

VELS INSTITUTE OF SCIENCE, TECHNOLOGY AND ADVANCED STUDIES

ENGLISH I – 24LENG11

UNIT I – PROSE

DANGERS OF DRUG ABUSE – DR. HARDIN B JONES

Summary

In the beginning, Dr Hardin B Jones says that with the notion of preventing physical and mental diseases, drugs have been discovered. This made people to think that any disease whether it is infective or psychic can be cured by taking a pill. For instance, if there is a sign of nervousness, people take pep pills. In order to mislead the public, medical journals promote people to buy tranquilizers, amphetamines and mood-altering drugs. These are the reasons why the drug is abused by people. If a person abuses the drug, he will lose his ability to solve “life's situations” through “perseverance”, “self-discipline” and “mental effort”.

Hardin says that it is not good to criticise the medical field for drug abuse because the medical field has a great history from Hippocrates' period onwards. Hippocrates, a Greek physician, is considered as the father of medicine. Based on the symptoms of the disease, body “constitution” and “habits” of the patients, he gave “remedy” to his patients. His principle is practised by modern physicians. That is, a physician should prescribe apt medicine to cure a particular disease. The positive effect of the drug is that it has “restorative” effects. The negative effect of the drug is that if a healthy person takes drugs without any disease, it will destroy the healthy functioning of the brain and the body.

Hardin then tells that one should make a distinction between medicines and sensual drug. Sensual drugs are those drugs which are not needed for the body. It will only provide “a strong sense of pleasure” by stimulating the pleasure centres either directly or through chemical mimicry. It is the brain which controls “sensations, moods, thoughts and actions” of an individual through a series of chemically controlled processes. Sensual drugs alter these chemical processes which in turn affect the healthy functioning of the brain. These changes are apparent in the case of mechanisms that control pleasure and satisfaction.

When an individual starts drug abuse, he is less satisfied in the amount of drug which he is consuming. He urges for more intake. In severe addiction, the pleasure mechanism fails. There is a misconception that drug can give relief to sorrows and relief but does not give relief to sorrows.

A person who is addicted to drug begins to suffer depression, physical problems and show personality changes. They can't even know what is happening around them and to whom they are talking. His mind will be always disturbed. Hence his mental condition can be compared to “paranoia”. He does not know why he is disturbed. He becomes suspicious and introvert. He feels that everyone is looking at him strangely because he cannot realise whether an individual is smiling or angry with him. The addict even feels that he is “dead inside”. That is why often drug addicts press their arms or legs deeply to realise that they are alive on the reality which they have created. This prompts them to get more and more “drug-induced sensations”.

The reason why drug addicts cannot stop drug addiction is that the drug's harmful side effect is not immediately apparent. The only symptoms which will the drug addicts show are “incidental delirious” effects and “death from overdose”. In extreme cases, drug addicts will face health issues. Even drugs directly affect the brain which alters mental mechanism. This causes the drug addict to behave in a strange way. More than that the drug addicts harm himself.

Drugs cause many diseases. If the drug addicts use dirty needles and solutions which are used for injecting drugs, it will cause “abscesses” in the arms and veins, liver disease, venereal disease and kidney and brain infections. Sniffing cocaine and amphetamines degenerate the nose tissues. Marijuana and tobacco smoking can cause lung diseases. Heavy users of alcohol, volatile solvents, amphetamines and marijuana can permanently damage the liver of the users. If pregnant women consume drugs, their babies become a drug addict and show withdrawal symptoms. Cocaine and amphetamines do hair falling. Even marijuana destroys the cells. The lifestyles of drug users make them more prone to pneumonia, tuberculosis, malnutrition and weight loss. An overdose of sensual drugs leads to respiratory or cardiac failure and death.

Sensual drugs alter the chemical process of the brain cells which can change the cell pathways and hookups. On the basis of the cell damage, the side effect is either temporary or permanent. As the article ends, Dr Hardin B Jones says that this article focuses on the drug's effect on the brain because no one realises drugs effect on the brain.

Writer : Dr. Hardin B Jones

Born on June 11, 1914, in Los Angeles, California, USA

Parents: Ms. Maude Blair & Mr. Hardin Henry Jones

Education: From University of California

Profession: Started career as Assistant Professor of Physiology and rose to rank of Professor at Berkeley.

Then became Assistant Director of Donnet Labortaory, University of California

Died after a brief illness on 16 February 1978, in Berkeley, California.

Book: 'Sensual Drugs: Deprivation and Rehabilitation of the Mind',
co-authored by his wife, Helen Cook

Notes

This essay is a timely warning to the modern society about DANGERS OF DRUG ABUSE

Drugs

1. to prevent & cure physical disease
2. to reverse mental disturbance

Causes of Drug Abuse

- . The popular belief that any illness can be relieved by taking a pill – This led to Drug Abuse
- . People depend upon drugs not to solve their problems but to forget them.

Problems of Drug Abuse

Over dependence on drugs to solve problems lead to lose of the capacity to deal with life's situations through perseverance, self-discipline and mental effort.

Hippocrates: Father of Medicine says....

- a) A remedy must take into Account
 - Symptoms of Disease,
 - General health of the Patient
- b) Person in good health losses strength by taking purgative medicine

What are Sensual Drugs?

It gives strong sense of pleasure. Stimulates the brain's pleasure centres. Brain governs sensations, moods, thoughts & actions. Sensual drugs upset this mechanism that control pleasure & satisfaction. This weakens brain's pleasure reflexes & in severe addiction pleasure mechanisms fail to respond. Later the brain is unable to interpret it as pleasure. Only naturally attained pleasure can give total satisfaction.

DANGERS OF THE ABUSE OF SENSUAL DRUGS

1. Feels physical discomfort & in personality changes,
2. Feels depressed & fails to respond,
3. Psychotic disorder & distrust of others,
4. Feels people are looking at him strangely
5. Feels dead inside
6. Harmful side effects
7. Death from overdose,
8. Decline of health & brain function,
9. Dental mechanism responds abnormally,
10. A great deal of harm will be done before warning symptoms occur
11. Damage to Brain (Most subtle but least understood) – upset chemical balance of brain's communication
12. Damage to cell tissue

Reasons for drug related disorders

i, Dirty needles and solution used for injecting

Effects:- liver disease, venereal disease, infection of kidney and brain

ii, sniffing of cocaine & other drugs

Effects:- damage of the tissue of the nose, hair to fall out.

iii, Smoking marijuana & tobacco

Effects:- lung disease, damage cells.

iv, women addicted to drugs

Effects:- babies born with withdrawal symptoms.

v, an overdose of any of sensual drugs

Effects:- respiratory or cardiac failure and death.

Questions and Answers:

1. Why do people believe in drugs?

People believe in drugs because they think that any sickness of the body and mind can be healed by taking a pill.

2. What is the danger of over-dependence on drugs?

When people become over-dependent on drugs to solve their problems, they lose their capacity to deal with life's situations through perseverance, self-discipline and mental effort.

Some people think it is foolish to expend energy on solving a problem when there is an easy way out.

3. What is Hippocrates chief contribution?

Hippocrates was the first to say that a remedy must take into account not only the symptoms of the disease but also the constitution and habits of the patient. This is his chief contribution.

4. What is the distinction between medicines and sensual drugs?

The difference between medicines and sensual drugs is simple. Sensual drugs are those that the body does not need, but they give the user a strong sense of pleasure. Sensual drugs activate the brain's pleasure centres. Medicines are those that cure or prevent diseases. The body needs medicines but not sensual drugs.

5. How do sensual drugs act on the human body?

Sensual drugs activate the brain's pleasure centres. It is the brain that governs sensations, moods, thoughts and actions. Sensual drugs upset the normal working of the brain and give the body a false sense of pleasure.

6. What is the danger of severe addiction?

A drug user's craving for the drug continues, but he feels less and less satisfaction. His brain's pleasure reflexes are by artificial stimulation. In severe addiction, the pleasure mechanisms fail to respond to drug stimulation. The drug then gives only relative relief from misery.

7. Why does the craving for sensual drugs persist in an addict?

In an addict the pleasure mechanisms fail to respond to drug stimulation. The drug then gives him only relative relief from misery. So he wants more and more drugs and thus the craving persists.

8. How does the brain govern sensations, moods, actions and thoughts?

The brain governs sensations, moods, actions and thoughts by an unbelievably complex series of chemically regulated controls.

9. Why does the addict suspect everything external?

The addict suspects everything external because he is in a state of paranoia. He does not know the source of his problem and he looks for its cause in everything but himself. Anything outside scares him and he draws further and further into himself.

10. What are the symptoms of the addict's sensory deprivation?

The symptoms of the addict's sensory deprivation are a general feeling of physical discomfort and personality changes. The addict feels depressed. He fails to respond either to his environment or to other people. His mental disturbance can be like paranoia.

11. Why do addicts press their fingers deep into their bodies?

Addicts press their fingers deep into their bodies because their sensations are lost and they want to reassure themselves of their own reality.

12. Name some drug related health disorders.

Drug-related health disorders are many and varied. Dirty needles and solutions used for injecting drugs can cause abscesses in the arms and veins. They can cause liver disease, venereal disease and infection of the kidney and brain. Sniffing cocaine and amphetamines can damage the tissue of the nose. Marijuana and tobacco smoking can cause lung diseases.

Babies of women addicted to opiates are likely to be born addicted and to suffer from withdrawal symptoms! Cocaine and amphetamines cause hair fall. Marijuana can damage cells. A drug addict can easily get pneumonia, tuberculosis, mal-nutrition and weight loss. An overdose of any sensual drug can cause respiratory or cardiac failure and death.

13. How do drug affect women addicts?

In addition to all the ill-effects that men have from drug abuse, babies of women addicted to opiates are likely to be born addicted and to suffer from withdrawal symptoms.

14. How do sensual drugs affect brain cells?

Sensual drugs affect the chemistry of brain cells. Cell function is carried out by thousands of enzymes acting within each cell. Each exposure of the cells to psychoactive drugs alters their chemistry. Toxic chemicals can upset the brain's intricate system of communication. They can also damage cell tissues. Toxic effect may be permanent.

TIGHT CORNERS – E V LUCAS

The talk was running on the critical situations in which we had found ourselves –those of us whose lives were adventurous enough to comprise any.

One man had been caught by the tide in Brittany and escaped by the skin of his teeth. Another had been on an elephant when a wounded tiger charged at it. A third had been on the top storey of burning house. A fourth was torpedoed in the war.

‘But you all talk,’ said one of company, ‘as though tight corners were always physical affairs. Surely they can be tighter when they are mental. The tightest corner I was ever in was at Christie’s!’

‘Christie’s!’

“Yes, I had been launching rather well at a club in St. James’ Street with an old friend from abroad, and, passing along King Street afterwards, he persuaded me to look in at the saleroom. The place was full. They were selling Barbizon pictures, and getting tremendous sums for each: two thousand, three thousand, for little bits of things – forest scenes, pools at evening, shepherdesses, the regular subjects. Nothing went as low as three figures at all. Well, we watched for a little while and then I found myself bidding too – just for fun. I had exactly sixty-three pounds in the bank and not enough securities to borrow five hundred on, and here I was nothing away to the auctioneer like a bloatocrat.

“You’ll get caught,” my friend said to me.

“No, I shan’t”, I said. “I’m not going to run any risks.”

‘And for a long time I didn’t. And then a picture was put up and a short red-faced man in a new top hat – some well-known dealer – who had bought quite number, electrified the room by starting the bidding at a figure a little higher than any that he had yet given or that anything had reached.

Although the previous lots had run into four figures they had all been modestly started at fifty guineas or a hundred guineas, with a gradual crescendo to which I had often been a safe contributor. But no sooner was the new picture displayed than the dealer made his sensational bid. ‘Four thousand guineas,’ he said.

‘There was a rustle of excitement, and at the end of it I heard my own voice saying, “And fifty!”

‘A terrible silence followed, during which the auctioneer looked inquiringly first at the opener and then at the company generally. To my surprise and horror the red-faced dealer gave no sign of life. I realized now, as I ought to have done at first, that he had shot his bolt.

