

Unit Four

4.1 Please Listen!

■ ■ ■ Warming up! ■ ■ ■

Twenty Questions

Form groups of 6-8. One person (leader) chooses one item – a picture, a paragraph or a lesson from any one of the 9th standard textbooks and writes the reference on a slip of paper and folds it. Others ask him/her questions and try to guess what it is, from his/her answers. Follow the rules given below.

- The maximum number of questions the rest of the group can ask is 20.
- You cannot ask a direct question like ‘What do you have in mind?’
- You can ask ‘Wh-’ questions or ‘Yes/no’ questions.
- The leader has to give truthful answers.

Agreements and Disagreements

Form pairs. List the things on which you have the same opinion and also the ones on which you have different opinions. Prepare a list of ten things in all and see how far you agree or disagree with your friend. Some useful phrases are given alongside.

You could talk about:

- Clothes, latest fashion.
- Performance of sportsmen and women.
- Traffic/Transport in your area.
- Cleanliness and hygiene in your area.
- Future occupations/Careers.
- Latest news items.
- TV programmes
- Mobile Apps
- Any subject of your choice.

Agreement

- I totally agree with you.
- Exactly/Absolutely!
- You are right.
- I don’t know, I need to think about it. (partial agreement)
- I suppose so.

Ask for your friend’s opinion:

- Do you think ...?
- Do you agree ...?
- ✦ What do you think?
- ✦ What is your opinion?
- ✦ How do you feel about that?

Disagreement

- No, I don’t think so.
- I totally disagree.
- Not necessarily.
- I’m not sure about that.
- Let’s agree to disagree!

Please Listen!

When I ask you to listen to me
and you start giving me advice,
you have not done what I asked.

When I ask you to listen to me
and you begin to tell me why
I shouldn't feel that way,
you are trampling on my feelings.

When I ask you to listen to me
and you feel you have to do something
to solve my problem,
you have failed me,
strange as that may seem.

Listen! All I ask is that you listen.

Don't talk or do - just hear me.

Advice is cheap; 20 cents will get
you both Dear Abby and Billy Graham
in the same newspaper.

And I can do for myself; I am not helpless.
Maybe discouraged and faltering,
but not helpless.

When you do something for me that I can
and need to do for myself,
you contribute to my fear and
inadequacy.

But when you accept as a simple fact
that I feel what I feel,
no matter how irrational,
then I can stop trying to convince you

- ◆ What's the difference between 'hear' and 'listen'?

**Think, guess
and answer :**

- ◆ How old is the speaker in the poem?
- ◆ Who is he/she talking to?
- ◆ What must have happened before the speaker says all this?



'20 cents ... newspaper' – This is a reference to the columns in newspapers where people write about their problems and the columnist offers advice. See if your local papers have it.

**Think, discuss
and answer :**

- ◆ Is the speaker aware of his shortcomings?
- ◆ Does he/she want to improve?
- ◆ Is he/she confident that he/she can improve?
- ◆ How does he/she want to work it out?
- ◆ Is the poet willing to listen to others?
Discuss how you can be a good listener.
- irrational : illogical, without any reason or base

and get about this business
of understanding what's behind
this irrational feeling.

And when that's clear, the answers are
obvious and I don't need advice.

Irrational feelings make sense when
we understand what's behind them.

Perhaps that's why prayer works, sometimes,
for some people – because God is mute,
and he doesn't give advice or try
to fix things.

God just listens and lets you work
it out for yourself.

So please listen, and just hear me.

And if you want to talk, wait a minute
for your turn – and I will listen to you.

– Author Unkonwn

■ ■ ■ **ENGLISH WORKSHOP** ■ ■ ■ ■ ■

1. The poet uses a free, conversational style in his poem. It is also called Colloquial style.

Pick out and write down such lines or expressions that support the above statement

- (a) you have not done what I asked.
- (b)
- (c)
- (d)
- (e)
- (f)

2. Put the following expressions in a table of Do's and Dont's as expressed by the poet.

- | | |
|----------------------|-----------------------------|
| (a) Please listen. | (e) just hear me. |
| (b) give me advice. | (f) accept as a simple fact |
| (c) tell me why. | (g) contribute to my fear |
| (d) solve my problem | (h) wait a minute |

	Do's	Don'ts

3. Write in your own words :-
 - (a) What does the listener do when the poet asks him to just listen ? Give 3 points.
 - (b) Why does the poet remark that advice is cheap ?
 - (c) Which two facts show that the poet is confident of overcoming his irrational feeling ?
4. According to the poets, how does God help people, when they pray to him for help ?
5. Why should one learn to tackle ones problems by one's own self ?
6. Why should seniors not over-protect or over-pamper juniors ?
7. Find out and write down some proverbs/axioms/quotations that convey a message similar to 'Self help is the best help.'
8. Maintain **a diary** at least for a week. Write about your interactions with other people in your surroundings in 3-4 lines. Also write whether you find the interactions happy-unhappy, satisfactory-unsatisfactory, enjoyable-stressful, etc.
9. Write **an informal letter** from a teenager to his/her parent, expressing a few thoughts from the poem.
(My dear/Dearest/Hi! Are you surprised to see this letter? I wanted talk to you about this, but then I thought I will be able to express myself better in a letter.... Love,/Yours lovingly/Yours)
10. Read aloud a couple of stanzas of the poem 'Invictus' and 'Please Listen'. In what ways do they differ? Think and fill up the table with 'Yes' or 'No'.

	Invictus	Please Listen
(1) Rhyming lines	<input type="checkbox"/>	<input type="checkbox"/>
(2) Steady rhythm	<input type="checkbox"/>	<input type="checkbox"/>
(3) Uniformity in length of lines	<input type="checkbox"/>	<input type="checkbox"/>
(4) Uniformity of number of lines in each stanza	<input type="checkbox"/>	<input type="checkbox"/>
(5) Figurative language	<input type="checkbox"/>	<input type="checkbox"/>

'Invictus' is an example of Traditional Poetry. 'Please Listen' is an example of Free Verse.

4.2 The Storyteller

■ ■ ■ Warming up! ■ ■ ■

1. Short stories are of many types. Match the type of story in column A with its description in column B.

	STORY TYPE		DESCRIPTION
1	Anecdote	a	Serious and ends in a tragedy
2	Fable	b	Untrue but realistic
3	Parable	c	Short amusing account of an incident
4	Myth	d	Where vices and folly are ridiculed
5	Legend	e	Moral bearing story with animal characters
6	Fairy Tale	f	Having historical base/characters but may not be true
7	Tragic Tale	g	Having religious base and a message or moral
8	Fiction	h	Exaggerated comedy
9	Farce	i	Having supernatural characters/ a moral for children
10	Satire	j	Originated in ancient times, authorship unknown

2. Complete the following story using the verbs in the brackets in their proper form :-

Footprint

One night a man (have) a dream. He (dream) that he was (walk) along the beach with god. Across the sky flashed scenes from his life. For each scene, he noticed two sets of foot prints in the sand; one (belong) to him and the other, to God.

After the last scene (flash), he looked back at the footprints in the sand. He (observe) that many times along the path of his life there (be) only one set of footprints and that it (happen) at the saddest, most (trouble) times of his life.

He (question) God about it. "God, you (say) that once I (decide) to follow you, you (will) walk with me all the way. So I don't understand, why you (leave) me alone, when I (need) you most."

God replied, "During your times of trials and sufferings, where you (see) only one set of footprints, they (be) mine for it was then that I (carry) you in my arms."

The Storyteller

It was a hot afternoon, and the railway carriage was correspondingly sultry, and the next stop was at Templecombe, nearly an hour ahead. The occupants of the carriage were a small girl, and a smaller girl, and a small boy. Their aunt occupied one corner seat, and the further corner seat on the opposite side was occupied by a bachelor who was a stranger to their party, but the small girls and the small boy emphatically occupied the compartment. Both the aunt and the children were conversational in a limited, persistent way, reminding one of the attentions of a housefly that refuses to be discouraged. Most of the aunt's remarks seemed to begin with 'Don't,' and nearly all of the children's remarks began with 'Why?' The bachelor said nothing out loud.

"Don't, Cyril, don't," exclaimed the aunt, as the small boy began smacking the cushions of the seat, producing a cloud of dust at each blow.

"Come and look out of the window," she added.

The child moved reluctantly to the window. "Why are those sheep being driven out of that field?" he asked.

"I expect they are being driven to another field where there is more grass," said the aunt weakly.

"But there is lots of grass in that field," protested the boy; "there's nothing else but grass there. Aunt, there's lots of grass in that field."

"Perhaps the grass in the other field is better," suggested the aunt fatuously.

"Why is it better?" came the swift, inevitable question.

"Oh, look at those cows!" exclaimed the aunt. Nearly every field along the line had contained cows or bullocks, but she spoke as though she were drawing attention to a rarity.

◆ How many occupants did the compartment have?

◆ Why did the aunt have to use the word 'Don't' so often?

● emphatically : in a noticeable manner

● fatuously : foolishly

● inevitable : unavoidable

◆ How did the smaller of the two girls irritate the bachelor?

◆ To which question from Cyril was aunt unable to give a reasonable answer?

◆ How did the children show their disapproval of their aunt's story?

● a scowl : an angry look

● resolute : firm

● estimation : opinion

● petulant : unreasonable

● deplorably : in a very bad way

“Why is the grass in the other field better?” persisted Cyril.

The frown on the bachelor's face was deepening to a scowl. He was a hard, unsympathetic man, the aunt decided in her mind. She was utterly unable to come to any satisfactory decision about the grass in the other field.

The smaller girl created a diversion by beginning to recite ‘On the Road to Mandalay.’ She only knew the first line, but she put her limited knowledge to the fullest possible use. She repeated the line, over and over again, in a dreamy but resolute and very audible voice; it seemed to the bachelor as though some one had had a bet with her that she could not repeat the line aloud two thousand times without stopping. Whoever it was, who had made the wager was likely to lose his bet.

