it sorrow enough is on every one in this house without your sending him out with an unlucky word behind him, and a hard word in his ear?

[*Maurya takes up the tongs and begins raking the fire aimlessly without looking round.*]

NORA

Turning towards her.—You're taking away the turf from the cake.

CATHLEEN.

Crying out.—The Son of God forgive us, Nora, we're after forgetting his bit of bread.

[*She comes over to the fire.*]

NORA.

And it's destroyed he'll be going till dark night, and he after eating nothing since the sun went up.

CATHLEEN.

Turning the cake out of the oven.—It's destroyed he'll be, surely. There's no sense

left on any person in a house where an old woman will be talking forever.

[*Maurya sways herself on her stool.*]

CATHLEEN.

Cutting off some of the bread and rolling it in a cloth; to Maurya.—Let you go down now to the spring well and give him this and he passing. You'll see him then and the dark word will be broken, and you can say "God speed you," the way he'll be easy in his mind.

MAURYA.

Taking the bread.—Will I be in it as soon as himself?

CATHLEEN.

If you go now quickly.

MAURYA.

Standing up unsteadily.—It's hard set I am to walk.

CATHLEEN.

Looking at her anxiously.—Give her the stick, Nora, or maybe she'll slip on the big stones.

NORA.

What stick?

CATHLEEN.

The stick Michael brought from Connemara.

MAURYA.

Taking a stick Nora gives her.—In the big world the old people do be leaving things after them for their sons and children, but in this place it is the young men do be leaving things behind for them that do be old.

[*She goes out slowly. Nora goes over to the ladder.*]

CATHLEEN.

Wait, Nora, maybe she'd turn back quickly. She's that sorry, God help her, you wouldn't know the thing she'd do.

NORA.

Is she gone round by the bush?

CATHLEEN

Looking out.—She's gone now. Throw it down quickly, for the Lord knows when she'll be out of it again.

NORA.

Getting the bundle from the loft.—The young priest said he'd be passing to-morrow, and we might go down and speak to him below if it's Michael's they are surely.

CATHLEEN.

Taking the bundle.—Did he say what way they were found?

NORA.

Coming down.—“There were two men,” says he, “and they rowing round with poteen before the cocks crowed, and the oar of one of them caught the body, and they passing the black cliffs of the north.”

CATHLEEN.

Trying to open the bundle.—Give me a knife, Nora, the string's perished with the salt water, and there's a black knot on it you wouldn't loosen in a week.

NORA

Giving her a knife.—I've heard tell it was a long way to Donegal.

CATHLEEN.

Cutting the string.—It is surely. There was a man in here a while ago—the man sold us that knife—and he said if you set off walking from the rocks beyond, it would be

seven days you'd be in Donegal.

NORA

And what time would a man take, and he floating?

[Cathleen opens the bundle and takes out a bit of a stocking. They look at them eagerly.]

CATHLEEN.

In a low voice.—The Lord spare us, Nora! isn't it a queer hard thing to say if it's his they are surely?

NORA

I'll get his shirt off the hook the way we can put the one flannel on the other [*she looks through some clothes hanging in the corner.*] It's not with them, Cathleen, and where will it be?

CATHLEEN.

I'm thinking Bartley put it on him in the morning, for his own shirt was heavy with the salt in it [*pointing to the corner*]. There's a bit of a sleeve was of the same stuff. Give me that and it will do.

[Nora brings it to her and they compare the flannel.]

CATHLEEN.

It's the same stuff, Nora; but if it is itself aren't there great rolls of it in the shops of Galway, and isn't it many another man may have a shirt of it as well as Michael himself?

NORA.

Who has taken up the stocking and counted the stitches, crying out.—It's Michael, Cathleen, it's Michael; God spare his soul, and what will herself say when she hears this story, and Bartley on the sea?

CATHLEEN.

Taking the stocking.—It's a plain stocking.

NORA.

It's the second one of the third pair I knitted, and I put up three score stitches, and I dropped four of them.

CATHLEEN.

Counts the stitches.—It's that number is in it [*crying out.*] Ah, Nora, isn't it a bitter thing to think of him floating that way to the far north, and no one to keep him but the black hags that do be flying on the sea?

NORA.

Swinging herself round, and throwing out her arms on the clothes.—And isn't it a pitiful thing when there is nothing left of a man who was a great rower and fisher, but a bit of an old shirt and a plain stocking?

CATHLEEN.

After an instant.—Tell me is herself coming, Nora? I hear a little sound on the path.

NORA

Looking out.—She is, Cathleen. She's coming up to the door.

CATHLEEN.

Put these things away before she'll come in. Maybe it's easier she'll be after giving her blessing to Bartley, and we won't let on we've heard anything the time he's on the sea.

NORA.

Helping Cathleen to close the bundle.—We'll put them here in the corner.

[They put them into a hole in the chimney corner. Cathleen goes back to the spinning-wheel.]

NORA.

Will she see it was crying I was?

CATHLEEN.

Keep your back to the door the way the light'll not be on you.

[Nora sits down at the chimney corner, with her back to the door. Maurya comes in very slowly, without looking at the girls, and goes over to her stool at the other side of the fire. The cloth with the bread is still in her hand. The girls look at each other, and Nora points to the bundle of bread.]

CATHLEEN.

After spinning for a moment.—You didn't give him his bit of bread?

[Maurya begins to keen softly, without turning round.]

CATHLEEN.

Did you see him riding down?

[Maurya goes on keening.]

CATHLEEN.

A little impatiently.—God forgive you; isn't it a better thing to raise your voice and tell what you seen, than to be making lamentation for a thing that's done? Did you see Bartley, I'm saying to you?

MAURYA.

With a weak voice.—My heart's broken from this day.

CATHLEEN.

As before.—Did you see Bartley?

MAURYA.

I seen the fearfulest thing.

CATHLEEN

Leaves her wheel and looks out.—God forgive you; he's riding the mare now over the green head, and the gray pony behind him.

MAURYA.

Starts, so that her shawl falls back from her head and shows her white tossed hair. With a frightened voice.—The gray pony behind him.

CATHLEEN.

Coming to the fire.—What is it ails you, at all?

MAURYA.

Speaking very slowly.—I've seen the fearfulest thing any person has seen, since the day Bride Dara seen the dead man with the child in his arms.

CATHLEEN AND NORA. Uah.

[They crouch down in front of the old woman at the fire.]

NORA.

Tell us what it is you seen.

MAURYA.

I went down to the spring well, and I stood there saying a prayer to myself. Then Bartley came along, and he riding on the red mare with the gray pony behind him [*she puts up her hands, as if to hide something from her eyes.*] The Son of God spare us, Nora!

CATHLEEN.

What is it you seen?

MAURYA.

I seen Michael himself.

CATHLEEN.

Speaking softly.—You did not, mother; it wasn't Michael you seen, for his body is after being found in the far north, and he's got a clean burial by the grace of God.

MAURYA.

A little defiantly.—I'm after seeing him this day, and he riding and galloping. Bartley came first on the red mare; and I tried to say "God speed you," but something choked the words in my throat. He went by quickly; and "the blessing of God on you," says he, and I could say nothing. I looked up then, and I crying, at the gray pony, and there was Michael upon it—with fine clothes on him, and new shoes on his feet.

CATHLEEN.

Begins to keen.—It's destroyed we are from this day. It's destroyed, surely.

NORA.

Didn't the young priest say the Almighty God wouldn't leave her destitute with no son living?

MAURYA.

In a low voice, but clearly.—It's little the like of him knows of the sea. . . . Bartley will be lost now, and let you call in Eamon and make me a good coffin out of the white boards, for I won't live after them. I've had a husband, and a husband's father, and six sons in this house—six fine men, though it was a hard birth I had with every one of them and they coming to the world—and some of them were found and some of them were not found, but they're gone now the lot of them. . . . There were Stephen, and Shawn, were lost in the great wind, and found after in the Bay of Gregory of the Golden Mouth, and carried up the two of them on the one plank, and in by that door.

[She pauses for a moment, the girls start as if they heard something through the door that is half open behind them.]

NORA.

In a whisper.—Did you hear that, Cathleen? Did you hear a noise in the north-east?

CATHLEEN

In a whisper.—There's someone after crying out by the seashore.

MAURYA.

Continues without hearing anything.—There was Sheamus and his father, and his own father again, were lost in a dark night, and not a stick or sign was seen of them when the sun went up. There was Patch after was drowned out of a curagh that turned over. I was sitting here with Bartley, and he a baby, lying on my two knees, and I seen two women, and three women, and four women coming in, and they crossing themselves, and not saying a word. I looked out then, and there were men coming after them, and they holding a thing in the half of a red sail, and water dripping out of it—it was a dry day, Nora—and leaving a track to the door.

[She pauses again with her hand stretched out towards the door. It opens softly and old women begin to come in, crossing themselves on the threshold, and kneeling down in front of the stage with red petticoats over their heads.]

MAURYA

Half in a dream, to Cathleen.—Is it Patch, or Michael, or what is it at all?

CATHLEEN.

Michael is after being found in the far north, and when he is found there how could he be here in this place?

MAURYA

There does be a power of young men floating round in the sea, and what way would they know if it was Michael they had, or another man like him, for when a man is nine days in the sea, and the wind blowing, it's hard set his own mother would be to say what man was it.

CATHLEEN.

It's Michael, God spare him, for they're after sending us a bit of his clothes from the far north.

[She reaches out and hands Maurya the clothes that belonged to Michael. Maurya stands up slowly, and takes them into her hands. Nora looks out.]

NORA

They're carrying a thing among them and there's water dripping out of it and leaving a track by the big stones.

CATHLEEN

In a whisper to the women who have come in.—Is it Bartley it is?

ONE OF THE WOMEN. It is surely, God rest his soul.

[Two younger women come in and pull out the table. Then men carry in the body of Bartley, laid on a plank, with a bit of a sail over it, and lay it on the table.]

CATHLEEN.

To the women, as they are doing so.—What way was he drowned?

ONE OF THE WOMEN. The gray pony knocked him into the sea, and he was washed out where there is a great surf on the white rocks.

[Maurya has gone over and knelt down at the head of the table. The women are keening softly and swaying themselves with a slow movement. Cathleen and Nora kneel at the other end of the table. The men kneel near the door.]

MAURYA.

Raising her head and speaking as if she did not see the people around her.—They're all gone now, and there isn't anything more the sea can do to me.... I'll have no call now to be up crying and praying when the wind breaks from the south, and you can hear the surf is in the east, and the surf is in the west, making a great stir with the two noises, and they hitting one on the other. I'll have no call now to be going down and getting Holy Water in the dark nights after Samhain, and I won't care what way the sea is when the other women will be keening. *[To Nora]*. Give me the Holy Water, Nora, there's a small sup still on the dresser.

[Nora gives it to her.]

MAURYA.

Drops Michael's clothes across Bartley's feet, and sprinkles the Holy Water over him.—It isn't that I haven't prayed for you, Bartley, to the Almighty God. It isn't that I haven't said prayers in the dark night till you wouldn't know what I'd be saying; but it's a great rest I'll have now, and it's time surely. It's a great rest I'll have now, and great sleeping in the long nights after Samhain, if it's only a bit of wet flour we do have to eat, and maybe a fish that would be stinking.

[She kneels down again, crossing herself, and saying prayers under her breath.]

CATHLEEN

To an old man.—Maybe yourself and Eamon would make a coffin when the sun rises. We have fine white boards herself bought, God help her, thinking Michael would be found, and I have a new cake you can eat while you'll be working.

THE OLD MAN

Looking at the boards.—Are there nails with them?

CATHLEEN

There are not, Colum; we didn't think of the nails.

ANOTHER MAN. It's a great wonder she wouldn't think of the nails, and all the coffins she's seen made already.

CATHLEEN

It's getting old she is, and broken.

[Maurya stands up again very slowly and spreads out the pieces of Michael's clothes beside the body, sprinkling them with the last of the Holy Water.]

NORA.

In a whisper to Cathleen.—She's quiet now and easy; but the day Michael was drowned you could hear her crying out from this to the spring well. It's fonder she was of Michael, and would any one have thought that?

CATHLEEN.

Slowly and clearly.—An old woman will be soon tired with anything she will do, and isn't it nine days herself is after crying and keening, and making great sorrow in the house?

MAURYA.

Puts the empty cup mouth downwards on the table, and lays her hands together on Bartley's feet.—They're all together this time, and the end is come. May the Almighty God have mercy on Bartley's soul, and on Michael's soul, and on the souls of Sheamus and Patch, and Stephen and Shawn [*bending her head*]; and may He have mercy on my soul, Nora, and on the soul of every one is left living in the world.

[*She pauses, and the keening rises a little more loudly from the women, then sinks away.*]

MAURYA.

Continuing.—Michael has a clean burial in the far north, by the grace of the Almighty God. Bartley will have a fine coffin out of the white boards, and a deep grave surely. What more can we want than that? No man at all can be living for ever, and we must be satisfied.

[*She kneels down again and the curtain falls slowly.*]

7.4 SUMMARY OF THE PLAY

The play, set on an island off the coast of Ireland, begins with Nora bringing in a small bundle with her and telling Cathleen that these may be the clothes of their brother Michael. The young priest told her that a body of a drowned man was found at Donegal, and the body might be Michael's. The sisters are scared to open the bundle of clothes because they do not want their mother, Maurya, to know; Michael has been missing for a week and the family had already lost five men to the sea. They hide the bundle in the turf loft of the cottage.

Maurya is prepared for the funeral for Michael, with whiteboards for his coffin ready at the cottage. She is a woman who is seen lamenting all the time and

worrying that her sons will never come back from the sea. Maurya, Nora, and Cathleen discuss the last son, Bartley, who is also planning to go the sea to sell the family horses so they could get some money. Nora and Cathleen are convinced that Bartley should go to the fair at Galway to sell the animals, while Maurya is still hoping that the Priest will not allow him to go in such dangerous tides.

Bartley enters the cottage looking for a new piece of rope. Maurya tries to stop him, but he says he wants to make a halter for the horses. Maurya again tries to dissuade him by showing him the whiteboards for Michael. Paying no heed, Bartley changes his clothes, asks his sisters to take care of the sheep, and leaves without receiving blessings from his mother. It is a tradition in Ireland that the son receives the blessings of his mother before going anywhere, but Maurya breaks this fashion.

Bartley leaves with a red mare and a grey pony tied behind. Cathleen then notices that he has not taken any food and tells Maurya to walk down to the well to give Bartley his food and the blessings. Maurya leaves using a stick that Michael brought, lamenting over how in her family, the old ones never leave anything behind for their heirs, despite that being the general custom.

Once Maurya is gone, the girls retrieve the bundle of clothes from the loft to check if they are Michael's. Nora realizes that the stockings are truly Michael's, because she recognizes her own stitching on them. They count the number of stitches and arrive at the conclusion that Michael was dead and buried.

The sisters hide the clothes again because they think that Maurya will be returning in a good mood since she got the chance to bless Bartley; however, Maurya comes back more distressed than ever. She tells her daughters that she saw Michael on the grey pony; she could not bless Bartley due to the shock. To calm her down, Nora and Cathleen show Maurya the clothes and tell her that Michael has had a clean burial. Maurya's laments are interrupted when islanders bring the body of Bartley into the cottage and tell the women that the grey pony knocked Bartley into the sea, where he drowned.

Maurya gets on her knees near Bartley's body and sprinkles holy water on him. She finally resigns herself to her fate as she claims that she will finally sleep at

night because she no longer has anyone to worry about: all the men of her family have died in the sea. The whiteboards that were supposed to be used for Michael's coffin will now be used to bury Bartley. Maurya prays that the souls of her husband, her husband's father, and four sons may rest in peace, and the curtains are drawn.

7.5 THEME OF THE PLAY

The Power of the Sea

The power of the sea is the central theme of the text. The Sea is right outside the cottage door, volatile, unpredictable, and implacable. It has taken almost all of Maurya's male family members and is poised to take the rest of them as well. It defies rationality and even God; the Holy Water is a pitiful reflection of it. Different characters relate to the sea in different ways. For Nora and Cathleen, the sea only matters in terms of losing family members; for Maurya, it is the great enemy; for the young priest, it is of little importance and for Bartley, it is dangerous but it is a way of life. The potency of the sea in this play is Synge's meditation on the power of nature and of suffering.