“Four thousand and fifty guineas offered,” said the auctioneer, again searching the room.

‘My heart stopped; my blood congealed. There was no sound but a curious smothered noise from my friend.

“Four thousand and fifty guineas. Any Advance on four thousand and fifty guineas?” – and the hammer fell.

‘That was a nice pickle to be in! Here was I, with sixty-three pounds in the world and not five hundred pounds’ worth of securities, the purchaser of a picture which I didn’t want, for four thousand and fifty guineas, the top price of the day. Turning for some kindly support to my friend I found that he had left me; but not, as I feared at the moment, from baseness, but, as I afterwards discovered, in order to find a remote place in which to lean against that wall and laugh.

‘Stunned and dazed as I was, I pulled myself together sufficiently to hand my card, nonchalantly (I hope), to the clerk who came for the millionaire collector’s name, and then I set to pondering on the problem of what to do next. Picture after picture was put up and sold, but I saw none of them. I was running over the names of uncles and other persons from whom it might be possible to borrow, but wasn’t; wondering if the money-lenders who talk so glibly about “note of hand only” really mean it; speculating on the possibility of confessing my poverty to one of Christie’s staff and having the picture up again. Perhaps that was the best way – and yet having could I do it after all the other bids I had made? The Staff looked so prosperous and unsympathetic, and no one would believe it was a mistake. A genuine mistake of such a kind would have been rectified at once.

‘Meanwhile the sale came to and end. I stood on the outskirts of the little knot of buyers round the desk who were writing cheques and giving instructions. Naturally I preferred to be the last. It was there that I was joined by my friend; but only for a moment, for upon a look at my face he rammed his handkerchief in his mouth and again disappeared. Alone I was to dree this awful weird. I have never felt such a fool or bad colder feet. I believe I should have welcomed a firing party.

‘And then the unexpected happened, and I realized that a career of rectitude sometimes has rewards beyond the mere consciousness of virtue. A Voice at my ear suddenly said, “Beg pardon, sir, but was you the gent that bought the big Daubigny?”

‘I admitted it.’

“Well, the gent who offered four thousand guineas wants to know if you’ll take fifty guineas for your bid.”

‘I ever a messenger of gods wore a green baize apron and spoke in husky cockney tones this was he. I could have embraced him and wept for joy. Would I take fifty guineas? Why I would have taken fifty farthings.

‘But how near the surface and ready, even in the best of us, is worldly guile! “Is that the most he would offer?” I had the presence of mind to ask.

“It’s not for me to say,” he replied. “No ‘arm in trying for a bit more is there?”

“Tell him I’ll take a hundred.” I said.

‘And I got it’.

‘When I found my friend I was laughing too but he became grave at once on seeing the cheque.

“Well, I’m hanged!” he said. “Of all the luck! Well, I’m hanged.”

‘Then he said, “Don’t forget that if it hadn’t been for me you wouldn’t have come into Christie’s at all.

“I shall never forget it,” I said. “Nor your deplorable mirth. Both are indelibly branded in letters of fire on my heart. My hair hasn’t gone white, has it?”

Glossary:

1. Brittany – a region on the coast of North–West France
2. St. James’ Street, King Street – well-known commercial streets in London
3. Bloatocrat – a fat and rich person of high station – a term coined by E.V. Lucas by blending the words ‘bloated’ and ‘aristocrat’
4. Electrified – shocked by something unexpected
5. Crescendo – progress towards a climax
6. Congealed – thickened as if frozen (through fear etc.)
7. Smothered – suppressed
8. Nonchalantly – unconcernedly, coolly
9. Glibly – smoothly but not sincerely
10. Note of hand – promissory note
11. Rectitude – honesty, good behaviour
12. Farthing – as low as a paisa
13. Baize – coarse woollen material
14. Guile – cunning, deceit
15. Indelible – cannot be rubbed out or removed

The phrase ‘dree this weird’ is from old English. It means ‘to put up with one's fate’.

Questions and Answers:

1. Describe the activity that was going on in the sale room at King Street.

In the sale room at king's street, an auction was going on. They were selling Barbizon pictures for large sums of money. They were getting 2000 £ or 3000 £ even for small pictures. The pictures contained forest scenes, pools, shepherdesses and the lake.

2. What can you say about the author's attitude when he high-handedly participated in the auction?

The author started to bid just for fun. He had only sixty-three pounds in his bank account. He did not have enough securities to borrow even 500 £. But he was confident that somebody would outbid him and he could escape. This was his high handed attitude.

3. Why was the author sure he would not be caught?

The author had just sixty-three pounds in his bank account and he did not have enough securities to borrow money. But still he was bidding for fun. He was confident that somebody would outbid him and he could escape. And so it happened for some time.

4. What made the author ignore his friend's warning?

The author's friend advised him, "Don't bid like this. You will be caught". But the author ignored his friend's advice, because for a long time he was safe. Somebody announced a higher offer than the author's and the author escaped. Therefore, he ignored his friend's advice.

5. How had the author managed the auction without getting involved in the deal?

The author had just sixty-three pounds in his bank account and he did not have enough securities to borrow money. But still he was bidding for fun. He. was confident that somebody would outbid him and he could escape. And so it happened for some time.

6. What came as a shock to the author?

When a new picture was put up, a short red-faced man in a new top hat offered "Four thousand Guineas". The author announced, "And fifty", expecting that the red-faced man would outbid him. But the man did not outbid the author. He was silent. This came as a shock to the author. Now, he was caught.

7. What did the falling of the hammer indicate?

The auctioneer announced "Four thousand and Fifty Guineas", and looked all around. Nobody offered more than that and auctioneer said, "The picture is sold" and the hammer fell. The falling of hammer indicated that the picture was sold.

8. What made the friend laugh heartily?

The author had first sixty-three guineas, but he had offered Four thousand fifty guineas for a picture. Earlier his friend had advised him against bidding. Now, the author was caught. This made his friend laugh heartily.

9. What kind of excuses did the narrator think he could make?

The narrator was caught bidding a picture for 4050 guineas while he had only sixty-three guineas. So he thought of conferring his real financial condition to the staff of Christie and requesting the picture to be auctioned again.

10. Why did the friend desert the narrator, a second time?

The narrator's friend left the place a second time. This time he went to the first red-faced bidder in order to save the narrator. He talked to the man and convinced to get the picture from the narrator by offering fifty guineas.

11. How does the narrator describe the man who approached him?

A man approached the narrator and said, "The gentleman who bade for four thousand guineas will give you fifty guineas and take the picture". Now, the narrator felt that this man was like a messenger from the god, wearing a rough apron, speaking in a rough cockney dialect.

12. How does the narrator show presence of mind in the sudden turn of events?

The first bidder offered the narrator fifty guineas for the picture. The narrator had presence of mind and asked for a hundred guineas and got it!

13. The narrator would not forget two things about his friend. What are they?

The narrator would not forget two things about his friend.

- His friend took the narrator to the auction. Otherwise the narrator would not have gone there.
- The narrator's friend secretly met and requested the red faced man to offer fifty guineas to the narrator. The narrator knew this later.

VELS INSTITUTE OF SCIENCE, TECHNOLOGY AND ADVANCED STUDIES

ENGLISH I – 24LENG11

UNIT II – POETRY

‘ECOLOGY’ - A. K. RAMANUJAN

Introduction

A. K. RAMANUJAN (1929-1993) is probably the most well known of Indian English poets who made Indian verse in English internationally popular. He belonged to Mysore in India and taught in many universities in the country. Then he migrated to America. He became a lecture in the University of Chicago in 1962 where he worked till his death in 1993. Most of his works breathe Indian culture and tradition.

'Ecology' is Ramanujan's well known poem. It depicts the blind and innocent faith of an in educated Indian woman. This woman is the poet's own mother. She has great love and respect for the champak trees in her yard. They have been there from the time she could remember and provided basket full of flowers to the women in the family to offer their Gods. But the fragrance of the flowers gave her sever attacks of migraine and so her children decide to cut them down. When she hears about this she flies into a fury and adamantly protests against her children. The poet implies that through her love for the trees, unaware, his mother is becoming a strong spokesperson for the protection of nature and her trees. And the poet himself represents the educated modern man and luxury forgets his duty to nature.

A.K. Ramanujan is devoted to his mother. He is very angry because the flowers of the Red Champak tree caused a severe headache to his mother. Even the breeze and his home cannot protect her from the ill effects of the pollen of the flowers. He decides to cut off the tree.

A.K. Ramanujan's mother prevents him. She sees the only positive side of the tree. She says that the tree is as old as her. It gives many flowers to worship Gods and to decorate the girls of the household. It is germinated by the droppings of a passing bird. So, it is a good omen. It may give a terrible headache to one line of cousins.

The poem shows the poet's strong interest in the family. His mother has a kind of emotional attachment to the tree. That is why she does not allow her son to cut the tree.

ECOLOGY - A. K. RAMANUJAN

The day after the first rain,
Monsoon.
for years, I would home
in a rage,
Interesting. What are you so mad about, speaker?

for I could see from a mile away
From a mile away, on the way home
our three Red Champak Trees
OUR three red champak trees
had done it again,
meaning they've done it before

had burst into flower and given Mother
her first blinding migraine
first but not last; blinding because of the extent of the pain she's in in
of the season
these migraines last the whole season

with their street-long heavy-hung
yellow pollen fog of a fragrance
The pollen grains have made the air thick like fog - in fact the air IS yellow with it's heady
scent
no wind could sift,
the breeze cannot blow away this fog

no door could shut out
and the doors cannot keep it out either. the whole street in front of them is thick with it; it will
seep in through the gaps
from our black-
pillared house whose walls had ears
and eyes,

begins personifying the house
scales, smells, bone-creaks, nightly
visiting voices, and were porous
pollen will get in through the holes
like us,
self-explanatory: we will breathe in this fog of pollen

but Mother, flashing her temper
like her mother's twisted silver,
giving the mother's anger some physical quality: shiny, radiant, expressive in her temper
grandchildren's knickers
soaked, then wrung (twisted)

wet as the cold pack on her head,
wet because she was sweating - cold sweats
would not let us cut down
a flowering tree
Flowering tree. Religious significance. Bad omen.
almost as old as her, seeded,
she said, by a passing bird's
providential droppings
Taken as a blessing - came from the sky

to give her gods and her daughters
and daughters' daughters basketsful
of annual flower
This^ is the extent of what this tree is good for.

and for one line of cousins
adower of migraines in season.

Burn!
(perhaps the pollen allergy is inherited?)

Summary

The poem, 'Ecology' is taken from Ramanujan's third volume of poems, 'Second Sight', published in 1986. The speaker seems to be the poet himself or some imaginary person who is loyally devoted to his mother. He is very angry because his mother has a severe attack of migraine; a very bad kind of headache, often causing a person to vomit; which is caused by the fragrance of the pollen of the flower of the Red Champak every time it is in bloom. The fragrance is heavy and suffocating as the yellow pollen spreads everywhere. Even the doors of the speaker's house cannot prevent the strong smell from entering the house. The walls of the house are able to absorb almost everything-the sounds, sights, the human voices, the harsh sounds produced when new shoes are worn. But they cannot stop the fog of pollen dust from the Champak trees.

The loving son therefore decides to cut down the tree, but he is prevented from doing so by his mother who sees the positive side of the tree in her garden. She says that the tree is as old as her and had been fertilized by the droppings of a passing bird by chance which is considered to be a very good omen. The positive side of it is that the tree provides many basketful of flowers to be offered to her gods and to 'her daughters and daughter's daughters' every year, although the tree would give a terrible migraine to one line of cousins as a legacy. The yellow pollen fog is the yellow dust of pollen carried in the air which is thick and heavy like fog which covers the earth.

This poem portrays Ramanujan's strong interest in the family as a very important theme of his poetic craft. His memories of the past would inevitably bring pictures of his family, especially his mother who is self sacrificing. There is also a reference to his Hindu heritage as he mentions the gods and the ancient beliefs in the poem. The sense of irony is indicated when the mother very angrily protests the idea of cutting down the tree even though she is suffering very badly from the migraine caused by it. She has a kind of emotional attachment to the tree, saying that it is as old as herself.

