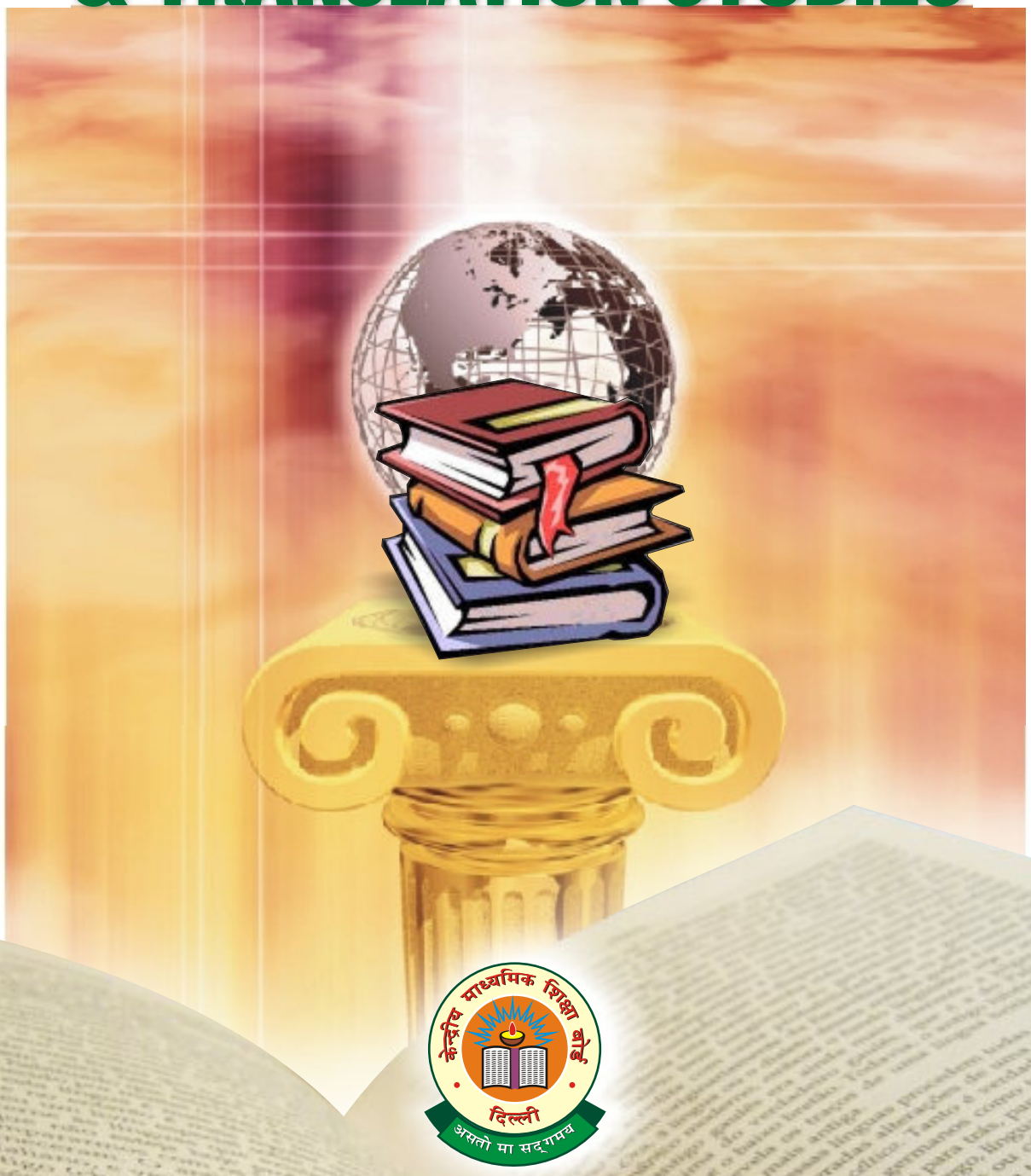
CLASS XI

Creative Writing & TRANSLATION STUDIES



CENTRAL BOARD OF SECONDARY EDUCATION
2, Community Centre, Preet Vihar, Delhi-110092

Creative Writing
& TRANSLATION STUDIES

CLASS
XI

CENTRAL BOARD OF SECONDARY EDUCATION
2, Community Centre, Preet Vihar, Delhi-110092

Creative Writing & Translation Studies for Class 11

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Preface

Development of curriculum is a dynamic process responsive to the society and reflective of the needs and aspirations of its learner. Fast changing society deserves changes in curriculum to establish relevance to emerging socio-economic environment. There is also a need to foster creativity and innovation in school education by formulating courses in unconventional areas such as Human Rights, Media Studies, Fashion Technology and Visual Art and Appreciation. It is in the spirit of such change that the Board is introducing a new course in 'Creative Writing and Translation Studies' under the academic stream as a new elective subject at the senior secondary level with effect from the academic session 2007-08 in class XI.

The course on Creative Writing and Translation Studies aims at integrating various sub skills of writing. It helps to promote critical thinking and analysis as well as interpretation of different texts. Understanding the process of creative writing and the issues underlying translation from the language to another are some of the basic concerns of the course. This is achieved by training the learners to deconstruct and understand the process of composition of fiction and non-fiction. The course would also develop the skills of translation of texts representing different registers and genres. This would be useful to a learner in a diverse and multi-linguistic setting. Linking the art and craft of translation will be of prime interest of learners who are recreating work from one language into another and also for those who are involved in creating their own work.

This textbook aims to develop an awareness among learners regarding the various nuances of creative use of language. That language can be humorous, playful, witty, philosophical, experimental, experiential and can be explored through analyzing critically different kinds of text. The course aims to provide opportunities to learners to be original and innovative in expressing their ideas, to create their own database of writing as part of the portfolio which they will develop during the two years course. For the sake of uniformity we have taken Hindi as the source language and English as the target language. In case teachers have multilingual classrooms and feel confident of working with other languages they are welcome to bring in other languages into 'their' own classes. The modules on Creative Writing and Translation Studies are presented separately but are interwoven together in the activities. The text book is merely suggestive. Teachers are encouraged to bring in additional resources into the classroom to foster creativity and develop skills of translation.

This course and the textual material have been made possible by the guidance, support and consistent effort of Prof. Kapil Kapoor and his team of material writers. I would also like to thank the Director (Acad) Smt. Chitralekha Gurumurthy and the efforts put in by the Education officer Dr. Sadhana Parashar for bringing out the Reader in record time.

Any comments or suggestions for further improvement of the course and the Reader are welcome and will be taken into consideration for further revision in subsequent editions.

ASHOK GANGULY
CHAIRMAN, CBSE

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भारत का संविधान

उद्देशिका

हम, भारत के लोग, भारत को एक '[सम्पूर्ण प्रभुत्व-संपन्न समाजवादी पंथनिरपेक्ष लोकतंत्रात्मक गणराज्य] बनाने के लिए, तथा उसके समस्त नागरिकों को:

सामाजिक, आर्थिक और राजनैतिक न्याय,
विचार, अभिव्यक्ति, विश्वास, धर्म
और उपासना की स्वतंत्रता,
प्रतिष्ठा और अवसर की समता

प्राप्त कराने के लिए,
तथा उन सब में,

व्यक्ति की गरिमा और [राष्ट्र की एकता
और अखण्डता] सुनिश्चित करने वाली बंधुता

बढ़ाने के लिए

दृढ़संकल्प होकर अपनी इस संविधान सभा में आज तारीख 26 नवम्बर, 1949 ई॰ को एतद्द्वारा इस संविधान को अंगीकृत, अधिनियमित और आत्मार्पित करते हैं।

1. *संविधान (बयालीसवां संशोधन) अधिनियम, 1976 की धारा 2 द्वारा (3.1.1977) से "प्रभुत्व-संपन्न लोकतंत्रात्मक गणराज्य" के स्थान पर प्रतिस्थापित।*
2. *संविधान (बयालीसवां संशोधन) अधिनियम, 1976 की धारा 2 द्वारा (3.1.1977 से), "राष्ट्र की एकता" के स्थान पर प्रतिस्थापित।*

भाग 4 क

मूल कर्त्तव्य

51 क. मूल कर्त्तव्य – भारत के प्रत्येक नागरिक का यह कर्त्तव्य होगा कि वह –

(क) संविधान का पालन करे और उसके आदर्शों, संस्थाओं, राष्ट्रध्वज और राष्ट्रगान का आदर करे;

(ख) स्वतंत्रता के लिए हमारे राष्ट्रीय आंदोलन को प्रेरित करने वाले उच्च आदर्शों को हृदय में संजोए रखे और उनका पालन करे;

(ग) भारत की प्रभुता, एकता और अखंडता की रक्षा करे और उसे अक्षुण्ण रखे;

(घ) देश की रक्षा करे और आह्वान किए जाने पर राष्ट्र की सेवा करे;

(ङ) भारत के सभी लोगों में समरसता और समान भ्रातृत्व की भावना का निर्माण करे जो धर्म, भाषा और प्रदेश या वर्ग पर आधारित सभी भेदभाव से परे हों, ऐसी प्रथाओं का त्याग करे जो स्त्रियों के सम्मान के विरुद्ध हैं;

(च) हमारी सामासिक संस्कृति की गौरवशाली परंपरा का महत्त्व समझे और उसका परीक्षण करे;

(छ) प्राकृतिक पर्यावरण की जिसके अंतर्गत वन, झील, नदी, और वन्य जीव हैं, रक्षा करे और उसका संवर्धन करे तथा प्राणिमात्र के प्रति दयाभाव रखे;

(ज) वैज्ञानिक दृष्टिकोण, मानववाद और ज्ञानार्जन तथा सुधार की भावना का विकास करे;

(झ) सार्वजनिक संपत्ति को सुरक्षित रखे और हिंसा से दूर रहे;

(ञ) व्यक्तिगत और सामूहिक गतिविधियों के सभी क्षेत्रों में उत्कर्ष की ओर बढ़ने का सतत प्रयास करे जिससे राष्ट्र निरंतर बढ़ते हुए प्रयत्न और उपलब्धि की नई उंचाइयों को छू ले।

THE CONSTITUTION OF INDIA

PREAMBLE

WE, THE PEOPLE OF INDIA, having solemnly resolved to constitute India into a [1] **SOVEREIGN SOCIALIST SECULAR DEMOCRATIC REPUBLIC** and to secure to all its citizens :

JUSTICE, social, economic and political;

LIBERTY of thought, expression, belief, faith and worship;

EQUALITY of status and of opportunity; and to promote among them all

FRATERNITY assuring the dignity of the individual and the [2] [unity and integrity of the Nation];

IN OUR CONSTITUENT ASSEMBLY this twenty-sixth day of November, 1949, do **HEREBY TO OURSELVES THIS CONSTITUTION.**

1. Subs, by the Constitution (Forty-Second Amendment) Act. 1976, sec. 2, for "Sovereign Democratic Republic (w.e.f. 3.1.1977)
2. Subs, by the Constitution (Forty-Second Amendment) Act. 1976, sec. 2, for "unity of the Nation (w.e.f. 3.1.1977)

THE CONSTITUTION OF INDIA

Chapter IV A

Fundamental Duties

ARTICLE 51A

Fundamental Duties - It shall be the duty of every citizen of India-

(a) to abide by the Constitution and respect its ideals and institutions, the National Flag and the National Anthem;

(b) to cherish and follow the noble ideals which inspired our national struggle for freedom;

(c) to uphold and protect the sovereignty, unity and integrity of India;

(d) to defend the country and render national service when called upon to do so;

(e) To promote harmony and the spirit of common brotherhood amongst all the people of India transcending religious, linguistic and regional or sectional diversities; to renounce practices derogatory to the dignity of women;

(f) to value and preserve the rich heritage of our composite culture;

(g) to protect and improve the natural environment including forests, lakes, rivers, wild life and to have compassion for living creatures;

(h) to develop the scientific temper, humanism and the spirit of inquiry and reform;

(i) to safeguard public property and to abjure violence;

(j) to strive towards excellence in all spheres of individual and collective activity so that the nation constantly rises to higher levels of endeavour and achievement.

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Introduction

Language is the marker, the distinguishing property of human beings - it has been said that birds fly, fish swim and humans talk. Naturally all human action begins and ends in language and no human activity can proceed without language. Therefore, in every educational framework, language learning and learning to use language for different individual and societal purposes are given adequate space. India's Central Board of Secondary Education offers a number of courses in languages. The English language, for historical reasons, occupies a very important place in our education both as a medium for other subjects and as the object of study in itself. The English language is the medium for many academic / vocational courses that enjoy popularity among students because they meet some genuine need.

In that very mode, it has now been decided to introduce a course in Creative Writing and Translation Studies. Both these applications of language involve the cognitive process of transfer in one case from experience to words and in the other of the expression of the cognition into another language and that is the reason the two have been put together in one rubric. Both creative writing and translation are private as well as public exercises. Creativity is a personal experience that is sought to be transferred to the public domain; in the same manner an act of translation is a private act of choosing the word for a cognition and then putting it in the public domain with the hope that the experience encoded in the words will be successfully inscribed in the minds of the readers. We are all creative and in that we consummately translate our thoughts in both oral and written communication.

This course seeks to help the learners to think about their creative processes and to refine their ability to write creatively and translate effectively. We assume with some of the best minds that all art has an essential element of craft and therefore is teachable. Creative writing and translation share the cognitive process of transfer - of experience into words in one case and of worded experience into other words in the other case that involves choice and selection. We are all creative, each in our own way, and when we are making sense of our experience to ourselves or when we are sharing our experience with others, we are creatively translating in order to transfer. We hope that this new course shall be an enabling course and shall help the students to think about this process. They shall reflect on the cognitive and expressive dimensions of creativity, analyze creativity and in the process gain better control of this innate faculty and its expression into language.

The Course takes the students through different kinds of writing, introducing them to their nuances, followed by practical exercises that further clarify the issues and also act as self-check materials for mapping how much or how well one has understood and how much of

that understanding has been translated into ability. This last part is important, as the overriding goal of this course is to sharpen the practical ability of the learners in these two domains. This is further reinforced by the questions that are asked at the end of the Lesson followed by further Review Questions at the end of each Unit. Each Lesson has a number of Activities which will reinforce the concepts and provide opportunities for specific writing tasks. The Reader has a workbook element built into it so that the learners can work through each lesson, sometimes in the Book itself.

At other times, the learners are encouraged to mantain a Portfolio. This provides an opportunity for both the teacher and the taught to see a gradual progression in the learning abilities. It provides the ground for revising and reinforcing skills.

We hope that the course will enable learners to move into the two areas of Creative Writing and Translation with adequate ease and confidence.

Prof. Kapil Kapoor

Convener

About The Portfolio

Creating and Mantaining A Portfolio

A Portfolio is a collection of materials which are representative of the skills, ideas, thoughts and values of an invidual as reflected in their work. The Portfolio needs to be maintained through the year. The gradual collection of material created by the learner over the year will reflect growth in thinking, an evolution in skills and also a change in attitude.

Each Module contains Writing Activities that have been earmarked for inclusion in the Portfolio. In any Creative Writing task, critical thinking skills also can be assessed. Thus it is essential to develop a writing task well. Collecting ideas, organizing, developing, editing and revising are important steps in writing.

The drafts of all writing tasks should be a part of the portfolio as they are important milestones in the learning process. All drafts must be dated. A portfolio helps each learner to think about their writing as well as their thinking. It helps learners to reflect on their work in progress and make judgements about the quality of their own work.

It helps each learner to set goals and strategies for future growth.

The specific objectives of a portfolio are:

To enable a learner to develop the ability to:

- create an original piece of work
- organize ideas coherently and fluently
- be imaginative in an innovative way
- think critically on issues related to the task
- continuously reflect on one's own work
- monitor and assess one's abilities over a period of time
- identify one's own strengths and weak spots in creating written work.
- analyse the structural components of a piece of writing
- deconstruct the available forms and types of writing to understand their ideological stand as part of a larger socio-cultural context.

The portfolio can be used as a source book of ideas for speeches, research projects, conversations, essays, poetry-writing and other kinds of writing tasks. Reflecting on one's own work helps to foster lifelong learning.

Assessment

Modes of Assessment for the written work produced as part pf portfolio writing in any form needs to take into account many things: inter alia, the relationship between formative and summative assessment and the extent to which an assignment tests the learning outomes of the course and the specific skills and objectives enumerated above.

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UNIT 3 *The Craft of* Writing Poetry 161-236

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UNIT 5 *Translating* Different Registers 287-327

The morning will surely come, the darkness will vanish, and thy voice pour down in golden streams breaking through the sky.

Then thy words will take wing in songs from every one of my birds' nests, and thy melodies will break forth in flowers in all my forest groves.

from Gitanjali - Rabindranath Tagore

UNIT 1

Introduction to Creative Writing

Lesson 1 Creativity and the Creative Process

This unit will familiarize you with different genres (forms) of writing, their characteristics and essential elements, their uniqueness and the demands that each makes on the writer.

Understanding Creativity

Creativity is a mental process wherein new ideas or concepts are generated or new associations between existing ideas or concepts are forged. Scientifically, creativity is seen as divergent for it creates something original and novel. Creativity in everyday conception would mean creating something new, giving a new perspective to something, developing a new pattern, design or even a way of doing things which is novel compared to the established trends. This new product is seen as interesting and valuable for its originality and the element of surprise it has in it.

Nature of Creativity

A basic question that has bothered people is whether creativity is inborn or is it developed with training.

Creativity has been attributed to divine intervention, social environment, personality, traits or even to accident where a new and original product is created by chance. Some claim that creativity can be taught with the application of simple techniques.

Creativity has been for long considered to belong to the realm of art and literature but today it can be manifested in any branch of science or industry in the form of innovation and invention.

Tracing the origin of the word, we find that neither the Greeks nor the Romans had any words that directly corresponded to the word creativity; their art, architecture, music, inventions, and discoveries of the Greeks and the Romans and the ancient Indians provide numerous examples of what we would today describe as creative work. The concept of *genius* is as old as that and probably came closest to describing the creative talents of the ancients.

Activity 1

Complete the following sentences which sum up the concept of creativity:

1. Creativity is not only generating new ideas and concepts but also finding ..... between existing ideas. (new associations\established associations)
2. All creative work is .....(imitative/ original).
3. ..... is a salient feature of a creative product. (Newness/ Universality)
4. The creative product is always interesting ....(but insignificant/and valuable)

5. Creativity depends upon one's..... traits, social..... , chance or even in some cases believed to be an .....from heaven. (Fill in suitable words)

6. Some people believe that creativity can be ..... and believe that one can be trained to become creative. (Fill in suitable words)

7. Creativity is not restricted to the world of literature and arts but can be found in ..... as well. (Fill in suitable words)

8. The Greek word that comes closest to the concept of creativity is..... ..... (genius/mental illness).

Creativity, however, depends upon the context and circumstances and hence the creativity of an artisan in say pottery would differ from that of an artist in say painting or poetry. A child's poem though simple and deficient in grammar may still come under the classification of poetry. Thus creativity may be relevant only to the individual or have a much larger impact. In writing, we associate creativity with literary genres within which the writer leaves an impression of his or her personality. Although creative writing is primarily considered to be literary writing, plain expository writing can also be creative and brilliant.

This Course is devoted to creativity in writing which brings forth different genres spanning divine poetry to the factual exposition of topics.

Creative Writing Through The Historical Lens

Language is thought and composition is organized thought. Compositional language is careful language marked by a careful choice of words and the construction of complete sentences. Such compositional language is employed both in speech and in writing (discourse).

In speech, we use compositional language on formal occasions, when, say, we are delivering a lecture, giving a talk to a select audience, or answering questions in an interview. Except when we are writing letters to intimate friends and these days sending e-mails or SMS, we generally use compositional language in all writing.

This compositional language is in opposition to the language used in casual speech and conversation wherein the language is generally marked by the use of informal forms of verbs and nouns in complete or semi-complete sentences.

Composing language for specific occasions is both a craft and an art- it always requires deliberation and hard editing but some people are naturally gifted with the ability to use the right words at the right time.

Since the ancient times there has been continuous reflection on the art of composition.

Plato himself in Phaedrus has a prolonged reflection on composition. We want you to read the following extracts from *Phaedrus* and see what, according to Plato, are the elements of good composition. Remember, he is talking of speech, of oratory, which is in fact organized composition as is invariably present in writing.

In the process, at one point, he also compares speech and writing but briefly, before he again resumes his discourse on the expression of organized thought. Read, enjoy and learn from the extracts, for Plato, who was born in and lived in ancient Greece is one of the finest thinkers and *writers* of mankind.

Activity 2

In groups of four or five read the excerpts from the dialogue between Socrates and Phaedrus and do the brief activity given below:

The Written Piece: A Living Thing

Excerpt-1

'... Well, there is one point at least which I think you will admit, namely that any discourse ought to be constructed like a living creature, with its own body, as it were; it must not lack either head or feet; it must have a middle and extremities so composed as to suit each other and the whole work."

Excerpt -2

'...And then Polus. What are we to say of his 'Muses' Treasury of Phrases' with its reduplications and maxims and similes and of words a la Licymnius which that master made him a present of as a contribution to his fine writing?

Excerpt- 3

'...but to resume, on the way to conclude a speech there seems to be general agreement, though some call it recapitulation and others by some other name.'
(Formal ending or conclusion).

Select from the words given below:

i. In *Excerpt 1* Socrates is describing characteristics like ....of a piece of discourse.
(organization, unity, beauty of language, figures of speech, coherence, relevance, appropriateness)

i. In *Excerpt 2* Socrates explains what contributes to the ....of style (simplicity/elegance).

ii. In *Excerpt 3* Socrates impresses upon Phaedrus that it is important to give .....(a formal introduction/a formal ending) which sums up the thought or ideas suitably.

Effective Writing

Let us look at a few more excerpts and try to understand what Plato has to say about effective writing.

Excerpt- 4

'...But to pass now to the application of pathetic language to the poor and aged, the master in that style seems to me to be the mighty man of Chalcedon, who was also expert at rousing a crowd to anger and then soothing them down again with his spells, to quote his own saying, while at casting aspersions and dissipating them, whatever their source, he was unbeatable.' (The effect that good writing or a good speech has on the audience.)

Excerpt -5

'If you have an innate capacity for rhetoric you will become a famous rhetorician provided you also acquire knowledge and practice, but if you lack any of these three you will be correspondingly unfinished. (Good writing does not depend upon innate qualities or talent alone. It requires knowledge and practice of rhetoric and an excellence in language.)

Excerpt- 6

While giving the example of Pericles as an example of excellence in rhetoric he said, 'All the great arts need supplementing by a study of nature; your artist must cultivate garrulity and high-flown speculation; from that source alone can come the mental elevation and thoroughly finished execution of which you are thinking...'

Activity 3

From your understanding of Excerpts 4, 5 &6 say whether the statements given below are true or false.

1. Effective good writing has a tremendous impact on the audience. (…….)
2. Having an inborn talent for using rhetoric (figurative language) is enough to be able to write good pieces of writing. (…….)
3. Only rhetoric is not enough for good writing. It is preceded by a study of nature and reflection on the theme. Only then one can produce work of high quality.(…….)

To sum up, the basic ingredients of a written piece are,

- unity of content and unity of thought (with a beginning, middle and an end)
- reflection and study that precede the thought
- an elegance of style, rhetoric obtained through knowledge and practice
- and an ability to strike a rapport with the audience.

To clarify further, according to Plato, *high flown speculation* mentioned in *Excerpt 6* helps one to distinguish between *wisdom and folly*.

Reflective Writing

Mentioning discourse on a scientific topic, expository or reflective writing, Plato said:

Excerpt 7

'I suggest that the way to reflect about the nature of anything is as follows: first , to decide whether the object in respect of which we desire to have scientific knowledge, and to be able to impart it to others, is simple or complex; secondly, if it is simple, to inquire what natural capacity it has of acting upon another thing, and through what means; or by what other thing, and through what means, it can be acted upon; or, if it is complex, to enumerate its parts and observe in respect of each what we observe in the case of the simple object, to wit, what its natural capacity, active or passive, consists in.'

Activity 4

Based on your reading of Excerpt 7 complete the notes given below:

Thus reflecting upon a theme, an idea or an object it is necessary to ascertain:

- Its details, whether ..... or complex
- Its influence on other things (studied in relation to the other things)
- The manner in which it ..... upon other things
- The ..... of the complex theme/subject and how the parts influence each other.
- The natural capacity (the strength) of the thing under study, whether active or passive.

You will read more about the organization of points and sub-points in expository writing and the ways we can do it in greater detail. Now read further.

The Audience

Excerpt 8

'...will classify the types of discourse and the types of soul, and the various ways in which souls are affected, explaining the reasons in each case, suggesting the type of speech appropriate to each type of soul, and showing what kind of speech can be relied on to create belief in one soul and disbelief in another and why.'(Different styles and registers for different kinds of composition.)

Excerpt 9

'Since the function of oratory is in fact to influence men's souls, the intending orator must know what types of soul there are. Now these are of a determinate number and their variety results in the variety of individuals. To the types of souls thus discriminated there corresponds a determinate number of types of discourse.'

Activity 5

Excerpts 8 and 9 basically are talking about the importance of all of the following except:

a) the uniformity of the language that is used in a speech.

b) understanding the audience and using language and style accordingly.

c) the dependence of types of discourse depend upon the purpose and audience.

d) creating belief or disbelief among the listener depends upon the kind of speech.

At this point Plato also mentions the significance of understanding the audience and then addressing them accordingly, using the right arguments and placing them on the *right occasions* (context). This means that for every kind of speech or writing there is a right approach and a right context.

The Thought and the Content

On the question of veracity in speech (or in writing) Socrates tells Phaedrus that it should not be turned into such a *solemn business* that the speaker or the writer sticks to facts

which may be true but not probable. Instead, he says, it is important to adhere to what is *plausible* and *probable*. The notion of probability for him was *the result of a likeness to truth* which can be discovered by one who knows the truth.

It is more important to *know the nature of one's prospective audiences* and work with *considerable diligence,* keeping in mind what has been propounded by the excellent masters. This makes a study of the history and development of the art of writing an integral part of learning the very art of writing. In this way we will be familiar with *the tradition that has come down to us from our forefathers*. This will give us a way to discriminate between what falls under *propriety* in writing and what does not.

Here are some more beautiful excerpts from the same work. ***Read them and do the activity given below :***

Excerpt 10

'You know Phaedrus, that's the strange thing about writing which makes it truly analogous to painting. The painter's products stand before us as though they were alive, but if you question them, they maintain a most majestic silence. It is the same with written words; they seem to talk to you as though they were intelligent, but if you ask them anything about what they say, from a desire to be instructed, they go on telling you just the same thing forever. And once a thing is put in writing, the composition, whatever it may be, it drifts all over the place, getting into the hands not only of those who understand it, but equally of those who have no business with it; it doesn't know how to address the right people, and not address the wrong. And when it is ill-treated and unfairly abused it always needs its parent to come to its help, being unable to defend or help itself.'

Excerpt 11

Socrates: '...is there another sort of discourse, that is brother to the written speech, but of unquestioned legitimacy? Can we see how it originates?'

Phaedrus: You mean no dead discourse, but the living speech, the original of which the written discourse may fairly be called a kind of image."

Activity 6

Complete the following statements based on Excerpts 10 and 11

1. Plato presents an ……..…… ……..between a painting and a piece of writing. (analogy/antithesis).
2. A painter's paintings seem to be ……..……..(dead/alive)
3. Words in a ……..…….. ……..seem to talk to us like intelligent beings. (speech/written piece)
4. From both painting and writing we cannot extract any more information than is……..(evident/hidden).
5. The written piece suffers when it falls into the hands of one who doesn't understand or appreciate it because……..…….. ……..(It cannot explain or answer queries/it is always difficult to comprehend.)
6. Written speech (discourse) is an ……..……..of living speech. (opposite/image)

The discussion here makes it plain that written discourse is an image of living speech. It is qualified as a representation of *what is just, honourable and good* where the writer, like a

farmer *sows his seed in literary gardens* and writes *by way of pastime, collecting a store of refreshment both for his own memory....* and for *all such as tread in his footsteps* and watch his tender plants grow up.

Summing Up

Regarding the conditions for writing, Plato says:

Excerpt 12

'The conditions to be fulfilled are these. First, you must know the truth about the subject that you speak or write about, that is you must be able to isolate it in definition, and having so defined it you must next understand how to divide it into kinds, until you reach the limit of division; secondly you must have a corresponding discernment of the nature of the soul, discover the type of speech appropriate to each nature and order and arrange your discourse accordingly, addressing a variegated soul in a variegated style that ranges over the whole gamut of tones, and a simple soul in simple style. All this is to be done if you are to become competent, within human limits, as a scientific practitioner of speech, whether you propose to expound or to persuade. Such is the clear purport of all our foregoing discussion.'
(Conditions of good writing.)

Excerpt 13

'..means of reminding those who know the truth, that lucidity and completeness and serious importance belong only to those lessons on justice and honour and goodness that are expounded and set forth for the sake of instruction, and are veritably written in the soul of the listener, and that such discourses as these ought to be accounted a man's legitimate children..'

Plato sums up his discourse on *Oratory and Writing* by placing the conditions of good writing before us. These are:

- knowledge of the subject
- ability to divide the content into points and sub-points
- finding out and understanding the audience or the reader
- deciding on the style and tone to address that particular audience
- being clear about your purpose (expound or persuade)
- being lucid and coherent (simple language and prepare a cohesive piece

Though perspectives have changed and new dimensions added to the basic language skills, one cannot but agree that all good writing today adheres in some way or the other to what Plato elucidated in *Phaedrus*. Today, both speaking and writing skills are regarded as powerful means of communicating one's feelings, ideas and opinions. Writing can broadly be divided into formal and informal writing. This course will largely deal with the former.