Catholicism vs. Paganism

The play is steeped in traditional Irish Catholicism: there are priests, blessings, Holy Water, etc. However, traditional Catholicism rests, somewhat uneasily, side-by-side with more pagan religious elements. Maurya doesn't heed to the priest's empty, naive platitudes so much as she looks to the stars and other natural phenomena for warnings and signs. She knows more about the island than he does. Moreover, she is skeptical of priest's outsider status and he is never even seen within the boundaries of the cottage. She pays heed more to the power of the sea than she pays heed to God. It is only at the end of the text when her battle with the sea is over that she can peacefully submerge herself back into the rituals and rites of her Catholic faith.

Tradition vs. Modernity

Maurya represents tradition; her children and the young priest, on the other hand, represent modernity. Maurya knows everything about the island and its particulars; her religion is more paganistic than Catholic. She does not embrace new

ideas of comforting Catholicism or commerce. She only knows her small life, which is clear when she is wary to even leave her cottage. Maurya's children, in contrast, deride her "senseless" behavior and rigid adherence to her beliefs. They look beyond the island to the wider world. The young priest is the connection between these two spaces. The tensions between the two worlds most impact Bartley, who understands the sea is dangerous but feels its pull because he is a man and must secure a livelihood for his family. At the end of the play, it is clear that modernity will ultimately dominate, but it is also clear that Maurya's worldview is still important and has much to teach the younger generation.

Gender Roles

The characters in the text rigidly adhere to the socially accepted gender roles of that time and place. Nora is relatively voiceless, while Cathleen is the keeper of the hearth. Maurya is the quintessential Mother, caring only for her family and the extension of its lineage: she worries, chastises, and mourns; her sons are her main focus. She is not at all comforted by the fact that her daughters remain living; they are essentially useless in terms of what they can bring to the family. As the man of the family at the opening of the play, Bartley's role is clear: to provide for his family. Cathleen articulates that "it is the life of a young man to be going on the sea." He is the provider and Maurya's fears that he will die are also related to the problems they will face: "It's hard set we'll be surely the day you're drowned with the rest. What way will I live and the girls with me, and I an old woman looking for the grave?"

7.6 LET US SUM UP

Synge's one-act play *Riders to the Sea* deals with the lives and manners of a cross-section of humanity. While the play is concerned with local matters, Synge represents these matters with a universal interest. In other words, Synge, like many great writers such as Thomas Hardy, universalizes the experience of a particular individual or a group of individuals. Synge focuses our attention upon that aspect of life that absorbs the interest of humanity in general; his play has a timeless appeal because its content draws attention to something that is essentially human. The relevance of *Riders to the Sea* lies in its intensity of appeal and in its sense of contemporaneity.

7.7 GLOSSARY

Poteen:	alcohol made illicitly, typically from potatoes.
Perished:	died, especially in a violent or sudden way
Turf:	grassland like peat, as is used for fires
sorrow:	a feeling of deep distress caused by loss, disappointment, or other misfortune
tacking:	fastening or fixing in place
destitute:	extremely poor and lacking the means to provide for oneself
lament:	a passionate expression of grief or sorrow
querulously:	behaving in a complaining, fussy manner
jobber:	a person who buys or sells things; a middleman; a wholesaler
curragh:	a small, round boat with which one uses a paddle
hags:	female spirits/goblin
hookers:	one-masted fishing boats used on the English and Irish coasts
middling:	somewhat; sort of; in the middle
easy:	content; calmed
queer:	strange
pitiful:	sad; worthy of sympathy
defiantly:	stubbornly; boldly

7.8 SELF-ASSESSMENT QUESTIONS

7.8.1 Short type questions

1. What does the sea symbolize in *Riders to the Sea*?

Ans. The sea stands for the main source and the life for the Islanders, but meanwhile the same generous sea turns out to be destroyer and life taking agent. The sea

is the natural force which can be violent and fierce at times. It has taken many lives of the islanders, including all the male members of Maurya's family.

2. Does Synge present his characters in a sympathetic light? How does this tie in with notions of "primitivism" in the times of Synge?

Ans. To be fair, there is something that smacks of Paul Gauguin visiting Tahiti when we consider Synge's anthropological visits to the Aran Islands. There he studied the people who lived there, growing increasingly fascinated by their primitive, traditional way of living, along with the pagan beliefs he detected under their Catholic faith. He refers to them as "prehistorically childlike" and as "aborigines," outside of history and behind in evolution. He idealizes them and offers a poetic truth in his writing rather than a social one. His view of these peasants was very much a by-product of Synge's own era, in which he and others made of primitivism "a discourse of opposition that cannot be understood aside from the historical struggles of his time and nation." Thus, the question of whether or not the characters are sympathetic doesn't even matter: these characters are barely "real" people. Instead, they are idealized; they are types. They are undeveloped and undergo no growth or change. They possess traits, but have no nuance. There is something indeed noble in Maurya's suffering, but she is more of an archetype than a real person.

3. How is death depicted in the play *Riders to the Sea*?

Ans. Firstly, death comes from the sea. The sea is all-powerful and cares nothing for the inconsequential human beings who live near or on it. It takes as it sees fit; it is almost predictable in its volatility and oppressive power. And as critic Denis Donoghue writes, the "nature of Death is presented in the idea of repetition, of continuity." Maurya methodically recites how her husband, father-in-law, and sons were taken by the sea. Patch was brought in dripping wet and preceded by the elderly women, as is Bartley. It is very clear as soon as the old women arrive and a body is observed on a plank that Bartley has joined his brothers. There is nothing heroic or remarkable about death at the hands of the sea; it is an almost inevitable end.

4. Who is the central figure in the play *Riders to the Sea*?

Ans. Maurya is an outstanding creation of John Millington Synge, who is the central character and the protagonist of the play *Riders to the Sea*. Though the play has many characters but the whole story moves around her, telling the tragic tale of her past.

5. Comment on the title of *Riders to the Sea*.

Ans. The title of J. M. Synge's *Riders to the Sea* is quite significant in so far as it leads us into the heart of the principal theme or motif of the play, namely, the conflict between man and sea. Though the "Riders" mentioned in the title are Maurya's fifth and sixth son as the play's action depicts, Maurya's reminiscences of the other deaths suggest that her husband, father-in-law, four other sons and all husbands and sons of all other Mauryas' family are very similar riders to the sea which remains very much living in the background and in the minds and talks of the Aran islanders.

7.8.2 MULTIPLE CHOICE QUESTIONS

1. In which year was the play performed for the first time?

- a. 1910 b. 1905 c. 1900 d. 1904

2. J.M Synge is _____ dramatist.

- a. French b. Irish c. English d. Scottish

3. The play *Riders to the Sea* is a/an

- a. comedy b. farce c. satire d. tragedy

4. How many acts are in the play?

- a. 1 b. 2 c. 4 d. 3

5. What is Cathleen doing at the beginning of the play?

- a. singing b. reading
c. kneading cake d. sewing

6. **What does Nora bring into the cottage at the beginning?**
- a. bread b. the bundle of clothes
c. turf d. plain white boards
7. **Who gave the clothes to Nora?**
- a. Bartley b. Maurya
c. the young priest d. a villager
8. **The priest is always described as**
- a) young b) Kind c) quiet d) brilliant
9. **In *Riders to the Sea*, why is Bartley determined to go to Connemara?**
- a. He thinks he might hear news of Michael
b. He resents Maurya's favoritism towards Michael.
c. He doesn't want to live on the island anymore
d. He wants to make money at the horse fair.
10. **What are the three women waiting for at the beginning of *Riders to the Sea*?**
- a. News of Michael b. News of Bartley
c. News of the sea d. News of the horse fair

Answer of MCQs

1. D 2. B 3. D 4. A 5. C 6. B 7. C 8. A 9. D 10. A

7.9 EXAMINATION ORIENTED QUESTIONS

1. How do the images in the play provide structure to the play *Riders to the Sea*?
2. *Riders To The Sea* transcends its regional character into a universal significance. Explain.

3. Describe the imagery related to the sea in the play *Riders to the Sea*?
4. The entire action of *Riders to the Sea* is the movement of Maurya's mind rather than the physical doings of men and women, still the play has a breathless peace." Give reasons for your answer.

7.10 REFERENCE AND SUGGESTED READINGS

1. Synge, J.M. *The Playboy of the Western World and Riders to the Sea*. New York: Dover Publications, Inc, 1993.
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B.A./B.COM SEMESTER-III : GENERAL ENGLISH

Course No. : AA 301

Title : General English

Semester - III

Unit - IV

Essay

Lesson No. : 7

Don't Be Sorry for Yourself

By : A.J. Cronin

UNIT STRUCTURE

8.1 Objectives

8.2 Introduction to the author

8.3 *Don't be Sorry for Yourself* (Text)

8.4 Summary of the Essay

8.5 Central Idea of the Essay

8.6 Theme of the Essay

8.7 Let Us Sum up

8.8 Glossary

8.9 Self- Assessment Questions

8.9.1 Short type questions

8.9.2 Multiple Choice Questions

8.9.3 Examination Oriented Questions

8.10 Reference and Suggested Readings

8.1 OBJECTIVES:

- The students will be able to identify the effects of different kinds of attitudes towards life.

- The students will be able to prepare themselves for facing different challenges in life.
- The students will be able to recognize different new expressions in English language.

8.2 INTRODUCTION TO THE AUTHOR

The optimist, Archibald Joseph Cronin was born on 19th July 1896 in Scotland. By profession, he was a doctor but his inclination towards literature and his keen observation of human nature, led him to become a writer. It happened, when once he was working as a Medical Inspector of Mines he observed that the doctors were following unethical practices to become rich, he decided to write a novel about it. The title of novel was *The Citadel*. This novel became popular and established him as a writer. Not only this, it inspired the formation of National Health Services as well as it introduced medical ethics also. Cronin's other popular works are *The Stars Look Down*, *Hatter's Castle*, *The Key of the Kingdom*, *The Green Years*, *The Minstrel Boy*, *Three Loves*, *Country Doctor* and *Enchanted Snow*. His books became so popular that they were translated into many languages. Some of his stories have been adapted into films and T.V series also. It's not that all was rosy in his life, in 1930, the doctors examined him and declared that he was suffering from a chronic duodenal ulcer. Owing to illness, he was directed by the doctors to take complete rest for at least six months in country side. It is here he started writing stories. *Hatter's Castle*, his first novel was written here. It became immensely popular and Cronin, thereafter, decided to become a full time author. Cronin's narrative style, deep sense of observation, compassion for fellow beings and light humour made him a popular writer. He received many awards and recognitions for his literary work. One of them was National Book Award for Favourite Novel of 1937, for *The Citadel* in U.S. Cronin's sense of social responsibility made him an unforgettable author. Cronin left this mortal world in 1981.

8.3 DON'T BE SORRY FOR YOURSELF (TEXT)

Last summer, on the Channel Island of Jersey, on a cliff overlooking the harbour, I came upon a worn moss-covered bench. A century ago, when Victor Hugo was in

exile, persecuted by his beloved France, it was here that he climbed every evening and, gazing into the sunset, gave himself up to profound meditation, at the end of which he would rise and, selecting a pebble of varying size-sometimes small, at other times large-he would cast it, with satisfaction, into the water beneath. This behaviour did not escape the notice of some children who played nearby, and on evening a little girl, bolder than the rest, pushed forward.

‘Monsieur Hugo, why do you come here to throw these stones?’

The great writer was silent; then he smiled gravely. ‘Not stones, my child. I am throwing self-pity into the sea.’

In this symbolic act there is a powerful lesson for the world of today. So many of us, despite our manifold advantage have developed to an inordinate degree the capacity for being sorry for ourselves. We are forever alert to find cause for personal grievance in the working of our social, economic or political system. The small things and the great-an unpunctual morning train, the threat of atomic annihilation-are alike provocative of our woe. We dwell on the difficulties and dangers, the tensions and complexities of modern life.

How damaging such thinking may be is found in the words of Seneca. ‘In thoughts of self-commiseration,’ he declares, ‘ a man will discover no advantage but will rather incline towards deterioration and softening of himself, and with this there will come upon him a growing indifference to his fellow men.’ In essence, the basis of self pity is selfishness. People who are sorry for themselves can never be truly sorry for others.

As a young doctor practising in a mining district of Wales I was called to the wife of a colliery manager, a great lump of a man, a glib talker, who acted as lay preacher in chapel on Sundays and was regarded as a moral leader in the village.

The wife was a quiet, subdued woman, a model housekeeper, a devoted and – I suspected –an uncomplaining wife. When I examined her, I discovered advanced, inoperable malignant disease of the liver. Sadly, I broke the news to her husband that she had but a short time to live. I shall never forget his incredible words. Shocked, clutching my arm, he instinctively revealed himself: ‘My God doctor, when she’s gone what will happen to me?’

In my early days as an author I was occasionally asked to lunch by the woman editor of a popular magazine. Attractive, with an assured position and an excellent salary, she had a charming flat, a car and chauffeur; she enjoyed excellent health and had no family troubles of any kind. Yet to hear her talk was to account her the most wretched being on earth.

From the soup to the sweet she poured into my ear a succession of lamentations on the harrowing pattern of her existence, the difficulties of her job, the noise made the night before by the people giving a party in the flat above her. On it would go until I felt beaten down mentally and physically and she, at the end, diffused an intolerable sense of the misery of being alive. In truth, she had little to complain of, but by brooding on her troubles, real or imaginary she had magnified them out of all proportion to their importance, and simply could not escape from them.

No living creature is more to be pitied than the man who thinks that his personal pains and problems constitute the centre of the cosmos. How often does the physician hear in the privacy of his office the mournful plaint: Doctor, I m, not well.....I'm on edge I've no interest in life..... I I'. Yes, always that inevitable 'I', the cry of the wounded, self-pitying ego. In the opinion of Professor Jung, one-third of the cases that came to his nerve clinic were suffering solely from the disastrous effects of constantly being sorry for themselves.

Doubt and fear, the great enemies of human advancement, are born in the darkness of self-pity, and if we yield to them we thwart ourselves at every step. We can rise, conquer and achieve only by lifting our thoughts away from ourselves, by realizing that in achievement, of whatever kind, the selflessness of the effort is the measure of the result. We shall reach full stature only when we cease to revile and complain. When we no longer protest against circumstances, but begin to use them as an aid to our progress, then shall we discover the hidden powers and possibilities within ourselves.

Thus, when trouble, real trouble, strikes at us we shall have learned to make a virtue of adversity, to face it bravely and turn it to good account. If we think correctly and courageously, there is no misfortune inherent in human existence that we cannot turn to our ultimate advantage. Within the compass of my own experience I have seen

this proved to be true.

A young friend of mine, already recognized as a promising painter before the Second World War, was shot down in his Spitfire in the Battle of Britain. He sustained two broken legs and a skull fracture which severed the optic tract and left him completely blind. When he came out of hospital, where he nearly died, I went to see him, expecting to find, in a wheel-chair, the pitiful wreckage of a man. Instead I found him propped up on crutches enthusiastically making arrangements with wooden blocks on a high worktable. 'Since I can't paint anymore,' he smiled, 'I'm going to have a shot at building house.' Today, he is one of the foremost architects in Britain.

And again.....in my Scottish hometown there lived until recently a little old woman of eighty. Left a widow at the age of twenty-six by the accidental death of her husband, with five young sons and no means of support, she set to work and by incredible perseverance and self-sacrifice succeeded in education her boys through the university and in seeing them all rise in various professions to position of importance. When I asked her, as I did since she was my grandmother-how in the world she had accomplished this, all that she would say, quite without pride, was: I was never one to sit down and be sorry for myself.'