'Ecology' is a poem which could be read as one single sentence. However, each stanza has one particular idea. There is a casual connection between the ideas and they flow from one stanza to the next. 'Flash her temper'; an instance of the use of irony because she is very angry at the idea of having the tree cut down. The actual meaning of the word 'Ecology' is not followed here but the poet seems to convey the thought that a particular kind of tree may have both negative and positive factors and therefore it need not be pulled down.

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THE OWL AND THE CHIMPANZEE

- **JO CAMACHO**

“The owl and the chimpanzee went to sea
In a beautiful boat called The Mind
The owl was sensible, clever and smart
The chimp was a little behind
The owl made decisions, based on fact
And knew where to steer its ship.

The chimp reacted a little too fast
And often the boat would tip
The waves would come and crash aboard
The chimp would start to cry
Large tears would roll right down his face
Afraid that he would die

The chimp and the owl would wrestle at night
When the world was quiet and still
The chimp would jump up and rock the boat
And the boat would start to fill

Then the owl stepped in and grabbed a pail
And started to empty it out
And the chimp would start to get quite cross
And would often scream and shout
The battle continued night after night
Until the chimp started to see
That if it let the owl take control
A more peaceful night it would be.”

Summary of "The Owl and the Chimpanzee" by Jo Camacho

This poem was written by Jo Camacho. He articulates the inner workings of a human. Some may experience internal conflicts where their brain (chimp brain) creates irrational thoughts and beliefs. The important part is that we recognize such irrational thoughts and use

the wisdom and courage we all have to fight through that which is represented by the wise owl. Camacho showcases how despite conflicts arising in one's life, as they are inevitable, it is up to us to fight with our inner wisdom and strength to live a more peaceful healthy life.

The poem "The Owl and the Chimpanzee" by Jo Camacho metaphorically explores the dynamics of decision-making and emotional regulation, using the characters of an owl and a chimpanzee. The owl, representing reason and wisdom, and the chimpanzee, symbolizing impulsive emotions, embark on a journey together in a boat called "The Mind."

The owl, sensible and calculated, makes decisions based on facts, while the chimpanzee reacts impulsively, often causing chaos. As they face challenges, such as waves crashing onto the boat, the chimpanzee panics, but the owl remains calm and takes practical steps to manage the situation. At night, the two struggle for control, with the chimpanzee's restless behavior threatening to sink the boat, but the owl consistently works to stabilize it.

Over time, the chimpanzee learns that allowing the owl to take control leads to a more peaceful experience. The poem illustrates the internal conflict between rational thought and emotional impulses, highlighting the importance of letting reason guide emotions for a calmer and more balanced life.

Questions and Answers:

1. What is the name of the boat in the poem?

The boat is called "The Mind."

2. What do the owl and the chimpanzee represent in the poem?

The owl represents reason and wisdom, while the chimpanzee represents impulsive emotions.

3. How does the owl handle challenges in the poem?

The owl makes decisions based on facts and remains calm, steering the ship and emptying water when needed.

4. What does the chimpanzee do when the boat faces rough waves?

The chimpanzee panics, cries, and fears for its life.

5. What happens when the chimpanzee tries to take control at night?

The chimpanzee rocks the boat, causing it to fill with water, and screams in frustration.

6. How does the owl respond to the chimpanzee's behavior?

The owl steps in calmly and tries to stabilize the boat by emptying the water.

7. What lesson does the chimpanzee learn by the end of the poem?

The chimpanzee learns that letting the owl take control leads to a more peaceful experience.

8. What is the central message of the poem?

The poem highlights the importance of allowing reason and wisdom to guide emotions for a more balanced and calm life.

VELS INSTITUTE OF SCIENCE, TECHNOLOGY AND ADVANCED STUDIES

ENGLISH I – 24LENG11

UNIT III – SHORT STORY

“THE DEAR DEPARTED” BY STANLEY HOUGHTON

Characters

Sisters

MRS. SLATER
MRS. JORDAN

Their Husbands

HENRY SLATER
BEN JORDAN

VICTORIA SLATER: A girl of ten
ABEL MERRYWEATHER: Grandfather

The Scene

(The scene is the sitting room of a small house in a lower middle-class district of a provincial town. On the spectator's left is the window, with the blinds down. A sofa is in front of it. On his right is a fireplace with an armchair by it. In the middle of the wall facing the spectator is the door into the passage. To the left of the door a cheap, shabby chest of drawers, to the right a sideboard. In the middle of the room is a table, with chairs round it. Ornaments and a cheap American clock are on the mantelpiece, in the hearth a kettle. By the sideboard a pair of gaudy new carpet slippers.)

The table is partly laid for tea, and the necessities for the meal are on the sideboard, as also are copies of an evening paper and of TIT-BITS and PEARSON'S WEEKLY. Turning to the left through the door takes you to the front door; to the right, up-stairs. In the passage a hatstand is visible. When the curtain rises Mrs. Slater is seen laying the table. She is a vigorous, plump, red-faced, vulgar woman, prepared to do any amount of straight talking to get her own way. She is in black, but not in complete mourning. She listens for a moment and then goes to the window, opens it and calls into the street.)

MRS. SLATER: (sharply) Victoria, Victoria! D'ye hear? Come in, will you?

(MRS. SLATER closes window and puts the blind straight and then returns to her work at the table. VICTORIA, a precocious girl often, dressed in colours, enters.)

MRS. SLATER: I'm amazed at you, Victoria; I really am. How you can gallivanting about in the street with your grandfather lying dead and cold upstairs, I don't know. Be off now, and change your dress before your Aunt Elizabeth and your Uncle Ben come. It would never do for them to find you in colours.

VICTORIA: What are they coming for? They haven't been here for ages.

MRS. SLATER: They're coming to talk over poor grandpa's affairs. Your father sent them a telegram as soon as we found he was dead. (A noise is heard.)

Good gracious, that's never them. (MRS. SLATER: hurries to the door and opens it.) No, thank goodness! It's only your father.

HENRY SLATER, a stooping, heavy man with a drooping moustache, enters. He is wearing a black tailcoat, grey trousers, a black tie and a bowler hat. He carries a little paper parcel.

HENRY: Not come yet, eh?

MRS. SLATER: You can see they haven't, can't you? Now, Victoria, be off upstairs and that quick. Put your white frock on with a black sash.

(VICTORIA goes out.)

MRS. SLATER: (to HENRY): I'm not satisfied, but it's the best we can do till our new black's ready, and Ben and Elizabeth will never have thought about mourning yet, so we'll outshine them there-

(HENRY sits in the armchair by the fire.)

Get your boots off, HENRY; Elizabeth's that prying she notices the least speck of dirt.

HENRY: I'm wondering if they'll come at all. When you and Elizabeth quarreled she said she'd never set foot in your house again.

MRS. SLATER: She'll come fast enough after her share of what grandfather's left. You know how hard she can be when she likes. Where she gets it from I can't tell. (MRS. SLATER unwraps the parcel HENRY has brought. It contains an apple pie, which she puts on a dish on the table.)

HENRY: I suppose it's in the family.

MRS. SLATER: What do you mean by that. Henry Slater?

HENRY: I was referring to your father, not to you. Where are my slippers?

MRS. SLATER: In the kitchen; but you want a new pair, those old ones are nearly worn out. (Nearly breaking down.) You don't seem to realize what it's costing me to bear up like I am doing. My heart's fit to break when I see the little trifles that belonged to grandfather lying around, and think he'll never use them again. (Briskly)

Here! You'd better wear these slippers of grandfather's now. It's lucky he'd just got a new pair.

HENRY: They'll be very small for me, my dear.

MRS. SLATER: They'll stretch, won't they? I'm not going to have them wasted. (She has finished laying the table.)

Henry, I've been thinking about that bureau of grandfather's that's in his bedroom. You know I always wanted to have it after he died.

HENRY: You must arrange with Elizabeth when you're dividing things up.

MRS. SLATER: Elizabeth's that sharp she'll see I'm after it, and she'll drive a hard bargain over it. Eh, what it is to have a low money grubbing spirit!

HENRY: Perhaps she's got her eye on the bureau as well.

MRS. SLATER: She's never been here since grandfather bought it. If it was only down here instead of in his room, she'd never guess it wasn't our own.

HENRY: (startled) Amelia! (He rises.)

MRS. SLATER: Henry, why shouldn't we bring that bureau down here now? We could do it before they come.

HENRY (stupefied): I wouldn't care to.

MRS. SLATER: Don't look so daft. Why not?

HENRY: It doesn't seem delicate, somehow.

MRS. SLATER: We could put that shabby old chest of drawers upstairs where the bureau is now. Elizabeth could have that and welcome. I've always wanted to get rid of it. (She points to the drawers.)

HENRY: Suppose they come when we're doing it.

MRS. SLATER: I'll fasten the front door. Get your coat off. Henry; we'll change it.

(MRS. SLATER goes out to fasten the front door. HENRY takes his coat off. MRS. SLATER reappears.)

MRS. SLATER: I'll run up and move the chairs out of the way.

(VICTORIA appears, dressed according to her mother's instructions.)

VICTORIA: Will you fasten my frock up the back, mother?

MRS. SLATER: I'm busy; get your father to do it.

(MRS. SLATER: hurries upstairs, and HENRY fastens the frock.)

VICTORIA: What have you got your coat off for, Father?

HENRY: Mother and me is going to bring grandfather's bureau down here.

VICTORIA: (after a moment's thought.): Are we pinching it before Aunt Elizabeth comes?

HENRY: (shocked) No, my child. Grandpa gave it to your mother before he died.

VICTORIA: This morning?

HENRY: Yes.

VICTORIA: Ah! He was drunk this morning.

HENRY: Hush; you mustn't ever say he was drunk, now. (HENRY has fastened the frock, and MRS. SLATER appears carrying a handsome clock under her arm.)

MRS. SLATER: I thought I'd fetch this down as well. (She puts it on the mantelpiece.) Our clock's worth nothing and this always appealed to me.

VICTORIA: That's grandpa's clock.

MRS. SLATER: Chut! Be quit! It's ours now. Come Henry, lift your end. Victoria, don't breathe a word to your aunt about the clock and the bureau.

(They carry the chest of drawers through the doorway.)

VICTORIA: (to herself) I thought we'd pinched them.

(After a short pause there is a sharp knock at the front door.)

MRS. SLATER: (from upstairs) Victoria, if that's your aunt and uncle you're not to open the door.

(VICTORIA peeps through the window.)

VICTORIA: Mother, It's them.

MRS. SLATER: You're not to open the door till I come down. (Knocking repeated.)

Let them knock away. (There is a heavy bumping noise.)

Mind the wall. Henry. (HENRY and MRS. SLATER, very hot and flushed, stagger in with a pretty old-fashioned bureau containing a locked desk. They put it where the chest of drawers was, and straighten the ornaments, etc. The knocking is repeated.)

MRS. SLATER: That was a near thing. Open the door, Victoria. Now, Henry, get your coat on. (She helps him.)

HENRY: Did we knock much plaster off the wall?

MRS. SLATER: Never mind the plaster. Do I look all right? (Straightening her hair at the glass.) Just watch Elizabeth's face when she sees we're all in half-mourning. (Throwing him Tit-Bits.) Take this and sit down. Try and look as if we'd been waiting for them.

(HENRY sits in the armchair and MRS. SLATER left of table. They read ostentatiously. VICTORIA ushers in BEN and MRS. JORDAN. The latter is a stout, complacent woman with an impassive and an irritating air of being always right. She is wearing a complete and deadly outfit of new mourning crowned by a great black hat with plumes. BEN is also in complete new mourning, with black gloves and a band round his hat. He is rather a jolly little man, accustomed to be humorous, but at present trying to adapt himself to the regrettable occasion. He has a bright, chirpy little voice. BEN sails into the room and solemnly goes straight to MRS. SLATER and kisses her. The men shake hands. Not a word is spoken. MRS. SLATER furtively inspects the new mourning.)

MRS. JORDAN: Well, Amelia, and he's gone at last.

MRS. SLATER: Yes, he's gone. He was seventy-two a fortnight last Sunday. (She sniffs back a tear. MRS. JORDAN sits on the left of the table. MRS. SLATER on the right. HENRY in the armchair. BEN on the sofa with VICTORIA near him.)