The Romans, followed the Greek world and developed a whole science of writing, studying the nuances of discourse and its effect on the audience. They called it *Rhetoric* and although this discipline is related to oratory yet it was not about speech i.e. the language of daily conversation. It was about composition, how we carefully compose a statement and deliver it to the desired effect. They thus added a new dimension to this opposition between speech and writing. They pointed out that while casual use of language is marked by features of incompleteness and redundancy, the compositional language is marked by all the features that are associated with writing. It is this distinction that informs

Derrida's[1] critique of Saussure's[2] historically important statement that language is primarily speech and that writing is secondary. So when we make an opposition these days between spoken and written language, we have this awareness that composition is common to both i.e. both are marked by carefulness and completeness. This spoken language is different from the casual oral speech.

Basic Elements Of Writing

Activity 7

In groups discuss how the elements given below are essential to good writing.

Purpose	A beginning, middle and an end
Audience	Depth of knowledge
Thought	Conviction of ideas
Continuity of thought (Cohesion)	Figurative use of language
Choice of vocabulary	Formality
Grammar and sentence construction	Style

Note down the points that emerge. You will need to consider them when you read about the essentials of writing.

Most of the elements of good writing are paramount even in oratory as we have seen above. Yet informal speech and writing differ in some ways. Consider the points given in the grid below.

Activity 8

Complete the following table regarding the features of Oral and Written Communication:

Oral Communication	Written Communication
1. Fluency is of paramount importance	1. Accuracy is as important as fluency.
2. The audience is clear and defined; ready to respond at once	2. The readership (audience) is very wide inclusive of those who are not interested in reading the written words
3. Usually more spontaneous	3. Usually more well-organized
4.	4. .....
5.	5. .....

*1 Jacques Derrida (July 15, 1930 October 8, 2004) was an Algerian-born French philosopher, known as the founder of deconstruction (textual criticism which involved discovering, recognizing, and understanding the underlying and unspoken and implicit) . His voluminous work had a profound impact upon continental philosophy and literary theory.

*2 Ferdinand de Saussure, a linguist who examined the relationship between speech and the evolution of language, and investigated language as a structured system of signs.

End of Lesson Review Questions

Reflect on the questions that have been raised under each head.

1. Comprehension

a. How is all communication a process of translation?

b. What are the essential features of a piece of discourse?

c. Is knowledge of the subject one is going write about enough to be able to write a good piece? Explain.

d. What are the various things we try to find out about our subject, topic or theme?

e. How important is the audience for a writer or an orator?

f. How is a piece of writing similar to a painting?

2. Vocabulary

What do the following words mean?

a) Discourse

b) Oratory

c) Rhetoric

d) High-flowneculation

e) Enumerate

f) Audience

g) propriety

h) Variegated style

3. Application

Read the passage and complete the information about it.

Human species may split in two

Humanity may split into two sub-species in 100,000 years' time as predicted by HG Wells, an expert has said.

Evolutionary theorist Oliver Curry of the London School of Economics expects a genetic upper class and a dim-witted underclass to emerge.

The human race would peak in the year 3000, he said - before a decline due to dependence on technology.

People would become choosier about their partners, causing humanity to divide into sub-species, he added.

The descendants of the genetic upper class would be tall, slim, healthy, attractive, intelligent, and creative and a far cry from the "underclass" humans who would have evolved into dim-witted, ugly, squat goblin-like creatures.

Race 'ironed out'.

But in the nearer future, humans will evolve in 1,000 years into giants between 6ft and 7ft tall, he predicts, while life-spans will have extended to 120 years, Dr Curry claims.

Physical appearance, driven by indicators of health, youth and fertility, will improve, he says, while men will exhibit symmetrical facial features, look athletic, and have squarer jaws and deeper voices.

Women, on the other hand, will develop lighter, smooth, hairless skin, large clear eyes, glossy hair, and even features, he adds. Racial differences will be ironed out by interbreeding, producing a uniform race of coffee-coloured people.

However, Dr Curry warns, in 10,000 years time humans may have paid a genetic price for relying on technology.

Spoiled by gadgets designed to meet their every need, they could come to resemble domesticated animals.

Receding chins

Social skills, such as communicating and interacting with others, could be lost, along with emotions such as love, sympathy, trust and respect. People would become less able to care for others, or perform in teams.

Physically, they would start to appear more juvenile. Chins would recede, as a result of having to chew less on processed food.

There could also be health problems caused by reliance on medicine, resulting in weak immune systems. Preventing deaths would also help to preserve the genetic defects that cause cancer.

*The logical outcome would be two sub-species, "gracile" and "robust" humans similar to the Eloi and Morlocks foretold by HG Wells in his 1895 novel **The Time Machine**.*

"While science and technology have the potential to create an ideal habitat for humanity over the next millennium, there is a possibility of a monumental genetic hangover over the subsequent millennia due to an over-reliance on technology reducing our natural capacity to resist disease, or our evolved ability to get along with each other, said Dr Curry.

He carried out the report for men's satellite TV channel Bravo.

BBC News

After you have read the passage complete the information given below.

i. The Writer: A poet/a novelist/a news reporter/a biographer .....

ii. Place where it would have been published: .....

iii. The writer's purpose: .....

iv. The expected audience: .....

v. The main thought: .....

.....

.....

.....

vi. Progression of the thought (the sequence of major points):

- .....
- .....
- .....
- .....
- .....

vii. Evidence of the writer's depth of knowledge (research on this aspect) (Any references or quotes):

- .....
- .....

- .....
- .....

viii. Is the writer convinced about the validity of the idea? Pick the sentences which show this:

- .....
- .....
- .....
- .....

ix. Any use of figurative language:

- .....
- .....
- .....
- .....

4. Read the paragraphs given below taken from Jane Austen's *Pride and Prejudice*. These are excerpts from a conversation. The person is talking to someone. Imagine that the same thing needs to be communicated in the written and more formal manner. Rewrite it as a formal note.

But consider your daughters. Only think what an establishment it would be for one of them. Sir William and Lady Lucas are determined to go. Merely on that account, for in general, you know they visit no new comers. Indeed you must go. for it will be impossible for us to visit him, if you do not."

"You are over scrupulous, surely, I dare say Mr. Bingley will be very glad to see you; and I will send a few lines by you to assure him of my hearty consent to his marrying which ever he chooses of the girls; though I must throw in a good word for my little Lizzy."

"I desire you will do no such thing. Lizzy is not a bit better than the others, and I am sure she is not half so handsome as Jane, nor half so good humoured as Lydia. But you are always giving her the preference."

Lesson 2 Features of writing

The vital elements of any piece of writing are its

- Content (the thought, its expansion and elucidation)
- Form (the particular genre and the manner in which the text is presented)
- Structure (the basic construction and progression of thought, word - order and grammar
- Style (the way the ideas have been presented)

1. Content

All writing is based on a thought, an idea, an opinion or an experience. This forms the core of the content.

Walter Pater while discussing style in his book *Appreciations, with an Essay on Style says, ...for after all the chief stimulus of good style is to possess a full, rich and complex matter to grapple with.*

The experience presented in the writing may be real or imaginary. All the aspects of the written piece hinge on this *thought* and the purpose of the writer. In addition all events, characters and the plot itself are culled out of the social context and the time in which the writer operates. In short, all writing is rooted in time and place.

2. Form

The content of writing decides the literary form (genre) it will acquire. A structural form would follow the Aristotelian beginning, middle and end sequence. A letter would have a different layout and manner of presentation of ideas. Similarly poetry has a form of its own which is distinct from that of prose. A story or a play too has a universally acceptable form. Even within the broad framework of an acclaimed form, say of a story, an innovative writer can think of many other ways of organizing his or her writing. Here lies the creativity of the writer.

3. Structure

'....in literary as in all other art, structure is all-important....that architectural conception of work, which foresees the end in the beginning and never loses sight of it, and in every part is conscious of all the rest till the last sentence does but with undiminished vigour, unfold and justify the first...' is how Walter Pater describes structure.

Indeed a piece of writing is like a work of architecture, where every stone is well-cut and fits into the other as if the two are one piece. The stone metaphor applies to every single element of writing-first the word, then the sentence, the paragraph, the chapter and finally the book itself. It also refers to the progression of thought, events or arguments which may have a linear, a chronological, a cyclical or a branching order. Whatever be the order of progression, the piece has an original unity, a wholeness and identity like the *living creature* mentioned by Plato.

4. Style

Style is a manner of expressing one's thoughts and feelings in words. It is the result of long-cultivated awareness of words and sentences, of the way a writer connects one sentence with another. A good craftsman will choose words that drive home a point exactly.

In brief, the recommendations made by Walter Pater for refined and elegant writing in his *Essay on Style* comprise:

- Knowledge of the rules of the language
- Submitting to restraint in the use of language
- Selecting vocabulary after a lot of *winnowing and searching*
- Using or begetting (coining) vocabulary that is *faithful to his own spirit* and in the *strictest sense original*
- Taking a reasonable amount of liberty in tune with the changing thoughts of living people'; thus shedding obsolete expressions
- Using words with precision and economy
- Using a style which is not pedestrian but has an element of suggestion
- Using refined language and thought so that it offers a refuge from the vulgar
- Ensuring that every element in the writing is absolutely indispensable
- Displaying a discipline of the mind

We shall dwell further on style and some of the major styles later in the unit

Activity 1

In groups collect different forms of writing and find out the following:

1. What form of writing is it? (an article, essay, story, poem, report etc)
2. What is the main thought?
3. What are the ways in which the main idea has been elucidated?
4. If it is a story how are the experiences or incidents progressing?
5. The writing belongs to which place and age /time? Pick the words that indicate its location in place and time.
6. Pick the expressions or the words which you found to be powerful, expressive or new.
7. Do you think it has words or sentences that can easily be discarded without affecting the meaning?

Simplicity and economy of words

Many fine minds have reflected upon the elements of writing and have made their recommendations for good writing. Following are a few examples.

1. H.W. Fowler and F.G. Fowler in *The King's English* have this recommendation to make;

   "Any one who wishes to become a good writer should endeavour, before he (she) allows himself (herself) to be tempted by the more shadowy qualities, to be direct, simple, brief, vigorous and lucid".

2. Sir E. Gowers, in *The Complete Plain Words,* reiterates what Pater has said and reduces the principles mentioned by Fowler to the following three practical rules:

   "Use no more words than are necessary to express your meaning, for if you use more you are likely to obscure it and to tire your reader. In particular do not use superfluous adjectives and adverbs, and do not use roundabout phrases where single words serve."

3. When George Orwell drew up a list of rules to guide writers, one of them was:

   "If it is possible to cut out a word, cut it out". This is excellent advice. If a word adds nothing to your meaning, it should go.

   What Gowers and Orwell were warning against was the tedium that redundancy lends to a piece. In putting too many words when only a few would suffice, we run the risk of weakening the thought and its expression. It might also deflect focus from the thought expressed. This has been aptly summed up in Bacon's *Brevity is the mother of wit.*

Activity 2

1. a) *Read this sentence and underline the words which can be discarded or replaced in it.*

   The nature of his statement was not in accordance with the facts.

   b) *Rewrite the sentence in a simpler form.*

   .....

You would have noticed that the words *the nature of* do not really add to the meaning. They do not embellish the idea either and hence can be easily deleted. Similarly the words' *not in accordance with the facts* can be replaced with the single word *untrue*.

Activity 3

2. Consider this sentence and discuss the following:

Our beloved grandfather has left for his heavenly abode.

i. What is the person trying to say?

ii. What are the person's feelings?

iii. Would you call it a plain or pompous way of saying something?

iv. How would you say it without robbing it of its basic feeling of loss?

When a friend, referring to the demise of a dear friend says the above sentences *he or she appears to be pompous in a ludicrous way.* We could call this style pompous and sententious.

Consider these expressions in comparison- *...is no more' or' ....is not amongst* us *anymore*. These not only sound more graceful but also express the regard one had for one's dead friend or relative. Euphemism (saying something in a pleasant manner) must not be confused with verbosity or circumlocution, which are explained later in the book.

Activity 4

Practise the following rules to complete the sentences given in the exercise.

- Familiar word rather than far fetched.
- Concrete word rather than the abstract.
- Single word rather than circumlocution.
- Short word rather than long.
- Words with precise meaning rather than vague or ambiguous.

Fill in the gaps with the most appropriate words from those given in the brackets.

a. I need .....(succour / help) to get out of this situation. I hope someone .....(with an understanding and kind disposition/understanding and kind) comes to my aid.

b. .....(Procrastination / Delay) in her studies is going to cost her dearly.

c. Please do not .....(spit / expectorate) in public places. .....(Pecuniary measures/Action) will be taken against those who do so.

d. .....(In the event of/If) tomorrow .....(is not /not being) a working day, it might be .....(feasible/possible) for me to attend your daughter's (nuptial ceremony/ wedding).

What a writer must avoid

Words, written or spoken, should be appropriate to the purpose, audience, the occasion and the subject matter. While choosing words, the following must be carefully avoided as they affect the meaning and effectiveness of the message in the sentences. You have already learnt what a writer needs to bear in mind while writing.

Given below are some of the things a writer must avoid.

1. **Verbosity:** Using more words than are necessary to express an idea. A verbose sentence makes for heavy reading and can be confusing for the reader as the idea is lost amongst the numerous words).

   Example: *I find that in many cases there is no room for compromise in domestic conflict of this nature and the outcome is a break in the wedlock*. (Such domestic quarrels often cause marriages to break.

2. **Repetition:** Repeating an idea in different words. Such kind of writing appears loose and the reader dismisses it as unimportant. It is important to write compactly and say what you have to say and no more. Repetition, however, can be deliberate and conscious. It is skillfully used to obtain the desired effect on the reader.

3. **Pedantry:** Using high sounding polysyllabic words, or difficult and obscure words instead of simple, short ones. While attempting to use such high-flown expressions one can commit mistakes and hence it is best avoided. Further, many kinds of communication require an apt and direct reference rather than an oblique one. Wouldn't it be better to call *a spade a spade* instead of *a well known oblong instrument of manual husbanding?* Simplicity in style implies clarity of thought and expression. Another word for clarity and simplicity is lucidity.

   Examples: Use of words like *opulence* for *wealth*, *recuperate* for recover, *transpired* for *happened* or the word *retire* for *go to bed*.

4. **Periphrasis or circumlocution:** Using a roundabout way of saying a simple thing. This of course, leads to verbosity. The only purpose, ever, a writer may need to use circumlocution is to confuse the reader or the listener as in legal arguments.

   Examples: use of expressions like *fairer sex*, *your good self* or the *green-eyed monster* instead of *women/ladies*, *you* and *jealousy*.

5. **Archaic Words:** Use of words and constructions once common in the language but now old fashioned. Examples of archaisms are *erstwhile*, *methinks* and *perchance*.

6. **Colloquialism:** Words or expressions used in familiar conversation by educated people in informal situations.

   Examples: Abbreviations like *shan't* (shall not), *'tis* (it is), *bike* (bicycle) *phone* (telephone) or *photo* (photograph).

   Abbreviations are largely acceptable in spoken language (in conversation) but have no place in formal writing for they rob it of its seriousness, dignity and style.

7. **Slang:** Slang is a particular kind of colloquialism invented for humour and vividness in expression. It is a language which consists of widely current terms with a forced or fantastic meaning often displaying eccentricity. Though slang is popular in informal conversation, it does not have any place in Standard English.

   Examples: *cool dude*, *damn*, *to hell with it*, *fag*, *to get away with* and *mug up*.

8. **Indianisms:** Translating the idioms and expressions of Indian languages in a literal sense. This may happen when the translator is not well-versed with the nuances of the culture of the target language and may not know what a word actually connotes. This may lead to many errors because English idiom is not always the same as in one's vernacular. Sometimes the effect can be ludicrous !

a. You have taken tea? (Have you, *tumhne chai pi))*

b. I am a family man. (man with a family, *baal bachedaar))*

c. What is your good name? *(shubh naam)*

d. He gave me many advices. (much advice)

e. You went there or not? (Did you go...)

9. **Mixed Metaphors:** Comparing a thing to two or more things (often of diverse nature) in the same sentence. Consider this as an example: *Mr. Speaker, I smell a rat; I see it floating in the air; if it is not nipped in the bud, it will burst forth into a terrible conflagration that will deluge the world.*

Metaphors are known to add meaning to the text and to make it effective but mixed metaphors do just the contrary. They lead to confusion as the three metaphors mentioned in the sentence above have distinctly different characteristics.

10. **Words which do not convey precise meaning**

a. Below is a list of words which do not convey any precise meaning. In a good piece of writing these can be substituted with words with more concrete ideas.

- nice
- fine
- splendid
- grand
- awfully
- frightfully
- terribly

b. Often a writer tends to write more words than are needed to convey an idea when only one would suffice. Given below are some classic examples of *superfluity in speech or writing*. Economy of words adds to the vigorousness of the style. Repetition or use of superfluous words makes the expression loose and clumsy.

- Ascend up
- Attached together
- Climbing up
- Co-operate with each other
- Cope-up with
- Debate about
- Descend down
- Discuss about
- Enclosed herewith
- Fresh beginner
- Gather together
- In between
- Join together
- More inferior
- More preferable
- Mutual-co-operation
- Past History
- Repeat again
- Return back
- Rise up
- Sink down
- Still continue
- Unite together
- We all
- You all
- Widow woman

c) Pedantic Word Substitute

Similarly it is best to avoid the use of pedantic and archaic words as mentioned earlier in the unit. Here are a few substitutes of pedantic and archaic words.

Assist – Help	Donate – Give
Capitulate – Yield	Commence – Begin
Establishment – Shop	Endeavour – Try
Fortune's favourites – Lucky, rich	Opulence – Wealth
Peruse – Read	Recuperate – Recover
Propagate – Spread	Transpired – Happened
Utilize – Use	Wedding ceremony – Nuptials
Pyrotechnic Display – Fireworks	Terminological inexactitude – Lie

d) Archaic Use Substitute

Methinks — I think	Albeit — Since
Perchance — Perhaps	Ere — Before
Quote — Said	Spouse — Wife
Thereof — If	Whereof — Which
Folk — People	Scant — Little

End of Lesson Review Questions

1. Comprehension

a. Mention some of the major features of a good style propounded by Walter Pater.

b. What recommendations do Fowler, Gower and Orwell make?

c. What would be the outcome of verbosity in a written text?

d. What do you understand by *pedantry ?*

e. List the things a writer must avoid to be effective.

2. Application:

Here are a few activities for you to apply what you learnt in the chapter.

A. Underline words in the following sentences which are superfluous.

a. The entire class trooped out one after the other in succession.

b. Gradually, little by little, the trekkers made their way through the thick forest.

c. The class monitor was again made the object of another attack by the School Captain.

d. All the girls were late entrants except five girls.

e. Occasionally, she made a profit but very seldom.

B. Now rewrite these sentences after omitting the redundant words / phrases .

a. .....

b. .....

c. .....

d. .....

e. .....

C. Rewrite the following sentences in a simple / non-verbose style.

a. Mr. Gessler expired in indigent circumstances.

b. *At the very outset I should like to avail myself of this opportunity of expressing my deep sense of honour which your school has conferred upon me in inviting me to address it on this occasion.*

c. In the absence of the feline race the mice give themselves up to various pastimes.

D. Rewrite the following in simple language :

a. Anurag came home in the penultimate month of the year.

b. In all human probability, Vikas will clear the examination.

c. Pankaj has been made the recipient of a silver medal.

d. The answer to the question is in the negative.

e. It was due to green eyed- monster that Raman fell out with his friend.

E. Pick out the mixed metaphors and explain them in your own words :

a. *I bridle in my struggling muse with pain that longs to launch into a bolder strain'.*

b. *To take arms against a sea of troubles.*

c. *The stream of his thoughts soared into the air, only to flutter back to the ground and walk the earth again.*

3. Vocabulary

Match the words given below with their meanings.

	Word		Meanings
i)	Euphemism	a)	Comparing a thing to two or more things
1)	Sententious style	b)	Words used in informal and familiar conversation.
2)	Pedantry	c)	Using a pleasant or less direct name for something unpleasant
3)	Circumlocution	d)	Words no longer in common use

4)	Colloquialism	e)	Full of apparentlly wise remarks about proper behavior or morality
5)	Indianisms	f)	Using difficult and obscure words
6)	Mixed metaphors	g)	Roundabout way of saying things
7)	Archaic words	h)	Translating typical Indian expressions literally into another language.

4. Writing - For your Portfolio

Read the extract from a letter written with many Indianisms.

Rewrite in correct English.

Add to the Portfolio

Beloved Younger Brother,

Greetings to Respectful Parents. I am hoping all is well with health and wealth. I am fine at my end. Hoping your end is fine too. With God's grace and Parents' Blessings I am arriving safely in America and finding good apartment near University. Kindly assure Mother that I am strictly consuming vegetarian food only in restaurants though I am not knowing if cooks are Brahmins. I am also constantly remembering Dr. Verma's advice and strictly avoiding American women and other unhealthy habits. I hope Parents' Prayers are residing with me.

Younger Brother, I am having so many things to tell you I am not knowing where to start. Most surprising thing about America is it is full of Americans. Everywhere Americans, Americans, big and white, it is little frightening. The flight from New Delhi to New York is arriving safely thanks to God's Grace and Parents' Prayers and mine too. I am not able to go to bathroom whole time because I am sitting in corner seat as per Revered Grandmother's wish . Father is rightly scolding that airplane is flying too high to have good view. Still please tell her I have done needful.

But, brother, in next two seats are sitting two old gentle ladies and if I am getting-up then they are put in lot of botheration so I am not getting-up for bathroom except when plane is stopping for one hour at London. Many food are being served in carts but I am only eating cashewnuts and bread because I am not knowing what is food and what is meat. I am having good time drinking 37 glasses of Coca-Cola...

Your brother
Gopi
(From The inscrutable Americans')

Lesson 3 Essentials of a Sentence

A thought or an idea clothed in carefully chosen words and expressed with clarity are the hallmark of good writing. A writer builds the idea bit by bit through the use of words in sentences, which help to provide the different dimensions of the thought expressed. Words serve various purposes: they carry the main idea; they add to the meaning; they suggest the relation between one part of the text with another; and they help to hold ideas together in a kind of a logical link.

For effective writing a good sentence must possess the following three qualities:

1. Unity of thought
2. Coherence (properly connected discourse)
3. Emphasis (proper proportion to ideas)

1. Unity

A sentence is defined as *a group of related words expressing one complete thought*. It follows that it must express only one main idea. It may contain more than one fact, but all the facts stated must have some relation to the central idea. The principle of unity requires that we must not put into a sentence anything that would draw the attention away from the central idea, and that all the ideas in the sentence must be closely related to one another.

The following sentence, although a long one containing several clauses does not violate the principle of unity:

If a man were to compare the effect of a simple stroke of a pick axe, or of one impress of the spade, with the general design and result, he would be overwhelmed by the sense of their disproportion; yet these petty operations, incessantly continued, in time surmount the greatest difficulties, and mountains are levelled, and oceans bounded by the force of human beings.

In this sentence there are several ideas, but they all bear upon and develop one central idea, viz., the force of perseverance. Similarly, the following sentence possesses unity because it is *centered* round one idea: *his desire to be respected.*

In truth, he wished to command the respect at once of courtiers and of philosophers, to be admired for attaining high dignities and to be at the same time admired for despising them.

Violation of Unity: A sentence loses its unity if incongruous ideas are linked together. Take a few examples: -

(a) *Born in 1564, Shakespeare became the greatest dramatist the world has seen.*

There is no connection between Shakespeare's being a great dramatist and his date of birth. The two ideas are unrelated; the sentence lacks unity.

(b) *The inhabitants of the island are clad in the skins of wild animals which abound in the forests, and they cultivate cotton and rice in large quantities.*

The first part of the sentence states a fact about the clothing of the people, while the second part mentions their occupation. These totally different ideas should not be brought together in one sentence.

To preserve unity, we should keep these two general rules: (1) Nothing should be inserted that is likely to distract attention from the idea the writer or speaker means to express. (2) When it is intended to express more ideas than one, the ideas should have connection with one another.

Activity 1

Rewrite the following sentences to demonstrate unity:

1. The villagers in Bengal wear simple dress and grow rice and jute.

   ---

2. Born in 1869, Gandhi became the greatest politician the world has ever known.

   ---

3. It cannot be said that there was a large gathering of members on the occasion, several ladies being among those present.

   ---

4. London is the world's money-market, and is surrounded by extensive suburbs.

   ---

5. The deceased, who was unmarried, retained his faculties to the last.

   ---

6. My father was as usual (till dinner, when he always dressed punctiliously, out of respect to his Kitty) in his easy morning-gown and slippers.

   ---

2. Coherence

Coherence means the relation of words in a sentence. A sentence should always be coherent i.e., words expressing closely connected ideas should stand close together. The following sentence is incoherent.

He kept all that he earned by his work in the bank.

Did he keep his earnings in the bank, or did he work in the bank? It should be rewritten thus:

He kept in the bank all that he earned by his work.

Study the following:-

(a) **Incoherent :** The man ought to be brought before the magistrate who utters such threats.

Coherent : The man who utters such threats ought to be brought before the magistrate.

(b) **Incoherent :** They only work when they have no money.

Coherent : They work only when they have no money.

Activity 2

Read the sentences given below and select the one which is more coherent.

i A girl wanted for telephone of good manner and appearance.
Wanted for telephone, a girl of good manner and appearance.

ii. He repeated the entire poem after he had read it only once with perfect accuracy.
He repeated the entire poem with perfect accuracy after he had read it only once.

iii. He cut the crop that grew in his field after the monsoon receded.
After the monsoon receded, he cut the crop that grew in his field.

iv. He went out and stood before the woman he loved hesitatingly.
He went out and stood hesitatingly before the woman he loved.

3. Emphasis

Since all the ideas in a sentence are not of equal importance, the writer should seek to emphasize those ideas which are more important. When speaking, we can do so by raising our voice. In writing we can underline, italicize or print in bold type. But these are only crude devices. Proper emphasis should be secured in the very construction of the sentence i.e. by arranging words in a suitable order.

Position : The two most emphatic positions in a sentence are the beginning and the end, and the middle of the sentence is generally the least effective position. The important words, therefore, may be put in the beginning or the end :

(a) Unemphatic - They brought home her dead warrior.

Emphatic - **Home they brought her warrior dead.**

(b) Unemphatic - The glad news spread from the halls of the nobles and barons to the huts of the rustic boors.

Emphatic - **From the halls of the nobles and barons to the huts of the rustic boors the glad news spread.**

(a) Unemphatic - The question of appointing a new man comes first on our agenda.

Emphatic - **First on our agenda comes the question of appointing a new man.**

Here are two more examples of emphatic writing.

i. *Yet now, days, weeks, and months, but seem,*
   The recollection of a dream.

ii. *His nose was small, feeble, nothing.*

ii. *For her he sacrificed his money, his health, his happiness and his life.*

4 Repetition

Sometimes repetition can also be used effectively to great purpose. Although general repetition is not considered to be a hallmark of good writing, repetition of words, phrases and even sentences can be deliberately and skillfully used to create the desired effect.

Below are some examples of pre-meditated repetition by some of the great poets of English.

1. Repetition of Words :

(a) *Break, break, break*
On the cold grey stones, O sea ! (Tennyson).

(b) *Dark, dark, dark, amidst the blaze of noon.* (Milton)

(c) *Alone, alone, all, all alone,*
Alone on a wide, wide sea (Coleridge).

2. Repetition of Phrases :

(a) *What hope of answer or redress?*
Behind the veil, behind the veil.

(b) *Before I go whence I shall not return, even to the land of darkness and the shadow of death ; a land of darkness, as darkness itself; and of the shadow of death, without any order and where the light is as darkness.*

3. Repetition of Sentences :

(a) *The ice was here, the ice was there*
The ice was all around. (Coleridge)

(b) *The woods decay, the woods decay and fall.*

c) *Introductory phrase :* Sometimes emphasis can be secured by using *It is* or *It was* in the beginning of a sentence :

Unemphatic : He did not ask you to go there.

Emphatic : **It was not he who asked you to go there.**

d) *Inversion :* Proper emphasis can also by brought about by changing the usual order of a sentence. That is, we can put the verb, or object, or the complement first.

Unemphatic - He must restore the money

Emphatic - **Restore the money he must.** (Verb first).

Unemphatic	-	They gave the town to the flames.
Emphatic	-	**The town they gave to the flames.** (Object first).
Unemphatic	-	The uses of adversity are sweet.
Emphatic	-	**Sweet are the uses of adversity.** (Complement first)

5. Climax :

Climax (lit. a ladder) means arranging words, phrases, clauses, sentences, so that they rise in intensity to the close. Climax can be effectively used to secure emphasis as in the sentences below.

i) She was alone, hungry and desperate.

ii) He raved, he ranted, he roared.

6. The Paragraph

Thought is clothed in language. Every thought unit has a corresponding unit of language in the form of a word, sentence, paragraph, or the whole composition. A single complete thought is expressed in a sentence. Since thoughts rarely occur in isolation, and feelings rarely come unaccompanied, they have to be organized in more complicated patterns. When sentences expressing distinct and single complete thoughts are fitted together we have a paragraph, which is an expression of a complete complex thought. Similarly paragraphs are arranged as parts of a whole composition, a chapter, or an essay.

Since a paragraph is generally a part of a whole, one may wonder at the necessity of dividing a chapter or an essay into paragraphs. The division of a long piece of writing into paragraphs is both a convenience and a necessity. In a page, a paragraph is a physical unit. It is separated from the rest with the help of indentation which means printing or writing the first word of the first line a little inwards from the margin (about an inch in longhand or five spaces in type-script), and by leaving the unused part of the last line of the previous paragraph blank.