Innumerable instances could be given of other indomitable souls who, in the face of great misfortune have refused to surrender to self-pity. Consider how Helen Keller, incredibly afflicted has become one of the foremost world citizens of our day; how Robert Louis Stevenson, riddled with tuberculosis, produced masterpieces of literature; how Father Damien, dying of leprosy, still continued his wonderful work amongst the sufferers of this dreaded disease. Consider how countless unknown, ordinary people have overcome illness, hardships, continuous pain, and live their lives cheerfully, successfully, in an unsung epic of uncomplaining heroism. Consider this and then, If you dare, be sorry for yourself.

The ancient Greek proverb, 'As a man thinketh, so is he' contains the key to the entire problem. It is so easy to think wrongly, not only in respect of major difficulties that confront us, but even in the trivia of everyday life. On holiday in France last month, arriving with a friend at a favourite hotel, we were unexpectedly forestalled by two coach-loads of excursionists. They were Germans, of the peasant class; they

rushed and shouted, held us up for half an hour at the reception desk and later, in the dining-room, boisterously exuberant in their shirt-sleeves, delay the service intolerably. I was about to protest when my companion, a surgeon with a long record of public service, turned to me with a sympathetic chuckle:

‘After all they went through under Hitler in the war, isn’t it fine to see these good people enjoying themselves?’

How right had been his thinking! I felt ashamed of my own.

Our thoughts have the power to make or unmake us; on the wheel of thought we may edge the weapons of tragic self-immolation, but we may also shape the tools to build for ourselves an abode of joy and peace. Should we not resolve then, to think less of ourselves and more of others; to count our blessing in this fruitful and abundant land; to discipline our minds against self-commiseration; to acknowledge and appreciate, in this age of rush and anxiety, the quite compensations of life? They are all around us, heedlessly passed over by so many the beauty of a sunset or of the stars at night, the tranquil delights of a country walk, the budding of the trees in spring.

And if, despite all this, we should find ourselves in danger of succumbing to an attack of private misery, let us remember old Victor Hugo and his evening rite upon that Channel cliff. To enact it, simply gather your sorrows together, visualize them as a stone, and fling them from you with all the strength you possess. You will feel the better of it.

8.4 SUMMARY OF THE TEXT:-

Cronin has beautifully portrayed the different shades of life which often one becomes a part of. Since, life is a journey and one is ought to face challenges at different stages, he tells us how we can face them. In the beginning of the essay, *Don't be Sorry for Yourself* he gives the example of great French writer, Victor Hugo. When Hugo was exiled from France, he spent his time on the Channel Island of Jersey, it is one of the Islands in the British Channel. Hugo used to spend long time sitting on a high steep rock facing the sea. He used to watch the rising sea waves. After meditation on the rock he used to get up and throw stones in the sea. Some children noted this action and one day, out of them, one little girl came and asked Mr. Hugo that why he

threw stones in the sea daily. Mr. Hugo smilingly replied that those were not stones but he was throwing self-pity into the sea.

What is self-pity? Well, it is a feeling of not being able to accept a situation or circumstances in life. It is a negative feeling. We can also say that self-pity is a destructive approach towards life. So, Victor Hugo was throwing away all the negative thoughts though he was facing difficulties, he was exiled from his country. He faced the difficult times with courage. Hence, Cronin tells his readers to avoid any such emotion that makes them believe that they are the victims of unfortunate circumstances. People have the habit of being sorry for themselves even on minor issues, like, an unpunctual train. Self-pity also affects one's spiritual growth. Since, modern life is complex we should avoid self-pity. Cronin further gives example of a great Roman writer Seneca who said that self-commiseration or self pity will only lead to degradation and selfishness.

Cronin again narrates a funny example, once he was posted as a doctor in Wales district and he happened to visit the house of a Coal mine manager. The manager's wife was suffering from some incurable liver disease. It was sad that there was no cure for that liver disease. Her life could not be saved. Cronin broke this news to the husband. The husband replied in a shock, 'My God, doctor, when she's gone (dead) what will happen to me?' So, those who are selfish, they think about themselves only even in such critical condition.

In another humorous example Cronin tells us about a woman editor of a popular magazine. She had everything which life could offer but still she kept on complaining in such a way as if she was the most unlucky person in the world. While talking to her over lunch Cronin came to the conclusion that she considered herself as the most pitiable creature in the world.

Basically, our ego, that, 'I' syndrome never allows us to think beyond us and hence we develop a number of limitations, unknowingly. Professor Jung, the famous psychologist, told that one-third of his patients were victims of self-pity only. Self-pity is harmful because it develops doubt and fear in a person.

Cronin suggests that we should strongly avoid self-pity because it will never

allow us to develop our full potential. Life is going to throw challenges, it will offer difficulties, it should depend on us how we deal with them. We should practice positivity so that when real danger comes we would be able to deal with that.

Cronin further gives example of a brave soldier from the Second World War. He says, one of his friend was a talented painter but during the war he joined the Army. In the war, he received critical injuries, besides, wounds all over his body. Due to skull fracture, he completely became blind. When Cronin went to see his friend in the hospital he was surprised to see his positive attitude. His friend was working 'with wooden blocks on a high worktable.' Later on, the same man became the most famous architect in Britain.

Cronin carries on with another example. This time he gives example of his own grandmother. Who is now eighty years old. She became a widow when she was only twenty six. She was a mother of five sons at that time and she had no job . But she worked and she brought up her five sons all alone without anybody's support. She made sure that her sons got the best education and now her sons are well settled. Cronin asked his grandmother that how she achieved all that. She replied that she never stopped and she never felt sorry for herself.

There are hundreds of examples, where people have fought against difficulties. For example, the life of Helen Keller, R L Stevenson & Father Damien. In fact, there are so many ordinary people doing extraordinary works in their lives. Just think about those people and you will be filled with optimism.

Cronin states a Greek proverb which says, 'As a man thinketh, so is he,' that means if you feed your mind with seeds of positive thoughts, you will think positively and if you have negative thoughts it will develop into a negative attitude towards everything.

Cronin says that even in minor instances of day to day life one should keep a cool attitude. Our thoughts have the power to make us or ruin us . If we have a cool attitude we will be joyful and peaceful. It can be done only through disciplining our minds. If we love our fellow-beings, if we are not selfish, we will be able to achieve a positive attitude towards life. The love for nature, for people , for the creatures of

earth teaches us to be hopeful, loving and joyful. If anyhow, self-pity tries to attack us we should remember what Victor Hugo used to do. We should throw self-pity out and free our minds.

8.5 CENTRAL IDEA OF THE ESSAY

If we consider our lives as valuable, precious and an opportunity then we will be able to achieve our full potential along with that we will be able to live our lives joy fully. But if we keep on complaining about everything around us then in good things will appear bad. So, our mental attitude is prepared with the kinds seeds of thoughts which we sow in our minds. One should not indulge in one's sorrows or misfortunes. Because, it develops into a habit.

The damaging effect of self-pity can be accessed from Seneca's statement that if a person keeps on indulging in self-pity, he/she will never be able to focus on the advantages he has in his life. Such feelings make that person selfish. A person who is selfish will only limit or confine himself/herself and lead a deteriorated life. Like the coal manager, what a pity? His wife was dying and he was least concerned about that. He only thought about the discomforts he will have after her death. Similarly, the lady editor of a magazine whom Cronin met our lunch, she had everything which the world could offer yet she had complaints about everything. Her negative attitude made her look like a pitiable creature.

Constantly being sorry for one-self leads to depression, sadness and ultimately lack of self-esteem. Slowly and gradually such people lose their capacity to grow in their lives. Doubt and fear overpower them hence one should be brave enough to keep away negative emotions. If one is selfless and has the capacity to connect to the larger world around him or such people would be able to live with enthusiasm, like the soldier who was injured and blinded in the Second World War. Despite such difficulties he became a famous architect.

If someone pays attention to the beautiful nature around them, even from there, one can draw a lot of inspiration. The beauty of sunrise and sunset, the starry nights, the blooming trees, in fact, all the events of nature teach us to be happy. The sense of larger connectedness helps us to broaden our horizon. It helps us to count our blessings and

utilize our lives better while we are alive.

The writer tells the readers to remain free from the thoughts of self-pity. He gives many motivational and inspirational examples from real life like the way. Victor Hugo overcame the feeling of self pity. Cronin gives example of those people, who suffer from self pity. Basically such people are selfish like the coal mine manager and the lady, an editor of a popular magazine. Self-pity is a damaging attitude. It leads to doubt and fear. These two elements are dangerous because a person suffering from doubt and fear will never be able to develop his/her full potential. Self-pity also makes us magnify even a small problem. Hence, one should avoid this negative emotion. It can be done through believing in one's capability and by developing love for everyone around us including the beautiful nature that surrounds us. We should channelize our thoughts in a positive direction then only we will be able to enjoy life.

8.6 THEME OF THE ESSAY

Cronin makes people aware of the damaging effects of self-pity. One should count one's blessings rather than feeling sorry for oneself. It is a waste of time if we keep on dwelling on the problems of life whether at the social front or in personal life. Constant focus on self-pity leads to deterioration of one's capabilities. The basis of self-pity is selfishness. Selfish people never feel any compassion for others. Constant lamentations, complaints and self-pitying ego is harmful for one's spiritual growth. Doubt and fear are the worst enemies of mankind. One need to discover one's true potential by accepting the adversities and turning them into opportunities. No matter what the circumstances are human beings have the capacity to come out of it with the help of determination, strong will power and positive attitude.

In order to develop a strong character, a person should pay attention to his/her thought process. Training and disciplining of mind is essential for developing an optimistic attitude. It's very important to learn that 'As a man thinketh, so is he.' The thoughts with which you feed your mind; you will turn out to be that only.

8.7 LET US SUM UP

The essay, '*Don't be Sorry for Yourself.*' is an eye-opener towards the negative effects of self-pity. Constantly being sorry for oneself hampers a person's ability to

grow and explore his capabilities. Imaginary troubles are magnified if someone indulges in self-pity. In order to face real troubles we should leave our ego and selfishness. Broad mindedness, love for nature and compassion for all, helps us being lighter and achieve great feats in life. Thoughts are very powerful hence we should make sure that we think in a way that it shapes our mind for the betterment of all.

8.8 GLOSSARY

Cliff	-	High, steep overhanging face of a rock.
Cast	-	Throw
Victor Hugo	-	French Poet and novelist (1802-85)
Monsieur	-	Mister in French
Commiserate	-	To express self pity
Inordinate	-	Excessive
Provocative	-	Causing anger
Woe	-	Misery,
Sorrow Colliery	-	Coal mine
A great lump of a man-		Dull witted
Incredible	-	Impossible to believe
Assured position	-	High position or good status
Wretched	-	Unhappy
Harrowing	-	Horrible
Thwart	-	Prevent someone from accomplishing something.
Spitfire	-	Name of a British fighter airplane used in World War-II
Propped up	-	Supported firmly

Crutches	-	Wooden sticks for support.
Perseverance	-	Constant effort
Accomplished	-	Achieved
Indomitable	-	Unconquerable.
In-numerable	-	Countless, large number
Confront	-	Come face to face with
Forestalled	-	Prevented
Trivia	-	Ordinary, minor
Unmake	-	Ruin, mar, undo.
Resolve	-	Make up one's mind.
Compensations	-	(Here) rewards.
Needlessly	-	Carelessly
Tranquil	-	Peaceful
Rite	-	Ritual, ceremony

8.9 SELF ASSESSMENT QUESTIONS

8.9.1 Short Answer Type Questions

Q1) What is Self-pity ?

Ans: Self-pity is a person's belief that he or she is a victim of unfortunate circumstances.

Q2) What is the role of 'thinking' in shaping one's attitude towards life ?

Ans. 'As a man thinketh, so he is'. The thoughts we feed our minds with, converts it' into actions. Hence if we think positive it will be reflected in our behaviour.

Q3 Why do you think the lady editor feels herself to be a wretched creature ?

Ans. _____

Q4) Name the two great enemies of human growth?

Ans. _____

Q5) How the blind soldier is able to become a successful ?

Ans. _____

8.9.2 MULTIPLE CHOICE QUESTIONS

1. Which famous author was exiled from France ?

- | | |
|-----------------------|----------------|
| a. Gustave Flaubert | b. Victor Hugo |
| c. Charles Baudelaire | d. Balzac |

2. In which district Cronin was practising as a doctor ?

- | | |
|--------------|--------------|
| a. Hampshire | b. Yorkshire |
| c. Wales | d. Glasgow |

3. Which individual should be pitied ?

- | |
|---|
| a. The one who thinks his personal problems constitutes the centre of the universe. |
| b. The one who is an optimist. |

- c. The one who faces real troubles with courage.
 - d. The one who keeps his hope alive.
4. How can we face misfortunes ?
- a. If we think correctly and courageously.
 - b. By complaining constantly.
 - c. By magnifying our problems.
 - d. With the help of self-pity.
5. What was the relation of the author with the eight year old Scottish woman?
- a. She was Cronin's aunt.
 - b. She was Cronin's Cousin.
 - c. She was Cronin's Grandmother.
 - d. She was not related to Cronin.
6. 'Our _____ have the power to make or unmake us' Fill in the blank with an appropriate word.
- a. Thoughts
 - b. Relatives
 - c. Money
 - d. None of the above

8.9.3 EXAMINATION ORIENTED QUESTION

- Q1 How self-pity leads to deterioration? Elaborate with the help of illustrations from the text.
- Q2. What is the basis of self-pity ?
- Q3. What are the ways of overcoming self-pity ?
- Q4. What are the disastrous effects of constantly being sorry for oneself ?

- Q5. Why should we discover the hidden powers and possibilities within ourselves ?
- Q6. Give examples from the text about the people who have overcome difficulties successfully.
- Q7. Have you ever seen across the people who faced difficulties courageously?
- Q8. Give examples from your real life?

8.10 REFERENCE AND SUGGESTED READINGS

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2. Davies, Alan. *A.J. Cronin. The Man Who Created Dr. Finlay*. Alma Books, 2011.
3. *The University of Glasgow Story: Biography of A.J. Cronin*.

Answer Key MCQ's

- | | | |
|---------|--------|--------|
| Q1. (b) | Q2 (c) | Q3 (a) |
| Q4 (a) | Q5 (c) | Q6 (a) |

B.A./B.COM SEMESTER-III : GENERAL ENGLISH

Course No. : AA 301
Semester - III

Title : General English
Unit - IV
Lesson No. : 9

Essay

“Spoken English and Broken English”

By: G.B Shaw

UNIT STRUCTURE

- 9.1 Objectives**
- 9.2 Introduction to the Author**
- 9.3 Spoken English and Broken English (Transcript)**
- 9.4 Summary**
- 9.5 Central Idea**
- 9.6 Theme**
- 9.7 Let us sum up**
- 9.8 Glossary**
- 9.9 Self-Assessment Questions**
 - 9.9.1 Short type Questions**
 - 9.9.2 Multiple Choice Questions**
- 9.10 Examination Oriented Questions**
- 9.11 MCQ Answer key**
- 9.12 Reference and Suggested Readings**

9.1 OBJECTIVES

In general, languages are constantly evolving, usually very slowly over time.

But over the last decade, our language has taken a great leap forward because of the modern technology and globalisation. The phenomena called globalisation gave rise to the need for an efficient way of communication and this made the knowledge of English language necessary. The domain of English is today a basic need for any professional in any major area. The internationalisation of manpower made nations adopt English as the official language of the world and the learning of this language opens doors for personal, professional and cultural development. The English language has always been evolving. The language spoken during the Middle Ages is entirely different from the everyday language used today. But in today's modern world the Internet has majorly impacted the lexical, phonetic and syntactic standards of the English language. So, it is very important in today's time that the emphasis should be on the communicative part of the English language rather than its being 'correct' and 'good'. Therefore a brief study of the recording *Spoken English and Broken English* by George Bernard Shaw can surely help students understand the basics of the language and in its efficient communication process.

9.2 INTRODUCTION TO THE AUTHOR

George Bernard Shaw was an Irish playwright and he was also an essayist, a literary critic, novelist and short story writer. He was the first person to be awarded both a Nobel Prize and an Academy Award, receiving the 1925 Nobel Prize in Literature and sharing the 1938 Academy Award for Best Adapted Screenplay for the film version of *Pygmalion*. Shaw turned down all other awards and honours, including the offer of a knighthood. Shaw was highly influenced by Shakespeare and Chekov, and Ibsen.