BEN: (chirpily) Now, Amelia, you mustn't give way. We've all got to die some time or other. It might have been worse.

MRS. SLATER: I don't see how.

BEN: It might have been one of us.

HENRY: It's taken you a long time to get here, Elizabeth.

MRS. JORDAN: Oh, I couldn't do it. I really couldn't do it.

MRS. SLATER: (suspiciously) Couldn't do what?

MRS. JORDAN: I couldn't start without getting the mourning. (Glancing at her sister.)

MRS. SLATER: We've ordered ours, you may be sure. (Acidly) I never could fancy buying ready-made things.

MRS. JORDAN: No? For myself it's such a relief to get into the black. And now perhaps you'll tell us all about it. What did the doctor say?

MRS. SLATER: Oh, he's not been near yet.

MRS. JORDAN: Not been near?

BEN: (in the same breath) Didn't you send for him at once?

MRS. SLATER: Of course I did. Do you take me for a fool? I sent Henry at once for Dr. Pringle but he was out.

BEN: You should have gone for another. Eh, Eliza?

MRS. JORDAN: Oh, yes. It's a fatal mistake.

MRS. SLATER: Pringle attended him when he was alive and Pringle shall attend him when he's dead. That's professional etiquette.

BEN: Well, you know your own business best, but-

MRS. JORDAN: Yes-it's a fatal mistake.

MRS. SLATER: Don't talk so silly, Elizabeth. What good could a doctor have done?

MRS. JORDAN: Look at the many cases of persons being restored to life hours after they were thought to be 'gone'.

HENRY: That's when they've been drowned. Your father wasn't drowned, Elizabeth.

BEN: (humorously) There wasn't much fear of that. If there was one thing he couldn't bear, it was water. (He laughs, but no else does.)

MRS. JORDAN (pained): BEN!

(BEN is crushed at once.)

MRS. SLATER (piqued): I'm sure he washed regular enough.

MRS. JORDAN: If he did take a drop too much at times, we'll not dwell on that, now.

MRS. SLATER: Father had been 'merry' this morning. He went out soon after breakfast to pay his insurance.

BEN: My word, its a good thing he did.

MRS. JORDAN: He always was thoughtful in that way. He was too honourable to have 'gone' without paying his premium.

MRS. SLATER: Well, he must have gone round to the 'Ring-o'-Bells' afterwards, for he came in as merry as a sandboy. I says, 'We're only waiting for Henry to start dinner'. 'Dinner', he says 'I don't want no dinner. I'm going to bed!'

BEN: (shaking his head) Ah! Dear, dear.

HENRY: And when I came in I found him undressed sure enough and snug in bed. (He rises and stands on the hearthrug.)

MRS. JORDAN: (definitely)

Yes, he'd had a 'warning'. I'm sure of that. Did he know you?

HENRY: Yes. He spoke to me.

MRS. JORDAN: Did he say he'd had a 'warning'?

HENRY: No. He said, 'Henry, would you mind taking my boots off? I forgot before I got into bed'.

MRS. JORDAN: He must have been wandering.

HENRY: No, he'd got 'em on all right.

MRS. SLATER: And when we'd finished dinner I thought I'd take up a bit of something on a tray. He was lying there for all the world as if he was asleep, so I put the tray down on the bureau - (correcting herself) on the chest of drawers - and went to waken him. (A pause.) He was quite cold.

HENRY: Then I heard Amelia calling for me, and I ran upstairs.

MRS. SLATER: Of course we could do nothing.

MRS. JORDAN: He was 'gone'?

HENRY: There wasn't any doubt.

MRS. JORDAN: I always knew he'd go sudden in the end.

(A pause. They - wipe their eyes and sniff back tears.)

MRS. SLATER: (rising briskly at length: in a business-like tone)

Well, will you go up and look at him now, or shall we have tea?

MRS. JORDAN: What do you say, Ben?

BEN: I'm not particular.

MRS. JORDAN: (surveying, the table) Well, then, if the kettle's ready we may as well have tea first.

(MRS. SLATER puts the kettle on the fire and gets tea ready.)

HENRY: One thing we may as well decide now; the announcement in the papers.

MRS. JORDAN: I was thinking of that. What would you put?

MRS. SLATER: At the residence of his daughter, 235 Upper Cornbank Street, etc.

HENRY: You wouldn't care for a bit of poetry?

MRS. JORDAN: I like 'Never Forgotten'. It's refined.

HENRY: Yes, but it's rather soon for that.

BEN: You couldn't very well have forgot him the day after.

MRS. SLATER: I always fancy, 'A loving husband, a kind father, and a faithful friend'.

BEN: (doubtfully) Do you think that's right?

HENRY: I don't think it matters whether it's right or not.

MRS. JORDAN: No, it's more for the look of the thing.

HENRY: I saw a verse in the Evening News yesterday. Proper poetry it was - it rhymed. (He gets the paper and reads.)

'Despised and forgotten by some you may be, But the spot that contains you is sacred to we.'

MRS. JORDAN: That'll never do. You don't say 'scared to we'.

HENRY: It's in the paper.

MRS. SLATER: You wouldn't say it if you were speaking properly, but it's different in poetry.

HENRY: Poetic license, you know.

MRS. JORDAN: No, that'll never do. We want a verse that says how much we loved him and refers to all his good qualities and says what a heavy loss we've had.

MRS. SLATER: You want a whole poem. That'll cost a good lot.

MRS. JORDAN: Well, we'll think about it after tea, and then we'll look through his bits of things and make a list of them. There's all the furniture in his room.

HENRY: There's no jewellery or valuables of that sort.

MRS. JORDAN: Except his gold watch. He promised that to our Jimmy.

MRS. SLATER: Promised to your Jimmy! I never heard of that.

MRS. JORDAN: Oh, but he did, Amelia, when he was living with us. He was very fond of Jimmy.

MRS. SLATER: Well. (Amazed.) I don't know!

BEN: Anyhow, there's his insurance money. Have you got the receipt for the premium he paid this morning?

MRS. SLATER: I've not seen it.

(VICTORIA, jumps up from the sofa and comes behind the table.)

VICTORIA: Mother, I don't think Grandpa went to pay his insurance this morning.

MRS. SLATER: He went out.

VICTORIA: Yes, but he didn't go into the town. He met old Mr. Tattersall down the street, and they went off past St. Philip's Church.

MRS. SLATER: To the 'Ring-o'-Bells', I'll be bound.

BEN: The -Ring-o'-Bells'?

MRS. SLATER: That public-house that John Shorrock's widow keeps. He is always hanging about there. Oh, if he hasn't paid it -

BEN: Do you think he hasn't paid it? Was it overdue?

MRS. SLATER: I should think it was overdue.

MRS. JORDAN: Something tells me he's not paid it. I've a 'warning', I know it; he's not paid it.

BEN: The drunken old beggar.

MRS. JORDAN: He's done it on purpose, Just to annoy us.

MRS. SLATER: After all I've done for him, having to put up with him in the house these three years. It's nothing short of swindling.

MRS. JORDAN: I had to put up with him for five years.

MRS. SLATER: And you were trying to turn him over to us all the time.

HENRY: But we don't know for certain that he's not paid the premium.

MRS. JORDAN: I do. It's come over me all at once that he hasn't.

MRS. SLATER: Victoria, run upstairs and fetch that bunch of keys that's on your grandpa's dressing table.

VICTORIA: (timidly) In Grandpa's room?

MRS. SLATER: Yes.

VICTORIA: I-I don't like to.

MRS. SLATER: Don't talk so silly. There's no one can hurt you. (VICTORIA goes out reluctantly.) We'll see if he's locked the receipt up in the bureau.

BEN: In where? In this thing? (He rises and examines it.)

MRS. JORDAN: (also rising)

Where did you pick that up, Amelia? It's new since last I was here.

(They examine it closely.)

MRS. SLATER: Oh-Henry picked it up one day.

MRS. JORDAN: I like it. It's artistic. Did you buy it at an auction?

HENRY: Eh! Where did I buy it, Amelia?

MRS. SLATER: Yes, at an auction.

BEN: (disparagingly) Oh, second-hand.

MRS. JORDAN: Don't show your ignorance, Ben. All artistic things are secondhand. Look at those old masters.

(VICTORIA returns, very scared. She closes the door after her.)

VICTORIA: Mother! Mother!

MRS. SLATER: What is it, child?

VICTORIA: Grandpa's getting up.

BEN: What?

MRS. SLATER: What do you say?

VICTORIA: Grandpa's getting up.

MRS. JORDAN: The child's crazy.

MRS. SLATER: Don't talk so silly. Don't you know your grandpa's dead?

VICTORIA: No, no; he's getting up. I saw him.

(They are transfixed with amazement. BEN and MRS. JORDAN left of table. VICTORIA clings to MRS. SLATER, right of table HENRY near fireplace.)

MRS. JORDAN: You'd better go up and see for yourself, Amelia.

MRS. SLATER: Here-come with me, Henry. (HENRY draws back terrified)

BEN: (suddenly)

Hist! Listen.

(They look at the door. A slight chuckling is heard outside. The door opens, revealing an old man clad in a faded but gay dressing-gown. He is in his stockinged feet. Although over seventy, he is vigorous and well coloured; his bright, malicious eyes twinkle under his heavy, reddish-grey eyebrows. He is obviously either Grandfather ABEL MERRYWEATHER or else his ghost.)

ABEL: What's the matter with little Vicky? (He sees BEN and MRS. JORDAN); Hello! What brings you here? How's yourself, Ben?

(ABEL thrusts his hand at BEN, who skips back smartly and retreats to a safe distance below the sofa.)

MRS. SLATER (approaching ABEL gingerly) Grandfather, is that you? (She pokes him with her hand to see if he is solid.)

ABEL: (irritated by the whispering) Of course it's me. Don't do that, 'Melia. What the devil do you mean by this tomfoolery?

MRS. SLATER: (to the others) He's not dead.

BEN: Doesn't seem like it.

ABEL: You've kept away long enough, Lizzie; and now you've come, you don't seem over-pleased to see me.

MRS. JORDAN: You took us by surprise, father. Are you keeping quite well?

ABEL: (trying to catch the words.) Eh? What?

MRS. JORDAN: Are you quite well?

ABEL: Aye, I'm right enough but for a bit of a headache. I wouldn't mind betting that I'm not the first in this house to be carried to the cemetery. I always think Henry there looks none too healthy.

MRS. JORDAN: Well, I never!

(ABEL crosses to the armchair, HENRY gets out of his way to the front of the table.)

ABEL: 'Melia, what the dickens did I do with my new slippers?

MRS. SLATER: (confused)

Aren't they by the hearth, grandfather?

ABEL: I don't see them. (Observing HENRY trying to remove the slippers.) Why, you've got 'em on. Henry.

MRS. SLATER: (promptly) I told him to put them on to stretch them; they were that new and hard. Now, Henry. (MRS. SLATER snatches the slippers from HENRY and gives them ABEL, who puts them on and sits in armchair)

MRS. JORDAN: (to BEN) Well, I don't call that delicate, stepping into a dead man's shoes in such haste.

(HENRY goes up to the window and pulls up the blind. VICTORIA runs across to ABEL and sits on the floor at his feet.)

VICTORIA: Oh, Grandpa, I'm so glad you're not dead.

MRS. SLATER: (in a vindictive whisper) Hold your tongue, Victoria.

ABEL: Eh? What's that? Who's gone dead?

MRS. SLATER: (Loudly) Victoria says she's sorry about your head.

ABEL: Ah, thank you, Vicky, but I'm feeling better.

MRS. SLATER (to MRS. JORDAN): He's so fond of Victoria.

MRS. JORDAN (to MRS. SLATER): Yes; he's fond of our Jimmy, too.

MRS. SLATER: You'd better ask him if he promised your Jimmy his gold watch.

MRS. JORDAN: (disconcerted) I couldn't just now. I don't feel equal to it.

ABEL: Why, Ben, you're in mourning! And Lizzie too. And 'Melia, and Henry and little Vicky! Who's gone dead? It's someone in the family. (He chuckles.)