Such an indentation relieves the dull flat look that the page would otherwise have, pleases the eye, and makes the reading of a chapter or an essay easier. But this division into paragraphs is not arbitrary; nor is a paragraph merely *a convenient length of printing*. It is a structural unit too and is primarily devoted to one idea. The writer builds up his or her ideas paragraph by paragraph, and thus is able to present his or her point of view logically and coherently. In a good composition, all paragraphs are closely related. They present the successive stages of thought or feeling. They show the forward movement from one phase of the subject to the next.

The functions of the paragraph may be summed up like this:

- The external and visible mark of the paragraph is the counterpart in written language of the pauses we make in the language of set speeches, lectures, between major ideas or point.
- This pause gives, both the writer and the readers, a brief spell of rest in order to survey what has gone before. It enables the readers to see where they are being led, so they may advance without fear of losing their way.

- Besides advancing the movement of the readers, the paragraphs also make it clear to the reader how and where the advance is made.
- Well-constructed paragraphs form a clear outline, by which readers are enabled to gain a comprehensive view of the whole. Their attention is also drawn to the particular place and importance of a certain idea.

Paragraph Development:

For an inexperienced writer, it is necessary to learn the technique of writing an effective paragraph, especially if he or she experiences some difficulty in organizing and developing his or her ideas. It is the first step towards being able to write a good whole composition. Inability to observe the principles of paragraph-structure is a major cause of bad composition.

Defining A Paragraph

Given below are a few ways a paragraph can be defined:

(a) *A paragraph is a group of sentences that all help to express one idea* **Pink.**

(b) *A paragraph is a number of sentences grouped together which relate to one topic ; or, a group of related sentences that develop one point.* **Martin.**

(c) *A collection or series of sentences with unity of purpose.* **Hollingworth.**

(d) *Paragraphs may be regarded, if one wishes so to regard them, as need for check of sentences; that is, they may be analyzed as series of sentence-relations.* **Prof. Brewster.**

A study of the above definitions shows the following points about a paragraph:

1. That a paragraph is a group of sentences.
2. That all the sentences in a paragraph relate to one topic or develop one point.
3. That all the sentences in a paragraph together lead up to one idea: *unity of purpose*.
4. That all the sentences in a paragraph are so arranged as to have a proper inter-relation.

Activity 3

Discuss the characteristics of a paragraph and complete the following sentences using words and phrases on the basis of your reading.

(a) A paragraph is _____ in order to show that a new idea is beginning.

(b) It is primarily devoted to _____

(c) It allows a reader to _____ and briefly think of all that has _____

(d) It facilitates the reader's _____ in reading.

(e) In addition to providing clarity in understanding a paragraph is also a _____ _____length for printing and provides to the reader _____.

(f) The sentences that constitute a paragraph are _____ in meaning. Each sentence contributes to the _____ of the group.

(g) The sentences are _____ in proper relationship.

Activity 4

Read the paragraphs given below and answer these questions about each.

i. Is it a paragraph?

ii. Are the sentences related in meaning?

iii. Are the sentences arranged in proper relationship?

iv. Is it easy to read and comprehend?

a. *Government procedures are sluggish. Life of a soldier is uncertain. Summer in England is as welcome as spring in India. Education is the birthright of man. Rains bring joy to some, suffering to many.*

b. *…..when she was at the end of the first flight, she turned back and shouted back her final thought. In a way it was significant and appalling that a single expletive could change her so that she would never grow up to be a lady. She continued running up the stairs, because she was afraid to return and face the fact. Now that she had used the word, she knew that she would never be quite the same again. She seemed to be running away from herself and from everything she had known.*

c. *Now that she had used the word, she knew that she would never be the same again. In a way, it was significant and appalling that a single expletive could change her so that she would never grow up to be a lady. She continued running up the stairs, because she was afraid to return and face the fact. She seemed to be running away from herself and from everything she had known…..when she was at the end of the first flight, she turned and shouted back her final thought.* (John P. Marquand)

While reading the above you would have found that in Paragraph 'a' the sentences are not related in meaning. One reading of this jumble of sentences is sufficient to convince us that this collection of sentences does not form a paragraph, because every sentence has a different topic.

In Paragraph 'b' the sentences are not arranged in proper relationship. This is supposed to be a narrative paragraph but one needs to read it again and again to make sense of it.

Paragraph 'c' seems to fulfil the criteria: the sentences have a unity of purpose; they illustrate the person's feelings after she had used an expletive. All the sentences are arranged in the proper order of relationship: the act, its implications for the future and the emotions the thought arouses.

The Essential Features of A Good Paragraph

From the above discussion, it is clear that a paragraph to be effective needs to be much more than a mere collection of sentences. The laws governing the structure of a paragraph are essentially the same as those governing a sentence; except that, they are of wider application. To be effective, the writer of a paragraph must successfully convey to the reader the specific unit of thought or feeling. To achieve this he or she must make sure that the structure of the paragraph is sound; its substance or content concrete, and its length appropriate.

The essential features of a good paragraph, like those of a good sentence, are:

- Unity
- Coherence
- Proper Emphasis
- Variety

Unity : Unity means oneness. A paragraph has this quality when all its parts have a definite relation to the main topic, and each of its parts contributes to the whole idea or effect. A paragraph is the expression of one central idea or theme. This central idea may be developed, illustrated or modified. But each sentence must be related to it.

In other words a paragraph has unity or oneness when:

- there is no sentence which does not contribute to the expression of the central idea;
- no essential point is omitted.

In short, *a composition has unity when it contains neither more nor less than is necessary for the presentation of the subject, and when every part clearly helps that presentation.*

Read the following paragraph:

At Rajghat, a few hundred feet from the river, a fresh pyre had been built of stone, brick, and earth. It was eight feet square and about two feet high. Long, thin sandalwood logs sprinkled with incense were stacked on it. Sandalwood is a highly fragrant wood and its powder is valued by Indian ladies for decoration. Mahatma Gandhiji's body lay on the pyre with his head to the north. In that position Buddha met his end. (Louis Fischer)

The sentence *Sandalwood is a highly fragrant wood and its powder is valued by Indian ladies for decoration* (introduced by the present writer) immediately strikes a discordant note. Its content, purpose and tone are entirely different from the rest of the paragraph. The reader feels hindered as attention is needlessly drawn away from the gripping central theme. Contrasted with the solemn tone of the paragraph the interpolated sentence is frivolous. In short, it destroys the unity of effect of the piece; it mars the impression.

Unity is the demand of the human mind *to see, hear, smell, or taste one thing at a time in order that we may perceive its nature more accurately.* The work that lacks unity, will, almost necessarily, lack elegance.

End of Lesson Review Questions

1. Comprehension

a. Why is a long text divided into paragraphs?

b. What are the characteristics of a good paragraph?

c. How can a writer preserve the unity of a written piece?

d. What does coherence mean?

e. Mention two ways in which emphasis can be placed on a portion of the text.

f. What role do the words *It is* ….., play in a sentence? How do they help in the meaning?

g. What do you understand by inversion ? Give an example.

2. Vocabulary

Give the meaning of the words given below:

a) incongruous idea .....

b) intimate connection .....

c) emphasis .....

d) pre-meditated .....

e) unemphatic .....

f) climax .....

3 Study the following sentences and select the ones you find emphatic:-

i. They all flashed their bare sabres/Flashed all their sabres bare.

ii. Rapacious man he certainly was not/He certainly was not a rapacious man.

iii. Silver and gold have I none/I do not have any silver or gold.

iv. There could be no anxiety about the judgement/Anxiety about the judgement there could be none.

v. He would not come any sooner/Not a moment sooner would he come.

vi. Never was there a more erroneous direction than that given to the students/ Such an erroneous direction was never given to the students before.

vi. They killed the father but spared the son/The father they killed, the son they spared.

vii. Two men I honour, and no third/ I honour only two men.

Application

4. Write a paragraph on any one of the following topics,

a A person is known by the company he keeps

b Vehicular Traffic in a Metropolitan city

c A Tue Patriot

d Cricket

e Spring (the season)

5. Use the clues given below and write a paragraph. Give your paragraph a suitable title.

great book - can be read again - unearth new meaning - a book never read again - not a great book- opinions differ - single person's opinion not important - view of a large number of educated persons important - classic stands the test of time.

6. Given below are a few paragraphs. They are not in the correct order. Read them carefully and indicate their right order.

a) If I *mend* an armchair it is because I want an armchair. I mend the armchair because I wish to restore it to a state of more complete armchairishness. My objection to the armchair in its unmended state is that its defects prevent it from being in the fullest sense an armchair at all. If (let us say) the back has come off and three of the legs have disappeared, I realize, in looking at it, not merely that it presents a sense of general irregularity to the eye; I realize that in such and such respects it does definitely fall short of the Divine and Archetypal Armchair.

b) A certain politician (whom I would not discuss here on any account) once said of a certain institution (which wild horses shall not induce me to name) that "It must be mended or ended." Few people who use this useful phrase about reform notice the important thing about it. The important thing about it is that the two methods described here are not similar but opposite; between mending and ending that is not a difference of degree but of vital antagonism of kind. Mending is based upon the idea that the original nature of a thing is good; ending is based upon the idea that the original nature of a thing is bad or at least, has lost all power of being good.

c) In short, a thing is either bad or good in its original aims and functions. If it is good, we are in favor of mending it; and because we are in favor of mending it, we are necessarily opposed to ending it. If it is bad, we are in favor of ending it; and because we are in favor of ending it, we ought to fly into a passion at the mere thought of mending it. It is the question of this fundamental alternative, the right or wrong of the primary idea, which we have to settle in the case of receiving money for charity from members of dubious or disputed trades, from a publican or a pirate.

d) But it is possible that I might possess among my drawing room furniture some object, let us say a rack or a thumbscrew, of which the nature and raison d'être was repellent to my moral feelings. If my thumbscrew fell into slight disrepair, I should not mend it at all; because the more I mended my thumbscrew the more thumbscrewy it would be. If my private rack were out of order, I should be in no way disturbed; for my private

code of ethics prevents me from racking anyone, and the more it was out of order the less likely it would be that any casual passer-by could get racked on it.

Excerpts from 'On Mending and Ending Things' by G. K. Chesterton

Put the right order of the paragraphs below:

1. ……. 3……

2. …… 4……..

b) Now complete the table below.

No. of Paragraph, and its first few words...	Topic Sentence	Supporting Details : (Sentences)	Connectors Used
1. …… …… …… …… ……	…… …… …… …… ……	…… …… …… …… ……	…… …… …… …… ……
2. …… …… …… …… ……	…… …… …… …… ……	…… …… …… …… ……	…… …… …… …… ……
3. …… …… …… …… ……	…… …… …… …… ……	…… …… …… …… ……	…… …… …… …… ……
4. …… …… …… …… ……	…… …… …… …… ……	…… …… …… …… ……	…… …… …… …… ……

Lesson 4 Some Major Styles

Aristotle in his treatise *On Style*, ascribed to *Demetrius*, the theory and analysis of four distinct styles, the elevated, the elegant, the plain and the forceful.

Some of these styles can be combined with one another to form other varieties of style. For purpose of brevity, this section will deal largely with the four kinds of style mentioned above.

Plain Style

In the quotation that follows *Demetrius* has categorized the plain style and drawn a distinction with the elevated style.

In the case of the plain style, we can no doubt point to subject-matter which is homely and appropriate to the style itself, e.g. the passage in *Lysias, I have a cottage with two storeys, the one above corresponding exactly to that below' (Murder of Eratosthenes 9). The diction throughout should be current and familiar.*

He does not recommend the use of compound words, nor *newly-coined words, nor any other words which contribute to elevation*. William Hazlitt too has reiterated this view in his words, *To write a genuine familiar or truly English style is to write as one would speak in common conversation....setting aside the pedantic and oratorical flourishes*. Talking further of choice of words Hazlitt says, *The proper force of words lies not in the words themselves, but in their application. A word may be a high sounding word, of an unusual length,* and *may have novelty and learning but in the context it may be irrelevant*.

Demetrius recommends that above all, the style should be lucid. Lucidity involves the use of current words which are well connected to each other for *clearness (Clarity)*. He recommends the use of conjunctions to hold the text or the sentences together. So a writer needs to know the different kinds of connectors and the purposes they serve.

Clear writing should also shun ambiguities, according to him. Hence the writing should present clarity of thought and language. *In general, the natural order of the words should be followed,* as in the sentence *Epidamnus is a town on your right hand as you sail into the Ionian gulf* (Thucydides 1. 24. 1). First of all is mentioned the subject, which is then

defined to be a town, and next come the other words in due succession. In narrative passages we should begin with the nominative case, as in *Epidamnus (Epidamnos) is a town'; or with the accusative, as in `it is said of the town of Epidamnus (Epidomnon).*

The plain style in short is clear, simple, direct and easily understood. It can be used for expository (descriptive) and narrative writing.

Forcible Style

The forcible style is used when the writer wishes to win the reader over to his or her viewpoint. Hence this style is used in all discursive and argumentative writing.

The forcible style denotes that plain, distinct and impressive manner of writing which an author, firmly persuaded of the truth and the importance of what he says, and deeply interested in the subject, employs, to impart to his readers the same views and feelings as he has himself. The arguments employed are those of a vigorous well-disciplined mind, sound convincing and admirably adapted to the subject under discussion.

This style presents the writer as writing from his or her heart rather than writing with deliberation. The writer presents a thought in many different ways *and generally with vivacity and ardour.*

Bolingbroke and *Edmund Burke* have been known to use a forcible style.

Elegant Or Graceful Style

The Elegant style uses rhetoric and can be ornamental without being flowery. The style is such that it uses ornament discretely so that the language is beautiful. Sentences are formed with a lot of care, the selection of words is appropriate and the sentences cohere so well that they reflect each other's beauty. Although the writer uses lofty thoughts, metaphors, allusions, yet the diction appears to be natural and spontaneous. None appear to be contrived or laboured.

A writer says, *In the Graceful style we have ease, refinement, good taste, and that indefinable power of delighting called charm. We have, in short, a perfect harmony of thought and diction, anything in the least degree harsh, gross or unseemly being rigidly excluded.*

The Elevated Style

According to Demetrius, Elevation consists in three things: *thought, diction, appropriate composition*. This consists of the long syllables. *The long syllable has in itself something grand, and its use at the beginning is striking, while as a conclusion it leaves the hearer with a sense of elevation. Anyhow, all of us remember in a special degree, and are stirred by, the words that come first and the words that come last, whereas those that come between them have less effect upon us, as though they were obscured or hidden among the others.*

The writing has a certain rhythm due to the use of long syllables and the particular arrangement of words. A dignity is given to the writing through a rounded form of composition, through a breathlessness that allows no pause either for the writer or the reader or a sudden fall and silence after a long utterance.

The Elevated style lends vividness to the prose *by mentioning the accompanying circumstances of any action. It was, for instance, once said of a countryman's walk that the noise of his feet had been heard from afar as he approached,* the suggestion being that he was not walking at all, but stamping the ground, so to say. Impressiveness may also be achieved thorough a harsh collocation by making words clash which though a bit jarring to the ear lend a dignity to the prose.

End of Lesson Review Questions

1. Comprehension

a What are the four major styles described in the chapter?

b What are the features of a plain style ?

c When does a writer or orator use a forcibe style?

c What lends elegance to a piece of writing?

d How does the writer achieve an elevated style?

2. Vocabulary

Find from the chapter words which mean the same as:

a. *leading to more* than one interpretation (.....)

b. persuasive writing (.....)

c. speaking about a thing indirectly while speaking about something else (.....)

d. the choice of words or phrases to express meaning (.....)

e. grand and of high quality (.....)

3. Writing

Read the excerpts and complete the table given below.

Excerpt 1

Nelson Mandela is one of the great moral and political leaders of our time: an international hero whose lifelong dedication to the fight against racial oppression in South Africa won him the Nobel Peace Prize and the presidency of his country. Since his triumphant release in 1990 from more than a quarter-century of imprisonment, Mandela has been at the centre of the most compelling and inspiring political drama in the world. As president of the African National Congress and head of South Africa's antiapartheid movement, he was instrumental in moving the nation toward multiracial government and majority rule. He is revered everywhere as a vital force in the fight for human rights and racial equality.

Long Walk to Freedom *is his moving and exhilarating autobiography, a book destined to take its place among the finest memoirs of history's greatest figures. Here for the first time, Nelson Rolihlahla Mandela tells the extraordinary story of his life - an epic of struggle, setback, renewed hope, and ultimate triumph, which has, until now, been virtually unknown to most of the world.*

Excerpt 2

Before you discuss the resolution, let me place before you one or two things, I want you to understand two things very clearly and to consider them from the same point of view from which I am placing them before you. I ask you to consider it from my point of view, because if you approve of it, you will be enjoined to carry out all I say. It will be a great responsibility. There are people who ask me whether I am the same man that I was in 1920, or whether there has been any change in me. You are right in asking that question.

Let me, however, hasten to assure that I am the same Gandhi as I was in 1920. I have not changed in any fundamental respect. I attach the same importance to non-violence that I did then. If at all, my emphasis on it has grown stronger. There is no real contradiction between the present resolution and my previous writings and utterances.

Occasions like the present do not occur in everybody's and but rarely in anybody's life. I want you to know and feel that there is nothing but purest Ahimsa1 in all that I am saying and doing today. The draft resolution of the Working Committee is based on Ahimsa, the contemplated struggle similarly has its roots in Ahimsa. If, therefore, there is any among you who has lost faith in Ahimsa or is wearied of it, let him not vote for this resolution. Let me explain my position clearly. God has vouchsafed to me a priceless gift in the weapon of Ahimsa. I and my Ahimsa are on our trail today. If in the present crisis, when the earth is being scorched by the flames of Himsa and crying for deliverance, I failed to make use of the God given talent, God will not forgive me and I shall be judged wrongly of the great gift. I must act now. I may not hesitate and merely look on, when Russia and China are threatened.

Ours is not a drive for power, but purely a non-violent fight for India's independence. In a violent struggle, a successful general has been often known to effect a military coup and to set up a dictatorship. But under the Congress scheme of things, essentially non-violent as it is, there can be no room for dictatorship (Indian National Congress). A non-violent soldier of freedom will covet nothing for himself, he fights only for the freedom of his country.

Excerpts from Mahatma Gandhi's 'Quit India Speech' August 8,1942

Excerpt 3

When this Adventure was at an end, I came back out of my House, having occasion for fresh Air. The Emperor was already descended from the Tower, and advancing on Horse-back towards me, which had like to have cost him dear; for the Beast, though very well trained, yet wholly unused to such a Sight, which appeared as if a Mountain moved before him, he reared up on his hinder Feet: But that Prince, who is an excellent Horse-man, kept his Seat, till his Attendants ran in, and held the Bridle, while his Majesty had time to dismount. When he alighted, he surveyed me round with great Admiration, but kept without the length of my Chain. He ordered his Cooks and Butlers, who were already prepared, to give me Victuals and Drink, which they pushed forward in a sort of Vehicles upon Wheels till I could reach them. I took these Vehicles, and soon emptied them all; twenty of them were filled with Meat, and ten with Liquor; each of the former afforded me two or three good Mouthfuls, and I emptied the Liquor of ten Vessels, which was contained in earthen Vials, into one Vehicle, drinking it off at a Draught; and so I did with the rest. The Empress, and young Princes of the Blood, of both Sexes, attended by many Ladies, sat at some distance in their Chairs; but upon the Accident that happened to the Emperor's Horse, they alighted, and came near his Person, which I am now going to describe. He is taller by almost the breadth of my Nail, than any of his Court, which alone is enough to strike an Awe into the Beholders. His Features are strong and masculine, with an Austrian lip and arched Nose, his Complexion olive, his Countenance erect, his Body and Limbs well proportioned, all his motions graceful, and his Deportment majestic.

Excerpts from Gulliver's Travels by Jonathan Swift

Excerpt 4

" . . . You have been in every prospect I have ever seen since - on the river, on the sails of the ships, on the marshes, in the clouds, in the light, in the darkness, in the wind, in the woods, in the sea, in the streets. You have been the embodiment of every graceful fancy that my mind has ever become acquainted with. The stones of which the strongest London buildings are made, are not more real, or more impossible to be displaced by your hands, than your presence and influence have been to me, there and everywhere, and will be. Estella, to the last hour of my life, you cannot choose but remain part of my character, part of the little good in me, part of the evil. But, in this separation I associate you only with the good, and I will faithfully hold you to that always, for you must have done me far more good than harm, let me feel now what sharp distress I may. O God bless you, God forgive you!"

Excerpts from 'Great Expectations' by Charles Dickens

No. of Excerpt	Kind of writing (genre)	Theme/topic	Writer's purpose	Writer's Style
Excerpt 1				
Excerpt 2				
Excerpt 3				
Excerpt 4				

Lesson 5 Major Types of Writing

The content, the style, the register and the rhetoric of a piece of writing depends upon the genre. Prose writing can be classified into expository writing (descriptions), reflective or discursive writing (elucidation or argument) and narrative writing (stories, with a sequence of events.) You also have the dialogue which forms the bulk of all drama. Furthermore, the genre depends upon the purpose of the writer, the writer's attitude towards the topic or the audience.

You shall now consider different kinds of writing by first exploring certain samples of good writing and comprehending the thought, content, writer's attitude and style. This will be followed by a brief discussion on the characteristics of these different genres of writing. Subsequently, you will be attempting a written piece in the genre as per the broad guidelines.

The term *broad guidelines* has been used deliberately since all kind of writing is unique and carries the stamp of the *individual writer.*

I. Exposition

A. Describing a place

Read the passage below and answer the questions that follow:

The suburb of Saffron Park lay on the sunset side of London, as red and ragged as a cloud of sunset. It was built of a bright brick throughout: its sky-line was fantastic, and even its ground plan was wild. It had been the outburst of a speculative builder, faintly tinged with art, who called its architecture, sometimes Elizabethan and sometimes Queen Anne, apparently under the impression that the two sovereigns were identical. It was described with some justice as an artistic colony, though it never in any definable way produced any art. But although its pretensions to be an intellectual centre were a little vague, its pretensions to be a pleasant place were quite indisputable. The stranger who looked for the first time at the quaint red houses could only think how very oddly shaped the people must be who could fit into them. Nor when he met the people was he disappointed in this respect. The place was not only pleasant, it was perfect, if once he could regard it not as a deception but rather as a dream.

Even if the people were not 'artists', the whole was nevertheless artistic. That young man with the long auburn hair and the impudent face- that young man was not really a poet, but surely he was a poem. That old gentleman with the wild white beard and the wild white hat- that venerable humbug was not really a philosopher; but at least he was the cause of philosophy in others. That scientific gentleman with the bald, egg-like head and the bare, bird-like neck had no real right to the airs of science that he assumed. He had not discovered anything new in biology; but what biological creature could he have discovered more singular than himself? Thus , and thus only, the whole place had properly to be regarded; it had to be considered not so much as a workshop for artists, but as a frail but finished work of art. A man who stepped into its social atmosphere felt as if he had stepped into a written comedy.

The Two Poets at Saffron Park, The Man Called Thursday

Exploring the text

1. What does the passage mainly discuss?

a) Poets
b) Old gentlemen
c) Odd houses
d) A colony

2. The author describes Saffron Park as:

a) an intellectual centre
b) a pleasant and artistic place
c) a workshop for artists
d) a dull and commonplace suburb

3. A stranger to Saffron Park is:

a) impressed by its oddly shaped houses
b) impressed by the talents of the people
c) touched by its pleasantness and dream-like quality
d) left totally unmoved

4. The word *quaint* in line 10 can be replaced by:

a) impressive
b) strange
c) artistic
d) frightening

5. The architecture of the buildings at Saffron Park were sometimes claimed to be in the:

a) Gothic style
b) Elizabethan Style
c) Greco-roman style
d) Elizabethan and Queen Anne style.

6. The author has described all of the following about Saffron Park except

a) the architecture and general plan
b) the artistic quality of the colony
c) the beauty of the flora in the colony
d) the people and their quaintness

7. The author has compared the colony to all of the following except

a) a red cloud of sunset
b) a frail piece of art
c) a written comedy
d) a warm hearth

8. Pick the lines from the first half of the passage which show that the builder planned and built the colony with passion.

.....

.....

.....

9. Pick the line from the first half of the passage that presents a contradiction.

.....

.....

10. The word *who* in line 4 refers to

a) the stranger visiting the colony

b) the author who is describing the colony

c) the builder who built the colony

d) the old man who looks like a philosopher.

11. In Part 2 of the passage the graphic description of some people at Saffron Park provided by the author (Choose the appropriate responses).

a) gives an exaggerated picture of each of them.

b) gives a typical accepted image of a professional.

c) gives a picture of the kind of people one can see there.

d) makes the point that they were false.

Expository Text

Description of a place

Artists and writers create pictures of places that almost bring to the viewer, or the reader the sights, sounds and sensations of the place. While the artist creates the contracts between darkness and light, a writer creates the same through words. Not only do they describe the place but also share their thoughts and feelings about the place as you have seen in the description above. Chesterton, while refusing to call it an intellectual or an artistic centre directs the reader's attention to its quaintly pleasant artistic nature. The shape of the houses, the colour of the brick and the portraits of the people bring the colony alive for the reader. You would have noticed that Chestereton does not attempt to describe, every aspect of the place; instead he describes what he thinks his readers or audience would be interested in while also keeping in mind the role the place will play in the plot of his story.

Any description thus has a purpose, occasion (why, at which point in the story) and audience which direct the choice of aspects or points of focus, the choice of words and the space devoted to it.

Writing a factual description

A factual description is written for an audience that would want the writer to stick to the facts as in textbooks, science reports, encyclopedia or articles.

The governing principles of such a report are the following:

- The emphasis is on the subject (place) and not the writer/author.
- The author's feelings or opinion are not included.
- All major aspects are described like location, climate, people, flora and fauna (if relevant), landscape or skyline, what it is famous for, major activities and general ambience of the place.
- It is written in third person point of view such as he, she or they.
- The tone is neutral and formal.

Basic ingredients of a factual description

According to *Holt, Rhinehart* and *Wilson* a description may include three kinds of details. These are:

- ***Factual details:*** names, dates, numbers, location, size, major activities or other basic facts.
- ***Sensory details:*** words and phrases that appeal to the five senses of sight, hearing, touch, taste and smell.
- ***Figurative details:*** a judicious use of metaphors and similes, personification.

In addition to these one may mention

- the unique features of the place .
- the thoughts and feelings that the place brings to mind.
- a central point of idea or the main impression as for Chesterton it was the artistic, frail and quaint quality of Saffron Park. All details support the main idea.

Organizing the description

According to *Holt, Rhinehart* and *Wilson* one can order the details in two ways.

One is to begin with a description of a place as it looks from a distance and then zoom in, in a special movement.

Two, to present details in an ascending order of importance. Hence least important details are covered first. Then come the more important details and lastly the most important details as in a climax.

Let us look at the description you have read in this light.

Picture from a distance	The skyline and the ground plan with references to the colour of the brick.
Zoomed in picture	A close up of the buildings and their odd shapes and then all a close-up of the people with a graphic description of some.

Alternately, if we were to look at the other schema i.e. the hierarchy of details even then we proceed from the least important to the most significant in a manner like this.

Least important details	The skyline of the city, the ground plan and the general hue (red) it has because of the brickwork, its architecture.
More important details	What it claims to be and is not, the oddness of the houses yet the artistic charm of the place.
Most important details	The people who live here may not be the professionals they seem to appear (not artists or scientists), but they are all worthy of notice as they seem to be characters from a written comedy. The place in itself is like a 'frail' but a finished work of art although it may not produce any art.

Thus , and thus only, the whole place (Saffron Park) had properly to be regarded; it had to be considered not so much as a workshop for artists, but as a frail but finished work of art. A man who stepped into its social atmosphere felt as if as if he had stepped into a written comedy.

Activity 1

WRITING - the Portfolio

Visit a place that you would like to write about and do the following.

Before you begin to write about a place you would need to:

- Observe the place for a while, say about 10-15 minutes and take down notes on what catches your eye and what strikes you as a unique quality of the place.
- Notice the landscape and flora and fauna (if possible), people if any, shops or activities, if it is a place of scenic beauty like a hill-station or the sea side. If it is in the city then the layout, buildings (skyline), trees and gardens if any, roads, people, animals (if any sighted) and activities etc.
- Make note of the sounds, smells, or the temperature or any other sensations you feel when there.
- Find out a bit about the place either from the library or by talking to people around. They may be able to tell you an interesting history, some special feature which you may have missed.
- Think of the place and think how you would evaluate it- as peaceful, lovely, quaint, ancient, modern, noisy, chaotic, too orderly for comfort, welcoming, alien etc. Jot that down too.
- Now think of the figurative expressions you would need or would like to use to bring out the character of the place.
- Think of descriptive words that would illustrate the quality of the place.

Once the raw material is ready, write down the first draft beginning with the least important details, proceed to the more important ones and end with your assessment of the place. Keep the first draft in your portfolio.

Allow a cooling period during which you might recall things you forgot to mention or re-think your assessment. Return to your draft and read it again as you try to recall the details of the place. Make the changes in the facts, sensory details, figurative details, basic language and length of sentences. It is essential to edit your first draft and revisit each

word. It needs to be read and re-read to ensure its appropriacy, style relevance, attention to detail as overall the writing should delight the reader.

Activity 2

Group Activity

Read aloud your description to members in your group. Answer their queries regarding the facts, senses and choice of figures of speech. Note down the suggestions. Incorporate them in the next draft.