He was born on 26th July 1856 in Dublin. Bernard grew up in an atmosphere of genteel poverty, which to him was more humiliating than being merely poor. At first, Shaw was tutored by a clerical uncle as he basically rejected the schools he then attended and by the time he was 16, he started working in a land agent's office. In 1873 Shaw resolved to become a writer and moved to London where his mother was residing with his two daughters. Shaw developed a wide knowledge of music, art, and literature as a result of his mother's influence and his visits to the National Gallery of Ireland and later established as a respected theatre and music critic in London.

Although his first profitable writing was music and literary criticism, in which capacity he wrote many highly articulate pieces of journalism, his main talent was for drama and he wrote more than 60 plays. He had also written fictions but they failed utterly. The semi-autobiographical and aptly titled *Immaturity* written in 1879 (published in 1930), repelled every publisher in London. His next four novels were similarly refused, as were most of the articles he submitted to the press for a decade. Shaw's initial literary work earned him less than 10 shillings a year.

Despite his failure as a novelist in the 1880s, Shaw found himself during this decade. He became a vegetarian, a socialist, a spellbinding orator, a polemicist, and tentatively a playwright. He became the force behind the newly founded (1884) Fabian Society, a middle-class socialist group that aimed at the transformation of English society. Shaw involved himself in every aspect of its activities, most visibly as editor of one of the classics of British socialism, *Fabian Essay in Socialism* (1889), to which he also contributed two sections.

Eventually, in 1885, the drama critic William Archer found Shaw through his journalistic work. His early journalism ranged from book reviews and art criticism to brilliant musical columns. Shaw had a good understanding of music, particularly opera. But Shaw truly began to make his mark when he was recruited by Frank Harris to the *Saturday Review* as a theatre critic. In his position as a theatre critic, he used all his wit and polemical powers to displace the artificialities and hypocrisies of the Victorian stage with a theatre of vital ideas. By this time he had embarked in earnest on a career as a playwright and used all these ideas in his own plays.

Shaw published a collected edition of his plays in 1934, comprising forty-two works. He wrote a further twelve in the remaining sixteen years of his life, mostly one-act pieces. Shaw's most important plays are *Widower's Houses* (1892) which concerns the landlords of slum properties and introduces the first of Shaw's New Women—a recurring feature of later plays. Other important plays are *The Philanderer* (1893) which develops the theme of the New Woman and were highly influenced by Ibsen, *Arms and the Man* (1894) which conceal beneath a mock-comic romance, a Fabian parable contrasting impractical idealism with pragmatic socialism. Another important play by Shaw is *Candida* and its central theme revolves around a woman's

choice between two men; the play contrasts between the aspirations and idealism. Other important plays by Shaw are *You Never Can Tell* (1896), *The Devil's Disciple* (1896), *Caesar and Cleopatra* (1898) and *Captain Brassbound's Conversion* (1899) and all of them centers on the questions of empire and imperialism, one of the major topic of political discourse in the 1890s. These are set respectively in America, Ancient Egypt and Morocco.

Shaw's another major plays address individual social, political or ethical issues. In *Man and Superman* (1902), Shaw gives his interpretation of creative evolution. *The Admirable Bashville* (1901) focuses on the imperial relationship between Britain and Africa. *John Bull's Other Island* (1904) comically depicts the prevailing relationship between Britain and Ireland. *Major Barbara* (1905) presents ethical questions in an unconventional way, confounding expectations that in the depiction of an armaments manufacturer on the one hand and the Salvation Army on the other the moral high ground must invariably be held by the latter. *The Doctor's Dilemma* (1906) a play about medical ethics and moral choices in allocating scarce treatment, was described by Shaw as a tragedy.

Shaw also wrote short plays that are comedies and they range from the deliberately absurd *Passion, Poison, and Petrification* (1905) to the satirical *Press Cuttings* (1909). One of most important play by Shaw is *Pygmalion* (1912), and it is a Shavian study of language and speech and their importance in society and in personal relationships. *The Apple Cart* (1929) was Shaw's last popular success. He gave both that play and its successor, *Too True to Be Good* (1931), the subtitle "A political extravaganza", although the two works differ greatly in their themes. Shaw's plays of the 1930s were written in the shadow of worsening national and international political events. Like the earlier decade of his writings, Shaw's later plays were generally comedies and others addressed various political and social preoccupations.

George Bernard Shaw was not merely the best comic dramatist of his time but also one of the most significant playwrights in the English language since the 17th century. Some of his greatest works for the stage—*Caesar and Cleopatra*, the "Don Juan in Hell" episode of *Man and Superman*, *Major Barbara*, *Heartbreak*

House, and *Saint Joan*—have a high seriousness and prose beauty that were unmatched by his stage contemporaries. His development of a drama of moral passion and of intellectual conflict and debate, his revivifying of the comedy of manners, and his ventures into symbolic farce and into a theatre of disbelief helped shape the theatre of his time and after. A visionary and mystic whose philosophy of moral passion permeates his plays, Shaw was also the most trenchant pamphleteer since Swift, the most readable music critic in English, the best theatre critic of his generation, a prodigious lecturer and essayist on politics, economics, and sociological subjects, and one of the most prolific letter writers in literature. Nearly all his writings address prevailing social problems with a vein of comedy. By bringing a bold critical intelligence to his many other areas of interest, he helped mould the political, economic, and sociological thought of three generations.

9.3 TRANSCRIPT OF SPOKEN ENGLISH AND BROKEN ENGLISH

Let me introduced myself, Bernard Shaw.

I am asked to give you a specimen of spoken English. But first, let me give you a warning. You think you are hearing my voice. But unless you know how to use your gramophone properly, what you are hearing maybe grotesquely unlike any sound that has ever come from my lips.

A few days ago I heard a gramophone record of a speech by Mr. Ramsay MacDonald, the parliamentary chief of the British Labour Party, who has a fine deep Scottish voice and a remarkably musical and dignified delivery. What I heard was a high pitched, sharp, cackling voice, most unmusical, suggesting a small, egotistical, very ill-mannered man, complaining of something. I said, "That is not Mr. MacDonald, I know his voice as well as I know my own." The gramophone operator assured me that it was and showed me the label on the record to prove it. I said, "No, that is not Ramsay MacDonald. But let me see whether I can find him for you." Then, as the record started again, I took the screw, which regulates the speed, and slowed the record down gradually until the high pitched yapping changed to the deep tones of Mr. MacDonald's voice. And the unmusical, quarrelsome self-assertion became the melodious rhetoric of the Scottish orator. "There," I said, "that is Mr. MacDonald."

So you see what you are hearing now is not my voice unless your gramophone is turning at exactly the right speed. I have records of famous singers and speakers who are dead; but whose voices I can remember quite well: Adelina Patti, Sarah Bernard, Charles Santley, Caruso, Tamagno. But they sound quite horrible and silly until I have found the right speed for them as I found it for Mr. Macdonalds.

Now the worst of it is that I cannot tell you how to find the right speed for me. Those of you, who have heard me speak, either face to face with me or over the wireless, will have no difficulty. You have just to change the speed until you recognize the voice you remember. But what are you to do, if you have never heard me? Well, I can give you a hint that will help you. If what you hear is very disappointing and you feel instinctively, that must be a horrid man, you may be quite sure the speed is wrong. Slow it down, until you feel that you are listening to an amiable old gentleman of 71 with a rather pleasant Irish voice. Then that is me. All the other people, whom you hear at the other speeds, are impostors, sham.

Shaws, phantoms who never existed

I am now going to suppose that you are a foreign student of the English language, and that you desire to speak it well enough to be understood when you travel in the British Commonwealth or in America or when you meet a native of those countries. Or it maybe that you are yourself a native, but that you speak in a provincial or Cockney dialect of which you are a little ashamed or which perhaps prevents you from obtaining some employment, which is open to those only who speak what is called correct English.

Now whether you are a foreigner or a native the first thing I must impress on you is that there is no such thing as ideally correct English. No two British subjects speak exactly alike.

I am a member of a committee established by the British Broadcasting Corporation, for the purpose of deciding how the utterances of speakers employed by the corporation should be pronounced, in order that they should be a model of correct English speech for the British islands.

All the members of that committee are educated persons, whose speech would

pass as correct and refined in any society or any employment in London. Our chairman is the poet laureate who is not only an artist, whose materials are the sounds of spoken English, but a specialist in their pronunciation. One of our members is Sir Johnston Forbes-Robertson, famous not only as an actor, but for the beauty of his speech. I was selected for service on the committee because as a writer of plays I am accustomed to superintend their rehearsals. And to listen critically to the way in which they are spoken by actors who are by profession trained speakers, being myself being a public speaker with a long experience.

That committee knows as much as anyone knows about English speech. And yet its members do not agree as to the pronunciation of some of the simplest and commonest words in the English language.

The two simplest and commonest words in any language are yes and no. But no two members of the committee pronounce them exactly alike. All that can be said is that every member pronounces them in such a way that they would not only be intelligible in every English speaking country, but would stamp the speaker as a cultivated person, as distinguished from an ignorant and illiterate one.

You will say, "Well, that is good enough for me. That is how I desire to speak." But which member of the committee will you take for your model? There are Irish members, Scottish members, Welsh members, Oxford University members, American members. All recognizable as such by their differences of speech. They differ also according to the country in which they were born. Now as they all speak differently it is nonsense to say that they all speak correctly. All we can claim is that they all speak presentably. And if you speak as they do you will be understood in any English speaking country and accepted as a person of good social standing. I wish I could offer you your choice among them all as a model. But for the moment I am afraid you must put up with me, an Irish man.

I have said enough to you about the fact that no two native speakers of English speak it alike. But perhaps you are clever enough to ask me whether I myself always speak it in the same way. I must confess at once that I do not. Nobody does.

I am at present speaking to an audience of many thousands of gramophone

listeners. Many of whom are trying hard to follow my words syllable by syllable. If I were to speak to you as carelessly as I speak to my wife at home this record would be useless. And if I were to speak to my wife at home as carefully as I am speaking to you she would think that I was going mad. As a public speaker I have to take care that every word I say is heard distinct-fully at the far end of large halls containing thousands of people.

But at home, when I have to consider only my wife sitting within six feet of me at breakfast, I take so little pains with my speech, that very often, instead of giving me the expected answer, she says, “Don’t mumble and don’t turn your head away when you speak. I can’t hear a word you are saying”. And she also is a little careless. Sometimes I have to say, “What?” two or three times during our meal. And she suspects me of growing deafer and deafer. So she does not say so, because as I am now over 70 it might be true. No doubt I ought to speak to my wife as carefully as I should speak to a queen and she to me as carefully as she would speak to a king. We ought to, but we don’t. Don’t by the way is short for do not.

We all have company manners and home manners. If you were to call on a strange family and to listen through the key hole, not that I would suggest for a moment that you are capable doing of such a very unladylike or un-gentlemanlike thing. But still, if in your enthusiasm for studying languages you could bring yourself to do it, just for a few seconds to hear how a family speaks to one another, when there is nobody else listening to them, and then walk into the room and hear how very differently they speak in your presence, the change would surprise you.

Even when our home manners are as good as our company manners, and of course they ought to be much better, they are always different. And the difference is greater in speech than in anything else.

Suppose I forget to wind my watch and it stops I have to ask somebody to tell me the time. If I ask a stranger I say, “What o’clock is it?” The stranger hears every syllable distinctly. But if I ask my wife all she hears is “Clock’s it”. That is good enough for her, but it would not be good enough for you.

So I am speaking to you now much more carefully than I speak to her. But please don't tell her.

I am now going to address myself especially to my foreign hearers. I have to give them another warning of quite a different type. If you are learning English, because you intend to travel in England and wish to be understood there do not try to speak English perfectly. Because if you do; no one will understand you.

I have already explained that 'though there is no such thing as perfectly correct English, there is presentable English, which we call good English. But in London 999 out of every thousand people not only speak bad English, but speak even that very badly. You may say, that even if they do not speak English well themselves, they can at least understand it when it is well spoken. They can when the speaker is English. But when the speaker is a foreigner, the better he speaks, the harder it is to understand him.

No foreigner can ever stress the syllables and make the voice rise and fall in question and answer assertion and denial, in refusal and consent, in inquiry or information, exactly as a native does. Therefore the first thing you have to do is to speak with a strong foreign accent and speak broken English. That is English without any grammar. Then every English person, to whom you speak, will at once know that you are a foreigner and try to understand you and be ready to help you. He will not expect you to be polite and to use elaborate grammatical phrases. He will be interested in you, because you are a foreigner and pleased by his own cleverness in making out your meaning and being able to tell you what you want to know.

If you say, "Will you have the goodness, sir, to direct me to the railway terminus at Charing Cross," pronouncing all the vowels and consonants beautifully, he will not understand you. And will suspect you of being a beggar or a confidence trickster. But if you shout, "Please, Charing Cross, which way?" you will have no difficulty. Half a dozen people will immediately overwhelm you with directions. Even in private intercourse with cultivated people you must not speak too well.

Apply this to your attempts to learn foreign languages and never try to speak them too well. And do not be afraid to travel, you will be surprised to find out how

little you need to know or how badly you may pronounce. Even among English people to speak too well is a pedantic affectation. In a foreigner it is something worse than an affectation; it is an insult to the native who cannot understand his own language when it is too well spoken.

That is all I can tell you. The record will hold no more. Good bye.

9.4 SUMMARY OF THE TRANSCRIPT

‘Spoken and Broken English’ is incorrectly labelled as a prose by countless people across the millennia whereas it is a transcript of a radio talk and was recorded in 1927. The talk was broadcast over Manhattan’s radio station WNEW, during his visit to America. It was a part of series of talks entitled “A Treasury of the Spoken World”. In his speech, the provocative ideas are couched in a simple but lively, witty and rhetorical style.

In this recording, Shaw first of all ponders on the difficulties in accurately reproducing an individual human voice given the deficiencies of the playback technology of the time.

Further in his talk ‘Spoken English and Broken English’, Shaw gives some instruction to a foreign student of the English Language in regard to speaking English when he travels in the British Commonwealth or in America or when he meets a native of those countries or it may be that he is himself a native but that he speaks in a provincial or cockney dialect of which he is a little ashamed, or which perhaps prevents him from obtaining some employment which is open to those only who speak in correct English.

Shaw says that there is no single model of correct speech in English. Whether one is a foreigner or native, the first thing that he must remember is that there is no such thing as ideally correct English. Shaw discusses notions of ‘correct English,’ that is, the proper way in which English should be spoken. To demonstrate his point further, Shaw says that no two British subjects speak exactly alike. He himself is a member of a committee set up by the British Broadcasting Corporation for the purpose of deciding how the utterances of speakers employed by the corporation should be pronounced in order that they should be a model of correct speech from the British

Islands. The Chairperson of the Committee is the Poet Laureate who is an expert in pronunciation. It is also comprised of an actor, who is known for the beauty of his speech and Shaw who sits on the rehearsal of the plays and critically listens to the way the professionally trained actors speak, being himself a speaker of long experience. The committee is comprised of Irish members, Wales's members, Scottish members, Oxford University members, American members all recognizable by their differences of speech. Their speech differs also according to the countries in which they are born. Shaw says that even the most common of the commonest words in English like 'Yes' and 'No' are pronounced differently by different people of the committee. Though they all speak differently but they all speak presentably and if a foreign student of the English language speaks as they do he will be understood in any English speaking country and accepted as a person of good social standing. Shaw illustrates that even among the educated and the specialists on language; the manner of speaking is determined by one's origin, background, training and workplace.