“Come over here and listen to a story,” said the aunt, when the bachelor had looked twice at her.

The children moved listlessly towards the aunt's end of the carriage. Evidently, her reputation as a story-teller did not rank high in their estimation.

In a low, confidential voice, interrupted at frequent intervals by loud, petulant questionings from her listeners, she began an unenterprising and deplorably uninteresting story about a little girl who was good, and made friends with every one on account of her goodness, and was finally saved from a mad bull by a number of rescuers who admired her moral character.

“Wouldn't they have saved her if she hadn't been good?” demanded the bigger of the small girls. It was exactly the question that the bachelor had wanted to ask.

“Well, yes,” admitted the aunt lamely, “but I don't think they would have run quite so fast to her help if they had not liked her so much.”

“It's the stupidest story I've ever heard,” said the bigger of the small girls, with immense conviction.

“I didn't listen after the first bit, it was so stupid,” said Cyril.

The smaller girl made no actual comment on the story, but she had long ago recommenced a murmured repetition of her favourite line.

“You don’t seem to be a success as a story-teller,” said the bachelor suddenly from his corner.

The aunt bristled in instant defence at this unexpected attack.

“It’s a very difficult thing to tell stories that children can both understand and appreciate,” she said stiffly.

“I don’t agree with you,” said the bachelor.

“Perhaps you would like to tell them a story,” was the aunt’s retort.

“Tell us a story,” demanded the bigger of the small girls.

“Once upon a time,” began the bachelor, “there was a little girl called Bertha, who was extra-ordinarily good.”

The children’s momentarily-aroused interest began at once to flicker; all stories seemed dreadfully alike, no matter who told them.

“She did all that she was told, she was always truthful, she kept her clothes clean, ate milk puddings as though they were jam tarts, learned her lessons perfectly, and was polite in her manners.”

“Was she pretty?” asked the bigger of the small girls.

“Not as pretty as any of you,” said the bachelor, “but she was horribly good.”

There was a wave of reaction in favour of the story; the word horrible in connection with goodness was a novelty that commended itself. It seemed to introduce a ring of truth that was absent from the aunt’s tales of infant life.

- bristled : got angry
- commended : proved acceptable

Part II

- ◆ For which three values did Bertha win medals? What was exceptional about it?

“She was so good,” continued the bachelor, “that she won several medals for goodness, which she always wore, pinned on to her dress. There was a medal for obedience, another medal for punctuality, and a third for good behaviour. They were large metal medals and they clicked against one another as she walked. No other child in the town where she lived had as many as three medals, so everybody knew that she must be an extra good child.”

“Horribly good,” quoted Cyril.

“Everybody talked about her goodness, and the Prince of the country got to hear about it, and he said that as she was so very good she might be allowed once a week to walk in his park, which was just outside the town. It was a beautiful park, and no children were ever allowed in it, so it was a great honour for Bertha to be allowed to go there.”

- ◆ How did the Prince reward Bertha?

“Were there any sheep in the park?” demanded Cyril.

“No;” said the bachelor, “there were no sheep. But there were other small, harmless animals in the park.”

The storyteller paused to let a full idea of the park’s treasures sink into the children’s imaginations; then he resumed:

“Bertha was rather sorry to find that there were no flowers in the park. She had promised her aunts, with tears in her eyes, that she would not pick any of the kind Prince’s flowers, and she had meant to keep her promise, so of course it made her feel silly to find that there were no flowers to pick.”

“Why weren’t there any flowers?”

“Because the animals had eaten them all,” said the bachelor promptly. “The gardeners had told the Prince that you couldn’t have animals and flowers, so he decided to have animals and no flowers.”

- ◆ Why did the children approve of the prince’s decision?

There was a murmur of approval at the excellence of the Prince’s decision; so many people would have decided the other way.

“There were lots of other delightful things in the park. There were ponds with gold and blue and green fish in them, and trees with beautiful parrots that said clever things at a moment’s notice, and humming birds that hummed all the popular tunes of the day.

Bertha walked up and down and enjoyed herself immensely, and thought to herself: ‘If I were not so extraordinarily good I should not have been allowed to come into this beautiful park and enjoy all that there is to be seen in it,’ and her three medals clinked against one another as she walked and helped to remind her how very good she really was.

Just then an enormous wolf came prowling into the park to see if it could catch a fat little animal for its supper. The first thing that it saw in the park was Bertha; her pinafore was so spotlessly white and clean that it could be seen from a great distance. Bertha saw the wolf and saw that it was stealing towards her, and she began to wish that she had never been allowed to come into the park. She ran as hard as she could, and the wolf came after her with huge leaps and bounds. She managed to reach a shrubbery of myrtle bushes and she hid herself in one of the thickest of the bushes. The wolf came sniffing among the branches, its black tongue lolling out of its mouth and its pale grey eyes glaring with rage. Bertha was terribly frightened, and thought to herself: ‘If I had not been so extraordinarily good I should have been safe in the town at this moment.’ However, the scent of the myrtle was so strong that the wolf could not sniff out where Bertha was hiding, and the bushes were so thick that he might have hunted about in them for a long time without catching sight of her, so he thought he might as well go off and catch a little animal instead.

Bertha was trembling very much at having the wolf prowling and sniffing so near her, and as she trembled the medal for obedience clinked against the medals for good conduct and punctuality. The wolf was just moving away, when he heard the sound of the medals clinking and stopped to listen; they clinked again in

◆ Why did Bertha wish she had never come to the park?

◆ Why was the wolf unable to trace Bertha?

● myrtle : bush with shiny leaves and sweet-smelling white flowers

● ferocity : fierce violence

- ◆ What gave Bertha away and how did she meet her end?

- ◆ What impact did the story have on the children?
- ◆ Why was their aunt annoyed at the bachelor?

- dissentient : dissenting, different not agreeing
- assail : attack

a bush quite near him. He dashed into the bush, his pale grey eyes gleaming with ferocity and triumph, and dragged Bertha out and devoured her to the last morsel. All that was left of her were her shoes, bits of clothing, and the three medals for goodness.”

“The story began badly,” said the smaller of the small girls, “but it had a beautiful ending.”

“It is the most beautiful story that I ever heard,” said the bigger of the small girls, with immense decision.

“It is the only beautiful story I have ever heard,” said Cyril.

A dissentient opinion came from the aunt.

“A most improper story to tell to young children! You have undermined the effect of years of careful teaching.”

“At any rate,” said the bachelor, collecting his belongings preparatory to leaving the carriage, “I kept them quiet for ten minutes, which was more than you were able to do.”

“Unhappy woman!” he observed to himself as he walked down the platform of Templecombe station; “for the next six months or so those children will assail her in public with demands for an improper story!”

– H. H. Munro (Saki)

■ ■ ■ ENGLISH WORKSHOP ■ ■ ■ ■ ■

1. From the story (Part I and Part II), find 4 words that begin with the prefix ‘un-’ and write their opposites.

..... × × ×
 × × ×

2. Find one example of the following punctuation marks from the story and copy the sentence in which they are used –
 (a) colon (b) semi-colon.

3. Read the following pieces from the story and suggest a title for each as shown in the 1st one.

	From	Up to	Title
1.	It was a hot afternoon .....	..... said the aunt weakly.	‘Children Pester their Aunt’
2.	The smaller girl created a diversion .....	..... likely to lose his bet.	.....
3.	In a low confidential voice .....	..... it was so stupid,” said Cyril.	.....
4.	She (Bertha) did all that she was told .....	..... must be an extra good child.	.....
5.	The story teller paused to let .....	..... popular tunes of the day.	.....
6.	Bertha was trembling very much .....	..... the three medals for goodness .....	.....

4. Write your opinion, in your own words :-

- Why do you think the children dislike their aunt’s story?
- Why did they appreciate and praise the stranger’s story?
- Do you think Bertha should have met such a gory end to her life?

Justify your answer.

- What did the aunt fail to realise in Bertha’s story?
- What is that one vice which nullifies all virtues that a person has?
- Write down two or three proverbs / axioms that suit the message in Bertha’s story.



5. Write 3 to 5 sentences about each of the following characters.

- The Aunt
.....
.....
.....
- The Bachelor
.....
.....
.....

- Cyril
-
-
-

- Bertha
-
-
-

6. Say whether you agree or disagree.

- (a) The children would have behaved well in the train if their aunt had scolded them harshly.....
- (b) The youngest child was most irritating.
- (c) Being a bachelor, the stranger had no patience with children.
- (d) The children showed disinterest even in the bachelor's story-telling, throughout
- (e) Bertha was very good but very proud too.
- (f) The prince had rare, uncommon likes and dislikes.
- (g) The wolf could not trace Bertha because she was behind a myrtle bush.
- (h) The bachelor had narrated an improper story to the children.

7. 'The Storyteller' has a story within a story.

Search from the Internet or your library books for other stories which have another story within. Enlist at least 3 to 5 of them.

-
-
-
-

8. List all the verbs related to the verb 'say' or 'tell' from the story. Note where they occur. Rewrite at least 3 of the speeches near which they occur using indirect speech.

9. **Read** : 'The Open Window' by H. H. Munro (Saki).



4.3 Intellectual Rubbish

■ ■ ■ Warming up! ■ ■ ■

1. How will you react in the following situations?

- (a) Your Science teacher tells you plants exposed to the sunlight grow faster than those always in the shade.

.....
.....
.....

- (b) Your aunt tells you not to go for a job interview because it's a no moon day, that very same day.

.....
.....
.....

- (c) Your friend argues with you that Mount Everest is not the tallest peak in the world.

.....
.....
.....

- (d) A stranger at your door claims to be a magician and promises your mother to turn all her silver jewellery into gold.

.....
.....
.....