It is important to remember that even factual descriptions are a matter of perspective. If two persons visit a place and write about it, the details they include would vary and their dominant impression of the place would be different. That is what creative writing is all about. Barring the essentials' it is basically the writer's impression that is important. After you have incorporated the suggestions from the group, prepare a final draft.

NOTE : You must keep all the drafts in your portfolio, marking them as first, second along with dates.

B. Describing People

Read the following passage about Selvi and complete the table given below.

SELVI

At the end of every corner she was mobbed by autograph hunters. They would hem her in and not allow her to leave the dais. At the moment, Mohan, slowly progressing towards the exit, would turn round and call across the hall, 'Selvi, hurry up. You want to miss the train?' 'Still a lot of time,' she could have said, but she was not in the habit of ever contradicting him; for Mohan this was a golden chance not to be missed, to order her in public and demonstrate his authority. He would then turn to a group of admirers waiting to escort him and Selvi, particularly Selvi, to the car, and remark in jest, "Left to herself, she'll sit there and fill all the autograph books in the world till doomsday, she has no sense of time.'

The public viewed her as a rare, ethereal entity; but he alone knew her private face. 'Not bad-looking,' he commented within himself when he first saw her, 'but needs touching up.' Her eyebrows, which flourished wildly, were trimmed and arched. For her complexion, by no means fair, but just on the borderline, he discovered the correct skin cream and talcum which imparted to her brow and cheeks a shade confounding classification. Mohan had been an avid follower of Mahatma Gandhi and spent years in prison, wore only cloth spun by hand and shunned all luxury; there could be no question of his seeking modern, artificial aids to enhance the personality of his wife. But he had discovered at some stage certain subtle cosmetics through a contact in Singapore, an adoring fan of Selvi's , who felt only too honoured to be asked to supply them regularly, and to keep it a secret.

When Selvi came on the stage, she looked radiant, rather than dark, brown or fair, and it left the public guessing and debating, whenever the question came up, as to what colour her skin was. There was tremendous speculation on all aspects of her life and person wherever her admirers gathered, especially at a place like the Boardless where much town-talk was exchanged over coffee at the tables reserved for the habitués. Varma, the proprietor, loved to overhear such conversation from his pedestal at the cash counter, especially when the subject was Selvi. He was one of her worshippers, but from a distance, often feeling, 'Goddess Lakshmi has favoured me; I have nothing more to pray for in the line of wealth or prosperity, but I crave for the favour of the other goddess, that is Saraswathi, who is in our midst today as Selvi the divine singer; if only she will condescend to accept a cup of coffee or sweets from my hand, how grand it would be! (Selvi, R.K. Narayan)

A Town Called Malgudi, The Finest Fiction of R.K.Narayan,

1. Complete this table by providing from the passage information about Selvi.

Selvi

Profession	Appearance	Nature	Image as a public figure	Real person in private
Singer - probably a classical singer	• .... • Bushy eyebrows now trimmed to shape • Not fair/not dark either •	• .... • Cooperative as does not mind signing autographs for fans • Allows herself ....in spite of her achievement	• .... • Divine singer • Radiant on stage • ..... by admirers after every concert • Worshipped by .... • Some feel .... to be able to be of some use to her (Singapore fan) • ..... a lot of discussion and speculation	• Possibly plain looking • ..... by husband • ..... by success in life • Not proud of her art Possibly prefers harmony in private life as ....

2. How did Selvi's husband exercise his authority on Selvi? Pick relevant sentences from the passage.

.....

.....

3. Find the words in paragraph 1 that show that Selvi was the darling of the public.

i. .....

ii.....

4. R.K.Narayan has presented the character of Selvi through the eyes of others and through their actions towards her. Pick sentences from the passage that present Selvi as a person (including physical appearance) through the eyes of other characters.

a) Her true physical appearance:.....

b) Her stage presence:.....

c) Her talent: .....

d) Her submissiveness (nature):.....

e) Her popularity:.....

f) Her lack of conceit:.....

5. **Pick the line/s from paragraph 2 which show the contradiction in Mohan's (Selvi's husband) life.**

.....

6. **Would you say that Selvis' own life was a contradiction? Cite instances in support of your response.**

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

7. **After reading this description of Selvi, the famous singer' one can conclude the following. Tick the responses which you think are right.**

a) It is important to describe a character in great detail (especially physical appearance) to understand her/him.

b) One can bring a character to life even without giving a graphic description.

c) Aspects significant to the character's role in a scheme of things or a plot need to be largely focused upon.

d) A character can be understood better when seen in relation to others around her/him (in the context).

8. **In spite of his dominating nature Mohan is important for Selvi not only because he is her husband but also because...**

a) he decided every move and step that she must take

b) he acts as an efficient manager

c) he prevents her from turning into an arrogant celebrity

d) he protects her from her enthusiastic fans

9. **Pick out the features that are distinctive such as Selvi's 'complexion that needed touching up and her *wildly flourishing eyebrows* which needed to be trimmed and arched.**

10. **Mention a special talent or an endearing quality of Selvi**

_____
_____
_____

- While summing up a portrait of a person, it is important to mention any special talents that a person may have.
- To make the person or character more interesting for the reader mention any endearing qualities or any idiosyncracies that the person may have.
- A driver's licence description is not really needed.

Read the following profiles describing people and complete the sentences given below

a) *Louise Marlow inserted the key which Fay Allison has sent her, smiled her thanks to the cab driver, and picked up her bags. Sixty five years old, white headed steely eyed, square of shoulder and broad of beam, she had experienced many and varied vicissitudes in life, and from them had extracted a salty philosophy of her own. Her love was big enough to encompass those who were dear to her with a protecting umbrella. Her hatred was bitter enough to goad her enemies into confused retreat.*

(The Case of the Crimson Kiss - Erle Stanley Gardner)

i) Louise Marlow was a _____ woman.

ii) She was _____ with her love, at the same time she was to the people she hated.

b) *A minute or two passed before the driver emerged from the vehicle, slamming the door behind him. He was a somewhat thick-set sandy haired man of about thirty-five with an outdoor look about him, dressed in a rough tweed suit and dark overcoat and wearing a hat.*

i) The driver of the car was dressed in _____ He shares a common quality with Louise Marlowe of the first extract. Both are _____

Bringing out character with words and actions :

- What matters is what the character feels, says or does. These bring out the human qualities that make any person memorable-in either the positive or the negative way.
- Present the character from the eyes of another character in the story or from life in case of a real life description. This technique provides an intimate point of view and is commonly used in fiction. This allows the reader to see the character's point of view as Mohan's opinion of Selvis' great love for signing autographs.

Short sentences to make the reader's breath race

- While describing the actions of the character as in a story it is preferable to use short sentences so that the reader is carried along from one action to another almost living the scene along with the character. Very long winding sentences which run on from one line to another may confuse the reader. This is because longer sentences demand the reader to think more. Long unwieldy Sentences distract attention and the reader tends to lose the thread of thought.
- Shorter sentences are immediate and have a stronger impact. But you may vary your sentence length according to the point you are making. An interesting piece is one in which the sentence length and the grammar used, varies.

Writing A Description of A Person

Activity 3 - For The Portfolio

a) Choose any person from real life and following the guidelines above write a lively description of the person. To make it interesting ask the person (it could be your friend or your family member) if you could write their description. Interview them to get more details.

b) Share your first draft with the person concerned. Is the first response on reading the draft, one of amusement, agreement, denial or offence?

c) Redraft to make it better. Share it with your classmates. Perhaps a classmate good at drawing can make a portrait of the person bringing out the character of the person. Did your person come alive in your description?

d) Revise, edit and prepare a final draft.

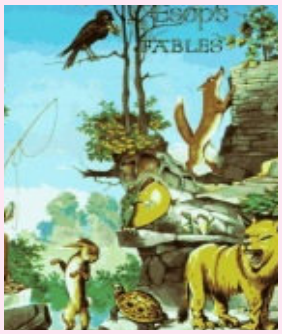
e) All the drafts should become a part of your portfolio. They should be numbered and dated.

II The Narrative

I. Reading a narrative

Here is a short fable. Read it and complete the sequence of events given below.

The Ant and the Chrysalis



An Ant nimbly running about in the sunshine in search of food came across a Chrysalis that was very near its time of change. The Chrysalis moved its tail, and thus attracted the attention of the Ant, who then saw for the first time that it was alive.

"Poor, pitiable animal!" cried the Ant disdainfully. "What a sad fate is yours! While I can run hither and thither, at my pleasure, and, if I wish, ascend the tallest tree, you lie imprisoned here in your shell, with power only to move a joint or two of your scaly tail."

The Chrysalis heard all this, but did not try to make any reply. A few days after, when the Ant passed that way again, nothing but the shell remained.

Wondering what had become of its contents, he felt himself suddenly shaded and fanned by the gorgeous wings of a beautiful Butterfly.

"Behold in me," said the Butterfly, "your much-pitied friend! Boast now of your powers to run and climb as long as you can get me to listen."

So saying, the Butterfly rose in the air, and, borne along and aloft on the summer breeze, was soon lost to the sight of the Ant forever.

"Appearances are deceptive."

Aesop's Fables

1 Arrange the sentences according to the sequence of events in the story.

a It looks disdainfully at the chrysalis and boasts of its power to run and climb.
b Looks up to see the gorgeous wings of the butterfly that has emerged.
c The butterfly challenges the ant to hold it down and flies away.
d Ant passes that way after a few days.
e Ant comes across a chrysalis near its time of change.
f He finds the chrysalis empty.
g The chrysalis can just about move its tail.
h For the first time Ant realizes that it is alive.
i He wonders what happened to the rest of it/its contents.
j The chrysalis hears him but says nothing.

2 Select the correct responses

1 *The story is about*

a) an ant and a grasshopper
b) an ant and a bee
c) an ant and a newborn butterfly
d) an ant and a butterfly

3 In the beginning of the story the chrysalis appears to be

a) a beautiful and gorgeous creature
b) a dull but frisky creature
c) a totally inert creature
d) a dull creature with very limited ability to move

4 The word *nimble* used to describe the ant means:

a) thin
b) quick
c) small
d) restless

5 Pick the word/s from paragraph 2 which are opposite in meaning to *run hither and thither.*

.....

6 The ant in the story is all of the following except:

a) nimble
b) humble
c) busy
d) boastful

7 Pick words from the last paragraph which are used to describe the butterfly.

.....

8 In the end of the story the ant is

a) befriended by the butterfly
b) threatened by the butterfly
c) humbled by the butterfly
d) admired by the butterfly

9 Put in the action on the incidents in the parks given below :

a) The beginning of the story:.....
.....
.....

b) The middle of the story: .....
.....
.....

c) The denouement of the story is : .....
.....
.....

d) The end of the story: .....
.....
.....

Narrative Text

You would have noticed that a narrative text is basically a story or a sequence of events experienced by characters who may be human, gods, fantastic creatures, birds and animals or personified non-human objects. Fables, folktales, fairytales, short stories, novels, biographies and autobiographies are different genres of the narrative text.

A story is a sequence of events.

A narrative gives an account of a series of related events- a moving picture, a sense of events as if they are happening or happened before the readers' eyes, involving them, their interests and evoking their response, expressed or unexpressed.

A story has a plot, characters, thought, a problem or a crisis that needs to be solved, a locale and a time. It is in fact an imitation of life. A narrative text while focusing on the presentation of the action itself includes the description of the quality of the action, which , in turn is a feature of descriptive writing. Hence, a story has the features of both narrative and descriptive writing.

Aristotle has described a tragedy in his book *Poetics*. An excerpt is given below

Tragedy is the imitation of an action; and an action implies personal agents, who necessarily possess certain distinctive qualities both of character and thought; for it is by these that we qualify actions themselves, and these- thought and character- are the two natural causes from which actions spring, and on actions again all success or failure depends. Hence, the Plot is the imitation of the action- for by plot I here mean the arrangement of the incidents. By Character I mean that in virtue of which we ascribe certain qualities to the agents.

A story has a plot which is a definite pattern in which events unravel in a sequence. A plot may begin in the *middle of the action* for a dramatic effect. The events build up to a climax and this is the most interesting part of the story. In the case of the *Ant and the Butterfly* the scene when the tiny arrogant ant looks up to see the splendid butterfly flying away in a mockery of its ability to just run about, is the climax. The plot is then wrapped up in a denouement where there is a tapering or settling of the emotions that may have been aroused in the reader. The incidents or events lend action to the story. According to Aristotle, *'The plot, then, is the first principle, and, as it were, the soul of a tragedy; Character holds the second place.'* And to quote him further a plot has *'a beginning, middle and an end'*.

A story has characters and one amongst them is the protagonist who acts and reacts to the actions of the other characters or the situation. Each character has a life of his or her own and unique characteristics or qualities. To quote Aristotle, *Character is that which reveals moral purpose, showing what kind of things a man chooses or avoids. Speeches, therefore, which do not make this manifest, or in which the speaker does not choose or avoid anything whatever, are not expressive of character.* The personality of the character is thus illustrated through his/her actions and speech as in the case of the ant we just read about. All characters like real humans have some good qualities and some weaknesses and these lend to them a roundness or prevent them from being flat and uninteresting.

A good story has speech or dialogues (perhaps 'diction') for they not only help to build the character but also bring the story to life, providing variety and helping to create the situation. The story becomes life-like and dramatic. Dialogues thus provide an appeal to the story.

What Aristotle calls *thought* is the basic theme, the moral or the ideology which the writer wishes to present. In every story a writer makes a point and this is the *thought* that also helps to create and drive the actions of the character or characters.

A story is never written in a vacuum and hence has a backdrop which is ensconced in time and place. These give credence to the story and make it interesting. We may call it a *setting* as well.

The language of a story is as suits the narrative and has variable sentence structure to make it interesting. The length of the sentences too may vary and in moments of climax they may be abrupt having no more than three words, to give it a breathless and exciting quality.

To discuss a few more basic things about a story, one may say that it is more often than not written in the past tense as a narration of events that have passed. At times writers have experimented by writing in the simple present too and by jumping back and forth in time.

The language of the story is further embellished by a judicious use of qualifiers (adjectives) and modifiers (adverbs) which lend roundness to the characters or the scene. Imagery adds to the brilliance of the language and often helps to conjure a better mental picture than a plain description using adjectives. In the fable above, the images of the inert chrysalis and later, the resplendent butterfly, speak volumes.

Analyzing a Narrative

Activity 4

Work in small groups of 3-4 students and fill in the following table in relation to the story of the Ant and the Chrysalis.

Elements of a good narrative	Lines from the story with the element/feature
i. order of events	_____
ii. Pattern: beginning, middle and end	_____
iii. Personal element: Individuality of character	_____
iv. Use of dialogue	_____
v. Language for the situation to come alive	_____

Writing A Narrative Text

Activity 5 - For the Portfolio

WRITING A STORY

One needs inspiration to write a story. This inspiration could be in the form of a memorable experience, period of time, a place or a person. Sometimes even single scenes from real life or art inspire one to think and write. We may call them stimulus to writing.

As discussed earlier we need a plot to write.

Read the brief plot given below and expand it into a story of about 500-600 words. You may add words to create the character of the different animals in the story. Also give your story a suitable title.

a severe drought hits a jungle; all birds and animals suffer; king of elephants wants to locate water to prevent them from dying; elephants go in all directions; find a beautiful lake and inform king; on their journey trample to death many rabbits who live near lake; worried king of rabbits holds a meeting; one clever rabbit offers to go as messenger; waits for elephants to pass with their king addresses and seeks permission to speak and clarifies that he is a messenger from the Moon; tells that Moon is very angry for soiling water of lake and killing rabbits under his (Moon's) care; elephant king is afraid and wants to atone for his sins; rabbit takes king to the lake; shows the reflection in the water; elephant touches the water to worship Moon; water and reflection shake; rabbit says that Moon is shaking in anger; elephant promises never to touch the water of the lake or kill rabbits; rabbits are safe again.

From the Pancatantra

- Discuss your story with your classmates
- On the basis of feedback revise, edit and finalize the story
- Keep all the drafts in the portfolio

III Reflective Writing

Exploring The Reflective Essay

Reflection is a process perhaps best described as analogous to the scientific method. In brief, reflection is approximated in the following model:

Explanation/ Exploration

↓

Conjecture

↓

Analysis

↓

Re-examination/Synthesis
Reflective writing can also be called discursive writing.

Reading A Discursive Passage

Read the passage given below and answer the questions that follow:

Poetry is the language of the imagination and the passions. It relates to whatever gives immediate pleasure or pain to the human mind. It comes home to the bosoms and businesses of men (read humans); for nothing but what comes home to them in the most general and intelligible shape can be a subject for poetry.

Poetry is the universal language which the heart holds with nature and itself. He who has a contempt for poetry cannot have much respect for himself, or for anything else. Wherever there is a sense of beauty, or power, or harmony, as in the motion of the waves of the sea, in the growth of a flower, there is poetry in its birth.

If history is a grave study, poetry may be said to be graver; its materials lie deeper, and

are spread wider. History treats for the most part, of the cumbrous and un-wieldy masses of things, the empty cases in which the affairs of the world are packed under the heads of intrigue or war, in different states and from century to century, but there is no thought or feeling that can have entered into the mind of man which he would be eager to communicate to others, or which they would listen to with delight, that is not a fit subject for poetry.

*It is not a branch of authorship: **it is the stuff of which our life is made**. The rest is mere oblivion, a dead letter; for all that is worth remembering in life is the poetry of it. Fear is poetry, hope is poetry, hatred is poetry. Poetry is that fine particle within us that expands, rarefies, refines our being, without it **man's life is poor as beast's**.*

*Man is a poetical animal: and those of us who do not study the principles of poetry act upon them all our lives, like **Moliere's**[1] **Bourgeois Gentilhomme**[2], who had always spoken prose without knowing it. The child is a poet, in fact, when he first plays at hide and seek, or repeats the story of Jack the Giant-killer; the shepherd boy is a poet when he crowns his mistress with a garland of flowers; the countryman when he stops to look at the rainbow; the city apprentice when he gazes after the Lord Mayor's Show; the miser when he hugs his gold; the courtier who builds his hope upon a smile; the savage who worships a tyrant, or the tyrant who fancies himself a god- the vain, ambitious, the proud, the choleric man, the hero and the coward, the beggar and the king, all live in a world of their own making and the poet does no more than describe what all the others think and act.*

William Hazlitt (1778-1830)

Exploring the text

1. Read the first and last sentences of the passage and give the passage a suitable title selecting from those given below:

a) Poetry as Distinct from Human Life

b) Poetry as the Language of Imagination

c) Poetry as the Prerogative of Very Few

d) Poetry as Representation of the Sublime Alone

2. In this passage Hazlitt is trying to argue that in truth:

a) poetry is universal and inextricably linked with life

b) poetry is something special that a few can experience

c) poetry is all that is commonplace and gross in life

d) poetry finds its subjects from the spiritual field

3. Poetry comprises all of the following except:

a) imagination and an illustration of human phases of life

b) an expression of the passions and feelings of humans

GLOSSARY:

1. Moliere: a French dramatist (January 15, 1622-February 17, 1673) director, stage manager and actor whose real name was Jean-Baptiste Poquelin, one of the masters of comic satire
2. Bourgeois Gentilhommes: *'The Middleclass Gentlemen'* written by Moliere (bourgeois is a term used for those who are interested in possessions and social status who support traditional values), homme in French means 'man'

c) all that is rare or seldom experienced

d) all that is beautiful and worth remembering

4. The word *man* used throughout the passage stands for:

a) all those who are superhuman

b) only men

c) only women

d) all humans

5. According to Hazlitt, poetry is to be found in all except the following

a) harmony

b) beauty

c) power

d) plain facts

6. The word *cumbrous* in paragraph 3 means the same as:

a) simple to use

b) difficult to handle

c) too small to handle

d) that which crumbles easily

7. Pick a sentence from paragraph 2 that Hazlitt uses to impress that all normal, happy and healthy humans respect poetry. Write it here .....

.....

.....

8. Pick the sentence that Hazlitt has used to show that reading and enjoying poetry is an ennobling experience.

.....

.....

9. Hazlitt has referred to *Moliere's* play *Bourgeois Gentilhommes* to illustrate the point that even though we are not studying the principles of poetry

a) we are conscious of it

b) we are creating poetry unconsciously

c) we are acting upon the principles of poetry in our lives

d) we secretly wish to have poetry in our lives

e) all of the above

10. The use of the examples of the child, shepherd-boy, the country-man, the apprentice, the miser, the courtier or the tyrant show that :

a) people are normally very idiosyncratic

b) everyone has his or her own dreams

c) everyone creates or seeks moments of happiness or joy

d) all spend their lives day-dreaming

11. Make a list of words that Hazlitt has chosen to use in description of poetry

.....

.....

12. Hazlitt has used the expressions or quotations to present his point effectively. Pick them.

1. .....

2. .....

Reflective Writing

Reflective writing requires thought and erudition. In order to be able to write reflectively it is essential to do some critical reading. Hence for a writer to reflect on a subject, he or she ought to understand everything about it.

The stage of reflection is an exploration of one's own assumptions and preconceptions. Every writer brings to his or her writing own beliefs, attitudes, experiences and values. Yet the reflective writer requires to detach himself or herself from these preformed notions and present the subject with an open mind, all the while revising his or her own assumptions in the light of the new knowledge gained from reading on the subject. Hence critical reading has a direct bearing on the thought process of the writer and the way he or she is going to present it in his or her writing.

It is important to bear in mind that while reflecting one may:

- Be confused by conflicting ideas, concepts or values regarding the topic and these would have to be dealt with in a mature fashion weighing the pros and the cons.
- Have to identify which concepts in the new knowledge or the writing of other authors conflict with his or her own ideas.
- Make note of the significant issues, questions, implications about the topic or the subject that need to be dealt with in the writing.
- Identify sources or references from where one may quote to substantiate one's point.
- Find out if the topic has a historical or spatial perspective and how precepts and concepts have evolved over the years and across boundaries.

To begin writing, the writer must select an issue or a supposition regarding the topic that may be analyzed, supported or refuted in a kind of *expanded speculation*. A challenging supposition can lead to deeper exploration and thought. It is important to ensure that the issue would interest the reader and lend itself to examination and synthesis. At the end you have a new way of looking at things.

Next, use the sources and provide evidence of how they support your new supposition and point of view. It is important to use and mention different sources of information. Personal experience too can provide information that would support your supposition.

Having examined the issue in the light of the evidence you have provided, synthesize the idea and come to a conclusion which may not be definite and final but may lead to further reflection.

Activity 6 - For the Portfolio

A. ***Read the brief notes given below and expand them into a reflective piece of about 500 words.***

A true literary artist cares not for money or for the good and harm of his friends; he writes tersely, clearly and elegantly whatever he believes to be right. With the article-dealer money is the first consideration. Some artists have been paid for their paintings but the most lasting art has been poorly paid, and people did it, not for money's sake, but for the love of art.

B. ***Reflect upon any one of the given suppositions and write a paragraph supporting or opposing it.***

1. There is science in every art.
2. Greatness comes with sacrifice.
3. Religion ennobles a human being.
4. Musicians are born and not created.

IV. Writing Dialogue

Reading a Dialogue

Read the following dialogue from Plato's 'The Republic' and answer the questions that follow.

Glaucon - Cephalus - Socrates

Socrates and Glaucon are invited by Polemarchus to stay back in Pireaus to watch the festival. Socrates agrees and goes with Polemarchus to his house, where he meets Polemarchus' brothers and father. He had not seen Cephalus, Polymarchus' father for a long time and found him to be quite aged. Following is the dialogue between them.

Paragraph 1

He saluted me eagerly, and then he said:--
You don't come to see me, Socrates, as often as you ought:
If I were still able to go and see you I would not ask you
to come to me. But at my age I can hardly get to the city,
and therefore you should come oftener to the Piraeus. For let
me tell you, that the more the pleasures of the body fade away,
the greater to me is the pleasure and charm of conversation.
Do not then deny my request, but make our house your resort and keep
company with these young men; we are old friends, and you will be
quite at home with us.

Paragraph 2

I replied: There is nothing which for my part I like better, Cephalus, than conversing with aged men; for I regard them as travellers who have gone a journey which I too may have to go, and of whom I ought to enquire, whether the way is smooth and easy, or rugged and difficult. And this is a question which I should like to ask of you who have arrived at that time which the poets call the `threshold of old age'--Is life harder towards the end, or what report do you give of it?

Paragraph 3

I will tell you, Socrates, he said, what my own feeling is. Men of my age flock together; we are birds of a feather, as the old proverb says; and at our meetings the tale of my acquaintance commonly is--I cannot eat, I cannot drink; the pleasures of youth and love are fled away: there was a good time once, but now that is gone, and life is no longer life. Some complain of the slights which are put upon them by relations, and they will tell you sadly of how many evils their old age is the cause. But to me, Socrates, these complainers seem to blame that which is not really in fault. For if old age were the cause, I too being old, and every other old man, would have felt as they do. But this is not my own experience, nor that of others whom I have known.

Paragraph 4

How well I remember the aged poet Sophocles, when in answer to the question, How does love suit with age, Sophocles,--are you still the man you were? Peace, he replied; most gladly have I escaped the thing of which you speak; I feel as if I had escaped from a mad and furious master. His words have often occurred to my mind since, and they seem as good to me now as at the time when he uttered them. For certainly old age has a great sense of calm and freedom; when the passions relax their hold, then, as Sophocles says, we are freed from the grasp not of one mad master only, but of many. The truth is, Socrates, that these regrets, and also the complaints about relations, are to be attributed to the same cause, which is not old age, but men's characters and tempers; for he who is of a calm and happy nature will hardly feel the pressure of age, but to him who is of an opposite disposition youth and age are equally a burden.

Paragraph 5

I listened in admiration, and wanting to draw him out, that he might go on--Yes, Cephalus, I said: but I rather suspect that people in general are not convinced by you when you speak thus; they think that old age sits lightly upon you, not because of your happy disposition, but because you are rich, and wealth is well known to be a great comforter.

Glaucon - Cephalus - Socrates, Book I, The Republic

1. **What kind of writing is the passage? Choose the correct alternative.**

a) a poem
b) a speech
c) a dialogue
d) a story

2. **Read the first sentence of each paragraph and the last sentence of the passage and say what the topic of the discussion is:**

a) Enjoying the pleasures of youth
b) Being comfortable in old age
c) Feeling the pinch of old age
d) Having the support of relations in old age

3. **Cephalus believes that generally old people: (Paragraph 3)**

a) are contented and look back with satisfaction
b) are detached about life and relations
c) enjoy the respect and care they receive in old age
d) regret the passing of youth and the approach of infirmities

4. **Who according to Cephalus enjoy a calm and peaceful old age? Pick the correct alternative.**

a) Those who try to keep the passions of youth alive
b) Those who have an even temper and happy nature
c) Those who have a sense of humour
d) Those who are rich and comfortable

5. **Pick the lines from paragraph 2 which show Socrates' attitude towards the old and rewrite them here :**

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

6. **During his discussion Cephalus has quoted Sophocles who felt:**

a) relieved to be free of the passions in old age.
b) that passions need to be controlled in old age.
c) that in old age one has no master.
d) passions never leave a person whatever his/her age.

7. **According to Sophocles passions are: (pick the correct words from the passage)**

a) one's slaves
b) kind masters
c) mad masters
d) disobedient slaves

8. **After listening carefully to Cephalus' Socrates gives his comment, which shows that he does not really believe what Cepahlus is saying. Pick the line/s that illustrate/s this and rewrite it here :**

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

9. **What do the words *gone a journey* in Paragraph 2 mean?**

a) Everyone has to go on a journey.
b) The journey undertaken is a thing of the past.
c) Everyone wishes to go on a journey.
d) Life is like a journey.

10. **Put together words in line 2 of paragraph 3 to make an idiom. Write it in the space below:**

.....
.....

11. **Quote 2 instances/lines/words in the passage which show that Cephalus was an egoist?**

.....
.....

12. **Pick the words that Socrates uttered to show that he had a discerning mind and which would allowed the dialogue to continue? (Paragraph 5)**

.....
.....

Dialogues are also present in the running text of novels and stories. They add to the interest of the story and bring characters to life.

You will notice that a dialogue is a drama which allow the progression of action and gives

an insight into the characters and personalities. Dialogues have a breathless quality as these are not descriptive or reflective. The dialogues themselves may contain reflection and discussion.

Read the extract given and underline the dialogues in the text

He was a very bustling and genial person, this Sussex detective. In ten minutes we had all found our quarters. In ten more we were seated in the parlour of the inn and being treated to a rapid sketch of those events which have been outlined in the previous chapter. MacDonald made an occasional note, while Holmes sat absorbed with the expression of surprised and reverent admiration with which the botanist surveys the rare and precious bloom.

Remarkable! he said when the story was unfolded. Most remarkable I can hardly recall any case where the feature have been more peculiar.

I thought you would say so, Mr. Holmes, said White Mason in the great delight. We 're well up with the times in Sussex. I' ve told you now how matters were up to the time when I took over from Sergeant Wilson between three and four this morning. My word, I made the old mare go! But I need not have been in such a hurry as it turned out, for there was nothing immediate that I could do. Sergeant Wilson had all the facts. I checked them and considered them, and may be added a few on my own."

What were they? asked Holmes eagerly.

Well, I first had the hammer examined. There was Dr. Wood there to help me. We found no signs of upon it. I was hoping that, if Mr. Douglas defended himself with the hammer, he might have left his mark upon the murderer before the dropped it on the mat. But there was no stain.

That, of course, proves nothing at all, remarked Inspector MacDonald. There has been many a hammer murder and no trace on the hammer.