Shaw stresses that as a public speaker he has to take care that every word he utters on this radio-talk is understood by his audience. But he confesses that at home when he speaks to his wife, he takes very little pains with his speech. Shaw gives examples to demonstrate that in familiar surroundings and in one's exchanges with close friends or relatives, one is quite careless, both in one's articulation and in framing full-bodied, grammatical sentences. This is because they are confident of being understood in these circumstances without seeming rude or uncivilized. In the public sphere, however, there is no such assurance. Therefore, one is much more careful with one's speech while speaking with strangers or on formal occasions. This section draws an example from Shaw's own life, namely his conversations with his wife. He says that speaking to an audience by any stretch of the imagination is not similar to speaking to his wife. Speaking at home is informal. He says that his wife always complained that he mumbles and turns his face away when he speaks to her which made it very difficult for her to understand him. She also doesn't take care while talking to him at home and she thinks that he is growing deaf by each day.

Shaw further says that everyone has company manners and home manner. At home, people speak in a careless manner but when they speak in the presence of a

stranger they speak very carefully. In order to illustrate his point, Shaw suggests that an enthusiastic learner of language should spy on a stranger's way of speaking at home by listening through the keyhole just for few seconds and look at the difference of how one speaks at home and in public. Even when their home manners are as good as their company manners they are always different and the difference is greater in speech than in anything else. Shaw illustrates how everyone, irrespective of whether they are educated or uneducated, speaks differently in public and in private.

Shaw now advises foreigners on how to communicate in English while travelling in English speaking countries. Shaw warns the foreigners that if they are learning English because they intend to travel in England and wish to be understood there, they must not try to speak English perfectly because if they do, no one will understand them. He further says that though there is no such thing as perfectly correct English, there is presentable English which is called 'good English', but in London, nine hundred and ninety-nine out of every thousand people not only speak bad English but speak even that very badly. Even if they do not speak well themselves they can at least understand it when it is well spoken. The native English understands the language well when the speaker is English, but when the speaker is a foreigner, the better he speaks, the harder it is to understand him. A native will not expect a foreigner to use elaborate grammatical phrases. No foreigner can ever stress the syllables and make the voice rise and fall in question and answer; assertion and denial, in refusal and consent, in enquiry or information, exactly as a native does. Therefore the first thing they have to do is to speak with a strong foreign accent and speak broken English without grammar. Then every English person to whom he speaks will at once know that he is a foreigner and try to understand him and be ready to help him.

Shaw advises the foreigners against the pedantic affectation of too-correct English. He says that among natives to speak too well is seen as a pedantic affectation and in a foreigner, it is worse than that and is considered as an insult. A native English speaker will be interested in him because he is a foreigner and will help him with what he wants to know if the foreigner speaks in broken English.

9.5 CENTRAL IDEA :

The central idea of Shaw's radio talk 'Spoken English and Broken English' is that a speaker of English language should emphasize more on the communicating part rather than the correctness of the language. In this talk, Shaw highlights the importance of understandable English in a speech over Correct English. An ardent advocate of the simplification of language Shaw says that even educated native speakers do not speak English correctly and says that there is nothing that can be called as 'Correct English'.

Shaw illustrates the point that there is nothing called 'Correct English' by explaining that even no two British subjects speak exactly the same way. Even educated persons and trained speakers do not pronounce some of the simplest and commonest words in the English language like yes and no, alike. The model of the speech among people differs according to the country in which they are born. Even within a language's native home, it may be used in different accents and ways.

Although Shaw is concerned only with the English language but his argument in this talk is applicable to any language. To demonstrate the idea that language is a transporter of thoughts, Shaw draws instances from regular life. He suggests that everyone has company manners and home manners which mean that in order to communicate with the family and close friends people speak in a careless manner but when in a company they speak carefully.

In order to bring home his point and to connect with the people of different languages, Shaw advises the foreigners travelling England against speaking perfect English. According to Shaw, most of the native English do not speak perfect English themselves and a foreigner with perfect English accent runs the risk of appearing insulting to the natives. He suggests that a foreigner with the broken English is welcomed and helped by the native English people.

9.6 THEME:

Language is a medium of communication and the world is full of different languages but in recent years the English language has taken a supreme position over all the other languages. It is evident that English is the dominant language of science

and technology, international communications, business and academics, medicine, popular culture and the Internet. In information technology, there is no relevant programming language that isn't based on English. English is the official language of many multinational corporations with headquarters outside the English-speaking world. The implications are obvious as no one can afford to ignore the role of the English language in today's modern world. But those who struggle with English as a foreign language, however, may find some relief in George Bernard Shaw's observation in his radio talk given in 1927. Shaw in his typical Shavian wit and sharp tongue has given a ray of hope to these foreign speakers of English.

The theme of this talk 'Spoken English and Broken English' by George Bernard Shaw is that there is not anything called as 'Correct English'. But he suggests that there is good English, the English which is presentable and is good English. Shaw's argument is that the speakers of English from several parts of the world use English differently. He further states that it is true even to the knowledgeable scholars who speak English. He says that even the native speakers differ in speaking their language and no two native speakers of English speak English alike.

The theme of the talk can be further read as that too precise use of English can, in fact, be a barrier to smooth conversation. Shaw advises the foreigners against speaking too perfect English whenever they travel to the Commonwealth Nations or Britain because asking questions in a near to perfect English can raise suspicion in the minds of natives for the foreigners. Shaw advocates the use of Broken English in communication because it makes people rush to help the person using it.

9.7 LET'S SUM UP:

Before summing it up, it is important to bring forth the attention of students towards the importance of language itself. We learn a language, either native or foreign for a communicative reason. Language is used both as a medium of speech as well as that of writing. The frequency of the use of whichever medium depends upon the communicative needs of the users of the language. However, speech has been used more extensively than writing and there are many reasons for this. The speech comes first in the history of any language community as people learn to speak than before they begin to write. The users of language tend to speak more than the writing and

then there are technical devices like the television, the radio which emphasize on the speech more than the writing. As a result of which there has been a tremendous growth in oral communication.

In his radio talk, ‘Spoken English and Broken English’ Shaw talks about Spoken English only. The rules mentioned in the talk should not be applied to written English as written English is an entirely different subject and he doesn’t even touch upon the written English. Shaw in the said talk addresses two kinds of people, first the foreign speaker who wishes to speak English for Commonwealth countries and the native speaker who speaks in a provincial or cockney language, which he is ashamed of. Shaw puts to rest the fears of both these people because according to him, there is nothing such as ‘Correct English’.

Though the radio talk was recorded in 1927 many years back and a lot of changes have taken place in the world, for example, there is an extensive use of the English language throughout the world, globalization and the increase in foreign travels. All this has led to different opinions of the linguists about the non-native speakers. But even than what Shaw says about Broken English and that the context determines intelligibility of Spoken English, stands true even today.

This radio talk by Shaw is a morale booster to the students as he suggests that the English language and obsession for the correct English should not intimidate the speakers. But at the same time, a student should remember that there is always a room for improvement and it is with the proper training in the right manner and with focus on the right syntax and the grammar that one can become efficient in the said language and speak well.

9.8 GLOSSARY

- Phantom : a figment of the imagination.
- Cockney : a native of East London, traditionally one born within hearing of Bow Bells.
- Dialect: a particular form of a language which is peculiar to a specific region or social group.

Charing Cross :	A bus and underground station in London.
Being a beggar:	Something that is too incredible and one finds it hard to believe.
Pedantic :	Excessively concerned with minor details or rules.
Affectation:	Behaviour, speech, or writing that is pretentious and designed to impress.

9.9 SELF-ASSESSMENT QUESTIONS:

9.9.1 Short-type Questions

Q.1 Why does Shaw think that we should not try to speak the foreign language too well?

Possible Answer: George Bernard Shaw in his radio talk, ‘Spoken English and Broken English’ suggests the foreigners against speaking English perfectly because the native speakers of English won’t understand them. To illustrate his point he says that in London nine hundred and ninety-nine out of thousand people not only speak bad English but speak even that very badly. He further elaborates on it by saying that no foreigner can ever stress the syllables and makes the voice rise and fall in questions and answer, assertion and denial, in refusal and consent, in enquiry or information, exactly as a native does. Shaw says that when the speaker is a foreigner, the better he speaks the foreign language, the harder it is for the native to understand him. G. B. Shaw explains that it is an insult to the native speaker of English who cannot understand his own language when it is too well spoken. Therefore, the first thing a foreigner has to do is to speak with a strong foreign accent and speak broken English.

Q.2 What does George Bernard meant by ‘Broken English’ in his radio talk ‘Spoken English and English’?

Possible Answer: Broken English is a poorly spoken or ill-written version of the English language used by a non-native speaker. Broken English is a phrase applied by the linguists to bad or incorrect English. It is a dialect other than the Standard English that means a language which is fragmented, incomplete

and has a faulty syntax and inappropriate diction. The phrase applied by G.B.Shaw depicts the foreignness of the speaker or his/her lack of training in that specific language. Many non-native speakers speak what can be put as Broken English. For example, in the sentence, Gandhi ate many blows in the jail; one can clearly see the influence of native language. According to G.B. Shaw, instead of speaking perfect English, a foreigner should speak in Broken English as it is spoken and understood by everyone and everywhere.

Q.3 What are the advantages of learning to speak well as given by G.B. Shaw in his radio-talk ‘Spoken English and Broken English’?

Q.4 What according to G.B. Shaw in his radio-talk ‘Spoken English and Broken English’ is the ‘Correct English’?

Q.5 Write about the provocative ideas given by G.B.Shaw on spoken English in ‘Spoken English and Broken English’.

9.9.2 MULTIPLE CHOICE QUESTIONS:

1. To Shaw the two simplest and commonest words in any language are
 - a. come and go
 - b. give and no
 - c. yes and no
 - d. give and take
2. Everybody has manners and manners
 - a. Regular and irregular
 - b. polite and impolite
 - c. company and home
 - d. soft and loud
3. According to Shaw's view, which dialect prevents one from obtaining some employment?
 - a. Cockney dialect
 - b. Regional dialect
 - c. National dialect
 - d. Local dialect
4. "Spoken English and Broken English" is a gramophone recording Shaw made for———
 - a. Linguaphone Institute
 - b. BBC
 - c. Fabian Society
 - d. None
5. Shaw was the member of a committee established by———
 - a. BBC
 - b. UNO
 - c. CNN
 - d. None

9.10 EXAMINATION ORIENTED QUESTIONS

1. What are the arguments given by Shaw in 'Spoken English and Broken English' to commence his idea that there is no such thing as 'Correct English'?
2. Narrate the humorous incidents that Shaw refers to in 'Spoken English and Broken English' in order to support his claim that informal speech is generally careless.

9.11 MCQ ANSWERS KEY

Answer Key: 1. (c), 2. (c), 3. (a), 4. (a), 5. (a)

9.12 REFERENCE AND SUGGESTED READINGS:

1. Shaw, George Bernard. *Pygmalion*. Penguin. New York; 2003.
2. Shaw, George Bernard. *Major Barbara*. Methuen Drama; 2016.

B.A./B.COM SEMESTER-III : GENERAL ENGLISH

Course No. : AA 301

Title : General English

Semester - III

Unit - V

Grammar

Lesson No. : 10

CHANGE OF VOICE

SECTION – I

UNIT STRUCTURE

10.1 Objectives

10.2 Introduction

10.3 Tips to Remember

10.4 Rules for Change of Voice in Different Tenses

10.5 Self- Check Exercise

10.6 Examination Oriented Questions

10.7 Let Us Sum Up

10.8 Answer Key

10.1 OBJECTIVES

Dear learners the objective of this lesson is to familiarise you with two kinds of voices of the verbs:

- (i) Active Voice
- (ii) Passive Voice

The objective is also to acquaint you with the rules for change of voice from Active to Passive.

10.2 INTRODUCTION

Consider the following sentences:

- (iii) Mary closed the door.
- (iv) We shall see you on Monday.

In these sentences, “MARY” and “WE” are subjects, the doers of actions denoted by the verbs “closed” and “shall see”.

Sentences in which subjects act are said to be in the Active Voice Now Consider the following sentences:

- (i) The door was closed by Mary.
- (ii) You will be seen by us on Monday.

In these sentences, the subjects “The Door” and “You” do not act; rather they are acted upon or in other words, they receive actions.

Sentences in which subjects are acted upon are said to be in the Passive Voice.

10.3 TIPS TO REMEMBER:

In order to change a sentence from the Active Voice into the Passive Voice, we need to keep in mind the following tips:

- (v) The object in the Active Voice is to become the subject.
- (vi) The (be) form of the verb, followed by the third form of the verb, is to be used.
- (vii) The subject becomes object, and is generally preceded by the preposition “by”.

Examples:

- (1) Active: My father will see it.
Passive: It will be seen by my father.

- (2) Active : Ram is doing your work.
Passive: Your work is being done by Ram.
- (3) Active : The monkey eats fruits.
Passive: Fruit is eaten by the monkey.
- (4) Active : We do not sing songs.
Passive: Songs are not sung by us.
- (5) Active : My brother loves me.
Passive: I am loved by my brother.
- (6) Active : The police caught the thief.
Passive: The thief was caught by the police.
- (viii) In case, there are two objects, direct and indirect, it is better to change the indirect object into the subject in the passive voice. The direct object, of course, can be changed into the subject in the passive voice.
- (ix) Sentences in the Perfect Continuous Tense and the Future Continuous Tense cannot be changed into Passive forms.
- (x) There cannot be passive forms of the Intransitive Verbs. (Verbs which do not take objects.)

For example, the following sentences have Intransitive Verbs and hence cannot be changed into Passive Voice:-

- (1) Hari walked fast.
- (2) My sister went to America.
- (3) Tears came into her eyes.

But when an Intransitive verb is followed by a Preposition the sentence can be changed into Passive Voice:

- (1) Active : The officer objected to this proposal.

Passive: His proposal was objected to by the officer.

(2) Active : They talk about Kashmir.

Passive: Kashmir is talked about by them.

10.4 RULES FOR CHANGE OF VOICE IN DIFFERENT TENSES

PRESENT INDEFINITE

(Rule : Is, Am, Are + V3 (i.e.) Third form of the Verb)

ACTIVE	PASSIVE
1. I seek this man.	This man is sought by me.
2. Do you want bananas?	Are bananas wanted by you?

PAST INDEFINITE

(Rule : Was, Were, + V3)

ACTIVE	PASSIVE
1. She beat the poor child.	The poor child was beaten by her.
2. He did not like them.	They were not liked by him.

FUTURE INDEFINITE

(Rule : Will be, Shall be, + V3)

ACTIVE	PASSIVE
1. I shall change my name.	My name will be changed by me.
2. He will treat you.	You shall be treated by him.

PRESENT CONTINUOUS
(Rule : Is, Are, Am + Being + V3)

ACTIVE	PASSIVE
1. They are watching me.	I am being watched by them.
2. I am covering lots of them.	Lots of them are being covered by me. A letter is being written by her.
3. She is writing a letter.	

PAST CONTINUOUS
(Rule : Was, Were + Being + V3)

ACTIVE	PASSIVE
1. I was chasing them.	They were being chased by me.
2. She was tearing the book.	The book was being torn by her.

PRESENT PERFECT
(Rule : Has been, Have been + V3)

ACTIVE	PASSIVE
1. Sohan has done this.	This has been done by Sohan.
2. Shiv has helped us.	We have been helped by Shiv.

PAST PERFECT
(Rule : Had been + V3)

ACTIVE	PASSIVE
1. We had completed the work.	The work had been completed by us.
2. The fire destroyed the hut.	The hut had been destroyed by the fire.

FUTURE PERFECT

(Rule : Shall have been, will have been + V₃)

ACTIVE

PASSIVE

- | | | |
|----|-----------------------------|-------------------------------------|
| 1. | It will not have helped us. | We will not have been helped by it. |
| 2. | I shall have seen him. | He will have been seen by me. |

IMPERATIVE SENTENCES

Do remember that sentences with 'Please' or 'Kindly' are changed into 'you are requested to'.

Examples:

ACTIVE

PASSIVE

- | | | |
|----|---|---|
| 1. | Pardon me. | You are requested to pardon me. |
| 2. | Stop it. Let it be stopped. | |
| 3. | Kindly spare the life of a
life of poor boy. | You are requested to spare the
poor boy. |
| 4. | Please help me. | You are requested to help me. |

10.5 SELF-CHECK EXERCISES:-EXERCISE-1

Change the Voice of the following from Active to Passive:

- (a) They serve their country.