MRS. SLATER: No one you know, father. A relation of Ben's.

ABEL: And what relation of Ben's?

MRS. SLATER: His brother.

BEN (to MRS. SLATER): Hang it, I never had one.

ABEL: Dear, dear. And what was his name, Ben?

BEN: (at a loss) Er - er. (He crosses to front of table.)

MRS. SLATER. (R of table, prompting): Frederick.

MRS. JORDAN (L of table, prompting): Albert.

BEN: Er-FedAlb-Issac.

ABEL: Issac? And where did your brother Isaac die?

BEN: In-er-in Australia.

ABEL: Dear, dear. He'd be older than you, eh?

BEN: Yes, five years.

ABEL: Aye, aye. Are you going to the funeral?

BEN: Oh, yes.

MRS. SLATER and MRS. JORDAN: No, no.

BEN: No, of course not.

(He retires to L.)

ABEL: (rising)

Well, I suppose you've only been waiting for me to begin tea. I'm feeling hungry.

MRS. SLATER: (taking up the kettle) I'll make tea.

ABEL: Come along, now; sit you down and let's be jolly.

(ABEL sits at the head of the table, facing spectators. BEN and MRS. JORDAN on the left. VICTORIA brings a chair and sits by ABEL. MRS. SLATER and HENRY sit on the right. Both the women are next to ABEL.)

MRS. SLATER: Henry, give grandpa some pie.

ABEL: Thank you. I'll make a start. (He helps himself to bread and butter.)

(HENRY serves the pie and MRS. SLATER pours out tea. Only ABEL eats with any heartiness.)

BEN: Glad to see you've got an appetite, Mr. Merry weather, although you've not been so well.

ABEL: Nothing serious. I've been lying down for a bit.

MRS. SLATER: Been to sleep, grandfather?

ABEL: No, I've not been to sleep.

MRS. SLATER and HENRY: Oh!

ABEL: (eating and drinking) I can't exactly call everything to mind, but I remember I was a bit dazed, like - I couldn't move an inch, hand or foot.

BEN: And could you see and hear, Mr. Merryweather?

ABEL: Yes, but I don't remember seeing anything particular. Mustard, Ben.

(BEN passes the mustard.)

MRS. SLATER: Of course not, grandfather. It was all your fancy. You must have been asleep.

ABEL: (snappishly) I tell you I wasn't asleep, 'Melia. Damnit, I ought to know.

MRS. JORDAN: Didn't you see Henry or Amelia come into the room?

ABEL: (scratching-his head) Now let me think-

MRS. SLATER: I wouldn't press him Elizabeth. Don't press him.

HENRY: I wouldn't worry him.

ABEL: (suddenly recollecting) Ay, begad! 'Melia and Henry, what the devil did you mean by shifting my bureau out of my bedroom? (HENRY and MRS. SLATER are speechless). D' you hear me? Henry! 'Melia!

MRS. JORDAN: What bureau was that. Father?

ABEL: Why, my bureau the one I bought-

MRS. JORDAN: (pointing to the bureau) Was it that one. Father?

ABEL: Ah, that's it. What's it doing here? Eh? (A pause. The clock on the mantelpiece strikes six. Everyone looks at it.)

Drat me if that isn't my clock too. What the devil's been going on in this house? (A slight pause.)

BEN: Well, I'll be hanged.

MRS. JORDAN: I'll tell you what's been going on in this house. Father. Nothing short of robbery.

MRS. SLATER: Be quiet, Elizabeth.

MRS. JORDAN: (rising) I'll not be quiet. Oh, I call it double-faced.

HENRY: Now now, Elizabeth.

MRS. JORDAN: And you, too. Are you such a poor creature that you must do every dirty thing she tells you?

MRS. SLATER: (rising) Remember where you are, Elizabeth.

HENRY: (rising) Come, come. No quarrelling.

BEN: (rising) My wife's every right to speak her own mind.

MRS. SLATER: Then she can speak it outside, not here.

ABEL: (rising: thumping the table) Damn it all, will some one tell me what's been going on?

MRS. JORDAN: Yes, I will. I'll not see you robbed.

ABEL: Who's been robbing me?

MRS. JORDAN: Amelia and Henry. They've stolen your clock and bureau. (Working herself up.) They sneaked into your room like a thief in the night and stole them after you were dead.

HENRY and MRS. SLATER: Hush! Quiet, Elizabeth!

MRS. JORDAN: I'll not be stopped. After you were dead, I say.

ABEL: After who was dead?

MRS. JORDAN: You.

ABEL: But I'm not dead.

MRS. JORDAN: No, but they thought you were. (A pause. ABEL gazes round at them.)

ABEL: Oho! So that's why you're all in black today. You thought I was dead. (He chuckles.) That was a big mistake. (He sits and resumes his tea.)

MRS. SLATER: (sobbing) Grandfather.

ABEL: It didn't take you long to start dividing my things between you.

MRS. JORDAN: No, father; you mustn't think that. Amelia was simply getting hold of them on her own account.

ABEL: You always were a keen one, Amelia. I suppose you thought the will wasn't fair.

HENRY: Did you make a will?

ABEL: Yes, it was locked up in the bureau.

MRS. JORDAN: And what was in it, father?

ABEL: That doesn't matter now. I'm thinking of destroying it and making another.

MRS. SLATER: (sobbing) Grandfather, you'll not be hard on me.

ABEL: I'll trouble you for another cup of tea, 'Melia; two lumps and plenty of milk.

MRS. SLATER: With pleasure. Grandfather. (She pours out the tea.)

ABEL: I don't want to be hard on anyone. I'll tell you what I'm going to do. Since your mother died, I've lived part of the time with you, 'Melia, and part with you, Lizzie. Well, I shall make a new will, leaving all my bits of things to whomever I'm living with when I die. How does that strike you?

HENRY: It's a bit of a lottery-like.

MRS. JORDAN: And who do you intend to live with from now?

ABEL: (drinking his tea) I'm just coming to that.

MRS. JORDAN: You know, father, it's quite time you came to live with us again. We'd make you very comfortable.

MRS. SLATER: No, he's not been with us as long as he was with you.

MRS. JORDAN: I may be wrong, but I don't think father will fancy living on with you after what's happened today.

ABEL: So you'd like to have me again, Lizzie?

MRS. JORDAN: You know we're ready for you to make your home with us for as long you please.

ABEL: What do you say to that, 'Melia?

MRS. SLATER: All I can say is that Elizabeth's changed her mind in the last two years. (Rising). Grandfather, do you know what the quarrel between us was about?

MRS. JORDAN: Amelia, don't be a fool; sit down.

MRS. SLATER: No, if I'm not to have him, you shan't either. We quarrelled because Elizabeth said she wouldn't take you off our hands at any price. She said she'd enough of you to last a lifetime, and we'd got to keep you.

ABEL: It seems to me that neither of you has any cause to feel proud about the way you've treated me.

MRS. SLATER: If I've done anything wrong. I'm sure I'm sorry for it.

MRS. JORDAN: And I can't say more than that, too.

ABEL: It's a bit late to say it, now. You neither of you cared to put up with me.

MRS. SLATER and MRS. JORDAN: No, no grandfather.

ABEL: Aye, you both say that because of what I've told you about leaving my money. Well, since you don't want me I'll go to someone that does.

BEN: Come Mr. Merryweather, you've got to live with one of your daughters.

ABEL: I'll tell you what I've got to do. On Monday next I've got to do three things. I've got to go to the lawyer's and alter my will; and I've got to go to the insurance office and pay my premium; and I've got to go to St. Philip's Church and get married.

BEN and HENRY: What!

MRS. JORDAN: Get married!

MRS. SLATER: He's out of his senses. (General consternation.)

ABEL: I say I'm going to get married.

MRS. SLATER: Who to?

ABEL: To Mrs. John Shorrocks who keeps the 'Ring-o' -Bells. We've had it fixed up a good while now, but I was keeping it for a pleasant surprise. (He rises.) I felt I was a bit of a burden to you, so I found someone who'd think it a pleasure to look after me. We shall be very glad to see you at the ceremony. (He gets to the door.) Till Monday, then. Twelve o'clock at St. Philip's Church. (Opening the door.) It's a good thing you brought that bureau downstairs, 'Melia. It'll be handier to carry across to the 'Ring-o' -Bells on Monday. (He goes out.)

THE CURTAIN FALLS

"The Dear Departed" by Stanley Houghton

"The Dear Departed" by Stanley Houghton is a cleverly written one-act play that offers a sharp critique of human nature, particularly within the context of family and societal values. The play uses irony, humor, and satire to expose the shallow and materialistic tendencies of individuals when it comes to matters of inheritance, morality, and family obligations.

Detailed Plot Elaboration

The play is set in the early 20th century in the home of the Slater family. The opening scene immediately introduces the audience to Mrs. Amelia Slater and her husband, Henry, who are preparing for the arrival of Mrs. Slater's sister, Elizabeth Jordan, and her husband, Ben. The two sisters are meeting to mourn the passing of their father, Abel Merryweather. However, rather than being genuinely grief-stricken, Amelia is preoccupied with claiming her father's belongings.

Amelia's actions are far from what one would expect from a grieving daughter. She has already begun to take her father's possessions, even going as far as to move his clock and other items into her own house. Her husband Henry, although hesitant, helps her with this morally dubious task, showing his own complicity.

When Elizabeth Jordan arrives with her husband Ben, the two sisters engage in thinly veiled conversations about who will take what from their father's estate. Their conversation, under the guise of concern, is dominated by their greed and their desire to outdo one another in claiming valuable possessions. Both sisters act as if they have the right to their father's things,

without any regard for his actual death or the finality of it. This highlights the satire Houghton is employing, showing how shallow and self-serving these familial relationships have become.

In a dramatic twist, Abel Merryweather, the supposedly deceased father, wakes up from his slumber. The confusion and shock of his daughters is palpable, and instead of relief at his survival, they are terrified that he will discover their attempts to divvy up his possessions before he is truly dead. This moment of Abel's revival turns the play on its head and forces the characters to confront their own moral failures.

Themes Explored

1. Materialism and Greed:

At the core of the play is the theme of materialism. The two sisters, Amelia and Elizabeth, see their father's death not as a tragedy, but as an opportunity to gain material wealth. This reflects the superficial nature of their familial bonds, where wealth and possessions take precedence over emotional ties and respect for the deceased. The irony in the play lies in how quickly they jump at the chance to divide Abel's belongings, even though they mistakenly assume he is dead.

2. Family Dynamics and Hypocrisy:

The family dynamics in *The Dear Departed* are far from ideal. The interactions between the sisters are laden with jealousy, competition, and hypocrisy. Both sisters pretend to care for their father, but their actions speak otherwise. Their immediate concern is who will get what, revealing their opportunistic behavior. This points to the erosion of traditional family values, where respect for elders and familial loyalty are replaced by self-interest.

3. Irony and Satire:

Houghton employs a great deal of irony to heighten the play's comedic effect. The irony is that instead of mourning, the characters are more concerned with possessions. The title itself, *The Dear Departed*, adds a layer of irony, as the father, Abel, is hardly "dear" to his children—they are far more interested in his material wealth than in his well-being. The play also satirizes the social and moral norms of the time, where money and possessions often supersede genuine human relationships.

4. Death and Mortality:

The way the characters handle Abel's supposed death reflects their detachment from the gravity of death itself. Instead of mourning, they act as if his death is simply a transaction to be settled. Abel's sudden revival underscores how death is treated almost as an afterthought, rather than a profound event. The play questions how people react to mortality when material gain is at stake.

Symbolism

1. Abel's Clock:

One of the symbolic objects in the play is the clock that Amelia takes from her father's room. A clock often symbolizes time, and in this case, it could represent the time running out on the

sisters' moral integrity. Amelia's eagerness to take the clock, even before her father is officially declared dead, symbolizes her haste in prioritizing materialism over any moral responsibility.

2. The Revival of Abel:

Abel Merryweather's sudden return from the "dead" can be seen as a symbolic moment where truth confronts the greed and selfishness of his daughters. His revival is almost a moral judgment, where the daughters' true nature is laid bare. It serves as a catalyst for Abel's decision to change his will, leaving everything to a more deserving person rather than his opportunistic children.