Quite so. It doesn't prove it wasn't used. But there might have been stains, and that would have helped us. As a matter of fact, there were none. Then I examined the gun. They were buck-shot cartridges, and, as Sergeant Wilson pointed out, the triggers were wired together so that if you pulled on the hinder on both barrels were discharged. Whoever fixed that up had made up his mind that he was going to take no chances of missing his man. The sawn gun was not more than two feet long; one could carry it easily under one's coat. There was no complete maker's name, but the printed letters 'PEN' were on the fluting between the barrels, and the rest of the name had been cut off by the saw.

A big 'P' with a flourish above it-'E' and 'N' smaller? asked Holmes.

Exactly.

Pennsylvania Small Arms Company - well-known American firm, said Holmes.

White Mason gazed at my friend as the little village practitioner looks at the Harley Street specialist who by a word can solve the difficulties that perplex him.

That is very helpful, Mr. Holmes. No doubt you are right. Wonderful-wonderful! Do you carry the names of all the gunmakers in the world in your memory?

Holmes dismissed the subject with a wave.

Activity 7

Here are some dialogues from Charles Dickens' Oliver Twist for you to read and complete. Select the sentences from the box below.

They no sooner heard the cry, and saw Oliver running, than, guessing exactly how the matter stood, they issued forth with great promptitude; and shouting....

BROWNLOW, DODER AND BATES: (together) Stop thief! Stop thief!

(Oliver runs pursued by Brownlow, Dodger, Bates and other passers-by)

ALL: .....

One passer-by: Stop thief! Ay stop him for God's sake, were it only in mercy!
(Someone hits Oliver and he falls down on the pavement.)

FIRST MAN: .....

SECOND MAN: Nonsense! he don't deserve it.

THIRD MAN: Where's the gentleman?

FOURTH MAN: .....

THIRD MAN: Make room for the gentleman.

SECOND MAN: Is this the boy, sir!

BROWNLOW: .....

CROWD: Afraid! That's a good 'un.

BROWNLOW: Poor fellow! He has hurt himself.

(A police officer arrives on the scene. He seizes Oliver by the collar.)

OFFICER: (roughly)Come, get up.

OLIVER: It wasn't me indeed, sir. Indeed, indeed, it was two other boys. (looks around).
.....
OFFICER: Oh, no, they ain't. Come get up.

BROWNLOW: (kindly) .....

OFFICER: Oh no, I won't hurt him. (to Oliver) Come I know you; it won't do. Will you stand upon your legs, you young devil?

(Oliver tries to stand but is dragged by his shirt collar by the Officer.)

A) Yes. Yes, I'm afraid this is the boy.
b) They are here somewhere.
c) Here he is, coming down the street.
d) Don't hurt him.
e) Stand aside! Give him a little air!
f) Stop thief! Stop thief!

End of Lesson Review Questions

1. Comprehension

a. What aspects would one keep in mind while writing a description of a place?
b. How can you make the description of a person lively and interactive?
c. What are the basic elements in a story? How do they contribute to the narrative?
d. What mental processes does a writer go through while writing a reflective piece?
e. How does a dialogue differ from a narrative text in content presentation, end or format

2. Writing - For the Portfolio

a. Write a description of the market place near your house.
b. Describe a person you have always feared. Mention the highlights of the person's appearance and personality.
c. In a paragraph of about 150-200 words write your ideas on 'True Happiness'.
d. Narrate a funny incident from your life.
e. In paris, rewrite the dialogues that you have already marked in the form of a script to be dramatised in class.
f. Work in a group of *four* or *five*
   i) Select a short story which has action and conversation in it.
   ii) Convert the story into a dialogue form. You may leave details and descriptions if you like. You may put some of these into stage directions.
   iii) Discuss your dialogues in your group and improve upon it so that the emotions and thoughts of the character come through.
   iv) Revise the draft.
   v) You may erect your play in the class using suitable props.

End of Unit Review Questions

I Comprehension

a Define creativity. Explain how it is manifested.

b *Composition is organized thought!* Explain in about 100-150 words.

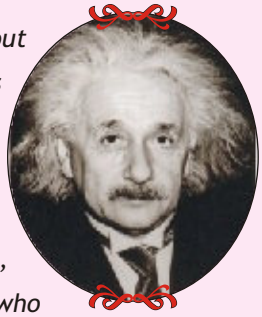
c Describe the different components of good sentences and give an example of each.

d Describe the expository style of writing mentioning aspects like content, progression of thought / organization of ideas and language in which written.

e Read the following piece written by *Albert Einstein* and comment on these aspects.

- What is the content of the text? Summarize it in 40-50 words.
- What form or kind of writing is it? What are its hallmarks?
- What is the structure of the piece? Is the text organized in a sequential branching, cyclical pattern?
- In what style has the piece been written? Cite instances to support your answer

ON FREEDOM



I know that it is a hopeless undertaking to debate about fundamental value judgments. For instance, if someone approves, as a goal, the extirpation of the human race from the earth, one cannot refute such a viewpoint on rational grounds. But if there is agreement on certain goals and values, one can argue rationally about the means by which these objectives may be attained. Let us, then, indicate two goals which may well be agreed upon by nearly all who read these lines.

Those instrumental goods which should serve to maintain the life and health of all human beings should be produced by the least possible labor of all.

The satisfaction of physical needs is indeed the indispensable precondition of a satisfactory existence, but in itself, it is not enough. In order to be content, men must also have the possibility of developing their intellectual and artistic powers to whatever extent accords with their personal characteristics and abilities.

The first of these two goals requires the promotion of all knowledge relating to

the laws of nature and the laws of social processes, that is, the promotion of all scientific endeavor. For scientific endeavor is a natural whole., the parts of which mutually support one another in a way which, to be sure, no one can anticipate. However, the progress of science presupposes the possibility of unrestricted communication of all results and judgments-freedom of expression and instruction in all realms of intellectual endeavour. By freedom I understand social conditions of such a kind that the expression of opinions and assertions about general and particular matters of knowledge will not involve dangers or serious disadvantages for him who expresses them. This freedom of communication is indispensable for the development and extension of scientific knowledge, a consideration of much practical import. In the first instance it must be guaranteed by law. But laws alone cannot secure freedom of expression. In order that every man may present his views without penalty, there must be a spirit of tolerance in the entire population. Such an ideal of external liberty can never be fully attained but must be sought unremitting if scientific thought, and philosophical and creative thinking in general, are to be advanced as far as possible.

If the second goal, that is, the possibility of the spiritual development of all individuals, is to be secured, a second kind of outward freedom is necessary. Man should not have to work for the achievement of the necessities of life to such an extent that he has neither time nor strength for personal activities. Without this second kind of outward liberty, freedom would provide the possibility of this kind of freedom if the problem of a reasonable division of lobor were solved.

The development of science activities of the spirit of the general requires still another kind of freedom, which may be characterized as inward freedom. It is this freedom of the spirit which consists in the independence of thought from the restrictions of authoritarian and social prejudices as well as from unphilosophical routinizing and habit in general. This inward freedom is an infrequent gift of community. Thus schools may interfere with the development of inward freedom through imposing on young people excessive spiritual burdens: on the other hand, schools may favor such freedom by encouraging independent thought. Only if outward and inner freedom are constantly and consciously pursued is there a possibility of spiritual development and perfection and thus of improving man's outward and inner life.

Albert Einstein

f Read the above text again and complete the chart given below.

Main Theme	Major points	Sub points
Outward and inward freedom are necessary for spiritual development	1. Debate on fundamental value judgements is	a) things required for daily existence must be easily available b) satisfaction of physical needs is essential for ....
	2. People may agree on two goals in life	a) promotion of scientific endeavour b) freedom to ..... scientific endeavours c) outward liberty to foster scientific and philosophical d) and ..... e) .....
	3. The first goal	a) second kind of ..... b) humans should not have to work hard for getting ..... c) should have some leisure time and strength for ..... d) division of labour is the key
	4. The ..... goal Development of science activities also require an	a) .....from authoritarian and social prejudices b) schools must not interfere ..... allow an inward freedom

2 Read the text given below and complete the table that follows.

AFTER TWENTY YEARS

The policeman on the beat moved up the avenue impressively. The impressiveness was habitual and not for show, for spectators were few. The time was barely 10 o'clock at night, but chilly gusts of wind with a taste of rain in them had well high deployed the streets.

Trying doors as he went, twirling his club with many intricate and artful movements, turning now and then to cast his watchful eye down the pacific thoroughfare, the officer, with his stalwart form and slight swagger, made a fine picture of a guardian of the peace. The vicinity was one that kept early hours. Now and then you might see the lights of a cigar store or of an all-night lunch counter : but the majority of the doors belonged to business places that had long since been closed.

When about midway of a certain block the policeman suddenly slowed his walk. In the doorway of a darkened hardware store a man leaned, with an unlighted cigar in his mouth. As the policeman walked up to him the man spoke up quickly.

"It's all right, officer," he said, reassuringly I'm just waiting for a friend. It's an appointment made twenty years ago. Sounds a little funny to you, doesn't it? Well, I'll explain if you'd like a make certain it's all straight. About that long ago there used to be a restaurant where this store stands- 'Big Joe 'Brady's restaurant."

"Until five years ago," said the policeman. "It was torn down then.

The man in the doorway struck a match and lit his cigar.

The light showed a pale, square-jawed face with keen eyes, and a little white scar near his right eyebrow. His scarfpin was a large diamond, oddly set.

"Twenty years ago to-night," said the man, "I dined here at 'Big Joe' Brady's with Jimmy Wells, my best chum, and the finest chap in the world. He and I were raised here in New York, just like two brothers, together. I was eighteen and Jimmy was twenty. The next morning I was to start for the West to make my fortune. You couldn't have dragged Jimmy out of New York; he thought it was the only place on earth. Well, we agreed that night that we would meet here again exactly twenty years from that date and time, no matter what our conditions might be or from what distance we might have to come. We figured that in twenty years each of us ought to have our destiny worked out and our fortunes made, whatever they were going to be."

"It sounds pretty interesting," said the policeman. "Rather a long time between meets, though, it seems to me. Haven't you heard from your friend since you left?"

"Well, yes, for a time we corresponded," said the other. "But after a year or two we lost track of each other. You see, the West is a pretty big proposition, and I kept hustling around over it pretty lively. But I know Jimmy will meet me here if he's alive, for he always was the truest, staunchest old chap in the world. He'll never forget. I came a thousand miles to stand in this door to-night, and it's worth it if my old partner turns up."

The waiting man pulled out a handsome watch, the lids of it set with small diamonds.

"Three minutes to ten," he announced. "It was exactly ten o'clock when we parted here at the restaurant door."

"Did pretty well out West, didn't you?" asked the policeman.

"You bet! I hope Jimmy has done half as well. He was a kind of plodder, though, good fellow as he was. I've had to compete with some of the sharpest wits going to get my pile. A man gets in a groove in New York. It takes the West to put a razor-edge on him."

The policeman twirled his club and took a step or two.

"I'll be on my way. Hope your friend comes around all right. Going to call time on him sharp?"

"I should say not!" said the other. "I'll give him half an hour at least. If Jimmy is alive on earth he'll be here by that time. So long, officer."

"Good-night, sir," said the policeman, passing on along his beat, trying doors as he went.

There was now a fine, cold drizzle falling, and the wind had risen from its uncertain puffs into a steady blow. The few foot passengers astir in that quarter hurried dismally and silently along with coat collars turned high and pocketed hands. And in the door of the hardware store the man who had come a thousand miles to fill an appointment, uncertain almost to absurdity, with the friend of his youth, smoked his cigar and waited.

About twenty minutes he waited, and then a tall man in a long overcoat, with collar turned up to his ears, hurried across from the opposite side of the street. He went directly to the waiting man.

"Is that you, Bob?" he asked, doubtfully.

"Is that you, Jimmy Wells?" cried the man in the door.

"Bless my heart!" exclaimed the new arrival, grasping both the other's hands with his own. "It's Bob, sure as fate. I was certain I'd find you here if you were still in existence. Well, well, well!

"--twenty years is a long time. The old place is gone, Bob; I wish it had lasted, so we could have had another dinner there. How has the West treated you, old man?"

"Bully; it has given me everything I asked it for. You've changed lots, Jimmy. I never thought you were so tall by two or three inches."

"Oh, I grew a bit after I was twenty."

"Doing well in New York, Jimmy?"

"Moderately. I have a position in one of the city departments. Come on, Bob; we'll go around to a place I know of, and have a good long talk about old times."

The two men started up the street, arm in arm. The man from the West, his egotism enlarged by success, was beginning to outline the history of his career. The other, submerged in his overcoat, listened with interest.

At the corner stood a drug store, brilliant with electric lights. When they came into this glare each of them turned simultaneously to gaze upon the other's face.

The man from the West stopped suddenly and released his arm."You're not Jimmy Wells," he snapped. "Twenty years is a long time, but not long enough to change a man's nose from a Roman to a pug."

"It sometimes changes a good man into a bad one", said the tall man. "You've been under arrest for ten minutes, 'Silky' Bob. Chicago thinks you may have dropped over our way and wires us she wants to have a chat with you. Going quietly, are you? That's sensible. Now, before we go on to the station here's a note I was asked to hand you. You may read it here at the window. It's from Patrolman Wells."

The man from the West unfolded the little piece of paper handed him. His hand was steady when he began to read, but it trembled a little by the time he had finished. The note was rather short.

"Bob: I was at the appointed place on time. When you struck the match to light your cigar I saw it was the face of the man wanted in Chicago. Somehow I couldn't do it myself, so I went around and got a plain clothes man to do the job. Jimmy."

O'Henry

Genre / Kind of writing	Title	Author/ Writer	Character/s	Brief outline/Plot	Climax
				Sequence of events i. ..... ii. ..... iii. ..... iv. ..... v.	Event

3. Read the excerpt given below state what genre of writing it is. Say how it differs from the text you have just read.

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

Compare the details about it:

Scene and setup: .....

Characters and their relationship with each other:

.....

Theme of the conversation:

.....

Personality of the characters (as evident from their utterances)

(i) father : .....

(ii) Son: .....

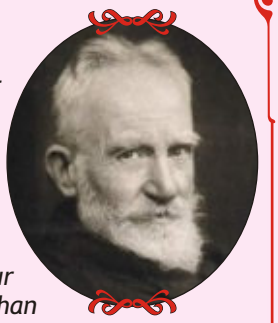
.....

Difference in opinion if any :

.....

The World Betterer

Act 1



A modern interior. A well furnished study. Morning light. A father discussing with his son. Father an elderly gentleman, evidently prosperous, but a man of business, thoroughly middle class. Son in his earliest twenties, smart, but artistically unconventional.

FATHER. Junius, my boy, you must make up your mind. I had a long talk with your mother about it last night. You have been tied to her apron string quite long enough. You have been on my hands much too long. Your six brothers all chose their professions when they were years younger than you. I have always expected more from you than from them. So has your mother.

SON. Why?

FATHER. I suppose because you are our seventh son; and I myself was a seventh son. You are the seventh son of a seventh son. You ought to have second sight.

SON. I have. At first sight there is no hope for our civilization. But one can still make money in it. At second sight the world has a future that will make its people look back on us as a mob of starving savages. But second sight does not yet lead to success in business nor in the professions.

FATHER. That is not so. You have done unusually well at everything you have tried. You were a

success at school. I was assured that you had the makings of a born leader of men in you.

SON. Yes. They made me a prefect and gave me a cane to beat the boys they were too lazy to beat themselves. That was what they called teaching me leadership.

FATHER. Well, it gave you some sense of responsibility: what more could they do? At the university you did not do so well; but you could have if you had chosen to work for honors instead of joining rather disreputable clubs and working on your own lines, as you called them. As it was, you did not disgrace yourself. We looked to you to outshine your brothers. But they are all doing well; and you are doing nothing.

SON. I know. But the only profession that appeals to me is one that I cannot afford.

FATHER. How do you know that you cannot afford it? Have I ever stinted you in any way? Do you suppose I expect you to establish yourself in a profession or business in five minutes?

SON. No: you have always been a model father. But the profession I contemplate is not one that a model father could recommend to his son.

FATHER. And what profession is that, pray?

From Act 1, The World Betterer, Buoyant Billions, George Bernard Shaw

Vocabulary

4. What do you understand by :

a) Divergent thought

b) Reflection

c) Veracity

d) Elucidation

e) Critique

f) Vigour (in a sentence/style)

g) Lucidity

h) Superfluous (phrase)

5 The passage below has mistakes in it Underline the relevant words and correct them.

At the end of the business transaction with him, the rat -like man heavily stomped out of the room. Mr. Bansi Ram looked at the currency in his hands and scowled. A person of the fairer sex would not have cheated him in this fashion. The money was too short of the expected amount. He sank down in the cushioned chair that lay near the cash box out tried to recall all that had transpired. "Methinks the man is going to return back again," he said to himself.

Writing - For the Portfolio

6 Imagine a young girl or boy is involved a long argument with a parent regarding the choice of subject for a prospective career. Write the dialogues in about a page or two using the clues given below.

Conventional choice of career - doctor, engineer, teacher, lecturer.

Unconventional choice of career - beautician, chef/ steward, pilot, dancer, filmmaker, model etc.

- dignity in the jobs
- skills invloved
- some jobs are saturated
- admissions are easy / difficult
- a lot of hard work
- according to/ not according to aptitude
- no one in the family has gone into such a profession
- what will people think.

7. Write a paragraph of about 100-150 words on any one of the topics given below.

True Nationalism
Life is a many- splendoured thing
Religion, the ultimate balm.
Work in groups of four or five and prepare a scrap book. It must include at least five pieces of writing

8 Project Work

Work in groups of four or five and prepare a scrap book. It must include at least five pieces of writing

- reflective / discursive writing
- narrative writing
- dialogue form of writing
- poetry
- drama
- scripts
- reviews
- descriptive

The morning sea of silence broke into ripples of bird songs; and the flowers were all merry by the roadside; and the wealth of gold was scattered through the rift of the clouds while we busily went on our way and paid no heed.

from Gitanjali - Rabindranath Tagore

UNIT 2

Genres and Forms of Writing: Prose

Lesson 1 Prose and its Genres

Read the following prose passage and the poem and think of the differences between prose and poetry.

"To awaken each morning with a smile brightening my face; to greet the day with reverence for the opportunities it contains; to approach my work with a clean mind; to hold ever before me, even in the doing of the little things, the ultimate purpose toward which I am working; to meet men and women with laughter on my lips and love in my heart, to be gentle, kind, and courteous through all the hours; to approach the night with weariness that ever woes sleep and the joy that comes from work well done, this is how I desire to waste wisely my days."

Thomas Dekker

The Character of a Happy Life

HOW happy is he born and taught
That serveth not another's will;
Whose armour is his honest thought,
And simple truth his utmost skill!

Whose passions not his masters are;
Whose soul is still prepared for death,
Untied unto the world by care
Of public fame or private breath;

Who envies none that chance doth raise,
Nor vice: who never understood
How deepest wounds are given by praise;
No rules of state, but rules of good;

Who hath his life from rumours freed;
Whose conscience is his strong retreat;
Whose state can neither flatterers feed,
Nor ruin make oppressors great;

Who God doth late and early pray
More of His grace than gifts to lend;
And entertains the harmless day
With a well-chosen book or friend;

- This man is freed from servile bands
Of hope to rise, or fear to fall;
Lord of himself, though not of lands,
And having nothing, yet hath all.

Sir Henry Wotton (1568-1639)

Activity 1

Write the points of difference you noticed between the prose piece and the poem into the space below:

.....

.....

.....

.....

.....

.....

What is prose writing?

The word prose comes from the Latin word *'prosa'*, meaning straight forward. This describes the type of writing that is straight forward. Prose writing is very diverse in form, purpose and style. It is used in newspapers, magazines, encyclopedias, media, films, letters, notes, stories, history, biography, geography and the sciences.

Though prose lacks metre or rhyme prose writing can be poetical and evocative. An example of this kind of prose is given below. While reading, underline the expressions which you think are poetic and use these in the space provided below:

The moon was high and magnificent in the August night. Mrs. Morel, seared with passion, shivered to find herself out there in a great white light, that fell cold on her, and gave a shock to her inflamed soul. She stood for a few moments helplessly staring at the glistening great rhubarb leaves near the door. Then she got the air into her breast. She walked down the garden path, trembling in every limb, while the child boiled within her. For a while she could not control her consciousness; mechanically she went over the last scene, then over it again, certain phrases, certain moments coming each time she enacted again the past hour, each time the brand came down at the same points, till the mark was burnt in, and the pain burnt out, and at last she came to herself. She must have been half an hour in this delirious condition. Then the presence of the night came again to her. She glanced round in fear. She had wandered to the side garden, where she was walking up and down the path beside the currant bushes under the long wall. The garden was a narrow strip, bounded from the road, that cut transversely between the blocks, by a thick thorn hedge.

She hurried out of the side garden to the front, where she could stand as if in an immense gulf of white light, the moon streaming high in face the valley where the Bottoms crouched, almost blindingly. There, panting and half weeping in reaction from the stress, she murmured to herself over and over again; "The nuisance! the nuisance!"

D.H. Lawrence

Fill in the following table on the basis of your reading of the prose passage and the poem given above:

Features	Prose	Poetry
Order of words in a sentence		
Order of sentences		
Punctuation marks used		
Organisation of ideas		
Use of rhetorical devices		
Any other		
Any other		

Now, try to re-write this passage in a non-fictional / non-poetic manner. For this:

- Delete all the expressions which are used twice or more for emphasis.
- Use simpler - more factual words instead of very poetic words. Write it here.

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

Many rhetorical devices are used in prose to emphasize parts and to enliven the writing. Prose which aims to be informative and accurate, such as history or journalism, usually aims at using a direct language.

Read the news report above. While reading underline the words which you think can be removed or replaced. Mark the words which can be removed as "M" and those which can be replaced as "P".

The nuclear capable Intermediate Range Ballistic Missile (IRBM) Agni III, with a range of over 3,000 kms was successfully test fired on Thursday from the integrated test range at the wheeler island in Orissa, at 10.52 am. The surface to surface missile blasted off from a fixed platform with the help of an auto. Launcher and soared vertically into the sky in keeping with its pre-determined path.A defence ministry spokesman said the 15-minute flight path had validated all mission objectives. The flight was tracked from ground stations at Dhamra, ITR in Balasore, Port Blair and two Indian navalships.The l6-metre long missile, which weighs 48 tonnes, is capable of carrying both conventional and nuclear warheads weighing up to 1.5 tonnes. Overcoming its "self-imposed restraint," India had test-fired Agni III for the first time on July 9,2006, but the missile developed a snag and fell into the sea. Its second stage had failed to ignite and separate due to "design and material fault."The successful test has put India's credible minimum deterrence on a firm footing, as no missile in the Indian arsenal had the range to strike targets in east Chinese city such as Beijing and Shanghai. It also marks the next stage in the natural progression towards the development of an Inter Continental Bailistic Missile (ICBM), which will propel India into the big league of nuclear weapon states.
- *Indian Express*

Read the news report a second time and encircle all the factual words.

List these here:

_____

_____

_____

_____

_____

You would have noticed that the language of non-fiction is factual. It usually does not include poetic expressions. Read today's newspaper and collect three samples of non-fiction prose. Try to include a newspaper report, a profile and an article from the editorial. Paste these in your Portfolio. Underline all the factual words in each of these.

_____

_____

_____

_____

_____

_____

_____

_____

Now, read the extract from D.H. Lawrence and the newspaper report once again and fill in the given table:

Parameters	Extract from D.H. Lawrence	Extract from Newspaper Report
Simple Language		
Clear Statement		
Easy to understand		
Poetic Expressions		
Factual Account		
Any other		
Any other		

How many words can be replaced? List these here.

_____

_____

_____

_____

In fiction, however, prose can take many forms. A skilled author can alter how s/he uses prose throughout a book to suggest different moods and ideas. A thriller often consists of short sentences with *punch* made up of equally short words, which suggest very rapid action and heighten the effect of a very fast moving plot. Longer sentences are used to slow down the action of a novel and give a panoramic overview of a scene.

Read the extracts given below and answer the questions that follow:

Extract A

Inside the room he paused again as though attempting to discern any sound or movement, Then he called Hello. Is anyone there? Flashing his torch around the room which revealed itself to be a well furnished study, its walls lined with books, he saw in the centre of the room a handsome middle aged man sitting in a wheelchair facing the French windows with a rug over his knees The man appeared to have fallen asleep in his chair. "Oh, hello", said the intruder', I didn't mean to startle you - So sorry, its this confounded fog . I've just run my car off the road into a ditch and I haven't the faintest idea where I am. Oh and I've left the window open. I'm so sorry.' Continuing to speak apologetically as he moved he turned back to the French windows shut them and closed the curtains. Must have run off the main road somewhere, he explained, "I've been driving round these topsy turvy lanes for an hour or more."

There was no reply. "Are you asleep?" the intruder asked as he faced the man in the wheelchair again. Still receiving no answer he shone his torch on the face of the chairs occupant and then stopped abruptly. The man in the chair neither opened his eyes nor moved. As the intruder bent over him, touching his shoulder as though to awaken him the man's body slumped down into a huddled position in the chair. "Good God!" The man holding the torch exclaimed. He paused momentarily as though undecided what to do next and then shining his touch about the room found a light switch by a door and crossed the room to switch it on.

Extract B

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we were all going direct the other way- in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.

There were a king with a large jaw and a queen with a plain face, on the throne of England; there were a king with a large jaw and a queen with a fair face, on the throne of France. In both countries it was clearer than crystal to the lords of the State preserves of loaves and fishes, that things in general were settled for ever.

It was the year of Our Lord one thousand seven hundred and seventy-five. Spiritual revelations were conceded to England at that favoured period, as at this. Mrs. Southcott has recently attained her five-and-twentieth blessed birthday, of whom a prophetic private in the Life Guards had heralded the sublime appearance by announcing that arrangements were made for the swallowing up of London and Westminster. Even the Cock-lane ghost had been laid only a round dozen of years last past (supernaturally deficient in originality) had lately come to the English Crown and People from a congress of British subjects in America : which strange to relate, have proved more important to the human race than any communications yet received through any of the chickens of the Cock-lane brood.

France, less favoured on the whole as to matters spiritual than her sister of the shield and trident, rolled with exceeding smoothness.

Charles Dickens
A Tale of Two Cities

Activity 2

1. On the basis of reading the two extracts, complete the table given below:

Characteristics of Writing	Extract A	Extract B
1. Types of sentences		
2. Length of sentences		
3. Words used for describing		
4. Words used for creating atmosphere		
5. Number of verbs		
6. Number of nouns		
7. Number of adjectives		

2. Keeping in mind the above example, think of 5 words each for

a) Describing the eerie atmosphere in a detective short story _____

_____

_____

b) Describing the scene in a novel _____

_____

_____

c) Short story _____

d) Novel _____

3. Now, write 5 sentences describing each one's style

Short Story

_____

_____

_____

_____

_____

Novel

_____

_____

_____

_____

_____

_____

Non Fiction

Non fiction is a factual account or representation of a subject. This presentation may or may not be accurate that is, it can give either a true or a false account of the subject in question. However, it is generally assumed the authors of such accounts believe them to be truthful at the time of their composition. Examples of non-fiction are : *essays, journals, documentaries, photographs, biographies, textbooks, and user manuals*.

Simplicity, clarity and directness are some of the most important features of non-fiction. Audience is important in any artistic or descriptive endeavour but it is perhaps, more in non-fiction. In fiction, the writer believes that readers will make an effort to follow and interpret an indirectly or abstractly presented theme, whereas the production of non-fiction has to do with a more direct presentation of information.

Personal Writing

Personal Writing is writing based on one's own experiences. You may write for yourself or address an imaginary audience. You may reflect upon your experience to arrive at certain conclusions when writing in a personal mode. Diary, memoirs and profiles are some of the forms of personal writing.

I. Diary Entry

1. An example of a diary entry from 'The Diary of a Young Girl' by Anne Frank is given below:

Sunday, 11 July, 1943

Dear Kitty,

To return to the "upbringing" theme for the umpteenth time, I must tell you that I really am trying to be helpful, friendly, and good, and to do everything I can so that the rain of rebukes dies down to a light summer drizzle. It is mighty difficult to be on such model behaviour with people you can't bear, especially when you don't mean a word of it. But I do really see that I get on better by shamming a bit, instead of my old habit of telling everyone exactly what I think (although no one ever asked my opinion or attached the slightest importance to it).

I often lose my cue and simply can't swallow my rage at some injustice, so that for four long weeks we hear nothing but an everlasting chatter about the cheekiest and most shameless girl on earth. Don't you think that sometimes I've cause for complaint? It's a good thing I'm not a grouser, because then I might get sour and bad-tempered.

I have decided to let my shorthand go a bit, firstly to give me more time for my other subjects and secondly because of my eyes. I'm so miserable and wretched as I've become very shortsighted and ought to have had glasses for a long time already (phew, what an owl I shall look!) but you know, of course, in hiding one cannot. Yesterday everyone talked of nothing but Anne's eyes, because Mummy had suggested sending me to the oculist with Mrs. Koophuis. I shook in my shoes somewhat at this announcement, for it is no small thing to do. Go out of doors, imagine it, in the street doesn't bear thinking about! I was petrified at first, then glad. But it doesn't go as easily as that, because all the people who would have to approve such a step could not reach an agreement quickly. All the difficulties and risks had first to be carefully weighed, although Miep would have gone with me straight away.

In the meantime I got out my gray coat from the cupboard, but it was so small that it looked as if it belonged to my younger sister.

I am really curious to know what will come of it all, but I don't think the plan will come off because the British have landed in Sicily now and Daddy is once again hoping for a "quick finish".

Elli gives Margot and me a lot of office work, it makes us both feel quite important and is a great help to her. Anyone can file away correspondence and write in the sales book, but we take special pains.