Ans. _____

- (b) The child does not like milk.

Ans. _____

- (c) What do you want?

Ans. _____

(d) He remembers her.

Ans. _____

(e) I do not play cricket.

Ans. _____

Exercise - 2

Change the Voice from Active to Passive:

1. I did not like his behaviour.

Ans. _____

2. Ram did not abuse me.

Ans. _____

3. Mohan stole the money.

Ans. _____

4. He will purchase a gold chain.

Ans. _____

5. The pilots are flying the aeroplanes.

Ans. _____

6. I shall write a letter.

Ans. _____

7. The children will visit the museum.

Ans. _____

Exercise – 3

Change the Voice from Active to Passive:

1. She has saved no money.

Ans. _____

2. She had stolen all the pens.

Ans. _____

3. Sid has broken this jug.

Ans. _____

Answer Key

Self-Check Exercise -1

- (a) Their country is served by them.
- (b) Milk is not liked by the child.
- (c) What is wanted by you?
- (d) She is remembered by him.
- (e) Cricket is not played by me.

Self-Check Exercise -2

- 1. His behaviour was not liked by me.
- 2. I was not abused by Ram.
- 3. The money was stolen by Mohan.
- 4. A gold chain will be purchased by him.
- 5. The aeroplanes are being flown by the pilots.
- 6. A letter will be written by me.
- 7. The museum will be visited by the children.

10.6 EXAMINATION ORIENTED QUESTIONS

Exercise - 1

Change the voice of the following from Active to Passive

- 1. This pot contains very hot milk.
- 2. Do you take tea?

3. I know him very well.
4. That book contains beautiful pictures.
5. Grand mother told us a story.
6. This teacher teaches us English.
7. They distribute sweets to the poor.
8. This glass contains juice.
9. I solve the questions daily.
10. Lata sings a sweet song.

Exercise - II

Change the voice of the following from Active to Passive:

1. I do not like this city.
2. The children do not make a noise.
3. We do not see pictures.
4. Why does he hate you?
5. He does not like games.
6. I wrote books.
7. We ate apples and bananas.
8. My brother wrote a very good story.
9. I posted the letter yesterday.
10. My son threw a ball towards me.

Exercise -III

Change from Active to Passive Voice:

1. I will catch the ball.

2. He will not help me.
3. The mother will look after the child.
4. Our principal will give a talk.

Exercise -IV

Fill in the blanks:-

1. He did not attend the interview. (Active)
.....not attended. (Passive)
2. Who sang such a sweet song? (Active)
.....was sung? (Passive)
3. Did you visit our place yesterday? (Active)
.....visited by you ?(Passive)
4. I will respect my teacher for all times to come. (Active)
My teacher.....by for all times to come. (Passive)
5. Our school team won the match. (Active)
. won by our school team. (Passive)

10.7 LET US SUM UP

Well learners, now I hope it is clear to you that active sentences are about what people (or things) do, while passive sentences are about what happens to people (or things).

10.8 ANSWER KEY

(Examination Oriented Questions) Exercise I

1. Very hot milk is contained in this pot.
2. Is tea taken by you?

3. He is known to me very well.
4. Beautiful pictures are contained in that book.
5. A story was told by grandmother.
7. Sweets are distributed to the poor by them.
8. Juice is contained in this glass.
9. The questions are solved by me daily.
10. A sweet song is sung by Lata.

Exercise II

1. This city is not liked by me.
2. A noise is not made by the children.
3. Pictures are not seen by us.
4. Why are you hated by him?
5. Games are not liked by him.
6. Books were written by me.
7. Apples and bananas were eaten by us.
8. A very good story was written by my brother.
9. The letter was posted yesterday by me.
10. A ball was thrown towards me by my son.

Exercise III

1. The ball will be caught by me.
2. I will not be helped by him.
3. The child will be looked after by the mother.
4. A talk will be given by our principal.

B.A./B.COM SEMESTER-III : GENERAL ENGLISH

Course No. : AA 301

Title : General English

Semester - III

Unit - V

Grammar

Lesson No. : 10

CHANGE OF VOICE (2)

SECTION – II

UNIT STRUCTURE

10.9 Objectives

10.10 Passive to Active Voice

10.11 Rules for Change from Passive to Active Voice

10.12 Self-Check Exercise

10.13 Let Us Sum Up

10.14 Answer Key

10.15 Examination Oriented Questions

10.16 Suggested Reading

10.9 OBJECTIVES:

- The objective of this lesson is to further acquaint you with Active Voice and Passive Voice.
- The Lesson also exposes you to certain rules which have to be followed while changing sentences from Passive to Active Voice.

10.10 Passive To Active Voice. Consider the following sentences:

(1) Passive: His footsteps were heard no more by us.

Active : We did not hear his footsteps any more.

- (2) Passive : The boy was punished by the teacher.
Active : The teacher punished the boy.
- (3) Passive : The money was stolen by me
Active : I stole the money.
- (4) Passive : The dinner will be cooked by her.
Active: She will cook the dinner.
- (5) Passive : The child will have been put to sleep by the nurse
Active : The nurse will have put the child to sleep.

We observe that, sentences in which the subjects do not act but are acted upon are said to be in the Passive Voice.

Sentences in which the subjects act or the subjects are the doers of actions are said to be in the Active Voice.

10.11 RULES FOR CHANGE FROM PASSIVE TO ACTIVE VOICE :

1. Shift the passive object to the position of the subject.
2. Locate the passive verb to ascertain its tense.
3. Use the verb in the active form.
4. Shift the passive subject to the position of the subject.

10.12 SELF-CHECK EXERCISE

Excercise - 1

Change the following sentences from Passive to Active Voice :

1. Were you insulted by Satyam ?

Ans. _____

2. Black tea was not taken by her.

Ans. _____

3. The book was returned by him.

Ans. _____

4. The first prize was won by Sid.

Ans. _____

5. Bombs will be dropped by the aero planes.

Ans. _____

Exercise – 2

Change the following passage from Passive to Active Voice:

(a) The inattentive boy was thrown out of the class-room by the teacher. It was clear that the boy had been punished by the teacher so that a lesson would be learnt by him forever.

Ans. _____

Exercise – 3

Change the following sentences from Passive to Active Voice:

(a) Her hair will be dyed by her.

Ans. _____

(b) Nests are built by birds.

Ans. _____

(c) A letter will not be written by Rama.

Ans. _____

(d) The papers were thrown by the children.

Ans. _____

(e) The cake was not eaten by Ravi.

Ans. _____

10.13 LET US SUM UP:

When a sentence is written in the Active Voice, the subject performs the action. In the Passive Voice, the subject receives the action. The Passive Voice is formed by using a form of auxiliary verb “be” (be, am, is, are, was, were, being, been) followed by the past participle of the main verb. Besides, always remembers that in active forms the subject of the sentence is the person or things that does the action. In passive construction, the verb is performed by someone or some thing other than the subject, often, the action is done by someone else.

10.14 ANSWER KEY SELF – CHECK EXERCISE:

Exercise - 1

- (1) Did Satyam insult you?
- (2) She did not take black tea.
- (3) He returned the book.
- (4) Sid won the first prize.
- (5) The aeroplanes will drop the bombs.

Exercise - 2

Ans : The teacher threw the inattentive boy out of the classroom. It was clear that the teacher had punished the boy so that he would learn a lesson forever.

10.15 EXAMINATION ORIENTED QUESTIONS

Exercise I

Change the voice of the following from Passive to Active:

1. The examination has been passed by me.
2. Their home task has not been done by many students.
3. The Taj Mahal has been seen by us many times.
4. A lie has never been told by my brother.

5. Where has the pen been placed by you?
6. A sweet song was sung by her.
7. The test had not been taken by some boys.
8. He had been insulted by you.
9. A new house has been bought by us.
10. The bet was won by my brother.

Exercise II

Change the voice of the following from Passive to Active:

1. Let it be done at once.
2. Let your tongue be held.
3. Let the light be switched off.
4. You are requested to help me.
5. You are requested to sit down.
6. It is proposed that we should go out for a walk.

Exercise III

Change the voice of the following sentences from Passive to Active:

- (a) Were the pictures painted by Sita?

- (b) By whom has this book been written?

- (c) It can be done even now.

(d) Let your parents be obeyed by you.

(e) Gambling is not liked by us.

(f) Stones should not be thrown at others by those who live in glass houses.

(g) You are advised to speak the truth always.

(h) Is milk contained in this pot?

(i) Is the work being done by you.

(j) Let this fruit be tasted.

(k) Should action not be taken against him by us?

(l) A goal might have been scored by your team.

Exercise IV

Fill in the blanks :-

1. Do not disturb me now. (Active)

Let I benow. (Passive)

- | | | |
|----|--------------------------------------|-----------|
| 2. | Ring the bell just now. | (Active) |
| | Let the bell..... just now. | (Passive) |
| 3. | That man would always blame you. | (Active) |
| | You would.....by that man. | (Passive) |
| 4. | Can you help me in this matter? | (Active) |
| | Can I.....by you in this matter? | (Passive) |
| 5. | I may help in difficulty. | (Active) |
| | He.....helped byin difficulty. | (Passive) |

Exercise V

Change the sentences to passive voice.

1. One of the cleaners has found my purse.
2. The rubber hit him on the head with a hammer.
3. The government has built a new road in this area.
4. The assistant handed me a note.
5. We elected John class representative.
6. Someone has taken my wallet.
7. Many people use bicycles as a means of transport.
8. They advised me to get a visa.
9. They were rebuilding the old road when I drove by.
10. The local council opened a new shopping centre.
11. They haven't decided anything yet.
12. The crowd was slowly filling the new stadium.
13. Someone has suggested that the shop should close.

14. Dad used a knife to open the window.
15. The waitress will bring you your drinks in a minute.
16. Nobody ever heard anything of John again.
17. People asked me the way three times.
18. Lots of people had parked their cars on the pavement.
19. The helpers have not packed the boxes yet.
20. They are still preparing the food.
21. They will launch the new ship next week.
22. Christopher Wren built the church in the 17th century.
23. Beckham scored the goal in the 35th minute.
24. We serve all main courses with vegetables and salad.
25. Someone pushed Harry over the railing.

Answer Key Exercise I

1. I have passed the examination.
2. Many students have not done their home task.
3. We have seen the Taj Mahal many times.
4. My brother has never told a lie.
5. Where have you placed the pen?
6. She sang a sweet song.
7. Some boys had not taken the test.

Exercise II

1. Do it at once.
2. Hold your tongue.

3. Switch off the light.
4. Please help me.
5. Please sit down.
6. Let us go out for a walk.

Exercise III

- (a) Did Sita paint the pictures?
- (b) Who has written this book?
- (c) You can do it even now.
- (d) Obey your parents.
- (e) We do not like gambling.
- (f) Those who live in glass houses should not throw stones at others.
- (g) Always speak the truth.
- (h) Does this pot contain milk?.
- (i) Are you doing the work?.
- (j) Do taste this fruit.
- (k) Should we not take action against him?.
- (l) Your team might have scored a goal.

Exercise IV

1. Let I be not disturbed by you now.
2. Let the bell be rung just now.
3. You would be blamed by that man.
4. Can I be helped by you in this matter?
5. He may be helped by me in difficulty.

Exercise V

1. My purse has been found by one of the cleaners.
2. He was hit on the head with a hammer by the robber.
3. A new road has been built in this area by the government.
4. I was handed a note by the assistant.
5. John was elected class representative.
6. My wallet has been taken.
7. Bicycles are (often, widely) used as a means of transport.
8. I was advised to get a visa.
9. The old road was being rebuilt when I drove by.
10. A new shopping centre was opened by the local council.
11. Nothing has been decided yet.
12. The new stadium was slowly being filled by the crowd.
13. It has been suggested that the shop should close.
14. A knife was used to open the window.
15. Your drinks will be brought in a minute.
16. Nothing was ever heard of John again.
17. I was asked the way three times.
18. Many cars had been parked on the pavement.
19. The boxes have not yet been packed yet.
20. The food is still being prepared.
21. The new ship will be launched next week.
22. The church was built by Christopher Wren in the 17th century.

23. The goal was scored by Beckman in the 35th minute.
24. All main courses are served with vegetables and salad.
25. Harry was pushed over the railing.

10.16 SUGGESTED READING :

Manik Joshi : Interchange of Active and Passive Voice

B.A./B.COM SEMESTER-III : GENERAL ENGLISH

Course No. : AA 301

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Grammar

Lesson No. : 11

DIRECT/INDIRECT SPEECH

SECTION I

STRUCTURE

11.1 Objectives

11.2 Direct to Indirect Speech

11.3 Points to Remember

11.4 Rules for change of Direct Speech into Indirect Speech

11.5 Change of Verbs

11.6 Let Us Sum Up

11.7 Examination Oriented Questions

11.8 Answer Key

11.1 OBJECTIVES

The objective of this section is to acquaint the learner with the two different ways of narration :

- i) Direct Narration/Speech
- ii) Indirect Narration/Speech

The lesson also deals with certain rules which have to be followed in change of narration. In Direct Speech, we give the actual words of the speaker within quotation marks. In Indirect Speech, we report the speech in our own way without quoting the actual words.

11.2 DIRECT TO INDIRECT SPEECH

Direct Speech

1. She said, "I am going out."

Indirect Speech

She said that she was going out.

Direct Speech

2. He said, "My brother writes to me very often."

Indirect Speech

He said that his brother wrote to him very often."

Direct Speech

3. The teacher said to me "You have not shown me your work so far."

Indirect Speech

The teacher told me that I had not shown him my work so far.

Direct Speech

4. Ram said, "I am playing with my younger sister."

Indirect Speech

Ram said that he was playing with his younger sister.

11.3 POINTS TO REMEMBER

Direct Speech

- a) The Direct Speech is put within inverted commas.
- b) The Reporting Verb is separated from the Direct Speech by a comma.
- c) The first word begins with a capital letter. Reporting Verb Reported Speech
Ram Said, "I am playing with my younger sister"

Indirect Speech

- a) No inverted commas are used.
- b). The comma separating the Reporting Verb from the Direct Speech is removed.
- c) The Indirect Speech is introduced by some connectors like- that, if, wheather, what, where, how, why, etc.
- d) The Reporting Verb changes according to the-sense conveyed by the speech.
- e) The tense of the Reporting Verb remains unchanged.
- f) All kinds of sentences turn into Assertive Statements.

11.4 RULES FOR CHANGE OF DIRECT SPEECH INTO INDIRECT SPEECH

- D)** *The Reporting Verb “said” is changed into “told” only if it is followed by an object.*

Examples

- 1. He said to me, “Ramesh will help me.”

↓ ↓

(Direct) (Subject) (Object)

He told me that Ramesh would help him. (Indirect)

- 2. Renu said to Rita, “You are my best friend.”

(Direct) Renu told Rita that she was her best friend. (Indirect)

- 3. My father said, “Kanika is very intelligent.”

(Direct) My father remarked that Kanika was very intelligent.

Note : The Reporting Verb ‘said’ is changed into ‘told’, ‘added’, ‘remarked’, ‘promised’, etc.

- II.** When the Reporting Verb is in the Present or Future, **the tense of the Verb** in the Reported Speech remains unchanged.

Examples

1. Vani says, "I like mangoes."
Vani says that she likes mangoes.
 2. He says to me, "I have been reading."
(“Says to”- changes to “tells” says is followed by an object.) He tells me that he has been reading.
- III. When the Reporting Verb is in the Past Tense the Verb in the Reported Speech is changed into the Past Tense.*

Examples

1. Rahul said, "I am not well." Rahul said that he was not well.
 2. Reena said, "I have finished the work." Reena said that she had finished the work.
 3. The teacher said, "Children fail because they do not work hard". The teacher said that children failed because they did not work hard.
- IV. In case of Universal Truth or Habitual fact in the Reported Speech, the tense of the verb remains unchanged.*

Examples

- i) Teacher said, "The Earth is round." The teacher said that the earth **is** round.
 - ii) Mohit said, "Two and two **make** four."
Mohit said that two and two **make** four.
 - iii) She said, "I **am** slow to start." She said that she is slow to start.
- V. The pronoun of the first person changes according to the subject of the Reporting Verb.*

Examples

- 1) She said to me, "You are **my** friend." She told **me** that **I** was **her** friend.

ii) I said to her, “**I** shall surely help **you**.” I told her that **I** should surely help **her**.