Character Analysis

1. Abel Merryweather:

Although he appears late in the play, Abel is the central figure around whom the conflict revolves. His daughters perceive him as a weak, old man, but when he revives, he turns the tables on them. Abel's final decision to rewrite his will shows that he is not as gullible as his daughters believe, and he cleverly exposes their selfishness.

2. Amelia Slater:

Amelia is portrayed as the more dominant and manipulative sister. She takes the lead in claiming her father's possessions, and her actions reveal a lack of moral scruples. Her behavior highlights the greed and lack of genuine care that pervades the family.

3. Elizabeth Jordan:

Elizabeth, though seemingly less aggressive than Amelia, is equally complicit in the scheme to divide their father's belongings. She mirrors her sister's selfishness, showing that both are driven by the same motivations of material gain.

4. Victoria Slater:

Victoria, Amelia's daughter, is perhaps the only character who represents a semblance of innocence. She is often confused by the actions of the adults, and her questions highlight the absurdity of the situation. Victoria serves as a contrast to the materialism of her mother and aunt, though she is still somewhat caught up in their schemes.

Conclusion

Stanley Houghton's *The Dear Departed* is a powerful social satire that critiques the moral decline of family values in the face of materialism. Through sharp wit, irony, and humor, Houghton exposes the selfishness and hypocrisy that can arise when wealth and inheritance are at stake. The play remains relevant today, as it reflects timeless human behaviors and societal attitudes towards family and money, making it a significant piece of social commentary.

"THE FOOL'S PARADISE" BY ISAAC BASHEVIS SINGER

What is paradise like? Would people live happily in paradise? Atzel dreams to live in paradise and becomes ill. To the grief of his parents, he is willing to die. Why does Atzel want to go to paradise so much? Will his illness be cured?

Somewhere, sometime, there lived a rich man whose name was Kadish. He had an only son who was called Atzel. On the household of Kadish there lived a distant relative, an orphan girl, called Aksah. Atzel was a tall boy with black hair and black eyes. Aksah had blue eyes and golden hair. Both were about the same age. As children, they ate together, studied together, played together. It was taken for granted that when they grew up they would marry.

But when they had grown up, Atzel suddenly became ill. It was a sickness one had ever heard of before: Atzel imagined that he was dead.

How did such an idea come to him? It seems he had had an old nurse who constantly told stories about paradise. She had told him that in paradise it was not necessary to work or to study. In paradise one ate the meat of wild oxen and the flesh of whales; one drank the wine that the Lord reserved for the just; one slept late into the day; and one had no duties.

Atzel was lazy by nature. He hated to get up early and to study. He knew that one day he would have to take over his father's business and he did not want to.

Since the only way to get to paradise was to die, he had made up his mind to do just that as quickly as possible. He thought about it so much that soon he began to imagine that he was dead.

Of course his parents became terribly worried. Aksah cried in secret. The family did everything possible to try to convince Atzel that he was alive, but he refused to believe them. He would say, "Why don't you bury me? You see that I am dead. Because of you I cannot get to paradise."

Many doctors were called in to examine Atzel, and all tried to convince the boy that he was alive. They pointed out that he was talking and eating. But before long Atzel began to eat less, and he rarely spoke. His family feared that he would die.

In despair, Kadish went to consult a great specialist, celebrated for his knowledge and wisdom. His name was Dr. Yoetz. After listening to a description of Atzel's illness, he said to Kadish, "I promise to cure your son in eight days, on one condition. You must do whatever I tell you to, no matter how strange it may seem."

Kadish agreed, and Dr. Yoetz said he would visit Atzel that same day. Kadish went home and told his wife, Aksah and the servants that all were to follow the doctor's orders without question.

When Dr. Yoetz arrived, he was taken to Atzel's room. The boy lay on his bed, pale and thin from fasting.

The doctor took one look at Atzel and called out, "Why do you keep a dead body in the house? Why don't you make a funeral?"

On hearing these words the parents became terribly frightened, but Atzel's face lit up with a smile and he said, "You see, I was right."

Although Kadish and his wife were bewildered by the doctor's words, they remembered Kadish's promise, and went immediately to make arrangements for the funeral.

The doctor requested that a room be prepared to look like paradise. The walls were hung with white satin. The windows were shuttered, and draperies tightly drawn. Candles burned day and night. The servants were dressed in white with wings on their backs and were to play angels.

Atzel was placed in an open coffin, and a funeral ceremony was held. Atzel was so exhausted with happiness that he slept right through it. When he awoke, he found himself in a room he didn't recognize. "Where am I?" he asked.

"In paradise, my lord," a winged servant replied.

"I'm terribly hungry," Atzel said. "I'd like some whale flesh and sacred wine."

The chief servant clapped his hands and in came men servants and maids, all with wings on their backs, bearing golden trays laden with meat, fish, pomegranates and persimmons, pineapples and peaches. A tall servant with a long white beard carried a golden goblet full of wine. Atzel ate ravenously. When he had finished, he declared he wanted to rest. Two angels undressed and bathed him, and carried him to a bed with silken sheets and a purple velvet canopy. Atzel immediately fell into a deep and happy sleep.

When he awoke, it was morning but it could just as well have been night. The shutters were closed, and the candles were burning. As soon as the servants saw that Atzel was awake, they brought in exactly the same meal as the day before.

Atzel asked, "Don't you have any milk, coffee, fresh rolls and butter?"

"No, my lord. In paradise one always eats the same food," the servant replied.

"Is it already day, or is it still night?" Atzel asked.

"In paradise there is neither day nor night."

Atzel again ate the fish, meat, fruit, and drank the wine, but his appetite was not as good as

it had been. When he had finished, he asked, "What time is it?"

"In paradise time does not exist," the servant answered.

"What shall I do now?" Atzel questioned.

"In paradise, my lord, one doesn't do anything."

"Where are the other saints?" Atzel inquired.

"In paradise each family has a place of its own."

"Can't one go visiting?"

"In paradise the dwellings are too far from each other for visiting. It would take thousands of years to go from one to the other."

"When will my family come?" Atzel asked.

"Your father still has 20 years to live, your mother 30. And as long as they live they can't come here."

"What about Aksah?"

"She has 50 years to live."

"Do I have to be alone all that time?"

"Yes, my lord."

For a while Atzel shook his head, pondering. Then he asked, "What is Aksah going to do?"

"Right now, she's mourning for you. But sooner or later she will forget you, meet another young man, and marry. That's how it is with the living."

Atzel got up and began to walk to and fro. For the first time in years he had a desire to do something, but there was nothing to do in his paradise. He missed his father, he longed for his mother, he yearned for Aksah. He wished he had something to study; he dreamed of traveling; he wanted to ride his horse, to talk to friends.

The time came when he could no longer hide his sadness. He remarked to one of the servants, "I see now that it is not as bad to live as I had thought."

"To live, my lord, is difficult. One has to study, work, do business. Here everything is easy."

"I would rather chop wood and carry stones than sit here. And how long will this last?"

"Forever."

"Stay here forever?." Atzel began to tear his hair in grief. "I'd rather kill myself."

"A dead man cannot kill himself."

On the eighth day, when Atzel had reached the deepest despair, one of the servants, as had been arranged, came to him and said, "My lord, there has been a mistake. You are not dead. You must leave paradise."

"I'm alive?"

"Yes, you are alive, and I will bring you back to earth."

Atzel was beside himself with joy. The servant blindfolded him, and after leading him back and forth through the long corridors of the house, brought him to the room where his family was waiting and uncovered his eyes.

It was a bright day, and the sun shone through the open windows. In the garden outside, the birds were singing and the bees buzzing. Joyfully, he embraced and kissed his parents and Aksah.

And to Aksah he said, "Do you still love me?"

"Yes, I do, Atzel. I could not forget you."

"If that is so, it is time we got married."

It was not long before the wedding took place. Dr. Yoetz was the guest of honor. Musicians played; guests came from faraway cities. All brought fine gifts for the bride and groom. The celebration lasted seven days and seven nights.

Atzel and Aksah were extremely happy, and both lived to an old age. Atzel stopped being lazy and became the most diligent merchant in the whole place.

It was not until after the wedding that Atzel learned how Dr. Yoetz had cured him, and that he had lived in a fool's paradise. In the years to come, he and Aksah often told the tale of Dr. Yoetz's wonderful cure to their children and grandchildren, always finishing with the words, "But, of course, what paradise is really like, no one can tell."

"The Fool's Paradise"

Isaac Bashevis Singer's story "The Fool's Paradise" delves deeply into the human condition, focusing on themes such as desire, contentment, illusion, and the consequences of misplaced priorities. The story is both a cautionary tale and a philosophical reflection on the transient nature of happiness, using the lens of Jewish mysticism and folklore to explore universal truths.

Detailed Plot Elaboration

In this short story, Atzel is a young man living in a village who becomes obsessed with the idea of going to Paradise, convinced that life on Earth is full of suffering and that happiness can only be found in the afterlife. Atzel's story is set in a Jewish folktale style, blending humor, fantasy, and moral lessons in the way Singer is known for.

Atzel's fascination with Paradise begins to dominate his life. He becomes convinced that he has died and that he should now be allowed to go to Paradise. He refuses to eat, work, or participate in his daily life, insisting that he must now be treated as though he has died and deserves to live in eternal happiness. His family, deeply concerned, seeks the help of Dr. Yoetz, a clever and practical man.

Dr. Yoetz devises a plan to cure Atzel of his delusion. He tells the family to create a pretend "Paradise" in Atzel's own bedroom. The room is lavishly decorated, and Atzel is told that he has indeed died and is now in Paradise. At first, Atzel is thrilled. He enjoys the luxury and the feasts, convinced that he has finally reached the blissful afterlife.

However, after some time, Atzel grows bored and restless in this fake Paradise. He realizes that eternal pleasure and idleness are not as fulfilling as he imagined. With nothing to do and no challenges to face, Atzel becomes miserable. He starts to miss the real world, the work, and the responsibilities that come with life. Eventually, he begs to be let out of "Paradise" and is cured of his obsession.

At the end of the story, Atzel learns a valuable lesson: true happiness does not come from constant ease and indulgence but from the meaningful activities and responsibilities that make up life. He embraces life on Earth and marries the woman he loves, realizing that real joy is found in living and working, not in an imagined paradise.

Themes

1. The Dangers of Idleness: The story illustrates that an idle life, one without challenges or purpose, can lead to dissatisfaction and unhappiness. Atzel's longing for Paradise is a metaphor for the human desire for easy rewards without effort, but the story shows that such a life is ultimately unfulfilling.

2. The Value of Life and Work: Atzel learns that life's value lies in the work we do, the challenges we face, and the responsibilities we take on. Paradise, when seen as a place of endless ease, loses its appeal, and real fulfillment comes from the effort and meaning we find in our everyday lives.

3. Illusion vs. Reality: Similar to many of Singer's stories, this tale explores the difference between fantasy and reality. Atzel's fantasy of Paradise turns out to be disappointing once it becomes his "reality," teaching him that fantasies are often misleading.

4. Growth through Experience: Atzel's journey is one of personal growth. His experience in the fake Paradise helps him mature and gain a deeper understanding of what brings true happiness, allowing him to return to life with a renewed sense of purpose and contentment.

The Fool's Paradise is a moral tale wrapped in humor and folktale tradition, teaching that true happiness is found not in idleness or fantasy, but in the everyday challenges and connections that make life meaningful.

VELS INSTITUTE OF SCIENCE, TECHNOLOGY AND ADVANCED STUDIES

ENGLISH I – 24LENG11

UNIT IV – GRAMMAR

PARTS OF SPEECH:

1. Noun

Definition: A noun is a word that names a person, place, thing, or idea.