Miep is just like a pack mule, she fetches and carries so much. Almost every day she manages to get hold of some vegetables for us and brings everything in shopping bags on her bicycle. We always long for Saturdays when our books come. Just like little children receiving a present.

Ordinary people simply don't know what books mean to us, shut up here. Reading, learning and the radio are our amusements.

Yours, Anne

2. Here is another dairy entry. Neha is really happy today. Read it and note the features of a diary entry.

11th September, 2006

Dear Diary,

Today was really special. I visited a chocolate factory. I was surrounded with a whole lot of chocolates, all shapes and sizes round, square, star shaped and such like. There were all kinds of furnaces and equipment being used for making chocolates. The most interesting part was the pouring of liquid chocolate into cornflour moulds to create a soft centre. The best part was that I got to eat chocolates of my choice. I loved the experience! It was as though my special fairy had spun a magic wand. I think I'll remember this visit all my life !

Neha

II. Features of a Diary Entry

- You will notice that a diary entry is a record of significant everyday happenings.
- Diary entries can be of different types.

a) a factual record of actual events

b) emotional response to experiences

c) an combination of both (as in most cases)

The tense form for writing a diary entry is chosen on the basis of the type of entry being written.

- A factual record of actual events is generally recorded in the past tense.
  Eg. *I visited a chocolate factory.*

- When recording emotional responses to experiences, one generally uses forms of present tense (simple present or present continuous tense)

Eg. *I am a little sad tonight, as .....*

Or *I am feeling low as my puppy is not well.*

When writing a diary entry, the language is:

- informal
- first person narrative

Activity 3

II. Read Neha's diary entry again. Underline the phrases / sentences which reflect:

- Informal language
- Precision of language
- First person narrative

Activity 4

1. *Given below are parts of a diary entry which are jumbled. Try to put themin the correct order.*

a) I have kind of grown up today! I attended the first music concert of my life. A lot of live bands were performing. The entire stadium was overflowing with people. The atmosphere was full of life and energy!

b) September, 2006

c) Dear Diary,

d) They have very contemporary sounds, they sing so well.! Yet their lyrics are so simple and identifiable. The Sufi strains were fantastic! All of us danced and clapped and shouted all we could! It was an unforgettable experience.

e) There were performances by a lot of young and up-coming bands. But the icing on the cake was JAL - a Pakistani band, who are currently working on their second album.

Activity 5

2. *The following diary entry has been sourced from "Snapshots from Hell" by Peter Robinson, who attended Stanford Business School. In this book, he answers the question- What is Business School really like?*

After reading the diary entry put the jumbled paragraphs in the correct order so that the entry makes complete sense.

The Stockholm Syndrome

a) *For Philippe midterms marked just the opposite, the moment, when he decided to stop punishing himself and start going easy. When I returned home one afternoon soon after midterms I found him in the hot tub, his head canted back against the side of the tub to expose his face to the sun. "I 've been told of a fraternity party tonight where there will be many young women,", Philippe said, "so I must work on my tan." Philippe had spent almost no time in the hot tub during the first half of the term, but now he had received three Ps and two P pluses on his midterms instead of the Hs he had expected. "Grades?" Philippe had said, adopting his new attitude the very day we got back from our exams, "What do they matter?" I left him in the sun, squinting. He seemed to be forcing himself to lie there and enjoy it.*

b) *Joe represented the rare mean. If midterms meant students like Philippe could let up while students like me had to work harder, in Joe's case midterms made no difference. He had gotten two Hs, one P plus, and two Ps, exactly what he had intended to get. "When you come from Jersey," Joe had said early in the term, grinning, "you get used to proving yourself."*

c) *November 9*

Who do the deans at this place think they are? After charging me fifteen grand a year in tuition, they're trying to pass of as a professor a barely post-adolescent wonder boy who writes an exam question like "Glittering Trees."

d) *After midterms, everyone knew where he stood. Students had different reactions to this. As the above excerpt from my journal indicates, I got angry. At first I directed my anger toward the business school, especially Professor Kernal. "Glittering Trees" was the most absurd question I had ever seen on any examination, and as my classmates and I compared our answer sheets we found that almost nobody had answered the question correctly. But in the first class after the exam, Kernal assured us that he had graded "Glittering Trees" leniently, going so far as to give every student an extra five points. Then, as he took us through the rest of the exam, I had to admit to myself that I had not just choked on one problem, "Glittering Trees", but done badly appallingly, really on all the problems.*

e) *Now I got angry with myself. How could I have messed up so completely? By the end of class I knew I would have to go back and achieve at least rudimentary understanding of all the material we had covered during the first half of the term while Kernal continued, in the second half, to take up one new topic after another. I would have to study even harder and sleep even less. But I figured I deserved it.*

f) *Conor got Ps on all five of his exams. This placed him out of danger of flunking, and I expected him to feel elated. He was depressed.*

g) *This is worth nothing. By the third or fourth week of the term, business school had succeeded in afflicting me with a variation of the Stockholm Syndrome, named after the incident in which a hostage in a Stockholm bank robbery fell in love with one of her captors. I was not in love with business school by any means. But I had stopped holding Stanford responsible for what was happening to me. Even though I was only taking enough time off from my work to sleep five or six hours a night, when I failed to complete assignments or readings I blamed myself. Now that I had failed the Trees midterm I decided it was my fault, and from midterms on it was difficult to say who was punishing me more, the business school or myself.*

- Peter Robinson

3. *Discuss these examples in the class and say which diary entry deals with:*

- a factual record of the events
- an emotional response to experiences.

Fill in the following table on the basis of the diary entries you have read:

Feature	Neha's Diary entry	Concert performance	Peter Robinson's
Formal/Informal Language			
A factual record of events			
Emotional response to events			
Precise/Flowery Language			
First/Second person narrative			
Any other			
Any other			

Now, list the features of diary entries as you understand them here:

_____

_____

_____

Activity 6

Writing - For the Portfolio

1. Read the given newspaper report. Imagine that you attended the First day of the Kinnaur Festival. Write your diary entry.

Colourful start to Kinnaur festival

The much-awaited four-day tribal festival, a feast of folk music and a window on the tribal life and culture of Kinnaur, got off to a colourful start attracting thousands of tribal people and tourists here, today.

The picturesque landscape with a beautiful view of the snow-clad Kinnaur Kailash range of mountains, the venue of the festival at Reckong Peo, the district of headquarters of Kinnaur, appeared to be the ideal location for such fun and frolic.

The festival began with a local tribal dance followed by a folk dance of Madhya Pradesh that enthralled the spectators. A cultural troupe from Rajasthan presented the famous Ghoomar dance that was an energetic and lively performance.

The other main attractions of the cultural extravaganza on the inaugural day of the festival were dance programmes by troupes from Sirmaur, various locations of Kinnaur, north zone cultural centre Patiala and a few local musical groups.

In the recent times, the tribal festival has been attracting lots of tourists from other parts of the country. Foreign tourists also make it a point to view the cultural programmes when they come to the town.

Even today many tourists were seen watching the cultural programme or going through the exhibitions. And, a few of them, were froud to be having a good time, shopping at the local handicrafts stall.

Local entrepreneurs and traders from different parts of the country have set up their stalls on roadside to sell their goods. As many as 120 stalls have been set up. The ongoing tribal festival, has participants from Punjab, Haryana, Gujarat, Rajasthan, Uttranchal (now Uttranchal), Assam and many other parts of the country besides those from different parts of the Himachal.

II. Memoirs

As a literary genre, a memoir (from the Latin *memoria,* meaning *memory*) forms a subclass of autobiography, although it is older as a form of writing. Memoirs may appear to be less structured and less autobiographical works as they are usually about a part of life, often a public life, rather than the chronological telling of a life from childhood to adulthood.

A memoir is based on memory. It is about how one remembers one's own life, reflects upon various experiences to arrive at certain conclusions about one's own life.

I. Read the following memoir by Maharani Gayatri Devi from "A Princess Remembers":

As for me, I was the tomboy. Indrajit used to call me 'the broom-stick' because I was so skinny and had such straight hair but I was a daydreamer as well. I hated to be teased about either of these characteristics, and inevitably Ila and Indrajit soon found this out and plagued me unendingly because I reacted with such satisfactory fury and tears and sulks. Bhaiya never teased me. Ila was oldest and consequently the natural leader of our family, when she bossed me around I looked to Bhaiya, who was far kinder, for help. So, close as we all were, certain alliances developed within the family and remained all our lives. Bhaiya was for me, natural hero, so handsome, so good at games, so entertaining, and above all so protective in a most unobtrusive way.

The thing we all shared most deeply was our love of Cooch Behar. It was there that we most enjoyed being and there that we spent most of our very happy varied childhood. Cooch Behar didn't offer an exhilarating night-life or fancy shops or parties (other than the ones in the palace), but time passed quickly and the days seemed very full.

Every morning our horses stood outside the palace waiting for us, and we rode through the town to reach the old polo-ground, now an airport, or beyond it into the open country. The towns-people would be getting up and preparing for the day, and the air was tinged with the lovely smell of wood-fires being lit. The people we passed on their way to the fields, the temple, or the river always greeted us affectionately.

After our ride we returned to the palace to have our baths and come down to breakfast, always a hilarious and completely informal meal accompanied by a lot of noise and chatter and gossip about what had happened the previous evening or during the morning ride or about plans for later in the day. Almost nothing was allowed to interfere with our daily routine of lessons. We had two class-rooms in the palace, one for the older children, Ila, Bhaiya, and their companions, and one for us younger ones, where our cousins Gautam and Nidhi joined us. But as we grew up some of us went to school outside the palace and some had individual tutoring. At one point Indarajit had an Italian tutor to teach him Latin, which was required for entrance to Harrow, where he was due to join Bhaiya. For the rest we had an English governess Miss Hobart to teach us English, English history and literature, and some French, and two Bengali tutors, one for mathematics and Indian history and the other for Bengali and Sanskrit. The routine was quite strict and couldn't be interrupted. Like an ordinary school, separate periods were marked for different subjects, and like ordinary school children, we waited impatiently for classes to be over so that we could rush outdoors.

Apart from sports, which we all loved, riding, tennis, and shooting for all of us, and for the boys hockey, football, cricket, and boxing as well, the palace at Cooch Behar had a huge garden where one could easily get lost and we each had our bicycles on which to roam about as we pleased. While we were still children much of our lives revolved around a miniature house that my father had originally built for Ila. It was white and had a dome. There were two rooms and a veranda downstairs, and a wooden staircase led to the upper storey, which also had two rooms, a veranda and a terrace over the porch as well. Here we held tea-parties and cooking parties; Ma's way of introducing us to household skills. Nearby was a huge banyan tree from which hung a swing big enough to hold four people; this was always very popular.

Maharani Gayatri Devi

Activity 7

a) Read the above passage and underline the sentences where the author has reached certain conclusions about herself. List these here.

_____

_____

_____

_____

b) Now, list the experiences/observations cited above which led her to conclude these.

_____

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c) Underline and rewrite the phrases used to describe her siblings.

_____

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d) What was a day in young Gayatri Devi's life like?

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_____

e) *What do you conclude about the childhood of the young princess?*

_____

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II. *To mention briefly, a memoir is a reflection on a memory or memories, in which the narrator or the main character is the author.*

The elements of memoirs may include:

- Flash back into the past or speculation about the future
- Conflicts or crucial situation
- A beginning, middle and an end
- A distinct evolution of character
- Believable or sympathetic character
- A descriptive style of writing

Activity 8 - Reading

III. *Here is another memoir from "A Princess Remembers" by Maharani Gayatri Devi. Read it and identify the elements of memories present in it by completing the table given below it:*

It is difficult to describe my mother without slipping into unconvincing superlatives. She was, quite simply, the most beautiful and exciting woman any of us had known. Even now, when I have travelled widely and have met many famous beauties from all levels of society, she remains in my memory as an unparalleled combination of wit, warmth, and exquisite looks. She was photographed and painted many times, but while those pictures show the physical charm the enormous eyes, the lovely modeling of her face, the slightly drooping figure none of them captures the electric vitality that made her the focus of attention wherever she went. Her own passionate interest and concern for others made her both special and accessible to anybody. She was always called 'Ma' not only by us but by friends and even by the peasants of Cooch Behar. As a child, I was fascinated by her what she said, what she did, what she wore. With her, nothing was ever dull and one felt that at any moment anything might happen.

She herself was oddly unaware of the impression she created, and this, I suppose, was due to her mother's fear, during her childhood, that she might become spoiled, an only daughter, adored by her father, loved and cherished by her brothers. If anyone commented favourably on my mother's looks, my grandmother would immediately counter the admiration with some deprecatory comment like, "Her nose is too lumpy at the end, just look," or, "Her hair hasn't a trace of a curl to it."

My mother once told me that she had no idea that she was even passably good, looking until one day when her brothers were discussing some attractive girl they had met. Seeing their sister looking a bit dejected, one of them said, with true brotherly enthusiasm, "You know you're not all that bad yourself."

For the first time she really looked at herself in the mirror and thought, "Well, he may be right. I'm not all that bad."

Elements of Memoirs	Poetry
• Descriptive style • Beginning • Middle • End • Evolution of Character	_____ _____ _____ _____ _____

You would have noticed that the above memoir has:

The flashback : the author's memories of her mother.

Believable characters : the authors mother, grandmother and uncle.

Character evolution : initial unassuming nature and then the ultimate realization that she might be beautiful.

Descriptive language : especially when talking about her mother

Activity 9

a *Discuss with your friends the features that can be included in your own memoirs*

b *Fill in the following blanks:*

i. I used to be _____ but now I _____

_____

ii. I am as _____ as a/an _____

_____

iii. I have loved doing_____

as_____

c. *Based on the above sentences, write your memoirs here:*

_____
_____
_____
_____
_____
_____
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_____
_____
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For the portfolio

Write a diary entry about an event happening which made you really happy. Remember to be :

- Factual
- Informal
- Use the first person narrative

End of the Lesson - Review Questions

1. Comprehension

a. How is prose-writing different from poetry?

b. Give a few examples of non - fictional writing.

c. What features does a diary entry have?

d. What seems to be the most significant thing for the writer of the diary entry?

e. What aspect of the writer's personality seems to be reflected in the diary entries you just read?

f. What does a memoir contain?

2. Vocabulary

Define the following genres of writing:

a. Article

b. Non-fiction

c. Rhetorical devices

d. Diary entry

3. Read the following prompts and write a diary entry for each one in your Portfolio.

a) Today, I was made the President of India....

b) I had a fight with my mother and it was....

c) I just couldn't stop laughing ....

4. Write a diary entry of the most memorable experience of your life in your Portfolio.

5. *Maintain a journal of your experiences through the current term. Write as though you are addressing an audience. Make it a part of your 'Creative Writing Portfolio'.*

6. *Writing about a Memory:*

a) Bring your favourite photograph to class. It might belong to an incident, an event or a stage in your life. Paste it here.

b) Work in groups of 4. Recount the story associated with it to the member of your group.

c) Now, write about that particular memory.

_____
_____
_____
_____
_____
_____

Work on it again and add it to your Portfolio

Lesson 2 Describing People

Reading Profiles

I. Read the following profiles of sportspersons, carefully and fill in the grid. Try to observe what is common to these two profiles.

a) Shiv Kapur

Achievements: Won gold at the 2002 Busan Asian Games.

Shiv Kapur is the newest entry to the Indian gold hall of fame. Kapur, born on February 12, 1982, turned professional in 2004 after dominating the Indian amateur circuit.

As an amateur Kapur enjoyed considerable success, winning the Indian Amateur Open and Malaysian Amateur Open in 2000. Then Kapur went to the U.S. and enrolled in the Purdue University, Indianapolis, to pursue his studies and play in the U.S. amateur circuit.

The highpoint of Shiv Kapur's short career has been the gold at the 2002 Busan Asian Games. Kapur became the second Indian to win a medal in the golf event at the Asian Games after Laxman Singh clinched the gold at the Delhi Asiad in 1982.

b) Dola Banerjee

Achievements: First Indian woman archer to qualify for the Olympics Dola Banerjee has won the 18th Golden Arrow Grand Prix tournament at Antalya; gold in 2006 SAF Games, Arjuna Award for the year 2005.

Dola Banerjee deserves the credit for bringing women's archery into the national limelight. Dola, born on June 2, 1980, is the first Indian woman to achieve international success in a sport traditionally considered a male bastion.

A product of the Tata Archery Academy at Jamshedpur, Dola has been the numero uno woman archer at the national circuit. Thus it came as no surprise when Dola earned the distinction of

becoming the first Indian woman archer to qualify for the Olympics by virtue of her superb effort in the 42nd World Outdoor Target Archery Championship in New York.

In 2005, Dola created history by winning the 18th Golden Arrow Grand Prix tournament at Antalya, Turkey where she defeated Ukrainian third seed Tatyana Dorokhova.

At the 2006 SAF Games held in Colombo, Dola out shot compatriot Reena Kumari to bag the women's individual recurve gold in archery. Dola Banerjee has been awarded the Arjuna Award for the year 2005.

Activity 1 - Complete the grid on the basis of your reading:

Name	What makes them special ?	Achievements

What are Profiles ?

The pieces that you just read are brief profiles. A profile is a short description of someone's life, work, character, and personality.

A profile focuses on:

- who the person being profiled is.
- how this person is different from others.
- what is significant about this person?
- what are the achievements of this person?

A profile may also include :

- facts about the person's upbringing like parentage, childhood and schooling
- quotes from the person substantiating some of the facts in the profiles.

Activity 2

Given below are some details about Koneru Humpy? India's youngest woman Grand Master. Write her profile using these details.

- Has broken new grounds with her achievements in chess.
- Soft spoken
- Can give her male peers stiff competition.
- Her father Koneru Ashok gave up his teaching job to focus on her talent for chess.
- Humpy's Achievements
  - World under 14 championship, 2001, Castellan, Spain.
  - Asia's youngest International Woman Master 1999.
  - India's Youngest Woman GM 2007.
  - World Junior Championship 2007, Athens.
  - In 2002, Koneru Humpy became the first woman chess player from India to receive the Men's Grandmaster Title.
  - At 15 years, one month and 27 days, Koneru also became the world's youngest Woman Grandmaster to achieve full Grandmaster status, beating the record of her idol Judith Polgar, who achieved the feat at 15 years, four months and 27 days.
- As of July, 2006, Humpy is World number 2 in women's ranking, only a few points behind World no. 1, Judith Polgar of Hungary

Profile of Koneru Humpy

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Activity 3

Profiling classmates

a) Work in pairs. Interview each other in turns. Enquire about the following details.

Name: _____

Age: _____

Siblings: _____

Family Background: _____

Personality Traits: _____

Personal Beliefs: _____

Special Achievements: _____

b) Now, attempt writing your partner's profile.

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c) Exchange your profiles. Find out if your partner wishes anything to be added, deleted or modified in his or her profile. Make the necessary change.

d) Revise and finalise the profile

e) Add to your Portfolio.

Personality Feature

A profile can easily become the basis of a personality feature when it includes elements of an interview or illustrative examples about certain aspects of the personality of a famous person. Personality features help to fire the readers' imagination and thus conjure a mental picture, thereby satisfying certain questions that they may have. It assists the readers to understand the hidden traits of the subject being written about.

Activity 4

I. Read the following feature on Ustad Rahat Fateh Ali Khan and underline the parts which could be termed as profile.

In conversation: Ustad Rahat Fateh Ali Khan on his journey to the hearts of his fans.

'I am like a beloved child in Pakistan. I get stones thrown at me when I sing in films but am hugged and blessed when I render sufiana qawwali. So I am punished and forgiven according to what I sing,' says Rahat Fateh Ali Khan, the nephew of famed Pakistani sufiana qawwal, the late Nusrat Fateh Ali Khan.

This 34 year old singer, who prefers to be known as a sufiana qawwal, had the whole of India swinging to his "Lagi tumse dil ki lagan" in Pooja Bhatt's film "Paap". The song also marked his entry in Hindi film singing. His melody continued to mesmerize all with "Tujh dekh dekh sona", from "Kalyug", "Naina thag lenge" from "Omkara" and more.

First Song

Such is his love for Hindi film music that it seems symbolic that the first song he played on his keyboard at the age of 16 was "Main teri dushman" from Nagina. "That was my first step to success," Khan recalls nostalgically. A soft-spoken Khan, who recently performed at new Delhi's Shri Ram Centre courtesy Routes to Root, an NGO dedicated to fostering India-Pakistani ties through literary and cultural events, the Indian Council for Cultural Relations and the Indian Women's Press Corps loves to talk about his school and college days, his uncle (taya) Nusrat, and how he would bunk classes for the love of music.

"When I was seven, I developed a penchant for music. I told my parents I wouldn't go to school but learn music under uncle's guidance. My father wasn't that keen. He ordered me to finish college first. In school, I learnt to win over students by teaching them tabla. I became a member of the 'tarana party' and would escape classes on the pretext of practice!" Khan says mischievously.

Great moment

It was in 1985 that his uncle took him to England for a concert and made him sit on the dais to learn to perform. "I was in class five then. When Khan saab stopped for breath in between, I picked up the 'dhun'. Khan saab was amazed. He hugged me after the concert and told my father, 'He is ready to take our legacy further'. That was the happiest moment of my life. By the time I reached class 12, I had started singing very well. I would look for excuses to run away from college. My abba said, 'Lagta hai ab ye nahin padege'.

He was right. Khan took to music full-time after that. "In our khandan, singing came from the Dagar family. We boast 900 people carrying on the sufiana qawwali legacy in the Emperor Mohammad Ghaznawi's court. Our's was called 'Qawwal bachchon ka gharana'. Today when we are able to touch the actual sufiana sur, tears come out. Unfortunately, today no one renders real sufiana kalam. There are no listeners either. Ameer Khusrau's actual bandish, sama and rasam, etc. have never been rendered. That is in Persian and hardly two lakh people in Pakistan understand Persian. It has been abolished from schools too," regrets Khan.

But Khan has taken the responsibility of singing these and has promised to come out with an album within two years.

Activity 5

Working in pairs, notice how these facts have been embellished with illustrative examples along with quotes. Mark them in the text then fill in the following table:

Fact	Illustrative example	Quote
• *Love of music*	• *Playing truant from school college.*	• *"When I was seven, I developed a penchant for music, I told my parents I wouldn't go to school..."*

You would have noticed that the above feature on Ustad Rahat Fateh Ali Khan focuses on his *'love for music'* and describes his musical journey from being a young lover of music to a renowned artist.

It also emphasizes his love for *'Sufiana Kalam'* and the musical legacy that he has inherited.

Activity 6

Discuss with your partner the writing style that the author has adopted.

You would have noticed that:

- There is an interesting mix of reflective and narrative styles of writing.
- The writer has included apt quotes at significant places, giving it an authentic quality.
- The feature captures the reader's interest by satisfying their curiosity about certain aspects of Rahat Fateh Ali Khan's life.

Activity 7 - For the Portfolio

II. **Kiran Desai** is the author of Booker prize winning novel *"The Inheritance of Loss"*. Given below is some information, a few quotes and excerpts from an interview with her. Use this information to write a feature on her. You can also refer to other sources to collect more information on her.

Some basic Information about Kiran Desai.

- Kiran, who was born in Chandigarh, lived in Kalimpong *"with the Bengali half of my family"*, attended convent schools first in Kalimpong, where Inheritance is set, and later in Bombay and Delhi's Loreto Convent.
  - Started writing at the age of 20.
  - Had been a science student.
  - Left Delhi at the age of 15.

A Few Quotations

"When I began writing stories, I immediately loved it so much. The first book (Hullabaloo in the Guava Orchard) was spent just in the happiness of that realization, that this is what I wanted to do. The second time was more difficult: realizing what a writer's life really is. It can't be healthy, this solitary life, disappearing for years into the book and characters you are writing about. And I wasn't entirely sure that I was committed to it. I was much more shaky about what I wanted to do than I was even 10 years ago" when they went abroad to study and then returned.

"The Indian diaspora is a wonderful place to write from and I am lucky to be part of it."

"My father is my closest link to India. I meet him every year and stay in his house while in Delhi.

Excerpts from an interview with Kiran Desai

Q. How much influence do your father and siblings have on you?

A. *I am asked why I never mention my father. It's because everyone asks about my mother. I have two brothers and a sister and we talk a lot. I see my father every year and I stay in his house while in Delhi. He is my closest link to India and what it means to me. In January, when the first publication of The Inheritance of Loss was out, he was the first person who said, "I predict this book will win the Booker Prize. I have read the works of most of the Booker Prize winners through the years and this has everything for Booker Prize." I met him in New York before leaving for the awards, and he said the same thing again.*

Q. How much do you think the Booker Prize will impact your personal life and future writing?

A. *The award certainly takes away much of the anxiety and doubt. It was hard to get published. I love writing, but it made me wonder if it was a responsible thing to*

do. After all, I have to make a living and pay my bills. I can't be a student all my life, though I wouldn't mind it. So I thought I had to go into teaching and even took up two teaching jobs.

Q. When did the burden of migration start bothering you?

A. *It is something that has been going on forever. I did not realize it at first. There are so many interlinked patterns that it becomes important to examine it. It is quite a pertinent issue. Politicians are still talking of taking non-westerners to western countries, people from poor countries to rich ones. It has a darker side. There is a reverse journey happening too, like in my grandfather's time.*

Feature on Kiran Desai

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Activity 8 - For the Portfolio

d) In pairs, decide upon a famous personality of your choice.

- Identify the aspects you would like to cover in your feature.
- Collect information from newspapers and magazines.
- Locate a few relevant quotes from features or interviews.
- Write a feature on your chosen personality.
- You could add a photograph or two as illustration and give it a complete look.

Activity 9 - For the Portfolio

Writing a feature on someone you know personally

e) Choose a person from your family, school or neighborhood who inspires you.

- Identify the aspects you would like to cover in your feature.
- Find related information through personal interviews.
- Note down a few quotes verbatim i.e. in the same words as used by the person.
- If needed, collect information on others' opinion on him/her through interviews with others.
- Write a feature and add it to your portfolio/folder.

Biographies

What is a Biography?

A biography is simply the story of a life. Biographies can be just a few sentences long, or they can fill an entire book.

- Brief biographies tell the basic facts of someone's life and importance.
- Longer biographies are complete records of a person's life and times for example Louis Fischer,s biography of Mahatma Gandhi.

Biographies aim at analyzing and interpreting the events in a person's life. They try to find connections, explain the meaning of unexpected actions and make statements about the relative significance of the person's achievements generally, one gets to read biographies of famous or notonous people. But the biography of an ordinary person is also important, as it tells us about the period and place during which the person lived. Though most biographies are written about historical figures, they can belong to contemporary persons too i.e. living at the time of writing.

Most biographies are written in a chronological order; though some time periods around specific achievements or stages of development or themes are isolated and focused upon.

A biographer needs to consult letters, diaries, newspaper accounts, interviews and other biographies, reference books of history which will provide relevant information about the person in question.

Here is an example of a biographical note.

Reading a Biography

"The earth view was just magnificent... On the tenth or eleventh day I wanted to do one full pass and sit by the door and watch the earth. Doing that was mind boggling. It really instilled this huge sense of how small the earth is. An hour and a half and I could go around it. I could do all of the maths and logic for why this was, but in the big picture the thing that stayed with me is 'this place is very small'. I felt that every person needs to experience this because maybe we would take better care of this place. This planet below you is our campsite and you know of no other campground. I thought I would just go around and see the continents and the oceans, but it was much more than that.

- Kalpana Chawla

Kalpana was born on January 7th, 1961 at Karnal, India. Coming from a traditional middle-class family, Kalpana was the youngest of the four children. Different from her compatriots even as a young girl, sketching and painting airplanes interested her more than dolls. At Tagore School, Karnal, nobody imagined what she was destined to achieve. She was a tomboy. She learned Karate in her early years and she dared to dream. She had a special fascination for flying.

"What-you-dream-is-what-you-become" neatly describes this achiever. The skies had always fascinated her. This was evident from her school environment project at Tagore Bal Niketan, made up of colourful charts and models depicting the sky, stars etc. and her paper on Mars, written in her eleventh standard. Kalpana participated in almost everything, from athletics to dance to science modelling. Encouraged by her father, Banarasi Lal Chawla a refugee 'who made his fortune selling soaps' she joined the Karnal Flying Club. But she disagreed with his suggestion for opting "medicine" as a career and stuck to aviation.

Since "aeronautical engineering" was considered a male-domain, her professors at the Punjab Engineering College tried to push her towards the conventional and convenient electrical, electronics or mechanical engineering. There were only seven girls in the whole engineering college. She happened to be the only girl in the Aeronautics batch. While going to engineering schools she had read Kelly Johnson's book on the Skunkworks (The high-tech secret laboratory responsible for the U-2, SR-71, and F-104 aircraft) and concluded, "That's what 1 really wanted to pursue working on high-tech airplanes."

Succeeding against all odds, she became the college's first aeronautical engineer in 1982. However, Indian universities didn't have the specialized courses required for aerospace studies.

Flying was still a distant dream till 1984, during her post-graduate studies at the University of Texas at Arlington. It was only after securing a higher stipend during her doctorate studies in aerospace engineering which she completed in 1988, from the University of Colorado, that she took up flying again. She got her commercial pilots license and qualified as a flight instructor for single and multi-engine land airplanes and single-engine seaplanes, instrument rating and Private Glider.

After qualifying for her pilot's licencse in 1987, Kalpana began to think seriously of applying to the space shuffle program.

She was hired by MCAT Institute, San Jose, California, as a Research Scientist to support research in the area of powered lift at NASA Ames Research Centre, California, in 1988. In 1993, she joined Overset Methods Inc., Los Altos, California, as Vice President and Research Scientist to form a team with other researchers specializing in simulation of moving multiple body problems, where she was responsible for development and implementation of efficient techniques to perform aerodynamic optimization.