2. What do you notice about the following pairs of words?

- act naturally ● liquid gas ● open secret ● sound of silence ● sweet sorrow
● original copy ● only choice ● growing smaller

.....
.....
.....

Now try to add a contradictory word to the following :

- (a) What a mess you've got us into!
(b) It's a imitation of a diamond necklace.
(c) My trip to Matheran was a holiday.
(d) With such heavy make up, she looks ugly.
(e) A crowd gathered to see the magic show.

Note :- Contrasting words that go together are examples of the language device called **Oxymoron**.

Intellectual Rubbish

- ◆ What erroneous notion did Aristotle have? What does his example convey to you?

- ◆ How can you prevent developing a dogmatic attitude?

- ◆ What do you feel when –

- (a) Someone opposes your strong belief.
- (b) Someone insists that $2+2=5$.

- dogmatism : insisting on the truth of one's opinion without evidence

To avoid the various foolish opinions to which mankind are prone, no superhuman genius is required. A few simple rules will keep you, not from *all* error, but from silly error.

If the matter is one that can be settled by observation, make the observation yourself. Aristotle could have avoided the mistake of thinking that women have fewer teeth than men, by the simple device of asking Mrs Aristotle to keep her mouth open while he counted. He did not do so because he thought he knew. Thinking that you know when in fact you don't is a fatal mistake, to which we are all prone. I believe myself that hedgehogs eat black beetles, because I have been told that they do; but if I were writing a book on the habits of hedgehogs, I should not commit myself until I had seen one enjoying this unappetizing diet. Aristotle, however, was less cautious....

Many matters, however, are less easily brought to the test of experience. If, like most of mankind, you have passionate convictions on many such matters, there are ways in which you can make yourself aware of your own bias. If an opinion contrary to your own makes you angry, that is a sign that you are subconsciously aware of having no good reason for thinking as you do. If someone maintains that two and two are five, or that Iceland is on the equator, you feel pity rather than anger, unless you know so little of arithmetic or geography that his opinion shakes your own contrary conviction. The most savage controversies are those about matters as to which there is no good evidence either way... so whenever you find yourself getting angry about a difference of opinion, be on your guard; you will probably find, on examination, that your belief is going beyond what the evidence warrants.

A good way of ridding yourself of certain kinds of dogmatism is to become aware of opinions held in social circles different from your own. When I was young, I lived much outside my own country – in France, Germany, Italy and the United States. I found

this very profitable in diminishing the intensity of insular prejudice. If you cannot travel, seek out people with whom you disagree, and read a newspaper belonging to a party that is not yours. If the people and the newspaper seem mad, perverse and wicked, remind yourself that you seem so to them. In this opinion both parties may be right, but they cannot both be wrong. This reflection should generate a certain caution.

Becoming aware of foreign customs, however, does not always have a beneficial effect. In the seventeenth century, when the Manchus conquered China, it was the custom among the Chinese for the woman to have small feet, and among the Manchus for the men to wear pigtails. Instead of each dropping their own foolish custom, they each adopted the foolish custom of the other, and the Chinese continued to wear pigtails until they shook off the dominion of the Manchus in the revolution of 1911.

For those who have enough psychological imagination, it is a good plan to imagine an argument with a person having a different bias. This has one advantage, and only one, as compared with actual conversation with opponents; this one advantage is that the method is not subject to the same limitations of time and space. Mahatma Gandhi deplored railways and steamboats and machinery; he would have liked to undo the whole of the industrial revolution. You may never have an opportunity of actually meeting any one who holds this opinion, because in Western countries most people take the advantage of modern technique for granted. But if you want to make sure that you are right in agreeing with the prevailing opinion, you will find it a good plan to test the arguments that occur to you by considering what Gandhi might have said in refutation of them. I have sometimes been led actually to change my mind as a result of this kind of imaginary dialogue, and, short of this, I have frequently found myself growing less dogmatic and cocksure through realising the possible reasonableness of a hypothetical opponent.

- insular : disinterested in ideas from foreign countries
- perverse : stubbornly opposed to
- refutation : that which disproves
- hypothetical : based on an assumption

- ◆ What two examples does the writer give to those who have opinions that flatter their self-esteem?

Be very wary of opinions that flatter your self-esteem. Both men and women, nine times out of ten, are firmly convinced of the superior excellence of their own sex. There is abundant evidence on both sides. If you are a man, you can point out that most poets and men of science are male; if you are a woman, you can retort that so are most criminals. The question is inherently insoluble, but self-esteem conceals this from most people.

We are all, whatever part of the world we come from, persuaded that our own nation is superior to all others. Seeing that each nation has its characteristic merits and demerits, we adjust our standard of values so as to make out that the merits possessed by our nation are the really important ones, while its demerits are comparatively trivial.

- ◆ What is the only way to tackle such self-pride?

Here, again, the rational man will admit that the question is one to which there is no demonstrably right answer. It is more difficult to deal with the self-esteem of man as man, because we cannot argue out the matter with some non-human mind. The only way I know of dealing with this general human conceit is to remind ourselves that man is a brief episode in the life of a small planet in a little corner of the universe, and that for aught we know, other parts of the cosmos may contain beings as superior to ourselves as we are to jelly-fish.

- inherently : by nature
- aught : anything
- elixir of life :
a divine substance
that made somebody
immortal

Other passions besides self-esteem are common sources of error. Of these perhaps the most important is fear. Fear sometimes operates directly, by inventing rumours of disaster in war-time, or by imagining objects of terror, such as ghosts; sometimes it operates indirectly, by creating belief in something comforting, such as the elixir of life, or heaven for ourselves and hell for our enemies. Fear has many forms – fear of death, fear of the dark, fear of the unknown, and that vague generalised fear that comes to those who conceal from themselves their more specific terrors. Until you have admitted your own fears to yourself, and have guarded yourself by a difficult effort of will against their myth-making power, you cannot hope to think

truly about many matters of great importance, especially those with which religious beliefs are concerned. Fear is the main source of superstition, and one of the main sources of cruelty. To conquer fear is the beginning of wisdom, in the pursuit of truth as in the endeavour after a worthy manner of life.

There are two ways of avoiding fear : one is by persuading ourselves that we are immune from disaster, and the other is by the practice of sheer courage. The latter is difficult, and to everybody becomes impossible at a certain point. The former has, therefore, always been more popular. Primitive magic has the purpose of securing safety, either by injuring enemies or by protecting oneself by talismans, spells, or incantations. Without any essential change, belief in such ways of avoiding danger survived throughout the many centuries of civilisation....Science has now lessened the belief in magic, but many people place more faith in mascots than they are willing to avow... Neither a man nor a crowd nor a nation can be trusted to act humanely or to think sanely under the influence of a great fear. And for this reason poltroons are more prone to cruelty than brave men, and are also more prone to superstition...

But we have been getting too solemn. Superstitions are not always dark and cruel; often they add to the gaiety of life. I received once a communication from the god Osiris, giving me his telephone number; he lived, at that time, in a suburb of Boston. Although I did not enroll myself among his worshippers, his letter gave me pleasure. I have frequently received letters from men announcing themselves as the Messiah, and urging me not to omit to mention this important fact in my lectures.

I admire especially a certain prophetess who lived beside a lake in Northern New York State about the year 1820. She announced to her numerous followers that she possessed the power of walking on water, and that she proposed to do so at 11 o'clock on a certain morning. At the stated time, the faithful assembled in their thousands beside the lake. She spoke to them saying : 'Are you all entirely persuaded that I can walk

◆ What two evils does fear lead to? How can one overcome fear?

◆ What is the aim of primitive magic?

• talisman : a small object used to fetch good luck.

• incantation : magical words recited in the same tone

• poltroons : cowards

- ◆ How did the prophetess befooled her believers?

on water?' with one voice they replied : 'We are'. 'In that case', she announced, 'there is no need for me to do so.' And they all went home much edified.

Perhaps the world would lose some of its interest and variety if such beliefs were wholly replaced by cold science...

A wise man will enjoy the goods of which there is a plentiful supply, and of intellectual rubbish he will find an abundant diet, in our own age as in every other.

- Bertrand Russell

■ ■ ■ ENGLISH WORKSHOP ■ ■ ■ ■ ■

1. The following expressions are a combination of a noun preceded by a describing word.

- | | |
|------------------------------|-------------------------------|
| (a) fatal <u>mistake</u> . | (e) simple <u>device</u> |
| (b) foreign <u>customs</u> | (f) savage <u>controversy</u> |
| (c) unappetizing <u>diet</u> | (g) modern <u>technique</u> |
| (d) plentiful <u>supply</u> | (h) foolish <u>custom</u> |

Replace the describing words with as many others as you can, that go with the underlined nouns.

eg. (a) silly mistake, grave mistake, careless mistake, obvious mistake etc.

2. Use the following idioms/expressions in sentences of your own.

- | | |
|-------------------------------------|-------|
| (a) to be prone to | ..... |
| (b) to have a difference of opinion | ..... |
| (c) to go beyond | ..... |
| (d) to have a beneficial effect | ..... |
| (e) to have a bias | ..... |
| (f) to undo | ..... |
| (g) to be wary of | ..... |
| (h) under the influence | ..... |

3. Say 'WHY' ?
 - (a) One should avoid getting angry about a difference of opinion.
 - (b) The writer found his stay abroad very profitable.
 - (c) The writer grew less dogmatic and more open minded.
 - (d) Men declaring that they are Saints write letters to the writer.
 - (e) The writer claims that all false beliefs need not be replaced by cold science.
4. Make sentences of your own to show the difference of usage of the following Homophones.
 - (a) • device
• devise
 - (b) • advice
• advise
 - (c) • practice
• practise
5. When a family member is very ill for long, the grandmother of the family urges everyone to send for a person who claims he can cure victims of black magic. Compose a dialogue with her, in which her granddaughter politely convinces her that she should not believe in such things.
6. List the various ways of avoiding error mentioned in the passage.
7. Answer the following questions :
 - (a) If an opinion contrary to your own makes you angry, what does it indicate?
 - (b) What are the most savage controversies about?
 - (c) What are the benefits of travel?
 - (d) Is the influence of foreign customs always beneficial?
 - (e) What are the advantages of an imaginary argument with a person having a different bias?
 - (f) Why should one be wary of opinions that flatter one's self-esteem?
 - (g) How does fear lead us to error?
 - (h) What are the two ways of avoiding fear?
8. What is the meaning of 'intellectual rubbish'?
9. Find the opposites of the following :
cautious, dogmatic, contrary, savage, beneficial, reasonable, hypothetical, cruelty, immune.
10. Write an imaginary dialogue contesting opposite views on a topic of your choice, e.g., 'Girls should learn to do all the housework and not boys.'