VI. *The pronoun of the second person changes according to the object of the Reporting Verb.*

Example

She said to **me**, “You did not admit **your** mistake.” She told me that **I** had not admitted **my** mistake.

VII. *The pronoun of the third person remains unchanged.*

She said to me, “**He** is **my** brother.” She told me that **he** was **her** brother.

VIII. *The pronoun of the second person changes into third person if the Reporting Verb has no object mentioned.*

Example

The teacher said, “You are very lazy.” The teacher said that he was very lazy.

IX. *The words expressing nearness of Time and Place change into showing distance.*

Examples

1. He said, “I saw her yesterday.”

He said that he had seen her **the day before**.

2. I said to him, “You must see me **next week**.”

I told him that he must see me **the following week**.

3. He said to me, “Come here.” He told me to go **there**.

4. The boy said, “I want **this** book.”

The boy said that he wanted **that** book.

11.5 CHANGE OF VERBS

If the Reporting Verb is in the Past Tense, all forms of Present Tense are changed

into Past Tense. Past Indefinite is changed into Past Perfect. Past Perfect and Past per Continuous remain unchanged.

Examples

is, am, are - was, were

has, have - had

go - went

do, does - did

was, were - had been

will - would

shall - should

may - might

can - could

Some other similar changes

now - then

ago - before

today - that day

tonight - that night

tomorrow - the next day

yesterday - the previous day or the day

before last night - the previous night or the night

before next week - the following week

here - there

this - that

11.6 LET US SUM UP

In this lesson, we have dealt with the two ways of reporting a speech or conversation :

Direct and Indirect

In Direct Narration (Speech) we have the exact words of the speaker, as, Ritu said, "I am reading in B.A. Part-I."

Here "I am reading in B.A. Part -I" are the exact words of the speaker. Exact words reported are put within inverted commas (" ") and separated from the reporting verb (usually said) by means of a comma (,)

When a sentence changes from **Direct Speech** to **Indirect speech**, comma (,) that separates the words of the speaker as well as the inverted the commas (" ") is removed. Verbs usually change their tenses. Pronouns of , first person are changed into the person of the subject of the reporting verb.

Pronouns of second person are changed into the person of the object of the reporting verb but, their case remains the same :

She said to me, "I will help you".

She told me that she
would help me.

It indicates that "I", the pronoun of the first person changes into the pronoun of third person, the person of the subject of the reporting verb "told", and "you" the pronoun of second person changes into the person of the object of the reporting verb but, the case remains the same. Pronouns of third person remain unchanged as :

He said, "She helped them in every venture."

He said that she had helped them in every venture.

11.7 EXAMINATION ORIENTED QUESTIONS

Exercise I

Change the Direct Speech into Indirect Speech :

a) He said to me, "I am feeling unwell today."

Ans. _____

b) My friend said to me, "The teacher did not teach the class yesterday."

Ans. _____

c) You said to them, "Now I shall tell you another story."

Ans. _____

Exercise II

Change the following from Indirect to Direct Speech.

a) My mother told me that she was going to the market to buy some fruit.

Ans. _____

b) My father said that death keeps no calendar.

Ans. _____

c) She said that she had met her friend the previous evening.

Ans. _____

d) The teacher told the student not to answer back.

Ans. _____

11.8 ANSWER KEY

I. a) He told me that he was feeling unwell that day.

b) My friend told me that the teacher had not taught the class the day before.

c) You told them that then you would tell them another story.

B.A./B.COM SEMESTER-III : GENERAL ENGLISH

Course No. : AA 301

Title : General English

Semester - III

Unit - V

Grammar

Lesson No. : 11

DIRECT/INDIRECT SPEECH

SECTION II

STRUCTURE

11.9 Objectives

11.10 Statements

11.11 Commands and Requests

11.12 Questions

11.13 Exclamations

11.14 Self-Assessment Exercises A

11.15 Rules for Change of Tense in the Reported Speech

11.16 Self-Assessment Exercises B

11.17 Let Us Sum Up

11.18 Answer Key

11.9 OBJECTIVES

The objective of this section is to show the learner how various types of sentences can be changed from Direct Narration to Indirect Narration. The objective is also to acquaint the learner with the Reported rules for the change of Tense Speech. An indepth knowledge and practise of the sequence of Tenses is a must for the learner.

Here are some more examples of how various types of sentences can be put into indirect speech.

11.10 STATEMENTS

- i) "I have read a new novel by R.K. Narayan," said Amit. Amit said that he had read a new novel by R.K. Narayan.
- ii) The boy said, "I will do it."
The boy said that he would do it.
- iii) Gajendra said to Venkatesh, "I shall be writing to you by this time tomorrow."
Gajendra told Venkatesh that he would be writing to him by that time the following day.

Note : A statement is changed into a **that clause**. It is called a noun clause. In spoken form, the conjunction that can be omitted in the above sentences.

11.11 COMMANDS AND REQUESTS

- (i) "Lie down, Somu," the father said to his son.
The father advised/told his son Somu to lie down.
- (ii) "Go out and play for sometime," said the mother to her son.
The mother told her son to go out and play for sometime.
- (iii) The General said to the Major, "Bomb the enemy camps forthwith."
The General ordered the Major to bomb the enemy camps forthwith.
- (iv) "Please don't touch the things on the table," said the man to the boy.
The man told/requested the boy not to touch the things on the table.

Note :

- i) Change the reporting verb "said" or "told" into a word expressing **command**, **request** or **advice** as is required by the sense expressed in the sentence.
- ii) Change the Imperative Mood into Infinitive Mood by placing '**to**' before the verb.

- iii) Use the Reporting Verb “forbid” or “forbade” when the command is in the negative.
- iv) In case of Imperative sentences beginning with “let” use the Reporting Verb “proposed” or “suggested” followed by “that” and “should”.
- v) Keep in mind the usual rules for the change of pronouns.

Read the following sentences for further practice :

- i) The master said to the servant, “Fetch some fruit from the market.” The master ordered the servant to fetch some fruit from the market.
- ii) My friend said to me, “Help me in doing a few sums of Algebra, please.” My friend requested me to help him in doing a few sums of Algebra.
- iii) The father said, “Do not touch a naked live wire of electricity.” The father forbade his son to touch a naked live wire of electricity.
- iv) My sister said, “Let us make a resolve to study regularly for three hours a day.” My sister proposed that we should make a resolve to study regularly for three hours a day.
- v) The doctor said to the patient, “Take these pills regularly.” The doctor advised the patient to take those pills regularly.

11.12 QUESTIONS

- i) “Have you seen the Kew Gardens ?” he asked the Director. He asked the Director whether he had seen the Kew Gardens.
- ii) “Do you wish to open an account ?” the manager asked the customer. The manager asked the customer whether he wished to open an account.
- iii) “Where does the Principal live ?” Mr. Rao asked the peon.
Mr. Rao asked the peon where the Principal lived.
- iv) “What shall I tell him, Mummy?” the child asked. The child asked his mummy what he should tell him.

Note :

- i) Change the Reporting Verb “said” into “asked” or “inquired”
- ii) Use “if” or “whether” instead of “that” to introduce the Reported Speech if it begins with an Auxiliary verb as :

He said to me, “Is it your pen ?”

He inquired of me whether it was my pen.

- iii) Do not use any word to introduce the Reported Speech if it begins with any of the question words **what, where, when, why, who, whose, which, how,** etc., as

Direct : She said to me, “When do you intend to set up a clinic of your own ?”

Indirect : She asked me when I intended to set up a clinic of my own.

- iv) Never use “that” to introduce an interrogative Reported speech in the Indirect form.
- v) Use “ask” or “inquire of” when the object of Reporting Verb is given as :

Direct : I said to her, “When will you pay the next visit ?”

Indirect: I asked (inquired of) her when she would pay the next visit.

- vi) Use “inquire” when the object of the Reporting Verb is not given as :

Direct : Manu said, “Who is knocking at the door ?”

Indirect: Manu inquired who was knocking at the door.

11.13 EXCLAMATIONS

- i) “What a splendid performance !” the spectator said.
The spectator exclaimed that it was a very splendid performance.
- ii) “What a ghastly accident !” the passer-by said.
The passer-by exclaimed that it was a very ghastly accident.

iii) "Bravo Well done !" she said.

She applauded him saying that he had done very well.

Note :

i) Change the reporting verb into such words as "exclaim", "wish", "pray", etc., according to the sense of the reporting speech.

ii) Leave aside interjections - Alas, Hurrah, Ah, Bravo, etc

iii) Omit the sign of exclamation.

Examples

i) He said to his friend, "Good bye." He bade his friend good bye.

ii) She said, "Alas ! I am undone."

She exclaimed with sorrow that she was undone.

iii) The old man said, "I am growing weak day by day."

The old man exclaimed sorrowfully that he was growing weak day by day.

iv) He said, "May God bless our benevolent Prime Minister !"

He wished/prayed that God might bless their benevolent Prime Minister.

11.14 SELF-ASSESSMENT EXERCISES (A)

Exercise I

Change the following into Indirect Narration :

i) He says to me, "I am at your disposal."

Ans. _____

ii) He said to me, "They played a friendly cricket match yesterday.

Ans. _____

i) The girl said, "Mother, I want a cake.I am awfully hungry."

Ans. _____

ii) I said to Mohan, "Please lend me ten rupees."

Ans. _____

iii) They said, "Let us go for the evening walk."

Ans. _____

iv) The policeman said to the driver, "Do not drive so rash. Rash driving often results in sad accidents."

Ans. _____

v) Vimala asked the stranger, "Who are you and what do you want ?"

Ans. _____

vi) The teacher said to Ram, "Why are you late again ?"

Ans. _____

vii) The Revenue officer said to the villagers, “Do you wish a favourable consideration for the solution of your grievances ?”

Ans. _____

viii) They said, “What a sunny day it is !”

Ans. _____

Exercise II

Change the following Indirect Narration into Direct Narration

i) The teacher said that the earth is round.

Ans. _____

ii) He called him a rogue and accused him of having deceived him.

Ans. _____

iii) The teacher inquired where Mohan was.

Ans. _____

iv) I thanked him for his kind help.

Ans. _____

v) He confessed with regret that he had been very careless in the past.

Ans. _____

vi) He wished me good morning and inquired how I was.

Ans. _____

vii) I ordered my servant to open the door.

Ans. _____

11.15 RULES FOR THE CHANGE OF TENSE IN THE REPORTED SPEECH

1. If the Reporting Verb is in the Present or Future Tense, the tense of the verb in the Reported Speech does not undergo any change.
2. If the Reporting Verb is in the Past Tense, the Present Tense of the Verb in the Reported Speech is changed into corresponding Past Tense as :
 - i) Present Indefinite is changed into Past Indefinite.
 - ii) Present Continuous is changed into Past Continuous.
 - iii) Present Perfect is changed into Past Perfect.
 - iv) Present Perfect Continuous is changed into Past Perfect Continuous.
 - v) Past Indefinite is changed into Past Perfect.
 - vi) Past Continuous is changed into Past Perfect Continuous.

Note : Past Perfect and Past Perfect Continuous Tense remain unchanged.

Examples

	Direct Speech	Indirect Speech
i)	<i>Simple Present</i> He said, "I hate cold drink."	<i>Simple Past</i> He said that he hated cold drink.
ii)	<i>Present Continuous</i> Ashok said, "Raju is spying on me"	<i>Past Continuous</i> Ashok said that Raju was spying on him
iii)	<i>Simple Past</i> He said, "I ate my Lunch at 2 o'clock	<i>Past Perfect</i> He Said that he had eaten his lunch at 2 o'clock
iv)	<i>Present Perfect</i> She said, "You have slept in my class !"	<i>Past Perfect</i> She was surprised that they had slept in her class.
v)	<i>Past Continuous</i> Mother said, "He was doing his home work."	<i>Past Continuous or Past Perfect Continuous</i> Mother explained that he was doing/had been doing his home work.
ii)	<i>Past Perfect</i> He said, "I have never lied before that day."	<i>Past Perfect</i> He confessed that he had never lied before that day.
iii)	<i>Can, May</i>	<i>Could, Might</i>

- | | | |
|-----|---|---|
| | The officer said,
“The forest fire can
cause pollution problem” | The officer said that the
forest fire could cause
pollution problems. |
| iv) | <i>Shall, Will</i> | <i>(Should), Would</i> |
| | The holy man said,
“I shall restore
peace in the world.” | The holy man proclaimed
that he would restore
peace in the world. |
| v) | <i>Should</i> | <i>Would</i> |
| | She said, “I should
be honoured to come.” | She said that she would
be honoured to come. |
| vi) | <i>Could, would,
might ought to</i> | <i>No change.</i> |

11.16 SELF-ASSESSMENT EXERCISES (B)

Exercise 1

Change direct narration into indirect narration :

- a) “I see that you have had this kind of job in France.” The hotel manager said,
“What did you do when some would-be guests came in drunk?” “If they were
disorderly we threw them out.”
- “And if they were so drunk that they could not even be disorderly?” The
hotelier wanted to know.
- “In that case we carried them into the most expensive room,” the applicant
replied.
- b) “If you do not answer my question,” said the Judge to the accused “I will have
to send you to jail.”

The accused eyed the Judge with distrust and said, “Sir, I know you have the power to run my life and to imprison me for long years if I disobey your command. But there are reasons more sacred than life that compel me to keep my lips sealed. I cannot betray a friend.

- c) “My daughter is fit to be queen. Should not her son be crowned king ? But you have crowned Yuvraj, the heir apparent,” said the chief of the fisherfolk. “If that be Your condition oh chief of fisherfolk, I shall renounce my right to the throne, grandson shall be the king,” vowed Devavratha.

“But,” he said, “O” noble prince, what guarantee is there that your son will not seize the kingdom by force from my grandson?” Devavratha decided to make another supreme renunciation and said, “Do not fear I vow that I shall not marry.”

Exercise 2

Change the following into Indirect Speech

- a) He said, “Ashu was dancing.’
b) My servant says, “Tea is ready.”
c) “Do you know the way to the museum ?” the stranger asked me.
d) “What a grand show it was !” the captain said.
e) “I posted the letter,” said the boy.
f) The teacher said, “I do yogasanas every morning.”

11.17 LET US SUM UP

In this Section, we have given you further practice in Narration. As stated earlier, the second form of reporting is called Indirect Speech or Reported Speech.

In Indirect Speech, we do not give a person’s exact words but merely report his/ her ideas using the same tenses and pronouns as we use in reporting the rest of the situation we are talking about.

Example

- a) Raman said, “The teacher was scolding Ashok.”
- b) Raman said that the teacher had been scolding Ashok.

In sentence (a) the teacher’s scolding is past (tense : past continuous) and in (b) when the sentence is reported it becomes ‘past in past’ Perfect Continuous “had been scolding” is used.

Thus, when the reporting verbs are past (i.e said, reported, thought, wondered, told), we do not normally use the person has spoken, it has to be “more past.” the reporting is done after the person has spoken, it has to be “more past.”

11.18 ANSWER KEY

SELFASSESSMENT EXERCISES (B)

Exercise I

- a) The hotel manager said to the applicant that he saw that he had that kind of job in France, and asked him what he did when some would- be guests came drunk . The applicant replied that if they were disorderly they threw them out.

The hotelier then wanted to know what he did if they were so drunk that they could not even be disorderly. The applicant replied in that case they carried them into the most expensive room.