After becoming a U.S. citizen, she was eventually selected by NASA in 1994 as an astronaut after several rounds of interviews and rigorous physical and medical tests at the Johnson Space Centre (JSC). She was chosen as the only one by NASA from a total of 6 civilian and 13 military officers from a pool of 2962 applicants to earn herself a place in the Space Shuttle Columbia for a 16 day out of the world experience. The official communiqué just said "We are wondering if you are still interested in coming down and working for the space program as an astronaut." According to NASA her academic accomplishments, intense physical fitness and experience as a pilot made her a natural choice. "While doing my doctorate is when I figured, 'I'm going to try for the space program. All of us know it's very fortunate for us to make it here. For me it's really amazing to have talked about it and made it almost like winning the lottery or something." All along, she had an intuition that she would be chosen due to her technical background and 'strong desire to go out in the blue yonder'. The NASA chief called her a 'terrific astronaut'. At the age of 35 when most of the men are trying to build a career, her career graph had reached its peak.

The 'magic day' she had been waiting for happened in 1997 when she flew the Space Shuttle Columbia STS-87 mission, the eighth shuttle mission flown in 1997 and the 88th since the program began in 1981. The space shuffle with five other astronauts on board was successfully launched from the Kennedy space centre in Florida. Columbia's was the eighth and final shuttle mission of 1997, the most flown by NASA since 1992. The weather was perfect and the lift-off took place as schedule at 0116 hours IST on November 19, according to mission control. Chawla, was one of the two mission specialists in the vehicle and the only woman in the crew. About seven hours after launch Columbia passed over Karnal, India where Chawla had grown up.

(This passage has been adapted from a collection of biographies titled 'India's 50 Most Illustrious Women' by Indra Gupta)

Activity 10

Read the above excerpts from a biographical account of Kalpana Chawla and answer the questions that follow:

a) Fill in the following time line:

1961 :.....

1982 :.....

1984 :.....

1987 :.....

1988 :.....

1997 :.....

b) List the things that you found interesting in the above biographical sketch:

.....

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.....

.....

c) Make a list of adjectives used for Kalpana Chawla in the above excerpts:

.....

.....

.....

.....

d) Fill in the following table:

	Character traits depicted in the biographical account	Sentences / quotes from the text illustrating these
1		
2		
3		
4		
5		
6		
7		

e) What example did she set for the people around her?

.....

.....

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f) Read the biographical excerpt again and note the writing style used. It is simple and precise. The biographical excerpt uses examples from her life along with questions to illustrate some of her personality traits. (Underline these).

Largely, it adheres to a broad chronological order, yet the events of her life are all clubbed thematically in the narrative.

Activity 11

Writing a Biography - For the Portfolio

For writing a biography, the writer needs to:

a) Select a person he/she is interested in

b) Obtain factual information about the person

c) Think about the various aspects of the person's life and identify the aspects of life that he or she wishes to focus on, while writing the biography. It is possible that apart from major achievements, biographies may vary in their focus or perspective.

d) Make a list of questions that you would like a biography to address:

- Why is this person special or interesting?
- Which words or adjectives in particular best describe this person?
- Which instances/events in the person's life best depict these qualities?
- Which events were responsible for shaping / changing this person's life?
- Was this person able to overcome obstacles or rise above circumstances or take risks?
- How has the presence of this person affected this world/lives of others?

e) Find the answers to these questions with the help of newspapers, magazines, diaries, letters and reference books.

f) Prepare a time - line based on major incidents-stages or events in the person's life.'

g) Write the biography. Read and exchange with a partner.

h) Revise on the basis of feedback received.

Activity 12

a) Given below are certain facts about A.P.J. Abdul Kalam.

Name: Dr. Jainulabdeen Abdul Kalam

Born on: Oct. 15, 1931 at Rameswaram

Educated at the Madras Institute of Technology

Joined India's Defence Research & Development Organisation (DRDO) in 1958

Moved to ISRO Indian Space Research Organisation

Was Project Director to develop India's First Indigenous Satellite Launch Vehicle

In **1982,** became DRDO Director

In **1992,** became a Scientific Advisor to India's Defence Minister

Has received honorary doctorates from at least 30 Universities, as also India's 3 highest civilian honours: The Padma Bhushan in 1981; the Padma Vibhushan in 1990; and the Bharat Ratna in 1997.

Become the 11th President of India on July 25, 2002.

b) Based on these, facts make a list of:

(i) The questions you would like your biography to focus on. Be very precise.

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(ii) The gaps in the information provided as answers to your questions.

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c) *Read the following excerpts from articles, news-clips and quotations. Try to find the answers to your questions.*

Kalam comes from the Marakkar community from Southern India, a Tamil speaking community.

He observes strict personal discipline, is a vegetarian, teetotaller.

Has authored several inspirational books.

His autobiography *'Wings of Fire'* is aimed at motivating Indian youth.

He loves children and encourages their audience with him.

Initially he wanted to become a pilot, but was rejected and then opted for aeronautical engineering later.

His book *"India 2020"* strongly advocates an action plan to develop India into a knowledge superpower and into a developed nation by the year 2020.

Quotable quotes

"Wakeful nights, my busy days albeit brought memories of Rashore. Yet haunt my dreaming gaze."

"I will not be presumptuous enough to say that my life can model for anybody; but some poor child living an obscure underprivileged social setting may find a little solace in the destiny that has been shaped. I could perhaps help such children themselves from the bondage of their illusory backward hopelessness?

"Thinking should become your capital asset, no matter whatever downs you come across in your life"

"Thinking is progress. Non-thinking is stagnation of the organization and the country. Thinking leads to action. Knowledge without action is useless and irrelevant Knowledge with action, converts into prosperity."

"When you speak, speak the truth; perform when you promise your trust..... Withhold your hands from striking, and from which is unlawful and bad...

"What actions are most excellent? To gladden the heart of being, to feed the hungry, to help the afflicted, lighten the sorrowful and to remove the wrongs of injured ...?"

"All God's creatures are His family; and he is the most beloved who tries to do most good to God's creatures."

"Away! Fond thoughts, and vex my soul no more! Work

d) Make a list of the adjectives you would like to include in the biographical sketch.

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e) Identify the quotes, instances from his life which support these.

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f) Develop a step-wise outline of the biography:

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End of the Lesson - Review Questions

I Comprehension

a. What are the various ways of writing a description of a person?

b. How does a profile differ from a biography?

c. What would one include in a biography?

d. How would you embellish a biography? Give a few examples.

II. Vocabulary

Explain the words

a. Profile

b. Personality traits

c. Personality features

III. Writing for the Portfolio

i. Choose a personalty of your choice and fill in the following details. You can refer to newspapers, magazines or the net for details.

Name : _____

Age : _____

Family Background : _____

Special Achievements : _____

Now, write a profile using this information.

_____

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ii. Choose a famous leader of your choice. New get the following information about her/him from newspapers, magazines and internet.

Name : _____

Age : _____

Background : _____

Special Interest Areas : _____

Personality Tracts : _____

Special Achievements : _____

Beliefs : _____

Quotable Quotes to support the above information : _____

_____

_____

_____

Any other details you would like to use when writing a feature : _____

_____

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Now using the above information write a feature about this leader.

iii. Write a biography of A.P.J. Abdul Kalam using the outline you have already developed earlier.

iv. Identify a person who interests you. It could be someone in your family, neighborhood or school

- Identify the aspects of life that you would like to include in the biographical sketch.
- Collect as much information about him/her as you need to write a biographical piece.
- Write the biography.
- Add it to your Portfolio.

Lesson 3 Describing Places

Travel Feature - Places

Travel Features are human interest stories that speak of places. Travel features demand excellent descriptive and narrative skills.

Reading Travel Features

1a) Read these travel features and fill in the grid given below:

'The road from Srinagar starts out like roads in most northern cities: raucous with traffic, dust everywhere, rubble and garbage, I cough and cough again. Sure, this is a pretty city, in parts, it is also a dreary one in other parts, and this route is one of them. Through Lal Chowk and Batmaloo, we crawl very early in the morning, past knots of people looking for rides, through masses of cars and bikes and buses and qualises. At one three - way junction on the outskirts, there is the familiar and pure chaos that results when such junctions are left untended and unsignalled.

Weary of the wait, the dust, the chaos, I close my eyes and muse through the mess."

Source: 'Ride across the River' Dilip D'Souza

b) "Kanger Valley National Park"

The park is a paradise for nature lovers. The moist peninsular sal forests and the south Indian tropical deciduous forests are seen in their finest forms here.

The valley is one of the last pockets of virgin forests left in the peninsular region.

To protect this unique eco-system, it has been proposed as a biosphere reserve. The valley is nearly 34 km long with an average width of 6 km. The terrain is hilly and the fauna consists of sambhar, cheetal, wild boar, tiger, panther, rhesus macaque, python, rabbit crocodile, otter and civet. The other main attractions of the park are Kutumsar caves, Kailash Cayupha and Tirathgarh falls.

How to reach: 27 km by road from Jagdalpur.

Activity 1

Place being described	Key words	Writing Style
Srinagar		
Kanger Valley		

Variety in Travel features

You will notice that the first description adopts a narrative style to describe Srinagar. The style is conversational and makes use of a number of adjectives, thereby bringing the scene alive.

The second description (Kanger Valley National Park) is more factually written. It focuses on the details of the flora and fauna, along with related geographical description.

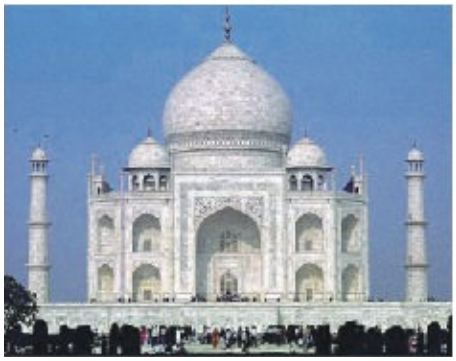
Travel features can take the form of factual descriptions, memoirs, journals/diaries and narratives.

Features on Places/Travel can include:

- factual details such as location, and geographical features
- author's perspective on the place
- some historical local anecdotes associated with it
- chief tourist attractions
- information on how to reach, where to stay and so on

Activity 2 - For the Portfolio

1a) Given here are some photographs of two different places. Imagine that you are in one of these places. Note down your answers to the questions that follow:



- Where are you?

  .....

- What are you doing?·

  .....

- What can you see, hear or smell?·

  .....

- How are you feeling?

  .....

b) Now, write a paragraph describing the scene.

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a) Exchange your paragraphs with your partners. Discuss each other's paragraphs and try to improve them.

b) Finalize your draft for the Portfolio.

Organizing a Travel Feature

Activity 3

Given below is a jumbled Travel Feature on "Tree Hut in Wayanand". Read it carefully and re-write it in the correct order.

Lord of the Jungle

a) Want to wake up on a misty dawn touching the clouds or brushing shoulders with those chirping birds? It's quite an out-of-the-world experience at the amazing Green Magic Tree House perched 80 feet above the ground on a century-old giant banyan tree, 4000 feet above the sea level. And the view below? An exquisite expanse of dense, virgin, tropical evergreen forests all round. A four-hour drive from the nearest airport of Calicut (70 kim), meandering through misty high ranges and acres of coffee and spice plantations, the tree houses are at the Jungle Park Resort, Vythiri, Wayanad.

b) A magical tree house perched on a century-old giant banyan tree 80 feet above the ground

c) The wooden houses, built by Wayanad' s Adivasi craftsmen, much in line with their original abodes, have used only eco -friendly, locally available materials. But it is no less comfortable. Each house has two bedrooms, carpeted verandahs, bathrooms with flush toilets, wash basins, running water, shower etc. But sorry, no TV, music systems or telephones. Vintage hurricanes fuelled by kerosene and solar energy light up the night. The only way to get to the "cloud house" from the terra firma is via a bamboo lift operated through a combination or pulleys and counter-weight of water. The cuisine is strictly vegetarian and organic with no touch of chemical fertilizers or pesticides. No bottled mineral water either but only the water from the stream in the farm used after filtering. Other forbidden items are chocolates, aerated drinks etc. But why crib, aren't you out of the world?

ii) Given below are some notes on Rishikesh. These are in random order. Read these carefully.

Rishikesh

- A six-hour drive from New Delhi
- Situated at the foothills of the Himalayas
- Quiet Ganga-deeply silent
- Breathtaking view
- Soft sands
- Presence of fish-both big and small
- Thick and lush green foliage

Activity 4 - For the Portfolio

Knit the points given above into a journal entry on your visit to Rishikesh. You can add other details as well.

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End of the Lesson - Review Questions

1 Comprehension

a) What are the various ways in which we can present a travel feature?

b) What would a travel-feature writer normally include?

C) What are the major styles in which travel features can be written? Can rhetorical devices be used in travel features? How?

2 Vocabulary

Explain the following words.

a) Perspective

b) Anecdotes

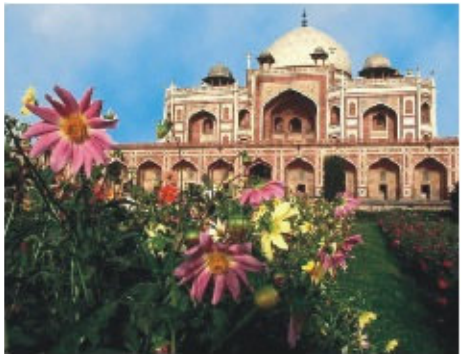
c) Tourist attraction

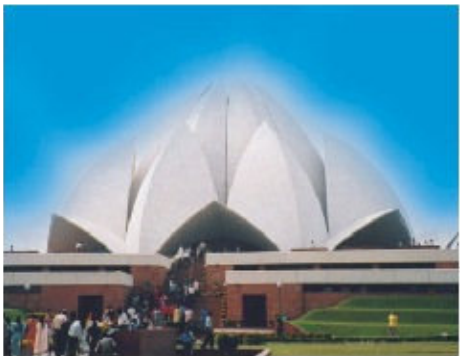
3 Writing - For the Portfolio

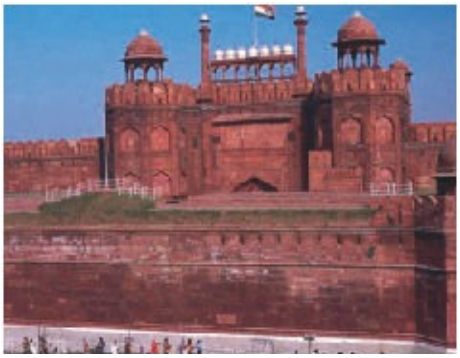
a) Collect information on a place of your choice. Write out a feature describing it.

- Add photographs
- Add it to your Portfolio

b) Given below are a few photographs of Delhi







c) *Collect Information on the following aspects.*

- How to get to Delhi from where you stay?

_____

_____

_____

_____

- What is the right season to get there?

_____

_____

- Information about the places given in the photograph

_____

_____

- Things to do.

d) *New, write a feature combining the information given above.*

Delhi - the Place to Go !

Lesson 4 Writing Essays

An Essay is a composition in which the writer states his knowledge of and gives his opinions about a certain topic. The essay may contain descriptive or narrative elements and may also include comments and criticism representing the writer's point of view.

An essay has a clearly demarcated:

- Introduction
- Body comprising of supporting paragraphs
- Concluding paragraph

The introductory paragraph is the first paragraph of the essay. It introduces the main idea of the essay. It may also be called thesis statement. A good opening paragraph captures the interest of the reader and states the focal area of the essay.

Reading an Essay

Read the following introductory paragraph from an essay titled Cry Your Heart Out by Paula Becker.

What would it be like to be in a family in which young and old gathered together to cry their way through the pain of life, letting it out freely through tears and sobs rather than angry words and hurtful actions? Imagine a workplace with a room designated for crying where people could go to let out their frustrations and fears. The overall impact of such emotional freedom could well be very healthy alternative to the current emotional climate in which most of us live.

Activity 1

I.

a) In the above paragraph, identify the topic sentence.

_____

_____

b) Pick out the sentences which give supporting details

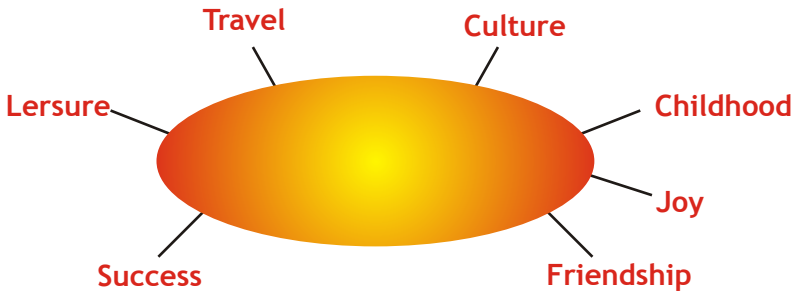
_____

_____

c) *Do you think the above introductory paragraph is effective? Discuss.*

2.

a) *In pairs, discuss on any one of the themes given in the verb below:*



b) *Write an introductory paragraph on the chosen theme.*

The Main Body of the Essay

Supporting paragraphs make up the main body of your essay. For doing this, the writer does the following:

- Lists the points that develop the main idea of the essay.
- Places each supporting point in its own paragraph.
- Develops each supporting point with facts, details and examples.
- Concludes the topic appropriately.

The supporting paragraphs can be connected with the help of the link words. This would help in connecting the ideas coherently thereby making the essay easy to read.

Examples of link words or Cohesive Devices

- First, second, third...
- However, Even though, On the other hand, Nevertheless...
- Another, In addition to, Related to, Furthermore, Also...
- Therefore, Thus, As a result of, Consequently...

Like all good paragraphs, each supporting paragraph should have a topic sentence, supporting sentences and a summary sentence.

Activity 2

II. The following excerpts from 'Cry Your Heart Out' by Paula Becker illustrates these points. Read it carefully and underline the following.

- The points which develop the main idea of the essay
- Supporting points
- Facts, details and examples supporting the supporting details

When was the last time you were told, "It's okay to cry?" Do you know anyone who will be willing to allow you to express your feelings through tears? If you are a woman, chances are better that you have at least one person who will encourage such heartfelt expression. However, few men have anyone in their lives who can tolerate the image of a man shedding tears. Even parents have difficulty being with a child who is crying, without instantly trying to make it better.

Our society tends to admire and elevate those who appear to be strong, through an emotionless exterior that guards against any display of deep or painful feelings. As a result, people fear being viewed as weak or out of control and work hard to choke back or push down tears that would otherwise flow freely. Few circumstances of life permit us outwards and open tearful release without risking embarrassment to ourselves, or the discomfort of others.

Crying is always a cleansing of the heart, whether it comes from laughter that is so intense that it flows into tears, or from sadness that overwhelms us with sobs of grief. This intimate contact with the heart, which shows itself so visibly, may well be the source of our discomfort. Our tears become a window to the inner self revealing pain and hurt that we have spent years trying to protect, deny or wall off. Tears reveal our vulnerability and we shrink back an effort to hide the soft and tender places within. Karl Menninger, in his book The Vital Balance writes, "Weeping is perhaps the most human and most universal of all relief measures." Indeed, many people describe crying as a deep feeling of release. This process of letting go may well be a natural and effective source for healing that many have denied themselves.

Heart disease is one of the leading causes of death in the United States today. Pathways to the heart slowly become blocked until the heart is completely closed off. In many ways, this is a metaphor for what happens when we close our-selves off emotionally, and wall up pain, anger, and fear in our hearts. The distance we create between ourselves and our feelings may be at least partially responsible for some of the common illnesses of our day.

The burgeoning field of psycho-neuro-immunology explores how emotional status affects the body's health, specifically the immune system. Many studies are being conducted that demonstrate the relationship between suppressed emotion and disease. As early as 1979 a study was done at the University of Pittsburgh school of Nursing to examine the relationship between the free expression of tears and health. Its

findings showed that healthy people are more likely to cry and have a more positive attitude towards tears than those with ulcers and colitis, two conditions thought to be aggravated by stress. The ability to cry, apparently because of its stress relieving quality, may have a positive affect on preventing or alleviating physical conditions, which are brought on or exacerbated by stress. Crying seems to be a natural outlet for powerful emotions that otherwise may become buried in our bodies, taking on various forms of ill health.

Thomas Stone is the author of 'Cure by crying', which is his story about being kidnapped at the age of four and being brutally abused. He explains how the nervous system represses traumatic events in our life and gives techniques for moving through the pain. The essential ingredients he encourages for healing deep wounds of our past are to remember and cry until there are no more tears left.

As individuals, and as society, it may be time to think our attitudes about crying and consider ways that we can free ourselves to take advantages of what seems to be a biological design to help us wash away the pain and stress of living. The next time you feel a lump in you throat, or your eyes beginning to well up, you may want to give yourself permission to truly feel your feelings and express them with tears.

Activity 3

Now that you have read an example of how supportive paragraphs help to develop the theme or the topic, develop the supporting paragraph for the theme chosen by you earlier.

The summary paragraph

The summary paragraph comes at the end of the essay after the ideas have been developed. The summary paragraph is often called the *Conclusion*. It summarizes the main idea of the essay. This gives a sense of completion to the essay. For writing the conclusion, the writer needs to:

- Restate the focal points of the essay that support the main idea of the essay.
- Conclude the essay by restating the main idea in different words.
- Conclude by giving your personal opinion or suggesting a future course of action.

Activity 4

a) *Read the concluding paragraph from the essay "Cry your heart out" by Paula Becker and identify the focal points mentioned in the essay. Discuss the suitability of the concluding paragraph.*

b) *Now, write the concluding paragraph of the essay you have developed so far.*

_____
_____
_____
_____
_____
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_____

Essentials of an Essay

Before writing an essay, a writer must

- Think carefully about what he or she is going to write about.
- For this, making a list of tentative questions one would like to answer in the course of the essay if necessary. Some questions are problematic because they do not have just one answer. How can these questions be answered? Which is the best way of answering these questions? What is the best introductory sentence that I

can think of for this essay? How can I make this essay interesting? Which books do I need to see/refer to in order to find more information?

- Write out the answers to the above questions. This helps in creating a tentative outline for the essay.
- Collect facts related to the essay theme. Refer to books, magazines, dictionaries and encyclopedias for the related information.
- Write down the ideas in order to check if the information collection is adequate.
- Find the main idea of the essay. Outline the divisions of the sub-part of the essay.
- Organize the facts and ideas suitably in order to develop the main idea.
- Think of the best ways to link ideas or paragraphs together.

Once this is done, the writer needs to turn these ideas into sentences. Further he or she needs to:

- Write the thesis statement along with some background information.
- Develop the supporting paragraphs and ensure that the format outline is adhered to.
- Use clear and simple sentences in the essay.
- Use a dictionary/Thesaurus to look for appropriate words.

Activity 5

a) List five or ten topics that you consider most appropriate for an essay.

_____

_____

_____

_____

_____

b) Let us try to write an essay on "Happiness". Begin by listing your views on happiness.

_____

_____

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_____

_____

C) Given below are some people's view about happiness. Read these and add some of the ideas to your list.

"There is a condition or circumstance that has a greater bearing upon the happiness of life than any other. It is one of the simplest things in the world and within reach of all. Some people might say it is health, or money, or friends, or this or that possession, but you may have all these things and not be happy. You may have fame and power, and not be happy. You will be disappointed when I tell you what this all important thing is. It is so common, so near at hand, and so many people have so much of it. What is the best thing for a stream? It is to keep moving. If it stops, it stagnates. So the best thing for a man is that which keeps the currents going, the physical, the moral, and the intellectual currents. Hence the secret of happiness is something to do; some congenial work. Take away the occupation of all men and what a wretched world it would be!

Exploring an Essay

Activity 6 - for your Portfolio

The following essay by Francis Bacon was written at a time when the use of paragraphs was not in vogue. Read the given essay and try to divide it into paragraphs, keeping in mind the following divisions:

- Introduction
- Supporting Paragraphs (Body)
- Conclusion

Of Studies

STUDIES serve for delight, for ornament, and for ability. Their chief use for delight, is in privateness and retiring; for ornament, is in discourse; and for ability, is in the judgement and disposition of business; for expert men can execute, and perhaps judge of particulars, one by one: but the general counsels, and the plots and marshalling of affairs come best from those that are learned. To spend too much time in studies is sloth; to use them too much for ornament, is affectation; to make judgement wholly by their rules, is the humor of a scholar: they perfect nature, and are perfected by experience: for natural abilities are like natural plants, that need pruning by study; and studies themselves do give forth directions too much at large, except they be bounded in by experience. Crafty men condemn studies, simple men admire them, and wise men use them; for they teach not their own use; but that is a wisdom without them and above them, won by observation. Read not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse, but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention. Some books also may be read by deputy, and extracts made of them by others; but that would be only in the less important arguments and the meaner sort of books; else distilled books are like common distilled waters, flashy things. Reading maketh a full man; conference a ready man; and writing an exact man; And, therefore, if a man write little, he had need have a great memory; if he confer little, he had need have a present wit; and if he read little, he had need have much cunning, to seem to know that he doth not. Histories make men wise; poets, witty; the mathematics, subtle; natural philosophy, deep; moral, grave; logic and rhetoric, able to contend: ***Abeunt Studia in mores***[1] *Nay, there is not stand or impediment in the wit, but may be wrought out by fit studies: like as diseases of the body may have appropriate exercises; Bowling is good for the stone and reins, shooting for the lungs and breast, gentle walking for the stomach, riding for the head; and the like; So if a man's wit be wandering, let him study the mathematics; for in demonstrations, if his wit be called away never so little, he must begin again; If his wit be not apt to distinguish or find differences, let him study the schoolmen; for they are* **Cyminr sectores**[2] *If he be not apt to beat over matters, and to call up one thing to prove and illustrate another, let him study the lawyers' cases: So every defect of the mind may have a special receipt.*

GLOSSARY

Abeunt studia in more	-	*Studies become habits, and pass into and influence manners.*
Cymini sectores	-	*Splitters of hair*

Activity 7 - for the Portfolio

Read the following quotes on 'Happiness' and add some of your own:-

- *The grand essential to happiness in this life are something to do, something to love, and something to hope for.*
- *Success is not the key to happiness. Happiness is the key to success. If you love what you are doing, you'll be successful.*

- *"Happiness: We rarely feel it*
  I would buy it, beg it, steal it
  Pay in coins of dripping blood
  For this one transcendent good."

- *We all live with the objective of being happy, our lives are all different and yet the same.*

- *The best remedy for those who are afraid, lonely or unhappy is to go outside, somewhere where they can be quiet, alone with the heavens, nature and God. Because only then does one feel that all is as it should be and that God wishes to see people happy, amidst the simple beauty of nature.*

- *The happiness that is genuinely satisfying is accompanied by the fullest exercise of our faculties and the fullest realization of the world in which we live.*

- *Happiness comes when your work and words are of benefit to yourself and others.*

- _____

  _____

d) *Now, read up more on 'Happiness' from other sources. You can refer to books, dictionaries, poems and other reference material. List your main idea for the essay here.*

_____

_____

_____

_____

_____

e) Try and list some of the ideas that you would like to include in the essay.

f) Develop the structure outline of the essay on 'Happiness' in the space given below:

g) List a few quotes/examples that you would like to include to support the main points of the essay.

h) Think of the topic sentence.

i) Now, develop the essay 'Happiness'

j) Read again and edit the essay removing all superfluous words and phrases. Read becom's essay again to see how words are used.

k) Keep all the drafts along with the final one in the portfolio numbered and dated.

II. a) Read the given essay by Sir Francis Bacon. Identify at least three travel experiences which have been felt by you during your own travel experiences.

Of Travel

TRAVEL, in the younger sort, is a part of education; in the elder, a part of experience. He that travelleth into a country, before he hath some entrance into the language, goeth to school, and not to travel. That young men travel under some tutor or grave servant, I allow well; so that he be such a one that hath the language, and hath been in the country before; whereby he may be able to tell them what things are worthy to be seen in the country where they go, what acquaintances they are to seek, what exercises or discipline the place yieldeth; For else young men shall go hooded, and look abroad little. It is a strange thing, that in sea voyages, where there is nothing to be seen but sky and sea, men should make diaries; but in land travel, wherein so much is to be observed, for the most part they omit it; as if change were fitter to be registered than observation: Let diaries, therefore, be brought in use. The things to be seen and observed are, the courts of princes, especially when they give audience to ambassadors; the courts of justice, while they sit and hear causes; and so of consistories ecclesiastic; the churches and monasteries, with the monuments which are therein extant; the walls and fortifications of cities and towns; and so the havens and harbours, antiquities and ruins, libraries, colleges, disputations, and lectures, where any are; shipping and navies; houses and gardens of state and pleasure, near great cities; armories, arsenals, magazines, exchanges, burses, warehouses, exercises of horsemanship, fencing, training of soldiers, and the like: comedies, such whereunto the better sort of persons do resort; treasuries of jewels and robes; cabinets and rarities; and, to conclude, whatsoever is memorable in the places where they go; after all which the tutors or servants ought to make diligent inquiry. As for triumphs, masks, feasts, weddings, funerals, capital executions, and such shows, men need not to put in mind of them: yet are they not be neglected. If you will have a young man to put his travel into a little room, and in short time to gather much, this you must do: first, as was said, he must have some entrance into the language before he goeth; then he must have such a servant, or tutor, as knoweth the country, as was likewise said: let him carry with him also some card, or book, describing the country where he travelleth, which will be a good key to his inquiry; let him keep also a diary; let him not stay long in one city or town, more or less as the place deserveth, but not long; nay, when he stayeth in one city or town, let him change his lodging from one end and part of the town to another, which is a great adamant of acquaintance; let him sequester himself from the company of his country-men and diet in such places where there is good company of the nation where he travelleth: let him, upon his removes from one place to another, procure recommendation to some person of quality residing in the place whither he removeth, that he may use his favour in those things he desireth to see or know; thus he may abridge his travel with much profit. As for the acquaintance which is to be sought in travel, that which is most of all profitable, is acquaintance with the secretaries and employed men of ambassadors; for so in traveling in one country he shall suck the experience of many: let him also see and visit eminent persons in all kinds, which are of great name abroad, that he may be able to tell how the life agreeth with fame; for quarrels, they are with care and discretion to be avoided; they are commonly for mistresses, healths, place, and words; and let a man beaware how he keepeth company with choleric and quarrelsome persons; for they will engage him into their own quarrels. When a traveller returneth home, let him not leave the countries where he hath travelled altogether behind him, but maintain a correspondence by letters with those of his acquaintance which are of most worth; and let his travel appear rather in his discourse than in his apparel or gesture; and in his discourse let him be rather advised in his answers, than forward to tell stories: and let it appear that he doth not change his country manners for those of foreign parts; but only prick in some flowers of that he hath learned abroad into the customs of his own country.

b) List the travel experiences mentioned by Bacon that seem familiar to you.