4.4 My Financial Career

■ ■ ■ Warming up! ■ ■ ■

- When you open a savings account at bank you need to fill up Deposit forms/slips. Observe the following forms and fill up your details.

दिनांक Date				<div style="border: 1px solid black; width: 40px; height: 20px; display: inline-block;"></div>				<div style="border: 1px solid black; width: 40px; height: 20px; display: inline-block;"></div>				<div style="border: 1px solid black; width: 40px; height: 20px; display: inline-block;"></div>			
_____ शाखा Branch															
के नाम जमा हेतु FOR THE CREDIT OF _____ चालू जमा/ऋण/कैश क्रेडिट खाता सं. Current Deposit/Loan/Cash Credit A/c No.															
<div style="border: 1px solid black; width: 100%; height: 15px;"></div>															
जिस बैंक पर आधारित Drawn on Bank		शाखा Branch		चेक नं. Cheque No		नकद नोट Cash Notes		राशि Amount रु. Rs. पै. P.							
						× 2000									
						× 500									
						× 100									
						× 50									
						× 20									
						× 10									
रु. शब्दों में Rs. In Words						सिक्के Coins									
खजांची Cashier		स्क्रोल Scroll		अधिकारी Officer		योग Total									
						जमाकर्ता (हस्ताक्षर) (Deposited by (Signature))									
<p>कृपया नगद, जमा, इस बैंक पर आधारित लिखतों, समाशोधन लिखतों और बाहरी केंद्र के लिखतों के लिए अलग अलग स्लिप का प्रयोग करें।</p> <p>Use separate slips for depositing cash, instruments drawn on his Bank, clearing instruments & outstanding instruments.</p> <p>प्रिय ग्राहक, आपकी बेहतर सेवा हेतु कृपया हमें सहयोग करें, कृपया जमा पर्ची के पीछे अपना पता एवं सम्पर्क ब्यौरा अद्यतन करें.</p> <p>Dear Customer, please help us in serving you better. Kindly update your address and contact details on the reverse of this paying-in-slip</p>															

सम्पर्क ब्यौरा Contact Details

पता Address :	टेलीफोन नं. Telephone Numbers :	कार्यालय Office
	आवास Residence	मोबाईल Mobile
ई-मेल पत्ता E-mail address :		

- Write in your own words:-
 - Why does the bank need so many details of its customer?
 - What problems do customers face when they have to make a cash deposit at a bank?
 - What are the latest modern methods of depositing money in your own or somebody else's account?
- Make a **word web** of at least 12 words related to BANKING.

My Financial Career

WHEN I go into a bank I get rattled. The clerks rattle me; the wickets rattle me; the sight of the money rattles me; everything rattles me.

The moment I cross the threshold of a bank I am a hesitating jay. If I attempt to transact business there I become an irresponsible idiot.

I knew this beforehand, but my salary had been raised to fifty dollars a month, and I felt that the bank was the only place for it.

So I shambled in and looked timidly around at the clerks. I had an idea that a person about to open an account must needs consult the manager.

I went up to a wicket marked 'Accountant.' The accountant was a tall, cool devil. The very sight of him rattled me. My voice was sepulchral.

"Can I see the manager?" I said, and added solemnly, "alone." I don't know why I said 'alone.'

"Certainly," said the accountant, and fetched him.

The manager was a grave, calm man. I held my fifty-six dollars clutched in a crumpled ball in my pocket.

"Are you the manager?" I said. God knows I didn't doubt it.

"Yes," he said.

"Can I see you?" I asked, "Alone?" I didn't want to say 'alone' again, but without it the thing seemed self-evident.

The manager looked at me in some alarm. He felt that I had an awful secret to reveal.

"Come in here," he said, and led the way to a private room. He turned the key.

"We are safe from interruption here," he said; "sit down."

We both sat down and looked at one another. I found no voice to speak.

"You are one of Pinkerton's men, I presume," he said.

- ◆ What makes the narrator nervous at a bank?
- ◆ What word should he have avoided in his request to see the manager?
- ◆ Why was the manager alarmed?
- ◆ Who did he think was his visitor?

- rattled : nervous
- rattle : make someone nervous
- jay : a person who talks foolishly
- sepulchral : gloomy, sorrowful

- ◆ What procedure did the author have to follow to open the account ?
- ◆ What error did the author make in the cheque? Did he correct it ?

He had gathered from my mysterious manner that I was a detective. I knew what he was thinking and it made me worse.

“No, not from Pinkerton’s,” I said, seemingly to imply that I came from a rival agency. “To tell the truth,” I went on, as if I had been prompted to lie about it, “I am not a detective at all. I have come to open an account. I intend to keep all my money in this bank.”

The manager looked relieved, but still serious; he concluded now that I was a son of Baron Rothschild, or a young Gould.

“A large account, I suppose,” he said.

“Fairly large,” I whispered. “I propose to deposit fifty-six dollars now, and fifty dollars a month regularly.”

The manager got up and opened the door. He called to the accountant.

“Mr. Montgomery,” he said, unkindly loud, “this gentleman is opening an account; he will deposit fifty-six dollars. Good morning.”

I rose.

A big iron door stood open at the side of the room.

“Good morning,” I said, and stepped into the safe.

“Come out,” said the manager coldly, and showed me the other way.

I went up to the accountant’s wicket and poked the ball of money at him with a quick, convulsive movement, as if I were doing a conjuring trick.

My face was ghastly pale.

“Here,” I said, “deposit it.” The tone of the words seemed to mean, “Let us do this painful thing while the fit is on us.”

He took the money and gave it to another clerk. He made me write the sum on a slip and sign my name in a book. I no longer knew what I was doing. The bank swam before my eyes.

“Is it deposited?” I asked in a hollow vibrating voice.

“It is,” said the accountant.

“Then I want to draw a check.”

- Baron Rothschild :
The wealthiest most influential man of the time
- Gould : one of the richest men of that time

My idea was to draw out six dollars of it for present use. Some one gave me a check-book through a wicket, and some one else began telling me how to write it out. The people in the bank had the impression that I was an invalid millionaire. I wrote something on the check and thrust it in at the clerk. He looked at it.

“What! Are you drawing it all out again?” he asked in surprise. Then I realised that I had written fifty-six instead of six. I was too far gone to reason now. I had a feeling that it was impossible to explain the thing. All the clerks had stopped writing to look at me.

Reckless with misery, I made a plunge.

“Yes, the whole thing.”

“You withdraw your money from the bank?”

“Every cent of it.”

“Are you not going to deposit any more?” said the clerk, astonished.

“Never.”

An idiot hope struck me that they might think something had insulted me while I was writing the check and that I had changed my mind. I made a wretched attempt to look like a man with a fearfully quick temper.

The clerk prepared to pay the money.

“How will you have it?” he said.

“What?”

“How will you have it?”

“Oh!” I caught his meaning, and answered, without even trying to think, “In fifties.”

He gave me a fifty-dollar bill.

“And the six?” he asked dryly.

“In sixes,” I said.

He gave it me, and I rushed out.

As the big doors swung behind me I caught the echo of a roar of laughter that went up to the ceiling of the bank. Since then I bank no more. I keep my money in cash in my trousers pocket, and my savings in silver dollars in a sock.

- *Stephen Leacock*

- ◆ Why did the author pretend to appear like a bad-tempered man?

- ◆ What decision has the author taken after the episode at the bank?


- ◆ Is the author's last decision wise?

■ ■ ■ ENGLISH WORKSHOP ■ ■ ■ ■ ■

- Find from the lesson, the antonyms of the following.

(a) afterwards	(b) spending	(c) careful
(d) withdraw	(e) confidently	(f) cheerful
- Fill in the blanks choosing the appropriate word/idiom from the lesson.

(a) The solved the mysterious crime.
(b) In the examination, I did not know the answer, so I
(c) He was dizzy and he into the room.
(d) While arguing with his elders he had
(e) The sight of a snake
(f) As soon as I of my home, I greet my family.
- Using the following points frame a character sketch of the narrator. Support each character trait with instances from the lesson.

(1) Diffident and timid	(2) Unusual behavior	
(3) Ignorant about banking	(4) Nervous and careless	
(5) Economical		
- Rewrite the following in indirect speech.

(a) "Can I see the manager?" I said, "Certainly" said the accountant.
(b) "Good morning," I said and stepped into the safe. "Come out," said the manager coldly.
(c) the words seemed to mean, "Let us do this painful thing while the fit is on us."
(d) "What! Are you drawing it all out again?" he asked in surprise. "Yes, the whole thing," I said.
(e) "How will you have it?" he said. "In fifties," I said.
- Read the statement, write your views first, and counterview later, in two separate passages. 'Online/Net Banking is better than going personally to the bank for transactions.'

Views:

.....
.....
.....

Counterview:

.....
.....
.....

- Read the story 'Lord Ermsworth and the Girl Friend' by P. G. Wodehouse.



4.5 Tansen

■ ■ ■ Warming up! ■ ■ ■

- (a) Indian Classical music consists of many Ragas. Find out from an expert or the internet, the names of at least 10 Ragas and the time when they are sung to produce greater effect.