Types of Nouns:

- **Proper Noun:** Names a specific person, place, or thing.
 - **Examples:** John, Paris, Microsoft
- **Common Noun:** Names general items.
 - **Examples:** teacher, city, book
- **Concrete Noun:** Names things that can be perceived by the senses.
 - **Examples:** apple, dog, car
- **Abstract Noun:** Names ideas, qualities, or feelings.
 - **Examples:** love, happiness, freedom
- **Countable Noun:** Names things that can be counted.
 - **Examples:** chairs, dogs, books
- **Uncountable Noun:** Names things that cannot be counted.
 - **Examples:** water, sand, music
- **Collective Noun:** Names a group of people or things.
 - **Examples:** team, family, audience

2. Pronoun

Definition: A pronoun is a word that takes the place of a noun.

Types of Pronouns:

- **Personal Pronoun:** Refers to a specific person or thing.
 - **Examples:** I, you, he, they
- **Possessive Pronoun:** Shows ownership.
 - **Examples:** mine, yours, his, theirs

- **Reflexive Pronoun:** Refers back to the subject.
 - **Examples:** myself, yourself, themselves
- **Relative Pronoun:** Introduces a clause.
 - **Examples:** who, whom, which, that
- **Demonstrative Pronoun:** Points to specific things.
 - **Examples:** this, that, these, those
- **Indefinite Pronoun:** Refers to non-specific things or people.
 - **Examples:** anyone, someone, everything

3. Verb

Definition: A verb expresses action or a state of being.

Types of Verbs:

- **Action Verb:** Describes physical or mental action.
 - **Examples:** run, think, write
- **Linking Verb:** Connects the subject to a word that describes it.
 - **Examples:** is, seem, become
- **Helping Verb:** Helps the main verb form a tense.
 - **Examples:** has, will, was, do
- **Transitive Verb:** Requires a direct object.
 - **Example:** She read the book.
- **Intransitive Verb:** Does not require a direct object.
 - **Example:** He slept peacefully.

4. Adjective

Definition: An adjective describes or modifies a noun or pronoun.

Types of Adjectives:

- **Descriptive Adjective:** Describes qualities or states of being.
 - **Examples:** blue, happy, beautiful
- **Quantitative Adjective:** Indicates quantity.
 - **Examples:** some, many, few
- **Demonstrative Adjective:** Points to specific nouns.
 - **Examples:** this, that, these, those

- **Possessive Adjective:** Shows ownership.
 - **Examples:** my, your, his
- **Interrogative Adjective:** Asks a question.
 - **Examples:** which, what, whose
- **Comparative Adjective:** Compares two things.
 - **Example:** He is taller than John.
- **Superlative Adjective:** Shows the extreme quality of something.
 - **Example:** She is the smartest in the class.

5. Adverb

Definition: An adverb modifies a verb, adjective, or another adverb. It tells how, when, where, or to what extent.

Types of Adverbs:

- **Adverb of Manner:** Describes how something is done.
 - **Example:** She spoke softly.
- **Adverb of Time:** Describes when something happens.
 - **Example:** They will arrive tomorrow.
- **Adverb of Place:** Describes where something happens.
 - **Example:** She lives here.
- **Adverb of Frequency:** Describes how often something happens.
 - **Example:** He always arrives early.
- **Adverb of Degree:** Describes to what extent.
 - **Example:** She was very happy.

6. Preposition

Definition: A preposition shows a relationship between a noun (or pronoun) and another word in the sentence.

Types of Prepositions:

- **Prepositions of Time:** Shows time relationships.
 - **Examples:** at, on, in - We will meet at 5 PM.
- **Prepositions of Place:** Shows where something is located.
 - **Examples:** in, on, under - The cat is under the table.

- **Prepositions of Direction:** Shows movement or direction.
 - **Examples:** to, towards, into - She walked to the store.

7. Conjunction

Definition: A conjunction connects words, phrases, or clauses.

Types of Conjunctions:

- **Coordinating Conjunction:** Joins words, phrases, or clauses of equal importance.
 - **Examples:** and, but, or, nor - I want to go, but I'm too tired.
- **Subordinating Conjunction:** Joins a dependent clause to an independent clause.
 - **Examples:** because, although, if - She stayed home because she was sick.
- **Correlative Conjunction:** Pairs of conjunctions used together.
 - **Examples:** either...or, neither...nor - You can either stay or leave.

8. Interjection

Definition: An interjection is a word or phrase that expresses strong emotion or surprise.

Types of Interjections:

- **Mild Interjection:** Expresses moderate emotion.
 - **Examples:** Oh, Well, Hmm - Oh, I didn't know that!
- **Strong Interjection:** Expresses intense emotion.
 - **Examples:** Wow!, Ouch!, Hooray! - Wow! That's incredible!

Exercise 1: Identify the Parts of Speech

Instructions: Identify the parts of speech for the underlined words in each sentence.

1. The dog barked loudly at the stranger.
2. Both John and Mary went to the movies.
3. Wow! That was a close call.
4. The flowers in the garden are beautiful.
5. She quickly finished her homework before dinner.
6. They are planning a trip to Paris.
7. He gave the book to his brother.

8. The teacher was happy because the students passed the test.

9. These apples are sweeter than those.

10. He speaks English very well.

Answers:

1. barked - Verb (Action Verb)

2. Both - Conjunction (Correlative Conjunction); and - Conjunction (Coordinating Conjunction)

3. Wow! - Interjection (Strong Interjection)

4. beautiful - Adjective (Descriptive Adjective)

5. quickly - Adverb (Adverb of Manner)

6. They - Pronoun (Personal Pronoun)

7. to - Preposition (Preposition of Direction)

8. because - Conjunction (Subordinating Conjunction)

9. These - Adjective (Demonstrative Adjective)

10. very - Adverb (Adverb of Degree)

Exercise 2: Identify the Parts of Speech and Their Types

Instructions: Identify the parts of speech and their types for the underlined words.

1. She quickly ran to the store.

2. Oh no! I forgot my keys.

3. The teacher gave the students their assignments.

4. We went to the park and played soccer.

5. He is very smart.

6. They live in a small village.

7. She is my best friend.

Answers:

1. quickly - Adverb (Adverb of Manner)
2. Oh no! - Interjection (Strong Interjection)
3. teacher - Noun (Common Noun)
4. and - Conjunction (Coordinating Conjunction)
5. very - Adverb (Adverb of Degree)
6. in - Preposition (Preposition of Place)
7. She - Pronoun (Personal Pronoun)

Exercise 3: Fill in the blanks with the correct parts of speech.

Instructions: Fill in the blanks with the correct words as per the indicated part of speech.

1. The children are playing in the _____ (Noun).
2. I will meet you at _____ (Preposition) 7 PM.
3. She sings _____ (Adverb) in the choir.
4. _____ (Interjection)! That's an amazing idea.
5. I can't decide _____ (Conjunction) to stay home or go out.
6. This book belongs to _____ (Pronoun).
7. She wore a _____ (Adjective) dress to the party.
8. They will _____ (Verb) a new project next week.
9. My mother is always _____ (Adverb of Frequency) busy.
10. I saw a _____ (Adjective) cat on the street.

Answers:

1. park (Noun)
2. at (Preposition)
3. beautifully (Adverb)

4. Wow! (Interjection)
5. whether (Conjunction)
6. me (Pronoun)
7. blue (Adjective)
8. start (Verb)
9. often (Adverb of Frequency)
10. black (Adjective)

Exercise 4: Multiple-Choice Questions

Instructions: Choose the correct answer from the options provided.

1. Which part of speech describes how an action is done?

- a) Noun
- b) Verb
- c) Adverb
- d) Pronoun

Answer: c) Adverb

2. Which part of speech shows the relationship between a noun and another word?

- a) Preposition
- b) Conjunction
- c) Adjective
- d) Interjection

Answer: a) Preposition

3. Which part of speech expresses strong emotion?

- a) Pronoun
- b) Verb

- c) Adjective
- d) Interjection

Answer: d) Interjection

4. What type of verb connects the subject to a word that describes it?

- a) Action verb
- b) Helping verb
- c) Linking verb
- d) Transitive verb

Answer: c) Linking verb

5. Which part of speech joins words, phrases, or clauses?

- a) Preposition
- b) Conjunction
- c) Noun
- d) Adverb

Answer: b) Conjunction

ARTICLES

Definition - Articles are words used before a noun to specify whether the noun is definite or indefinite. They are a type of adjective and help indicate whether we are referring to something specific or something general.

Types of Articles - There are two types of articles:

1. Definite Article:

- The definite article is "**the**". It is used to refer to a specific or particular noun that is already known to the listener or reader.

- **Example:** I saw the cat in the garden. (Refers to a specific cat known to both the speaker and listener)

2. Indefinite Articles:

- The indefinite articles are **"a" and "an"**. They are used to refer to a non-specific or general noun.

- "A" is used before words that begin with a consonant sound.

- "An" is used before words that begin with a vowel sound (a, e, i, o, u).

- Examples:

- She has a car. (Refers to any car, not a specific one)

- He wants an apple. (Refers to any apple)

Detailed Explanation of Usage

1. "The": (Definite Article)

- Used when both the speaker and listener know which specific person, place, or thing is being referred to.

- Example:

- Please pass me the salt. (Specific salt that both know)

- He visited the Eiffel Tower. (There is only one Eiffel Tower)

2. "A": (Indefinite Article)

- Used when the noun is not specific or when mentioning something for the first time.

- Example:

- She saw a dog in the park. (Any dog, not a particular one)

- I need a pen. (Any pen, no specific one)

3. "An": (Indefinite Article)

- Used before words that begin with vowel sounds (even if the word starts with a consonant letter but has a vowel sound).

- Example:

- He is an artist. (Artist starts with a vowel sound)
- She works at an NGO. (The letter "N" is pronounced with a vowel sound)

Special Cases

1. No article (Zero Article):

- No article is used with plural nouns or uncountable nouns when referring to things in general.

- Examples:

- Cats are friendly pets. (No article before "cats")
- Water is essential for life. (No article before "water")

2. "The" with superlatives:

- "The" is always used with superlative adjectives.

- Examples:

- She is the best singer in the competition.
- This is the highest mountain in the world.

3. Using "the" with unique nouns:

- "The" is used when talking about something unique (there's only one of it).

- Examples:

- The sun is shining brightly today.
- The president is giving a speech.

Exercise 1: Choose the Correct Article

Instructions: Fill in the blanks with "a", "an", or "the".

1. She is reading ____ interesting book.
2. ____ sun rises in the east.
3. They are staying at ____ hotel near the airport.

4. Can I have ____ orange?
5. We went to ____ zoo last weekend.
6. ____ moon was full last night.
7. He wants to be ____ engineer.
8. I saw ____ elephant at the circus.
9. ____ best way to learn is by practicing.
10. We need to buy ____ loaf of bread.

Answers:

1. an interesting book (Before a vowel sound)
2. The sun (There is only one sun)
3. a hotel (Before a consonant sound)
4. an orange (Before a vowel sound)
5. the zoo (A specific zoo)
6. The moon (There is only one moon)
7. an engineer (Before a vowel sound)
8. an elephant (Before a vowel sound)
9. The best way (Superlative adjective "best")
10. a loaf of bread (Before a consonant sound)

Exercise 2: Identify the Articles

Instructions: Underline the articles in the sentences below and state whether they are definite or indefinite.

1. The dog chased a cat up the tree.
2. She needs an umbrella because it's raining.
3. They watched the movie last night.
4. He bought a new car last week.

5. The cake she baked was delicious.

Answers:

1. The (definite), a (indefinite), the (definite)

2. an (indefinite)

3. The (definite)

4. a (indefinite)

5. The (definite)

VELS INSTITUTE OF SCIENCE, TECHNOLOGY AND ADVANCED STUDIES

ENGLISH I – 24LENG11

UNIT V – GRAMMAR

ONE WORD SUBSTITUTION:

Definition

One-word substitution is the process of replacing a phrase or a group of words with a single word that conveys the same meaning. This technique is commonly used in English to make sentences more concise and avoid redundancy.