B.A./B.COM SEMESTER-III : GENERAL ENGLISH

Course No. : AA 301

Title : General English

Semester - III

Unit - V

Grammar

Lesson No. : 11

DIRECT/INDIRECT SPEECH

SECTION III

STRUCTURE

11.19 Objectives

11.20 Introduction

11.21 Tips To Remember

11.22 Self Assessment Exercises

11.23 Let Us Sum Up

11.24 Examination Oriented Questions

11.25 Answer Key

11.26 Suggested Reading

11.19 OBJECTIVES

Our objective in this section is to help the learner -

- revise Direct Narration and Indirect Narration.
- practise transforming Direct Narration into Indirect Narration and Vice Versa.

11.20 INTRODUCTION

1. The speech of a person can be reported directly by using the same words within inverted commas, that is called Direct Speech.

2. When we report the speech without giving exact words and without using inverted commas, that is called Indirect Speech.

11.21 TIPS TO REMEMBER

1. When the reporting verb is in the present tense or future tense, the whole sentence will remain in the same tense while converting it into indirect speech.
2. When the reporting verb is in the past tense, the tense of the sentence will be past while converting it into indirect speech.
3. A simple sentence ends with a **full stop**. Inverted Commas (“ ”) are replaced by that.
4. Example :
He said to me, “I am going to Mumbai today.”
He told me that he was going to Mumbai that day.
5. In an interrogative sentence, i.e. a sentence followed by question mark (?), ‘said to’ is changed into ‘asked’

Example :-

The teacher said to me, “What is your name?”

The teacher asked me what my name was.

or

The teacher asked me my name.

6. In reported speech, the question words starting with what, when, where, why, who, whose, whom, how etc., do not take if where as all other question words e.g. will can, is, was, has, etc., take if.

Example :-

The stranger said to me, “Can you tell me the way to University of Jammu ?”

The stranger asked me if I could tell him the way to University of Jammu.

7. Imperative sentences show order, advise, request, wish, etc. So we use ordered, advised, requested, wished in place of 'said to' inverted commas are replaced by 'to'.

He said to me, "Get out". He told me to get out.

8. Exclamatory sentences show happiness, sorrow or wonder.

Here the reported verb is changed as -

exclaimed with joy

exclaimed with sorrow

exclaimed with wonder

"Inverted comma (" ") are replaced by 'that'

'How' is changed into 'very'.

Examples :-

- a) She said, "Oh! I have passed the examination."
She exclaimed with joy that she had passed the examination.
- b) "How naughty I have been !" said he.
He exclaimed with sorrow that he had been very naughty.

11.22 SELF-ASSESSMENT EXERCISES

- I. Change the following direct narration into indirect narration :
- a) The President said to me, "What are your qualifications? Do you study anything these days? What are you doing?"
- b) "Who were quarrelling in this class?" shouted the teacher, "Let me know about it otherwise I will not teach this class." Two boys stood up and said, "Kindly excuse us this time."
- c) Teacher : "What is your name?"

Student : “Sir, my name is Raju.”

Teacher : “Where are you these days.”

Student : “Sir, I am working as a teacher in Germany.”

- d) I said to my friend, “Will you forget that we quarrelled with each other last year? Let us be friends again and continue having better relations.”
- e) The teacher said, “Those who have not done their home task should stand up. You should work regularly and come well prepared in the class. I will not tolerate it in future.”
- f) Neela said to Ram, “What brings you here? Have you some very important work? If not, please come next time.” Rajesh said to Ram, “Let us not disturb her. We can come again next week.”

1. Change indirect sentences into direct sentences :

- a) Mohan told his mother that he was having a severe headache at that time.
- b) The child says that it is raining outside.
- c) He told his friend that he was not well those days. He further said that he was going out of station and would be back the next day evening.
- d) She asked her brother if he would help her in that matter.
- e) She asked me what the time was then and when I would go to college.
- f) The student wished me good morning and asked if he might sit with me for some guidance. I replied that he was most welcome.
- g) The students exclaimed with joy that their team had won the match by three goals.
- h) He exclaimed with sorrow that he had been very naughty.
- i) He exclaimed with sorrow that I was a poor student. Then he remarked that my writing was very bad. After that he advised me that I must do something to improve it.

3) *Check Your Progress*

Transform the following into indirect speech.

- a) Doctor : “How are you now?”
Patient : “No improvement, Sir,”
Doctor : “Have you taken the whole medicine?” Patient : “Yes, Sir,”
Doctor : “What else did you take”?
Patient : “Sir, I also took two chapatis, one bowl of rice, one bowl of dal and fruit”
- b) The teacher said, “Boys, united you stand and divided you fall. Go by this as far as possible.” “All right, we will certainly go by it,” said the boys.
- c) The teacher said to the students, “Don’t whisper to each other. If any is found doing so, he would be turned out of the examination hall.” “Always remember hard work and not cheating is the key to success.” he said.
- d) He said, “Rajesh, are you at the door ? What brings you here at this late hour? Has your father also come with you?” “No, I am alone. Where is your brother? I have some work with him.” Rajesh said.
- e) Father “ “Have you done the home task?”
Son : “Yes, I did it at school.”
Father : “Didn’t you study at home today?”
Son : “No, there was nothing to be done.’
Father : “You should study something even if there is no home task given by the teacher.”
Son : “All right. I will always do so.”
- f) Headmaster : “Did you attend the meeting at D.C. Office today?” Teacher : “Yes, Sir,”

Headmaster : “What was the most important thing, discussed in the meeting.”

Teacher : “Everything was important.”

g) Ramesh : “Where have you been for so long”?

Reena : “I was away to England.”

Ramesh : “When did you come here? How is everything at home?” Reena :

“Only yesterday. All fine.”

h) Boy : “Good morning, Sir, I have a problem.” Teacher : “What is that ? Let me know about it.”

11.23 LET US SUM UP

In this lesson, we have again taken up **Direct Narration and Indirect Narration**. **Tips To Remember** have been explained with examples to make specified points clear to you. In **Examination Oriented** Questions solved/unsolved exercises are given for further practise.

11.24 EXAMINATION ORIENTED QUESTIONS

- a) He asked Rajesh if he was at the door. He further questioned him what brought him there at that late hour and if his father had also come with him. Rajesh replied in negative and told he was alone. He further inquired about his brother as he had some work with him.
- b) The father asked his son if he had done the home task. The son replied in positive and told that he had done it at school. The father further asked if he had not studied at home that day. The son replied in negative and said that there was nothing to be done. At this the father advised him that he should study something even if there was no home task given by the teacher. The son assured him that he would always do so.
- c) The Headmaster asked the teacher if he had attended the meeting at D.C. office that day. The teacher respectfully replied in positive. Then the Headmaster asked what most important thing was discussed in the meeting. To this the teacher said that everything had been important.

- d) Ramesh asked Reena where she had been for so long. Reena replied that she had been away to England. Then Ramesh asked when she had come there and how everything was at home. To this Reena replied that she had come only the previous day and everything at home was fine.

11.25 ANSWER KEY

Self Assessment Exercises

- 1a) The President asked me what my qualifications were and if I studied anything those days. He further asked me what I was doing.
- c) The teacher asked the student what his name was. The student respectfully replied that his name was Raju. Then the teacher asked where he was those days. The student respectfully replied that he was working as a teacher in Germany.
- e) The teacher ordered them that those who had not done their home task should stand up. After this he advised them that they should work regularly and come well prepared in the class. Then he told them that he would not tolerate it in future.
- 2 a) Mohan said, "Mother, I am having a severe headache at this time".
- c) He said "Friend, I am not well these days. I am going out of station and , shall be back tomorrow evening."
- e) She said to me, "What is the time now? When will you go to college?"
- g) The students shouted, "Hurrah! Our team has won the match by three goals."
- h) "How naughty I have been!" said he.

11.26 SUGGESTED READING

Essential English Grammar : Raymond Murphy (Cambridge University Press)

Collage - A Textbook of Language and Literature. Board of Editors. University of Jammu.

B.A./B.COM SEMESTER-III : GENERAL ENGLISH

Course No. : AA 301

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Unit - V

Grammar

Lesson No. : 12

REPORT WRITING [SECTION - I]

STRUCTURE

12.1 Objectives

12.2 Introduction

12.3 What is Report Writing?

12.4 Tips to Report Writing

12.5 Specimen

12.6 Check Your Progress

12.7 Let Us Sum Up

12.1 OBJECTIVES

The objective of this lesson is to acquaint the learner with the essential aspects of report writing. It is to familiarise the learner with the ways to write an on-the-spot report.

12.2 INTRODUCTION

Report writing is a kind of composition writing that requires two basic gifts. The gift to comprehend a situation, understand it well and then the gift to express the situation, happening in a brief but explicit manner. This lesson gives the learner ample opportunity to get an idea of the kind of topics, that he/she will be required to write reports on and also give him/her sufficient practice in report writing. In this lesson we shall discuss a number of topics for report writing that are either illustrations of

an incident or a happening or a report based on some kind of survey.

12.3 WHAT IS REPORT WRITING?

Report writing is a composition that is written for the purpose of describing an event, incident or a situation. It is mostly written by way of illustrating an abstract presentation of the event as it happened without any evaluation of it.

It requires the writer to comprehend and understand the situation of a topic completely and then express it in a compact but explicit manner. A “Report” can be either an illustration in writing of an incident or a happening or an essay based on some survey.

12.4 TIPS TO REPORT WRITING

The preliminary gifts required for report writing are the gift of comprehension of a situation, a complete understanding of it, a sequential analysis of it and then the gift to express it in such a manner that the intentions of writing the report are also clear along with the explicit explanation of the topic. It is only by virtue of dedicated efforts aimed at report writing that the learner will acquire the ability to write an on-the-spot report in the examination hall or elsewhere.

12.5 SPECIMEN

- 1. Your town is rocked by anti-national disturbances. You were also present there as a newspaper correspondent. Write a report for your newspaper.**

Solution:

Rampur, January 20. Thirty five persons were injured in a bomb blast early in the morning at 7.30 a.m. in a State Road Transportation bus standing at the stand. As there was no passenger sitting in the bus, the number of casualties was very less as against the planning of the anti-national elements. The injured were mostly the hawkers and the porters at the bus-stand. Another explosion took place in the busy central market area immediately after this explosion. In this explosion there was casualty and twelve people got critically injured and another twenty got minor injuries.

The trouble which apparently began following a search operation in some down town localities, soon spread to other areas where security forces were the

target of the miscreants. The security forces used tear gas shells initially but resorted to firing to quell the violent mob. Finally curfew had to be clamped by the authorities to bring the situation under control.

- 2. A cultural programme was held in your college a day before Lohri. Write a report on the function.**

Solution:

A cultural programme was held in our college on 12th January. It was organised to celebrate the Lohri festival which marks the peak of the winter season. The cultural show was held in two sessions on the same day. The first session lasted one and a half hours and the second one was of two hours duration.

In the first session, the members of the college cultural group gave a thrilling performance of various cultural activities. These items included skits, Dogri songs, Hindi film songs and fashion shows. The second session was in complete charge of artists invited from outside. The session began with the singing of the national anthem. The Dogri songs sung by Sunita Khajooria won praise from the audience. In the second session, a one-act play was the main attraction. The musical fare consisted of Ladakhi, Kashmiri, Dogri and Punjabi songs. There were group as well as solo dances. The dancers were gifted and talented artists. They spell-bound the audience. There was a Qawali session also. It was a parody of a famous Hindi film Qawali and it sent everybody into fits of laughter. The audience went home in a light and cheerful mood at the end of the programme.

The entire performance was a feast for the eyes and the ears.

- 3. A bank was looted and the robbers decamped with two lakh rupees after firing several rounds in the air to scare away the customers. While going they cut off the telephone wires and shut the bankmen in the bank. Make a newspaper report based on the above facts.**

Solution:

New Delhi, March 3:- A daring bank dacoity took place at the Chandni Chowk Branch of the Punjab National bank during peak hours just before lunch-

break.

Three clean-shaven, well dressed young men entered the bank premises and approached the Bank Manager pretending to open a big account. The Bank Manager was very warm towards them. He took them for genuine customers.

In a matter of minutes it was an altogether different situation. They fired several gun-shots in the air to frighten away the customers and the bank employees. They bolted the main door, shutting the security guard out. They threatened to shoot anyone who dared to raise an alarm. They ransacked the strong room of the bank and the cashier's counter. It is reported that they looted two lakh rupees in cash.

They easily made their escape by cutting off the telephone wires. They put the siren out of commission. The bank employees and the customers were too frightened, to shout for help.

Several eye-witnesses told the police that three smart young men were seen coming out of the bank at that particular time at which the dacoity is reported to have taken place. The men were reported to have left in a white Esteem car. Police control room sent wireless messages to all check-posts. But so far no clue has been found.

4. You witnessed boys and girls training hard at the grounds of Central Polytechnic for Boys for the Republic Day. Draft a report on the basis of your impressions.

Solution:

The report is based on my first hand impressions. A number of young boys and girls are training hard at the grounds of the Central Polytechnic for Boys for the Republic Day Parade in Delhi. Competition among these students is high but the spirit to succeed is higher.

The 222 N.C.C. Cadets, including 54 girls from the Army, Air Force and Naval wings are here since, December 12. Their training starts at 6.45 A.M. and continues till 8.00 P.M. The cadets are enjoying each bit of it and waiting anxiously for December 22 when 130 of them will be selected for the parade.

The main objective of the camp is to prepare them for events like, the Prime Minister's rally, the Vice President's Guard of Honour, best cadet competition and cross-country race. They are also trained for their meetings with the P.M., the Defence Minister and the three Defence Service Chiefs. Some cadets among these will be selected to visit Canada, Bangladesh, the United Kingdom and Singapore under the youth exchange programme. Some boys and girls do not belong to the N.C.C. but they are preparing for their selection for the youth exchange programme. They are all eager to qualify as it is a life-time opportunity and a great experience.

Folk dances are being rehearsed by various groups. A lot of practice and effort is being put in, so that there is no flaw and the final effect is fabulous.

Kingdom and Singapore under the youth exchange programme. Some boys and girls do not belong to the N.C.C. but they are preparing for their selection for the youth exchange programme. They are all eager to qualify as it is a life-time opportunity and a great experience.

Folk dances are being rehearsed by various groups. A lot of practice and effort is being put in, so that there is no flaw and the final effect is fabulous.

Really, I am all praise for the immense effort being put in by the students. I admire their dedication.

With the funds collected from various sources the society has donated a desert cooler, two tables, some sheets and medicines to the hospital. It has also undertaken to bear the expenses on refreshments to be given to the blood donors at the camp. The society has also taken the initiative in setting up a drug bank which will collect medicines from people and distribute them free of cost among the poor patients.

I am proud to be a member of such a society.

12.6 CHECK YOUR PROGRESS

Solve the following exercises:

1. Prominent Dogri artists were honoured at a function in the Mubarak Mandi Secretariat of Jammu. You were present there. Write a report.

2. An exhibition has been organised by the science faculty of the university. Write a report on the same.
3. You are a newspaper reporter. Write a report on the foundation stone-laying ceremony of a Youth Club in your locality.
4. You witnessed a disastrous train accident. Write a report.
5. As a New Delhi based correspondent, your newspaper deputed you to travel to northern and eastern India and file your report regarding the cold wave toll. Draft a comprehensive report as a result of your tour.
6. You are a Jammu-based reporter of a newspaper. 15 persons were killed in flash-floods on July 27. Write a report for your newspaper.
7. A discussion in your college has taken place on the destruction of forests and disappearance of wild life in Jammu and Kashmir. Write a report containing the salient points of the discussion.
8. You are a newspaper reporter. Your city administration launched a campaign to clear the city of all encroachments. Draft a report.
9. Some students held a meeting and formed a voluntary group to help the flood victims. Write a report on the proceedings of the meeting.
10. Some tremors were felt in the early morning hours at Jammu and in some other neighbouring areas. A few houses collapsed. A sense of panic overtook people. Make a report based on the facts.

12.7 LET US SUM UP

In this lesson we discussed first of all the objectives of writing this lesson. The objective is basically to make the learner acquainted with the way to write an effective report. This objective is realized first by writing a few specimen reports for the learner and then giving her/him various exercises to practice his learning. It is by continuous effort and practice that the learner gets a grasp of the technique of writing reports.