No.	Name of Raga	Effective when	No.	Name of Raga	Effective when
1.			6.		
2.			7.		
3.			8.		
4.			9.		
5.			10.		

- (b) Archaic words are those that are no longer used in a language, but sometimes their usage adds a historical or old-times flavour to a piece of writing.

Examples : • behold – look • afeared – frightened
 • forsooth – indeed • hither – this place

Now find out some archaic words from your mother tongue or another language that you are proficient in and write down at least ten of them, and against each, their modern equivalent and meaning in English.

Archaic Language

	Archaic Word	Modern Equivalent	Meaning in English
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			
9.			
10.			

- (c) There are many legends about the ‘nine gems’ in Akbar’s Court. These are popular tales and they may not have a historical basis. Can you name some of the nine gems and the stories associated with them?

Tansen

- ◆ How did Akbar reward Tansen for the ecstatic effect of his singing?
- ◆ What happened to Tansen when he sang the Deepak Raga with great vigour?
- ◆ How did he come back to normal, again?
- ◆ What did Tansen tell about his Teacher to Akbar?
- ◆ Why did Akbar change his kingly attire?



Tansen, the singer, in great Akbar's Court
Won great renown; through the Badshahi Fort

His voice rang like the sound of silver bells
And Akbar ravished heard. The story tells

How the King praised him, gave him many a gem,
Called him chief jewel in his diadem.

One day the singer sang the Song of Fire,
The Deepak Râg , and burning like a pyre

His body burst into consuming flame.
To cure his burning heart a maiden came

And sang Malhar, the song of water cold,
Till health returned, and comfort as of old.

— Mighty thy Teacher must be and divine, —
Great Akbar said; — magic indeed is thine,

Learnt at his feet. — Then happy Tansen bowed
And said, — Beyond the world's ignoble crowd,

- ignoble : not worthy
- celestial : heavenly

Scorning its wealth, remote and far-away
He dwells within a cave of Himalay. —

— Could I but see him once, — desired the King,
— Sit at his feet awhile, and listening

Hear his celestial song, I would deny
My state and walk in robes of poverty. —

Then said Tansen. — As you desire, Huzoor,
Indeed 'twere better as a slave and poor

To come; for he, lifted above the things
Of earth, disdains to sing to earthly kings. —

Long was the road, and Akbar as a slave
Followed Tansen who rode towards the cave

High in the mountains. At the singer's feet
They knelt and prayed with supplication sweet:

— Towards thy shrine, lo, we have journeyed long,
O Holy Master, bless us with thy song! —

Then Ostad, won by their humility,
Sang songs of peace and high felicity;

The Malkous Raga all ecstatic rang
Till birds and beasts, enchanted as he sang,

Gathered to hear, o'er Akbar's dreaming soul
He felt the waves of heavenly rapture roll,

But, as he turned to speak his words of praise,
Ostad had vanished from his wondering gaze.

— Tell me, Tansen, what theme this is that holds
The soul enchanted, and the heart enfolds

In high delight — ; and, when he knew the name,
— Tell me, — again he said, — could you the same

Theme sing to lure my heart to paths untrod? —
— Ah no, to thee I sing; he sings to God. —

— Hazrat Inayat Khan

◆ What was the magical effect of Ostad's rendering the Malkous Raga?

◆ What happened before Akbar could come out of his trance?

◆ Why did Tansen's singing not produce the same effect as that by Ostad?

- supplication : humble request
- felicity : great happiness; also, pleasing style
- theme : here it means a musical composition.

■ ■ ■ ENGLISH WORKSHOP ■ ■ ■ ■ ■

1. Pick out Archaic words from the poem and give their modern equivalents

	Archaic Words	Modern Equivalents
(a)		
(b)		
(c)		
(d)		
(e)		

2. Who said the following, to whom, and when?
 - (a) "Mighty thy Teacher must be and divine."
 - (b) "He dwells within a cave of Himalay."
 - (c) "As you desire, Huzoor."
 - (d) "O Holy Master, bless us with thy song!"
 - (e) Ah no, to thee I sing: he sings to God."
3. Rearrange the following in their proper order as in the poem. Write the serial number against each line:-
 - (a) The Ostad sang the Malkous Raga enchantingly.
 - (b) Akbar followed Tansen, dressed miserably.
 - (c) I request you to sing such a song that will I experience unmatched joy.
 - (d) Ostad was nowhere to be seen.
 - (e) O Divine Teacher, please gift us the joy of your song.
 - (f) One day, the singer sang Deepak Raga in the court.
 - (g) Akbar expressed his wish to meet the Teacher.
 - (h) He experienced heavenly delight.
 - (i) Tansen sings to please the earthly king but Ostad devotes his songs to God.
 - (j) She sang Raga Malhar, which had a cooling effect.
4. Write the reason in your own words.
 - (a) Akbar strongly desired to hear Ostad sing.
 - (b) Akbar had to dress like a slave.
 - (c) After the song Ostad had vanished.
 - (d) Ostad's song was more elating than Tansen's songs.
5. What message does the poet wish to convey through this narrative poem, 'Tansen'?
6. Summarise this poem in your own words in 8 to 10 lines, highlighting only the main points.

Language Study

The **Language Study** pages aim only at acquainting the students with some terms that are useful when we talk about language and how it works. The entries given here *should not* be treated as teaching items. The information given here *should not* be used for the purpose of evaluating the students' knowledge of grammatical definitions.

These pages are not meant to be read at a stretch. When opportunities of discussing language arise in the course of classroom teaching, the teacher can refer to the relevant entry or entries and also get the students to read them. The information should then be discussed with the help of examples drawn from the textbook or other familiar sources.

Students, too, can refer to this section from time to time. They may find this information useful while –

- (a) correcting their work
- (b) trying to understand a text, and
- (c) using dictionaries and other reference books
- (d) trying to write literary and non-literary compositions on their own.

If necessary, the teacher should show the students how to look up a word in these pages.

Some words in these pages are printed in colour. It means that they have been explained in these pages at the proper place.

abbreviation : a short form of a word, phrase, etc. Examples : *Mr* (Mister), *km* (kilometre/s), *V.I.P.* (very important person), *S.S.C.* (Secondary School Certificate), *etc.* (et cetera - meaning 'and other similar things', 'and the rest'), *WHO* (World Health Organisation).

Abbreviations are mostly used in writing. While reading aloud or in speech, we use the full forms of abbreviations like 'Mr' (Mister) or 'Dr' (Doctor). Some abbreviations are read aloud by pronouncing each individual letter, as for example, *V-I-P*. Some short forms are read as if they form a word. For example, *PIN* is read like the word, 'pin'.

- Note the abbreviations you come across and find their full forms.

act : one of the main parts into which a **play** is divided. A play may have two, three, even five acts or just one act.

active voice : See **voice**.

adjective : a word that tells us something more about a **noun** or **pronoun**. It may

tell us about the shape, size, colour, quality, material, origin, use, or other features of the noun it describes :

- shape : a *round* table, a *square* sheet
- size : The buildings were *huge*; *small* shoes
- colour : a *red* rose; Milk is *white*.
- quality : You are very *kind*; a *strong* medicine
- material : *wooden* chairs, a *silver* spoon
- origin : *Chinese* food, *Indian* birds
- use : *dining* room, *drinking* water

Many adjectives end with : *-ful* (*useful*), *-less* (*careless*), *-able* (*washable*), *-y* (*salty*), *-ous* (*famous*, *joyous*), *-ive* (*active*, *creative*), *-al* (*practical*, *optical*).

We can use 'very' before most of the adjectives : '*very happy*', '*very colourful*', '*very interesting*'.

Adjectives have **comparative** and **superlative** forms.

Example : big – bigger (comparative), – biggest (superlative).

We usually add ‘-er’, ‘-est’ to short adjectives and use ‘more’ and ‘most’ with longer adjectives :

high – higher – highest

nice – nicer – nicest

famous – more famous – most famous

interesting – more interesting – most interesting

Note that we use ‘the’ before the **superlative** : *the best, the most important.*

Sometimes, we use two or three adjectives together to describe a noun. In such cases, the order in which adjectives are used depends on the meaning. The adjectives that express/show your opinion about something are usually put first. The other adjectives are normally put in the following order :

- size, age, shape, colour, origin, material, use or purpose

Examples : a *nice little* basket, a *brave young* woman, a *big, red, plastic* bag, a *noisy, old, drilling* machine.

- Find phrases where more than two adjectives are used, and note the order in which they are used.

adjective clause : a clause that functions as an adjective and tells us more about a noun.
Example: • This is the house *that Jack built*.

adverb : a word that tells us something more about :

- a **verb** : He runs *fast*. She went *away*. The girl sang *sweetly*. *Suddenly*, the dogs started barking. She did *not* smile.
- an **adjective** : The tea was *too* sweet. The lion was *very* strong.
- another **adverb** : He ran *very* fast.
- a **phrase** or **sentence** : *Luckily*, he remembered the answer.

Adverbs give us information about:

- place, eg., Come *here*. Come *in*.
- time, eg., I saw a movie *yesterday*. I need a pen *now*.
- manner or the way something is done, eg., Read *aloud*. Stand *straight*. Run *fast*.
- degree, eg., The water was *too* hot.
- cause or reason, eg., She was tired and *therefore* unable to study.

Many adverbs end with -ly. Adverbs, too, have **comparative** and **superlative** forms. They are used for comparing the way something is done, the way something happens, etc.

Examples : Who will run *the fastest*?
Walk *more gracefully*.

- Find more examples of the comparative and superlative forms of adverbs.

adverb clause : a clause that functions as an adverb and tells us more about the main verb (action). Examples: • You can go out to play *after you have done your homework*.
• They got wet *because they didn’t carry an umbrella*.

adverbial : a phrase or clause used as an adverb. For example, Put it *on the table*.

alliteration : the occurrence of the same letter or sound at the beginning of words in a phrase, sentence, etc. Example : The *green grass grew* all around.

alphabet : a set of letters used for writing the words in a language. The letters have a fixed order in the alphabet. The set of letters we use for writing English is arranged from a to z. It is known as the Roman alphabet.