Examples:

S.No	Phrases	One-Word Substitution
1.	A person who loves mankind	Philanthropist
2.	A person who can speak two languages fluently	Bilingual
3.	A person who believes in God	Theist
4.	A place where books are kept	Library
5.	A child whose parents are dead	Orphan
6.	One who is present everywhere	Omnipresent
7.	A study of ancient things	Archaeology
8.	A person who walks on foot	Pedestrian
9.	A government by the people	Democracy
10.	A person who does not believe in God	Atheist
11.	A person who does not drink alcohol	Teetotaler
12.	A person who loves books	Bibliophile
13.	Fear of heights	Acrophobia
14.	One who studies the stars and planets	Astronomer
15.	One who is able to use both hands equally	Ambidextrous
16.	A life story written by oneself	Autobiography
17.	A person who talks too much	Garrulous
18.	An animal that lives on both land and water	Amphibian
19.	A government ruled by a king or queen	Monarchy
20.	A handwriting that cannot be read	Illegible

Exercise 1: Replace the Phrase with One Word

Instructions: Choose the correct one-word substitution for the following phrases.

1. A person who studies human societies and cultures _____
2. A place where weapons are kept _____
3. A person who knows everything _____
4. A person who hates women _____
5. A period of ten years _____
6. A speech given without preparation _____
7. A person who looks at the bright side of things _____
8. A place where animals are kept _____
9. A person who works for free _____
10. The practice of eating human flesh _____

Answers:

1. Anthropologist
2. Arsenal
3. Omniscient
4. Misogynist
5. Decade
6. Extempore
7. Optimist
8. Zoo
9. Volunteer
10. Cannibalism

Exercise 2: Fill in the Blanks with the Correct One-Word Substitution

1. A person who speaks on behalf of someone else is called a _____.
2. A state of disorder due to lack of authority is called _____.
3. The science of mind and behavior is known as _____.
4. A government ruled by the rich is called _____.
5. One who walks in sleep is a _____.

Answers:

1. Spokesperson
2. Anarchy
3. Psychology
4. Oligarchy
5. Sleepwalker (or Somnambulist)

Exercise 3: Multiple-Choice Questions

Instructions: Select the correct one-word substitution from the options.

1. One who studies insects is called a:

- a) Zoologist
- b) Botanist
- c) Entomologist
- d) Ecologist

Answer: c) Entomologist

2. A person who abstains from eating meat is called a:

- a) Vegan
- b) Vegetarian
- c) Teetotaler

- d) Herbivore

Answer: b) Vegetarian

3. A place where coins are made is called:

- a) Mint
- b) Foundry
- c) Factory
- d) Quarry

Answer: a) Mint

4. A disease affecting many people at the same time is called:

- a) Endemic
- b) Epidemic
- c) Chronic
- d) Sporadic

Answer: b) Epidemic

5. A story that is hard to believe is called a:

- a) Illogical
- b) Incredible
- c) Incredulous
- d) Impractical

Answer: b) Incredible

Benefits of Using One-Word Substitutions

- Conciseness: It makes the sentence shorter and easier to read.
- Clarity: Using a single word to express a concept can make the meaning clearer.
- Sophistication: It adds a touch of sophistication to writing and speech by using precise vocabulary.

PREFIX AND SUFFIX

Definition

Prefix and suffix are affixes added to a root word to change its meaning. They help create new words or modify the meaning of existing ones.

1. Prefix: A prefix is a group of letters added to the beginning of a word to alter its meaning.

- **Example:** Un + happy = Unhappy (Not happy)

2. Suffix: A suffix is a group of letters added to the end of a word to change its form or meaning.

- **Example:** Child + hood = Childhood (The state of being a child)

Types of Prefixes and Suffixes

1. Prefixes

Prefixes usually change the meaning of a word to form an opposite, a negative, or a new concept. Common types include:

Negative Prefixes: Expresses a negative or opposite meaning.

- un- (unhappy, unfair)
- in- (incomplete, inactive)
- im- (impossible, immature)
- dis- (dislike, disagree)

Prefixes for Time or Order:

- pre- (before): preheat, preview
- post- (after): postpone, postwar
- fore- (before): foretell, forecast

Prefixes for Numbers:

- bi- (two): bicycle, bilingual
- tri- (three): triangle, tripod
- mono- (one): monologue, monorail

Prefixes for Location:

- sub- (under): submarine, subway
- inter- (between): international, interact
- trans- (across): transport, transfer

2. Suffixes

Suffixes often indicate tense, plurality, profession, or state of being. Common types include:

Noun-forming Suffixes:

- er (doer of an action): teacher, writer
- ness (state or quality): happiness, kindness
- ment (action or result): development, improvement
- ion (process or state): action, decision

Adjective-forming Suffixes:

- able (able to be): comfortable, readable
- ful (full of): hopeful, joyful
- less (without): hopeless, fearless
- ous (full of): dangerous, famous

Verb-forming Suffixes:

- ify (to make or cause): simplify, beautify
- en (to make): soften, shorten

Adverb-forming Suffixes:

- ly (in a manner): quickly, slowly

Examples of Prefixes and Suffixes

Word	Prefix	Root Word	Suffix	New Word
Unhappy	un-	happy	—	Unhappy
Disagreement	dis-	agree	-ment	Disagreement
Comfortable	—	comfort	-able	Comfortable
Unbelievable	un-	believe	-able	Unbelievable
Teacher	—	teach	-er	Teacher
Impossible	im-	possible	—	Impossible
Joyfully	—	joy	-fully	Joyfully
Interaction	inter-	act	-ion	Interaction
Misunderstanding	mis-	understand	-ing	Misunderstanding

Exercise 1: Identify the Prefix or Suffix

Instructions: Identify the prefix or suffix and the root word in each of the following words.

1. Unkind
2. Childish
3. Impossible
4. Careless
5. Preview
6. Fearless
7. Rewrite
8. Happiness
9. Friendly
10. Irresponsible

Answers:

1. Prefix: un-, Root: kind
2. Suffix: -ish, Root: child
3. Prefix: im-, Root: possible
4. Suffix: -less, Root: care
5. Prefix: pre-, Root: view
6. Suffix: -less, Root: fear
7. Prefix: re-, Root: write
8. Suffix: -ness, Root: happy
9. Suffix: -ly, Root: friend
10. Prefix: ir-, Root: responsible

Exercise 2: Fill in the Blanks with Appropriate Prefixes or Suffixes

Instructions: Complete the sentences by adding a correct prefix or suffix to the root word in parentheses.

1. He felt very _____ after losing the game. (happy)
2. This dress is _____ for a party. (comfort)
3. They need to _____ their project before the deadline. (submit)
4. The storm caused a lot of _____ to the building. (damage)
5. She wants to become a _____ when she grows up. (teach)
6. It is _____ to lift that heavy box alone. (possible)
7. The company aims to _____ its sales next year. (improve)
8. He spoke very _____ during the meeting. (clear)
9. Their actions were _____ to the team's success. (help)
10. His _____ behavior caused a lot of issues. (responsible)

Answers:

1. unhappy
2. comfortable
3. resubmit
4. damageable
5. teacher
6. impossible
7. improve
8. clearly
9. helpful
10. irresponsible

Exercise 3: Match the Prefixes or Suffixes

Instructions: Match the correct prefixes and suffixes to the root words below to form meaningful words.

Prefixes/Suffixes	Root Words
a) un-	1) visible
b) -ful	2) teach
c) -ness	3) care
d) im-	4) friend
e) -er	5) responsible

Answers:

1. a) un- + visible = invisible
2. b) -ful + care = careful
3. c) -ness + happy = happiness
4. d) im- + responsible = irresponsible
5. e) -er + teach = teacher

SYNONYMS AND ANTONYMS

Definition

Synonyms: Synonyms are words that have the same or similar meanings as other words. They allow for varied expression, making language more engaging and precise.

- **Example:** Commence and begin are synonyms because they both mean "to start something."

Antonyms: Antonyms are words that have opposite meanings. They help convey contrast or emphasize differences in language.

- **Example:** Optimistic and pessimistic are antonyms because they express opposite outlooks on life.

Types of Synonyms and Antonyms

Types of Synonyms

1. Absolute Synonyms: Words that can be used interchangeably in all contexts without changing the meaning of a sentence.

- **Example:** Huge and enormous can be swapped in most contexts without affecting the meaning.

2. Contextual Synonyms: Words that are similar but can only be used in certain contexts because of differences in tone, formality, or connotation.

- **Example:** Job and career are similar but differ in meaning. A "job" is usually specific to a position, while a "career" refers to a long-term profession.

3. Near Synonyms: Words that are not perfect substitutes but share a similar core meaning.

- **Example:** Talk and converse are near synonyms, but "converse" sounds more formal than "talk."

Types of Antonyms

1. Gradable Antonyms: These antonyms represent a spectrum of meaning and allow for degrees between the two words.

- **Example:** Hot and cold (You can also have "warm" or "cool" in between).

2. Complementary Antonyms: Words that are absolute opposites, where the presence of one excludes the other.

- **Example:** Alive and dead (There is no middle state).

3. Relational Antonyms: Pairs of words that exist in a reciprocal relationship.

- **Example:** Teacher and student (One implies the presence of the other).

Synonyms Examples

Word	Synonym(s)
Abstract	Conceptual, theoretical, intangible
Diligent	Hardworking, industrious, meticulous
Eloquent	Articulate, expressive, fluent
Obscure	Unclear, ambiguous, vague
Reprimand	Scold, rebuke, admonish
Expedite	Accelerate, hasten, quicken
Euphoria	Elation, joy, bliss
Tedious	Boring, monotonous, tiresome

Antonyms Examples

Word	Antonym(s)
Agree	Disagree, dissent
Benevolent	Malevolent, unkind
Candid	Secretive, deceitful
Extravagant	Thrifty, economical, frugal
Vigorous	Weak, sluggish
Optimistic	Pessimistic, gloomy
Complacent	Ambitious, dissatisfied
Relevant	Irrelevant, unrelated

Exercise 1: Synonyms

Instructions: Choose the word that is most similar in meaning to the given word.

1. Resilient

- a) Weak
- b) Flexible
- c) Fragile
- d) Immobile

2. Prudent

- a) Reckless
- b) Careful
- c) Foolish
- d) Short-sighted

3. Obstinate

- a) Stubborn
- b) Agreeable
- c) Yielding
- d) Cooperative

4. Plausible

- a) Unbelievable
- b) Convincing
- c) Impossible
- d) Unlikely

5. Zealous

- a) Apathetic
- b) Enthusiastic
- c) Disinterested
- d) Uninterested

Answers:

1. b) Flexible

2. b) Careful

3. a) Stubborn

4. b) Convincing

5. b) Enthusiastic

Exercise 2: Antonyms

Instructions: Choose the word that is most opposite in meaning to the given word.

1. Benevolent

- a) Cruel
- b) Kind
- c) Generous
- d) Compassionate

2. Prolific

- a) Fruitful
- b) Abundant
- c) Unproductive
- d) Creative

3. Arrogant

- a) Humble
- b) Conceited
- c) Pompous
- d) Proud

4. Imminent

- a) Impending
- b) Remote
- c) Upcoming
- d) Approaching

5. Verbose

- a) Wordy
- b) Talkative
- c) Concise
- d) Loquacious

Answers:

1. a) Cruel

2. c) Unproductive

3. a) Humble
4. b) Remote
5. c) Concise

Exercise 3: Synonym and Antonym Matching

Instructions: Match the given word with its synonym and antonym.

Word	Synonym	Antonym
1. Exquisite	a) Refined	f) Ordinary
2. Inept	b) Clumsy	g) Competent
3. Frugal	c) Economical	h) Extravagant
4. Hostile	d) Aggressive	i) Friendly
5. Lucid	e) Clear	j) Confusing

Answers:

1. Exquisite – a) Refined / f) Ordinary
2. Inept – b) Clumsy / g) Competent
3. Frugal – c) Economical / h) Extravagant
4. Hostile – d) Aggressive / i) Friendly
5. Lucid – e) Clear / j) Confusing

Benefits of Learning Synonyms and Antonyms

- 1. Enhanced Vocabulary:** Expands the range of words you can use and prevents repetitive language.
- 2. Improved Writing Skills:** Makes your writing more dynamic and allows for more varied expression.
- 3. Better Understanding of Word Meanings:** Deepens comprehension and helps avoid misunderstandings.
- 4. Stronger Argumentation:** Using antonyms allows for more effective comparisons in essays or debates.