A, B, C, d, e, f, g, etc. are called letters, not alphabets.

antithesis : a figure of speech in which the same sentence includes a striking contrast between words. Example: *One man’s medicine is another man’s poison*.

antonym : a word that means the opposite of another word. *Strong* is an antonym of *weak*. *Up* and *down* are antonyms.

apostrophe : See **punctuation**.

article : The words ‘a/an’ and ‘the’ are called articles. They are used before a **noun**.

‘The’ is known as the **definite article**. It shows that the noun refers to a particular example of something, eg., I am looking for *the* blue pen. (And not the red one.)

‘A/an’ is called the **indefinite article**. It shows that the noun refers to a general example of something, eg., I want *a* pen. (Any pen.)

a + consonant
a pen

an + vowel
an apple

Before nouns beginning with a **consonant** sound, we use 'a'; and before nouns beginning with a **vowel** sound, we use 'an'.

We do this both when we speak and when we write. Examples : *a lion, a squirrel*, but *an ant, an elephant*.

If there is an adjective before the noun and after the article, the use of a/an depends on that adjective.

Examples: I ate *an egg* but I ate *a boiled egg*.
a story, but *an unending story*.

The definite article is always written as 'the'. But when we speak, we pronounce it as 'd' before consonant sounds and 'di' before vowel sounds, eg., 'd' *lion* but 'di' *elephant*.

aspect : a form of a verb that shows whether an action is complete or is still continuing. Or, it may show that it happened or was happening in the past but is still relevant. The two aspects are perfect (perfective) and progressive or continuous.

Verb forms show both tense (present, past, future) and aspect (perfect, progressive).

- progressive : be + v-ing

present progressive : They *are going*.

past progressive : They *were going*.

- perfect : have + v-ed/-en

present perfect : They *have gone*.

past perfect : They *had gone*.

- perfect progressive : have + been + v-ing
- present perfect progressive : They *have been going*.

past perfect progressive : They *had been going*.

Sometimes all these forms are referred to as only tenses.

autobiography : a book/story that someone writes to tell about their own life.

auxiliary : helping verb used with the main verb. It helps to show the tense, form questions and negative sentences ; and to show whether

something is possible, necessary, etc. There are two sets of auxiliary verbs.

- (a) **be, have, do** :

I *am* going;

They *have* gone:

Did he go?

She *did not* go.

- (b) **modal auxiliaries** : auxiliaries like can, should, may, must : It *can* fly; They *should* come back; *May* I come in? She *might* come; A student *must* work hard.

See **modal auxiliary** and **verb**.

biography : a book/story of someone's life written by others.

capitals : See **punctuation**.

characters : persons in a story, film, play, etc.

clause : a group of words that includes a **subject** and a **verb**. A clause can form a complete sentence or be a part of a sentence.

Example : In the sentence 'I went home because it was getting dark' ; there are two clauses : *I went home*, and *because it was getting dark*.

In the above sentence, if you read only 'I went home', it sounds complete. So, it is the main clause.

There are two types of clauses : **main** and **subordinate** :

- (a) main clause : A main clause can stand by itself as a complete sentence. Even if you read just the main clause, it makes good sense.

- (b) subordinate or dependent clause : It cannot stand by itself as a complete sentence. If you read just the subordinate clause, it does not make good sense. In the above sentence, '*because it was getting dark*' is the subordinate clause. If you read only this clause, you realise that it is incomplete and the sentence includes something else.

Subordinate clauses are further classified into adjective clauses, adverb clauses and noun clauses according to whether they act as adjectives, adverbs or nouns, respectively.

comedy : • a play or film with a happy ending
• entertainment such as a film, play, TV

programme, etc. that make you laugh.

comma : See **punctuation**.

comparative : See **degrees of comparison, adjective, adverb**.

complement : There are two types of complement : **Subject complement** and **object complement**. A subject complement is a word or phrase used after a **verb** and describing the **subject** of the verb. For example, in, 'I am *hungry*', *hungry* is a subject complement.

Other examples : She is *clever*. He is a *teacher*. She became a *doctor*.

An object complement comes after the **object** of a verb and gives us information about the object.

Examples : They made her *secretary*. She found the letter *interesting*.

complex sentence : See **sentence**.

compound sentence : See **sentence**.

compound words : When two or more words are linked together to produce a word with a new meaning, that word is called a compound. Examples : postman, red-headed.

conjunction : a word that joins words, phrases or sentences.

Examples : *and, or, but, because, if*, etc.

consonance : repetition of consonant sounds especially at the end of the words in a phrase or sentence. Example: *Think tank*.

Make collections of the examples of alliteration and consonance.

consonant : a **speech sound** like 'ब', 'श', 'ट', etc., which is not a vowel. A consonant **letter** is a letter that represents a consonant sound, eg., the consonant letter 'c' (सी) stands for the sound 'स्' in 'city' and 'क्' in 'come'.

The consonant letters we use for writing English are :

b c d f g h j k l m n p q r s t v w x
y z

definite article : 'the'. See **article**.

degrees of comparison : We use different forms of adjectives and adverbs to show

comparisons. They are known as degrees of comparison –

positive : He is **as tall as** his brother.

comparative : He is **taller than** his brother.

superlative : Their sister is **the tallest** amongst the three.

See **adjective** and **adverb**.

determiner : Determiners are words usually used before a noun. They 'determine' or 'specify' that noun. They include articles (a, an, the), numbers and words like: this, that, some, any, each, every, much, many, my, your, their, etc.

dictionary : a book that lists the words in a language in alphabetical order, and explains their meaning, use, pronunciation, etc.

direct object : See **object**.

epic : a long poem about the brave and exciting deeds of great men and women. *Ramayana* and *Mahabharata* are epics.

essay : a short piece of writing about a particular topic.

euphemism : a mild word or expression used for something unpleasant. Example: Use of 'pass away' in place of 'die'.

exclamation : a sound, word, phrase or short sentence that shows sudden and strong emotion. For example, 'Oh!', 'What a surprise!', 'Too bad!'.

figure of speech : a word, phrase, etc. used in an unusual, imaginative way for a better effect. **Simile, metaphor, personification** are figures of speech.

finite verb : Finite verb forms show tense (past/present), number (singular/plural) or person (I **am** ..., You **are** ..., She **is** ..., etc.). They can be the main verb in a sentence—We **study** English. She **likes** mangoes. They **were** happy. He **came** home.

full stop : See **punctuation**.

future : It is the time after the present, the time after now.

- We use 'will' with a verb to show that something will happen in the future, eg., 'She *will tell* us a story *tomorrow*.' 'Next year, you'll be in Std X.'

- With 'I' and 'we', 'shall' is also used, especially in questions: *Shall we go?*
- We can also use (be + going to + verb) to talk about future plans, events, etc., eg., 'I am *going to learn* music in the next vacation'.

gender : the grammatical divisions of masculine, feminine and neuter into which nouns, adjectives, etc. are divided in some languages. English nouns are not grouped according to gender and normally they do not have special endings to show gender. Some exceptions are : actor-actress, prince-princess.

(Compare this with the nouns in your mother tongue.)

Note that the personal pronouns 'he', 'she' and 'it' show masculine, feminine and neuter gender respectively.

- Some nouns can be replaced by both he/she according to the context, eg., cook, teacher, doctor, cousin, singer, student.
- Some nouns can only be replaced by 'he' : king, father, boy. • Some nouns can only be replaced by 'she' : girl, mother, queen.
- Some nouns can be replaced only by 'it' : inanimate nouns like box, tree, table; names of plants and animals, eg., rose, bird, mouse.
- Sometimes, people use he/she for pets or other animals.

gerund : the '-ing' form of a verb, used as a noun. It is also called *verbal noun*.

Examples : I like *shopping*; *Swimming* is my favourite sport.

glossary : a list of difficult words with their meanings, especially one given at the end of a book or passage.

grammar : the study or use of the rules for changing the form of words and combining them to make sentences. Each language has its own grammar or set of rules.

hyperbole : use of exaggeration to achieve an effect. Example: If I can't get a smartphone, I will die.

idiom : a phrase or a sentence that has a special meaning as a whole, which may be

different from the meaning of the individual words.

For example, 'I want to *go through* the book'.

Here, 'go through' means read.

indefinite article : 'a/an'. See [article](#).

indirect object : See [object](#).

infinitive : the basic form of a verb : *come, go, be*. In English, this basic form can be used by itself or with 'to'. Examples : (a) bare infinitive (used by itself) : I can *swim*; You must *come*; He made them *cry*; I let the fish *go*. (b) to infinitive : Who wants *to come*?; I like *to sleep*; She learnt *to ride* a bike ; He asked us *to stand up*.

intonation : the rise and fall of voice that adds meaning to what is said. For example, the voice rises or goes up at the end in '*You need coffee?*' to show that it is a question.

intransitive verbs : verbs that do not need an object are intransitive verbs.

Example: *Dogs bark*.

irony : use of words to imply the opposite of what they mean.

Example: When Kapil broke the cup while washing it, his mother said, 'That's wonderful' !

letter¹ : a written/printed sign that stands for a speech sound. While writing English, we use **capital letters** (A, B, C, ...) and **small letters** (a, b, c, ...).

letter² : a written message that is usually sent by post.

link verb (linking verb) : a verb that connects the subject of a sentence with its complement. Examples: You *look* beautiful; He *is* a doctor; He *is* nice.

Forms of 'be' with the pronouns.

I	am	We	are
	was		were
	(have/had)been		(have/had)been
You	are	You	are
	were		were
	(have/had)been		(have/had)been
He/She/It	is	They	are
	was		were
	(has)been		(have/had)been

metaphor : an imaginative expression that refers to someone/something as another person or thing. It implies that the person or thing has some quality of that other person or thing. The words ‘as’ or ‘like’ are not used in a metaphor.

Examples : The child was *a fountain of joy* to them; He is a *gem*; The mango is the *king of fruits*.

modal auxiliary (modal) : a helping verb. The modal auxiliaries are : can, may, shall, will, could, might, should, would, must, ought to, used to, need, dare

- We do not use ‘to’ before a modal.
- We do not add ‘-ed’ or ‘-ing’ to a modal.
- We can form questions and negative sentences using modals without using the auxiliaries be, have or do.

Examples : *Can you swim? May I drink water? Must he complain? He cannot jump high. You must not cry. One may not like it.*

A modal auxiliary is always followed by an **infinitive**.

Examples : can *sing*, may *go*, shall *write*, etc. See **auxiliary** and **verb**.

Collect examples of sentences where modal auxiliaries are used. Translate them into your mother tongue, keeping in mind the context in which they are used.

noun : a word that is used to name :

- a person (*Rohan, Reshma* as also *girl, doctor, student*)
- an animal (*cow, hare*)
- a place (*Mumbai, mountain, school*)
- a thing (*table, house, milk*)
- an idea/quality (*anger, courage*), etc.

The names given to particular persons or places are known as **proper nouns** (eg., *Anand, Nagpur, Narmada*). The rest are **common nouns** (eg., *boy, city, river, book*).

Common nouns can be further classified into **concrete** and **abstract** nouns. Concrete nouns stand for things that you can actually touch or see.

Examples : *building, lion, plant, spoon*. Abstract nouns stand for ideas, qualities, feelings, etc. that you cannot actually touch or see. Examples : *bravery, wisdom, pity, poverty, thought, childhood, laughter*.

Some nouns stand for groups of things or people. Such a noun is known as a **collective** noun. Examples : a *crowd* of people, a *class* of children, a *herd* of cattle, a *flock* of birds, *lists* of names, *packs* of wolves.

Some nouns refer to something that can be counted, eg., *two spoons, three stars, four ideas*. They are **countable nouns**. Some nouns refer to something that cannot be counted, eg., *light, water, strength*. They are **uncountable nouns**.

A countable noun has two forms — **singular** and **plural**. When it refers to one thing, it is singular, eg., *moon, flower, man, cat*. When it refers to many things, it is plural, eg., *moons, flowers, men, cats*.

Many nouns end with -ness, -ity, -ment, -tion.

noun clause : a clause that functions as a noun. (As the subject, object or complement in a sentence.)

Example: I want to know *what you think*.

novel : a long written story, usually about imaginary characters and events. A novel is usually long enough to fill a book.

object : a word, phrase, or clause in a sentence that refers to the person, thing, etc. affected by the action of the verb.

Examples : She cooked *rice*;

He gave me *a pen*; She bought *a car*.

There are two types of object : **direct** and **indirect**. The **direct object** is directly affected by the action. For example, in ‘He gave me *a pen*’ ; a pen is the direct object.

Indirect object refers to the person or thing to whom/for whom the action is done. ‘He gave *me* a pen’, *me* is the indirect object.

Some verbs do not need any objects.

Examples : fly : Birds fly.

rain : It rained heavily.

They are called **intransitive verbs**.

Some verbs need an object/objects.

Examples : read : I read a book.

catch : He caught the ball.

These verbs are known as **transitive verbs**.

onomatopoeia : a word/s imitating the sound of what it refers to – *bang, hiss, splash*, etc.

paragraph : a part or section of a piece of writing. A paragraph starts on a new line. Usually, it has one main idea.

part of speech : In grammar, words are divided into classes known as parts of speech. They are : noun, pronoun, verb, adjective, adverb, preposition, conjunction and interjection.

participle : a word formed from a verb by adding ‘-ing’ (present participle) or ‘-ed/-en’ (past participle).

passive voice : See **voice**.

past : it is the time before the present time, the time that has gone by. We use past tense forms of verbs to show actions/ events in the past, eg., ‘She *took* my book yesterday.’ ‘I *was* in Std VII last year.’ ‘Long ago, there *lived* a king.’

pause : a temporary stop in speech. When we read aloud, we take a pause at a comma, semi-colon and full stop.

perfect : See **aspect**.

personification : referring to a thing or quality as if they can think and act like a person.

Examples : Flowers danced in the meadow.

Jealousy reared its ugly head.

phonetic symbols : symbols that show the different sounds in our speech.

In writing, we use letters to show sounds. But some letters stand for many sounds, for example, the letter ‘c’ stands for both ‘s’ and ‘k’ sounds – nice, city, cut, call.

On the other hand, some of the different letters stand for one and the same sound. The ‘a’ in all, the ‘aw’ in dawn, the ‘o’ in born, all stand for the same sound. The sound ‘f’ is shown by different letters in –fish, cough, graph and puff.

Therefore, sometimes a special system of writing is used in which one symbol (letter) stands for only one sound. These special symbols are called phonetic symbols. They are used in a dictionary to show the pronunciation of words.

phrase : a short, meaningful group of words; a meaningful part of a sentence.

play : a story/piece of writing which actors perform in a theatre. It includes the conversation between the characters and also the stage directions with sound and light effects, that is, description of what happens on the stage. You can perform a play on radio or TV, too.

plural : the form of a **noun**, **pronoun** or **verb** which refers to many persons or things, eg., *children, tigers, caps, we, they*.

In English, we do not use the plural pronoun ‘they’ to refer to an elderly or senior person. We use ‘he’ or ‘she’.

poem : a piece of writing, in which usually there are short lines with rhyming words at the end. Some poems may not have rhyming words at the end. The lines often have rhythm. Poems express deep emotions, memorable experiences or striking images in beautiful, fitting words. There are humorous poems, too.

predicate : a part of a sentence that tells us something about the **subject**. In ‘Birds fly in the sky’, ‘Birds’ is the subject and ‘fly in the sky’ is the predicate.

prefix : a letter or group of letters added to the front of a word to change its meaning and make a new word.

Examples : *un*+tie, *non*+stop, *dis*+like, *mis*+lead, *super*+man, *over*+eat, *mini*+bus, *counter*+attack, *inter*+national, *re*+wind, *tri*+angle, *vice*+president.

preposition : a word/group of words used before a noun or pronoun to show place, time, position, etc. Examples : *in* the park, *on* the table, *at* home, *from* Monday to Friday, *after* 5 pm, *in front of* the school, etc.

present : the time now. We use the present tense forms of verbs to show the actions/ events that are happening now, eg., She *goes* to school. It *looks* beautiful.

progressive : See **aspect**.

pronoun : a word that is used instead of a noun. The pronouns in English are *I, we, you, he, she, it, they* and their forms like *my, mine, me*.

pronunciation : the particular way in which words are said.

prose : written language in the ordinary form, not in the form of poems. Examples of prose are passages, stories, reports, etc.

proverb : a short, well-known sentence or phrase that gives advice or tells you what is generally true. For example, '*A stitch in time saves nine*' means 'If one does something in time or immediately, it saves a lot of work later'. A proverb is also known as a **saying**.

pun : a play on words based on their different meanings, for a humorous effect.

Example: Writing with a broken pencil is **pointless**.

Punctuation

In writing, we show words and sentences separately. We also show whether a sentence is a question or an exclamation or a statement. We show what each person has said in the course of conversation. We show these and many other things with the help of certain marks. Punctuation is a system of using these marks in writing. We use them to separate or specify certain items.

apostrophe : ', The apostrophe is a punctuation mark. It is used with 's' (or by itself) to show that a thing or a person belongs to somebody.

Examples : • Raju's toys
• My brother's bat • Her friend's father
• the cow's tail • the princess's ring
• a week's holiday

– Note that 's is used mainly with the names of living things and also in some phrases denoting time. Normally, it is not used with non-living things. We say –

• '*the leg of the table*' and not '*the table's leg*'.

• '*the surface of the wall*' and not '*the wall's surface*'.

With the pronoun 'it', we use only s and not 's.

Examples : *its horns, its cover*.

– With a plural noun ending with 's', we use only the apostrophe and not 's.

Examples : *Boys' School, rabbits' ears*.

– We can use either only ' or 's with names ending in 's'.

Examples : *Suhas's bag or Suhas' bag*.

• The apostrophe is also used to show that a letter / letters have been omitted.

Examples : *I'm* (I am), *He'll* (He will). It's means 'it is' or 'it has'.

• The apostrophe is sometimes used to show the plural of letters and numbers. Example : Dot your *i's* and cross your *t's*.

capital letters : Capitals or capital letters are used –

• to begin a sentence :

It is raining ; *Birds* fly ; What's your name? ;

How nice! *Go* home.

• to begin each line of a poem :

Into the sunshine,
 Full of the light,
 Leaping and flashing
 From morn till night!

• to begin a proper noun and words derived from a proper noun : *Sushma, George, English, Indian, Himalaya, Pune*.

• In titles of books, films, stories, etc. : *Bal Bharati, Sleeping Beauty, The Last Leaf*.

• In some abbreviations : *B.A., Smt., PTO*

The pronoun 'I' and the exclamation 'O' are always in capital.

colon : : A colon is used –

• to introduce a list or examples :

– We need the following : a pen, a pencil, a ruler and a piece of paper.

– There are three types of volcanoes : active, dormant and extinct.

• between two closely connected sentences.

- to introduce a quotation, the speech of a character in a play.

comma : [,] Commas show a slight pause. They are used –

- to separate words in a list :
 - There were lions, tigers, horses, monkeys and dogs.
- to separate **phrases** or **clauses** :
 - ‘By the way, since you are interested in these little problems, and since you were good enough to record some of my experiences, you may be interested in this.’
- in writing conversations :
 - “Come here,” she said.
 - He said, “That’s right!”
- to separate an introductory word or phrase that applies to the whole sentence.
As a result, they lost the match.
- before or after the word or words used to address someone:
 - Elementary, my dear Watson!
 - Daddy, I have a question.

dash : [–] It is used to separate parts of a sentence :

- She was counting something in a very low voice – almost a whisper.
- Sometimes it is used in place of the colon.

exclamation mark : [!] It is used after an interjection or exclamation :

- Congratulations !
- Wish you all the best!
- Shocking!

full stop : [.] It is also known as ‘period’. It shows a longer pause. It is used :

- at the end of a statement or order :
 - Dogs are loyal.
 - Come in.
- in some abbreviations : B.Sc.

hyphen : [–] It is used to connect the parts of a compound word: double-click, easy-going.

It is also used to show that a word continues on the next line.

question mark : [?] It is used at the end of a question.

- What time is it?
- Do you know the answer?
- Why don’t you join us?

quotation marks : [‘ ’] They are also known as inverted commas. They are used :

- to mark a quotation, or a specially used word or phrase.
- Double quotation marks are used in writing conversations.

semi-colon : [;] It shows a pause. It is used to separate clauses, especially those which are NOT joined by a conjunction.

question : a sentence or phrase that you use to get information or to ask for something, etc.

register : language used in a particular context or subject matter.

rhyme¹ : a short poem or song for children.

rhyme² : If two words rhyme, they end with the same sound. For example, the word ‘king’ rhymes with ‘ring’ but you cannot rhyme ‘pack’ with ‘book’.

rhyme scheme : pattern of rhymes used in a poem at the end of lines in each stanza. This pattern of rhymes or rhyme scheme is shown with the help of letters of the alphabet as *aabb* or *abab*, etc.

rhythm : a regular repeated pattern of sounds or movement.

scene : a part of a play or film. The place and time of action (whatever is happening in the play or film) does not change in the same scene.

sentence : A group of words that expresses a complete idea — a statement, a question or a command.

Examples : • *My elder brother is in college.*

• *Do you know this address?* • *Be quick.*

Sentences can be classified into three types – simple, compound and complex. A

simple sentence is one that has only one

subject and one predicate. It has only one finite verb. Example: • *Margie was hurt.* Compound and complex sentences have two or more clauses.

A sentence made of two or more main or independent clauses is **compound sentence**. Example: • *Open your books and start reading the poem.* • *I called him, but he did not stop.*

A **complex sentence** consists of one main or independent clause and one or more subordinate (dependent) clauses.

Example: • *I went out because I wanted to play with my friends.*

These subordinate or dependent clauses cannot make independent sentences.

short story : a short written story about imaginary characters and events.

simile : an imaginative comparison of two different things which have something in common. A simile always includes the words 'as' or 'like'.

Examples : as playful as a kitten
as lovely as a flower.

simple sentence : See **sentence**.

singular : the form of a **noun**, **pronoun** or **verb** which refers to one person or thing, eg., *child, tiger, cup, I, it, he, she.*

sound : a sound is something that you hear.

stanza : A stanza is a part of a poem. The lines in a stanza usually have rhyming words at the end. Separate stanzas in a poem are shown by more space/distance between them, or by changing the arrangement of lines.

statement : a statement is something that you state, that is, say or write to give definite information. eg., *'The sky is blue.'*

stress : Stress is the extra force used when pronouncing or saying a **word** or **syllable**. For example, in the word '**Eng**lish', the syllable '**Eng**' is stressed. In the sentence, 'Say it in **Eng**lish!' the word English is stressed.

subject¹ : The subject of a sentence is the part which names the person, thing, etc. that

we speak about. The remaining part of the sentence is known as **predicate**.

subject² : a word or phrase in a sentence that shows who or what does the action (the action stated by the verb).

Example : *My mother* saw a peacock in the garden.

The glass fell from the table.

The subject usually comes first in a sentence.

The subject is left out in commands :

Example : Go home.

The **singular** or **plural** form of the **verb** depends on the subject:

She was sleeping. All the girls were sleeping.

Monica likes Monica and her friends like mangoes.

He is going home. They are going home.

Raju has a sister. They have a cousin.

suffix : a letter or group of letters added at the end of a word to make another word.

Examples : cook+er, act+or, book+let, child+hood

friend+ship, king+dom, care+ful, read+able,

act+ion : action, simple+fy : simplify, scare+y : scary,

perfect+ion : perfection.

Sometimes, the last letter/letters of the word may be changed/dropped while adding a suffix.

superlative degree : See **degrees of comparison**.

syllable : a part of a word. There is one vowel sound in each syllable. It may have one or more consonant sounds at the beginning or at the end. The syllables in some words are shown here : a-go (ago), ac-tion (action), crea-ture (creature), jo-ker (joker), ex-pla-na-tion (explanation).

Words like *no, cat, ask, torn, school* have one syllable.

synonym : two or more words from the same language that have the same or more or less the same meaning :

good-nice-pretty, shut-closed-sealed.

tense : the form of a verb which shows the time at which an action happens — the **past** (She *went*), the **present** (She *goes*) or the **future** (She *will go*). See **aspect**.

thesaurus : a type of dictionary that lists words according to their meaning. Words and phrases with similar meaning are put together in a thesaurus. It is very useful for writers.

title : the name of a book, poem, story, picture, etc.

tragedy : • a play or film with a sad ending.

transitive verbs : Verbs that need an object are called transitive verbs.

Example: He *wrote* a poem.

verb : a word or group of words that shows action :

— what people or things do and what happens to them (*write, fall, float*).

— A verb may also describe a happening : It *rained* ; It *became* dark, or

— a state : She *was* unhappy.

Verbs have different forms that show **tenses**, the time of the action to which the verb refers. (**future**, **past** and **present**.)

Verbs have singular and plural forms only in the case of the present tense : *comes* (singular), *come* (plural).

- Note that we do not use singular forms with 'I' and 'you': *I come, You smile*; and NOT *I comes, You smiles*.

The verbs **be** (am/are, is/are, was/were, being, been), **have** (has, have, having, had) and **do** (does, do, doing, did, done) can be used as main verbs in a sentence.

Examples :

- be: I *am* twelve years old. They *were* ready.
- have : I *have* a brother. The dinosaur *had* a long tail.
- do : *Do* your best. She *did* some work.

These verbs are also used with the main verbs in a sentence to show certain

things. Then, they are called **auxiliary** or **helping** verbs.

- 'Be + main verb' shows that the action is not complete; it goes on, eg., I *am* running./It *is* raining. They *were* playing. (The present and the past progressive respectively.)

- 'Have + main verb' shows that the action about which we are talking now, is/was complete, eg., I *have* done my homework. She *had* read the book. (The present and the past perfect respectively.)

- 'Do' is used with the main verb –

(a) to form questions: *Do* you *know* the answer?

Did you *see* the bird?

What *do* you *want*?

What *did* the queen *tell* them?

(b) to form negative sentences : We *did not go* back.

'Be' and 'have' auxiliaries can also form questions and negatives. 'Do' is not needed when these are used.

Examples :

(a) Questions : *Are* you *writing* a story?

Have you *written* this?

Why *have* you *come* back?

(b) Negatives : I *was not feeling* well.

She *had not seen* the book.

There are other verbs like *can, could, may, might, will, would, shall, should, must, ought to, used to*, etc. which show whether something is possible, allowed, necessary, etc. These are known as modal verbs or **modal auxiliaries**. They, too, are used as auxiliaries with the main verbs.

Examples : I *can* swim.

You *may* come in. You *should* not work too hard. *Must* you go? See **tense**, **aspect**, **auxiliary**.

verse : • poems in general, or

- a group of lines forming a unit in a poem or song, eg., a song with four verses.

voice : the form of a verb that shows whether the subject of a sentence does an action (active voice) or has an action done to it (passive voice).

Examples: The policeman *stopped* the traffic. (active voice)

The traffic *was stopped* by the policeman. (passive voice)

Note that the **object** in the active sentence becomes the **subject** of the passive sentence and the verb form includes a form of 'be' + past participle.

We normally use the passive voice to emphasise what happened, happens, etc. rather than 'who' or 'what' does the action. In the passive sentence, the 'doer' of the action may or may not be mentioned. We use 'by' before it, when it is mentioned :

The nuts were cracked.

The nuts were cracked *by a squirrel*.

The nuts were cracked *by a squirrel with its teeth*.

vowel : a **speech sound** you make without closing any part of your mouth or throat. For example, 'अ', 'आ'. A vowel **letter** is a letter of the alphabet that stands for a vowel sound.

The vowel letters are : *a, e, i, o, u*. The letter 'y' too, sometimes stands for a vowel.

Note that one letter may stand for different sounds in different words. For example, the same vowel letter 'a' stands for different vowel sounds in the words : *all, ate, ant, arm*, etc.

word : a group of sounds/letters that has meaning. A word is a unit of language. A word is written by leaving spaces on both the sides.

Many times, new words are formed using different processes. They are affixation – adding a prefix or suffix to another word. (b) conversion – changing the class of a word without adding a prefix or suffix. Example: 'run' (verb) and 'run' (noun). (c) compounding – joining two or more words to produce a word with a new meaning. Example: tea + pot = teapot.

There are also certain other processes of word formation such as –

(a) forming reduplicatives by joining two similar sounding elements.

Example: *tick-tock*

(b) clipping a word.

Example: photography - photo, telephone - phone

(c) forming acronyms or new words from the initial letters of words.

Example: *TV* (television), *ISRO* (Indian Space Research Organisation.)





**MAHARASHTRA STATE BUREAU OF TEXTBOOK PRODUCTION
AND CURRICULUM RESEARCH, PUNE.**

इंग्रजी कुमारभारती इयत्ता ९ वी (इंग्रजी माध्यम)

₹ 65.00