_____

_____

c) List some of your own similar travel experiences here.

_____

_____

d) Now, attempt writing an essay on one of your own travel experiences.

e) Know the first draft to your partner. Exchange and on the basis of feed back finalise your draft.

End of the Lesson - Review Questions

I. Comprehension

1. What are the major parts of an essay ?
2. What is the function of the introductory paragraph?
3. What does the main body of an essay comprise?
4. What would you put in the conclusion of an essay?
5. What can a writer prepare for writing an essay?
6. What function do the link words serve?

II. Vocabulary

What do you understand by

1. Thesis statement
2. Supporting paragraph
3. Cohesive devices
4. Summary paragraph

III. Writing - For your Portfolio

Write an essay on any two of the following topics and add these to your portfolio.

- Renewable Energy and its uses
- Qualities of a good friend
- Beauty lies in the eyes of the beholder.

Follow the following steps before you begin to write

- Collect information on the topics of your choice
- Identify the main points and subpoints that you would like to develop the essay with. List these.
- Identify quotes / examples for supporting the main points
- Think of a suitable introduction and conclusion.
- Think of a suitable introduction and conclusion.
- Think of a topic sentence.
- Write the Essay.
- Go through it and improve upon it.

Lesson 5 Writing Speeches

Speeches can influence. Speeches can move nations. They are forceful, persuasive and emotive in their appeal. Writing a speech is just like writing an essay. It is an essay that has been effectively written in the forceful style and equally well delivered. Let us consider one of the most famous speeches of the 19th century.

Activity 1

Read the speech aloud and feel the emotion that lies behind the argument of Abraham Lincoln.

The Gettysburg Address

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that the nation might live. It is altogether fitting and proper that we should do this.

But, in a large sense, we can not dedicate, we can not consecrate, we can not hallow this ground. The brave men, and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living , rather, to be dedicated here to the unfinished work which they who fought here thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion, that we here highly resolve that these dead shall not have died in vain, that this nation, under God, shall have a new birth of freedom and that government of the people, by the people, shall not perish from the earth.

Gettysburg, Pennsylvania
November 19, 1863

Source : Collected Works of Abraham Lincoln, edited by Roy P. Basler. The text above is from the so-called "Bliss Copy," one of several versions which Lincoln wrote, and believed to be the final version. For additional versions, you may search The collected Works of Abraham Lincoln through the courtesy of the Abraham Lincoln Association.

Activity 2

Now read the speech silently and find the following:

i. Place where the speech was delivered: .....

ii. The audience of this speech: .....

iii.) Main theme/idea/point of argument of the speech: .....

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

iv.) Point of view of the speaker : .....

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

iv.) Most moving and impressive portion of the speech : .....

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

vi. The effect that this speech would have had on the audience : .....

.....

You would have noticed that the speech writer or the speaker needs to establish an instant rapport with the audience and arouse interest with the help of a striking statement. Notice the first sentence in the Gettysberg Address (An address is a formal speech made in front of an audience), the speaker attempts to turn the audience to his or her point of view. Hence all along the style is forceful and Abraham Lincoln minces no words.

This speech is of great magnitude and delivered at a national level.

All, speeches, however, are not of this magnitude. There are speeches delivered at conferences, meetings, clubs, over television on different occasions of national significance and even at the school level. Let us consider a speech that you are most likely to be called upon to deliver.

Activity 3 - Preparing a Speech

Imagine that you have been made House Captain and have to prepare a speech for the investiture ceremony. Using the clues given below prepare a speech you would deliver at the ceremony that would motivate the members of your House.

i. **Occasion :** Investiture Ceremony, Officially taking charge as captain of the House.

ii. **Main theme :** The House needs to move forward and achieve prizes and acclaim.

iii. **Point of view :** With team-work and perseverance anything can be achieved.

iv. **Most impressive portion :** Quotations of famous people or examples from the life of great teams or great people.

Speech Writing is similar to building a house. It involves planning, laying the foundation, framing and then the finishing touches.

One important principle that the speech writer must bear in mind is :

"You will get what you want (the effect you desire) if you help them get what they want."

a) Seek the help of your house members to prepare the speech.
Show the draft of the speech to them on the next day.

b). Working in the same group, go through the following check list containing features of good speech-writing. Tick the ones that you and your house-members feel you have incorporated in your speech. Cross the ones that are missing.

(i) Were you clear about your audience?

(ii) Is the subject-matter clearly spelt out in your speech? (i.e. motivation of your house-members)

(iii) Have you given enough information about the previous performance of your house? (If good, to maintain it; if poor, to spare no efforts this year.)

(iv) Have you used persuasive or motivational language? (inspirational quotes or examples and the choice of persuasion-words like "we must..." "never-say-die-spirit", etc.)

(v) Did you choose simple, 'easy-to-comprehend' words keeping in mind that even the performance of the primary school students belonging to your house will make the difference in the final house tally of points?

c). Rewrite the speech with a view to improving it by including those features from the above list that you may have missed in the first draft.

d) Use the help of house members who are good at spelling/grammar to edit your speech.

e) Rehearse delivering the speech within your group.

Reading a Speech

Read the following excepts from a speech delivered by President A.P.J. Abdul Kalam.

Teachers' influence: In Albert Einstein's life, we find that his interest in science started early, beginning with his encounter with magnetism, which he called "the first miracle". He was given a compass by his father and Einstein was endlessly fascinated by the fact that invisible forces could make an object move. This experience made a lasting impression on him. His interest in compasses was reinforced when he found a caring mentor to hone his ideas. At the age of 12, he experienced second wonder in a little book given by his mentor Max Talmud with Euclidean plain Geometry which he called "Holy Geometry Book". Einstein called this his "second miracle". Here Einstein made contact with the realm of pure thought. Without expensive laboratories or equipment, he could explore universal truth, limited only by the power of human mind. Mathematics became an endless source of pleasure to Einstein especially if intriguing puzzle and mysteries were involved.

Visualizing pictures: Einstein's father was in an electro chemical business. Being in the midst of electro magnetic contraptions awakened an intuitive understanding of electricity and magnetism in Albert Einstein. It sharpened his ability to develop graphic, physical pictures that would describe the laws of nature with uncanny accuracy. This trait, the ability to see everything in terms of physical pictures, would mark one of Einstein's great characteristics as a physicist.

Freedom to Learn: Though born in Germany, Einstein moved to Zurich Polytechnic Institute in Switzerland. The entry into the polytechnic did not require a high school diploma, just a passing grade on its tough entrance examination was sufficient. Einstein failed in the entrance examination but he did exceptionally well in the Maths and Physics section. That impressed the Principal and he promised to take him during the following year without an entrance test and the Principal did it. The message we get from this experience is about having a flexible system of admission. Also an ability to spot the aptitude of the student in a particular subject and nurturing the talents. In addition, Einstein enjoyed the liberal atmosphere of the Swiss school.

Simplicity in description: Unlike other scientists who often got lost in Mathematics, Einstein got in terms of simple physical pictures speeding trains, falling elevators, rockets and moving clocks. These pictures would unerringly guide him through the greatest ideas of the twentieth century. He wrote "All physical theories, their mathematical expression notwithstanding, ought to lend themselves to so simple a description that even a child could understand". This is a very important message for all physics researchers and physics teachers. Here the birth of famous simple, elegant and very powerful energy equation E=MC2, which decided war and peace system of the world.

In the professional of teaching teachers are indeed playing the role of creating the creating minds. Sir C.V. Raman's questioning why the sky is blue? - Leading to Physics Nobel Prize, is in deed inspiring teaching material to the teachers. Similarly in a message of spotting an outstaning talent in physics in spite of failing the school entrance, is another message as to how Swiss school spotted ove of the greatest scientific minds in 20th century, Albert Einstein...

From 'How to make impossible possible?', Presidents address, 29.11.06, Bhubaneshwar.

Activity 4 - Comprehending a speech

1. (i) Work in small groups of 4-5 students and do the following exercise.

   a Give a title to the speech

   .....

   .....

   b Who is the intended audience?

   .....

   .....

2. Quote lines where Dr. Kalam has used motivational/inspirational language.

   a. .....

   .....

   b. .....

   .....

   c. .....

   .....

d. What pieces of relevant information has Dr. Kalam included to have the desired impact on the audience?

.....

.....

End of the lesson - Review Questions

I. Comprehension

1. Complete the statements given below

a A speech is like an _____.

b It is written in a _____.

c The speaker tries to develop a _____with his or her audience.

d The speaker tries to turn the audience to _____.

e The speaker minces no words and comes to the point _____.

f A speech depends largely on the purpose occasion and the _____.

II. Writing - For your Portfolio.

a. Imagine you have to give a speech an 'Anti-Drug Day'. Prepare a speech to convince you schoolmates to stay away from drugs.

Begin by

- **Identifying a point of view**
- **Identifying examples, illustrative points and quotes to substantiate your point of view**
- **Organizing the information**

Next, check for

- **clarity of content**
- **suitability of language according to audience**
- **the quality of information (convincing)**
- **use of persuasive language**

Now

- **include what you missed in the first draft**
- **edit the speech**
- **review after a cooling period**
- **rewrite the speech**

Finally

- **Rehearse delivering the speech.**

b. In groups of five, collect samples of speeches delivered by nobel laureates. Analyse them in the light of the features given above and present to the rest of the class.

Lesson 6 Writing Reviews

Reviews form a critical evaluation of a book, film or play where the reviewer assesses a movie or a video-game or a musical composition or a book and gives his opinion on its quality. In addition to the review in text, as in the case of films, the reviewers judgement is also expressed iconically, say in terms of one to five stars to indicate the relative merit of the work.

Film Reviews

The discerning viewers who wish to see a movie would like to have a critical assessment of that movie beforehand. This helps them to make a decision whether to see it or not.

Film critics evaluate different aspects of a particular film and a form a holistic judgement, positive or negative. As there are no absolute parameters of judgement, different reviewers may have different opinions about the same movie.

A brief story line is almost always a part of the film review.

Reading a film Review

Activity 1

Read the following film review and complete the table given

a) **Title of the Movie :** _____

_____

_____

b) **Introduction :** _____

_____

_____

c) **Actor's Role :** _____

_____

_____

d) **Storyline :** _____

_____

_____

e) **Conclusion :** _____

_____

_____

The Sound of Music

The hills certainly are alive with the sound of music as Robert Wise takes this Broadway winning musical and envelopes the cinematic world! Certainly one of the most popular musicals of all time, this Rodgers and Hammerstein-scored film is the story of Maria, who gives up her religious vows and becomes a governess to the children of the Baron Von Trapp. She finds the early insurmountable obstacles of taking care of the children to be not so insurmountable, as she plies her musical abilities and charismatic win over the entire family. The musical, which ***now*** *falls in the category of a period film, had outstanding scores. The title track "The hills are alive with the sound of music…" and "My favourite things" are among classics. And who hasn't heard of the " Do Re Me Fa…….". The track in which the Von Trapp children bid goodbye to guests was also an instant classic.*

The film has earned its status as a perennially watchable romantic-drama, largely on the strength of a fun story and chemistry between the stars, Julie Andrews and Christopher Plummer.

Best of all, the film has at its centre the amazing Julie Andrews, who makes the best Maria imaginable. She's delightful as she portrays Maria's transition as she sheds her tomboyish ways as a novice nun to accept the mantle of adulthood, becoming the matron of the motherless Von Trapp clan. She really does make you believe in Maria's kindness and simplicity and her love of the outdoors. In her two most iconic moments-spinning on the mountain top during the title number, and leading the children at top speed through a footbridge during "Do Re Mi"-- her arms are characteristically spread wide, accepting the entirety of the beautiful world around her. And has anybody who has seen her ever forgotten how she closes "Do Re Mi" hitting that perfect "Fa" as she leaps up the steps? This performance alone forever cements Andrews's status as an icon in world cinema.

Plummer is matinee-idol, handsome and gives a smart performance to boot, and the cast of young people and kids who make up the singing Von Trapp children make a strong impression.

The movie also touches a patriotic note when Captain Von Trapp returns from his honeymoon to find his beloved Austria occupied by the Nazis. He refuses to fight for the wrong side and this is how he puts himself and his family in danger. Set in Salzburg, Austria, as the Nazis are fast engulfing the European continent, the Von Trapps will have no part of this political and military madness. And, of course, the climactic scene of their escape from the Nazis too, is unforgettable! So the next time you have some time to spare do check out this cult classic.

Feature of a film/movie review

A film review often begins with the summary of the movie or film.

The summary explains what the movie is about. It has three parts -

- The characters and actors
- The storyline
- The message

This is followed by the author's opinion of the movie, which discusses-

The quality of the movie, acting or the performance of the actors, chief attractions/distractions of the movie, editing, choreography, setting, fight sequences, music or special features. It ends with a recommendation

Organizing a Movie Review

Activity 2

II. Given below is a jumbled movie review for the movie 'Titanic'. Read it carefully and order the paragraphs to make it a complete review.

a) The tragic sinking, when it comes, is brutal and heartrending. It's also meticulously well constructed. The beginning of the film contains a sequence that takes place in the modern day, where the stages of the Titanic's sinking are described in detail. Hence, when the sinking is depicted for real, the viewer knows exactly what's going on. And Cameron took great pains to make the details as accurate as possible. He looked at old photographs, read accounts from the survivors, and incorporated many of the factual elements he found into the film -- details few would ever recognize and appreciate. He was pretty accurate with regard to time, too. The actual sinking of the ship took upwards of two and a half hours. In the film, it takes about half that, but I suspect most of the time that was cut was from the early stages, before people realized what was going on.

b) It's a love story, as I mentioned before. Leonardo DiCaprio plays a poor wanderer who wins a ticket aboard the Titanic in a game of poker. Kate Winslet plays an unhappy member of an upper class family who feels suffocated by the rigidity of the social convention imposed on the rich. She's driven almost to suicide; fortunately for her, she runs into DiCaprio and thus begins a romance as grand and glorious as the Titanic herself. But there's Billy Zane to contend with, Winslet's cold, arrogant betrothed. And Winslet's mother, deathly afraid of losing her social stature.That's how movies should be. Films should be about their characters, not about their special effects or action sequences. Most of the time action heroes are interchangeable. In Titanic, the special effects are stunning, yet they stay, as they should, in strict service to the story and its characters.

c) Although some of the co-stars seem stock, there's depth and purpose to them beyond the usual usages of these character types. But the two main characters, DiCaprio's and Winslet's,are fascinating. They have a wonderful on-screen chemistry and are both deeply human and larger than life. Put in other terms, these are characters easy to relate to and understand, yet there's something dramatic and heroic about them that inspires awe and wonder.And boy is it brutal. I walked away from Titanic emotionally wrenched in a way very few movies have ever done. I wasn't able to feel the supreme satisfaction of having viewed a great work of art right off-- initially, I was overwrought with the feeling that I had experienced this historical tragedy as closely as I ever could without actually being there. 1500 people died when the Titanic sank. But they weren't a collective statistic. They were real people.

d) It was a great film, again surpassing my highest expectations. 194 minutes passed quickly for me -- a remarkable achievement given that the first two hours is essentially a love story with the famous doomed ship and her own tale a glorified backdrop. In the final hour, when the ship is in its painful death throes, it wasn't the spectacle of the disaster or the special effects I was watching. I was watching the characters. I was watching with rapt fascination to see how they would act in the crisis.

Preparing to Write a movie review:

Activity 3 - Por the Portfolio

In groups of four collect details about any recent.

I. You are planning to write a movie review. Make your notes based on the outline given below:

a) Name of the Movie:

.....

.....

.....

.....

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b) Characters and actors in the movie

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c) Storyline of the movie

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d) Message of the movie

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e) *Lines describing the quality of the movie*

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f) *Acting in the movie*

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g) *Your recommendation*

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.....

h) *Now, go through what you've written above. Develop these to write your completed movie review below.*

i) *Write a review of the movie you have seen lately.*

j) *Add this to your creative writing portfolio.*

II. Book-Review

A Book review has the same function/purpose as a play review to help prospective readers to decide whether to buy and read a book.

When writing a book review, we could follow these steps.

- Before beginning to write, make a few notes about the points you want to mention in the review.
- Imagine that you are telling a story to a good friend.
- Try to mention the name of the author and the book title in the first paragraph-

- If possible, use one paragraph for each point you want to make about the book.
- Try to mention the main theme of the book at the beginning of your review.
- Think about whether the book is part of a genre. Does it fit into a type such as mystery, adventure, or romance? What aspects of the genre does it use?
- What do you like or dislike about the book's writing style? Is it funny/ Does it give you a sense of the place it is set in? What is the author's / narrator's *"voice"* like: pleased, persuasive, relaxed etc.
- Try to use a few short quotes from the book to illustrate your points.
- Make sure your review explains how you feel about the book and why, not just what the book is about. A good review expresses the reviewer's opinion and persuades the reader to share the opinion, to read the book, or perhaps avoid reading it.
- Do some research about the author and incorporate what you learn into the review. Biographical information can help you formulate your opinion about the book, and gives your review a *'depth'*.

Reading a Book Review

III. You have to have been living in a box not to know about the literary phenomenon of Harry Potter. Not since Roald Dahl's **Charlie and the Chocolate Factory** have I seen such widespread acceptance of a single title by thousands of kids and grown-ups. The facts that the books are well written, exciting works of fantasy makes them a gold mine for anyone interested in promoting reading. That adults are reading and enjoying them on their own without the help or excuse of a child interpreter makes the phenomenon even more remarkable. Are they the best fantasies ever written? Probably not, but they are far above run of the mill.

In Harry Potter we get every little guy's fantasy of a physically weak but smart hero vanquishing villains of far greater strength and power.

In most cases there is, however, little need for you to read Harry Potter as a Class read-aloud because the kids are already reading it, talking about it and eagerly awaiting the next one. Since that's what you hope to do with the few books in a year that you have time to read aloud, I'd choose a related book, perhaps a different fantasy to share as a read-aloud.

That doesn't mean, however, that the Harry Potter books have no place in the classroom. If your kids are between fourth and eighth grade, Harry Potter is already in your classroom. It's time for you to join in the discussion.Start by reading the first Harry Potter book, **Harry Potter and the Sorcerer's Stone.** You can probably get a better summary of the action from the kids but until then, these brief summaries will have to do.

You will notice that the Book Review -

- Mentions the name of the author and the book *'Harry Potter...'* in the first paragraph
- Develops a new point in each paragraph
- Clearly mentions the main theme of the book

- Mentions the genre of the book
- Incorporates details about the author

II. Read the book review of 'Five Point Someone' given below and answer the Complete information in the grid that follows:

Activity 4

Five Point Someone- A Book Review

Its amazing how one identifies with almost each and every situation and character in the book. Hans is the simplest character in the book, representing every average teenager. A guy of simple desires, who fervently wants to live like the one he admires; a guy who wants to go all out to impress his Lady love: a guy who gives into the temptation of cheating in his exam, merely to impress her.

The book is written with Hans as the first person and a unique aspect is how his interpretation of different characters changes with time. His observations are witty, be they his frustrations at the fact that Ryan and Alok are constantly squabbling, or his complaints about how deciphering the female psyche is even more difficult than the course at ITT.

While on the female psyche, Neha remains a special character in the book due to the fact that although she is not one of the three friends, it is she who indirectly causes all the major events in the story. Even her gradual realisation of how close she is to Hans is subtly portrayed through her letters to her dead brother. In the case of the dead brother, lies another track which effortlessly merges into the main story. Apart from lending a push to the story, her brother Samir represents a stark fact - the drastic steps which many students take due to parental pressures.

Apart from the trio and the damsel, the two teachers with contrasting personalities are a highlight of the book. While Cherian is every student's nightmare, the way his character culminates is that of a resigned father, who realises that his obsession with his institution ruined his son's life. On the other hand, Prof. Veera is every student's delight, a teacher who encourages new ideas; who does not believe in stereotypes and one who believes in befriending his students.

There is this very interesting concept in the book. Each of the three out of the four central characters in the book have a chapter devoted to themselves where they put their perspective on the way things are. The fourth character is the author for the rest of book. These chapters are particularly neat. Each of the characters is cribbing about how Hans has been biased in the rest of the book, giving their own justifications. In fact one of the characters goes on to say that he cannot take too much liberty even in his chapter because Hans might edit it!

Chetan Bhagat also addresses a number of serious issues in his novel. The exaggerated importance of academic excellence, a child's relationship with his parents, how a relationship is differently viewed by the different genders and most importantly, the highs and lows of true friendship are but a few of them. Yet, not even a single line of the book will allow you to take your eyes off the page as the writer maintains an informal freewheeling style, replete with great humour.

- Name of the book:
- Name of the Author:
- Genre of the book:
- Reviewers opinion about the book:
- The name of the author and the book title in the first paragraph :
- New point in each paragraph :
- The main theme of the book :
- The genre of the book :
- Clearly states the reviewer's opinion about the book :
- Details about the author if any:

Activity 5

Now, read the review again and answer the following questions:

1. *The review mentions a comparison between*

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.....

2. *The book is written from the viewpoint of*

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.....

3. *The book is about*

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4. The reviewer recommends

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.....

.....

5. Chetan Bhagat has taken up the issues of

.....

.....

.....

.....

6. Would you like to read the book based on the review? Why/Why not?

.....

.....

.....

.....

Activity 6

1. Given below is a jumbled book review. Read it and put it in order.

a) That said, Kiran writes differently from her mother, She's dealing with life and problems in very much the twentieth century, with young people at the heart of it, so, the story begins with insurgency at the foot of the Himalayas. The main characters are Sai, an orphan taken in by her painful and the "lizard-like" grandfather - the Judge (who tragically seems to be capable of only understanding and loving his dog, Mutt), the cook who dotes on Sai and his own son, Biju, who is in that land of great freedom and opportunity, America.

b) The people in the story feel real. While you really don't have much sympathy for the judge, you do get a glimpse of how his hate has shaped him in the world but not yet at the stage where she's scared to live. Her tutor / love interest Gyan, is also interesting - he feels the glamorous call of the insurgency but realises it's not his scene. But that doesn't stop him taking out his frustration on Sai (sounds like a lot of people you'd meet in real life').

c) *It's really sad, actually, without being contrived, this apparently is a subject the author feels passionately about. Saeed is a fun character and there are bits that make you laugh out loud. It's all about perception, right?*

d) *The real fun is in New York. This isn't one of those books where you read of the glitz and the fun and the frenetic pace of life in the Big Apple, but the world of the illegal immigrants and their desperate quest for that elusive Green Card. The post-colonial colonized illegal immigrants, who inhabit the lower floors of hotels and restaurants, meant to be unseen and unheard, while the First World dines in all its finery above their heads.*

e) *The ending is pretty sad. There's no major climax despite all the build-up and while that leaves you wanting more, it's probably truest to the lives portrayed. No easy answers, no happy endings, but definitely the glimmer of hope. That said, it's not a heavy-duty stressful book, but a pleasant read.*

f) *Kiran Desai sure has a lot to live up to. It can't be easy being compared to mom and best-selling author Anita Desai all the time. But the young Desai laughs it off, saying, "the legacy is not problematic, it is a difficult one. It's actually made the writing much easier, she's been a constant source of support, especially on this last one.*

2. Read through each paragraph to ensure that

- The main point is clear
- Each sentence is clear and precise
- Nothing is being repeated unnecessarily

3. Write the revised book review in your portfolio.

4. Review a book you've read lately. Add the book review to your Portfolio.

Activity 7 - Writing a Book Review

In groups of four select a book to work Complete the following informaton

a) Choose a book

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.....

.....

.....

b) Author

.....

.....

.....

.....

c) Describe the setting of the book

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.....

.....

.....

d) Describe the main characters

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.....

.....

e) Give a plot outline, without giving away the surprises

.....

.....

.....

.....

f) Now, go through the points listed above and make sure that you've included as many of these as you possibly could

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.....

.....

.....

End of The Lesson - Review Questions

I Comprehension

a) What do you understand by a review?

b) What is the role of the introductory paragraph?

c) What are the major parts of a review?

d) How would you conclude a review?

e) How would the content differ when reviewing a book and a movie.

II. Writing - For your Portfolio

(a) (i) Collect three samples each of movie reviews and book reviews which have impressed you.

(ii) Choose any one of the three samples selected by you. Mark the following in each one .

Book Review	Movie Review
Title : _____	_____
Introduction : _____	_____
Story Line : _____	_____
Characters/actors : _____	_____
Recommendation : _____	_____

(iii)Also, attach a small write-up about why you selected these reviews.

(b) Select a book that you have read lately identity. Note the necessary details.

Name : _____

Author : _____

The genre of the book : _____

Themes / issues taken up : _____

Storyline : _____

Characters : _____

Details about author : _____

Recommendation : _____

Using these, write a book-review to be included in your portfolio

(c) Which is the last movie that you watched? Complete the following details about

Movie Name :

_____

Director:

_____

Cast:

The summary:

Comment upon the characters and actors:

The storyline :

The message:

Music:

Action:

Direction:

_____

_____

_____

_____

Salient features:

_____

_____

_____

_____

_____

Recommendation:

_____

_____

_____

_____

_____

Using, these details write your movie review in not more than 250 words.

Read it again carefully improve upon it, if need be and re-write it.

Add it to your Portfiolio

Lesson 7 Writing Short Stories

You have read about narrative text in where you were introduced to the elements of a story. This Section provides further practice in writing stories.

A short story generally has a limited number of characters and scenes. It starts as close to the conclusion as possible as it deals with one problem generally. It uses only the details necessary for understanding the situation and covers a short time period.

Most short stories are divided into a *beginning*, *middle* and *end*. The beginning tries to introduce the characters and the problem. A story can begin with action/situation or problem/character/dialogue/setting or mood. The middle of the story includes a promise of something to come-danger or fear or surprise or trouble. This leads to the climax and ultimately the ending of the short story. You are already familiar with these features of a story.

A short story generally has some *'round'* characters which are etched out clearly. These are generally the main characters in a short story. The *flat* characters usually support the main characters in a short story.

The elements that make up a short story include:

- Plot/time the action set in a time period which is quite limited.
- Setting the scene in which the action is set.
- Characters - main and supporting characters.
- Reported speech/dialogues.

Exploring a story

Read the following short story and identify the following aspects:

NORMAN GORTSBY sat on a bench in the Park, with his back to a strip of bush fenced by the park railings, and the Row fronting him across a wide stretch of carriage drive. Hyde Park Corner, with its rattle and hoot of traffic, lay immediately to his right. It was some thirty minutes past six on an early March evening, and dusk had fallen heavily over the scene, dusk mitigated by some faint moonlight and many street lamps. There was a wide emptiness over road and sidewalk, and yet there were many unconsidered figures moving silently through the half-light, or dotted unobtrusively on bench and chair, scarcely to be distinguished from the shadowed gloom in which they sat.

The scene pleased Gortsby and harmonized with his present mood. Dusk, to his mind, was the hour of the defeated. Men and women, who had fought and lost, who hid their fallen fortunes and dead hopes as far as possible from the scrutiny of the curious, came forth in this hour of glowing, when their shabby clothes and bowed shoulders and unhappy eyes might pass unnoticed, or, at any rate, unrecognized.

A king that is conquered must see strange looks, So bitter a thing is the heart of man.

The wanderers in the dusk did not choose to have strange looks fasten on them, therefore they came out in this bat-fashion, taking their pleasure sadly in a pleasure-ground that had emptied of its rightful occupants. Beyond the sheltering screen of bushes and palings came a realm of brilliant lights and noisy, rushing traffic. A blazing, many-tiered stretch of windows shone through the dusk and almost dispersed it, marking the haunts of those other people, who held their own in life's struggle, or at any rate had not had to admit failure. So Gortsby's imagination pictured things as he sat on his bench in the almost deserted walk. He was in the mood to count himself among the defeated. Money troubles did not press on him; had he so wished he could have strolled into the thoroughfares of light and noise, and taken his place among the jostling ranks of those who enjoyed prosperity or struggled for it. He had failed in a more subtle ambition, and for the moment he was heartsore and disillusionied, and not disinclined to take a certain cynical pleasure in observing and labelling his fellow wanderers as they went their ways in the dark stretches between the lamp-lights.

On the bench by his side sat an elderly gentleman with a drooping air of defiance that was probably the remaining vestige of self-respect in an individual who had ceased to defy successfully anybody or anything. His clothes could scarcely be called shabby, at least they passed muster in the half-light, but one's imagination could not have pictured the wearer embarking on the purchase of a half-crown box of chocolates or laying out ninepence on a carnation buttonhole. He belonged unmistakably to that forlorn orchestra to whose piping no one dances; he was one of the world's lamenters who induce no responsive weeping. As he rose to go Gortsby imagined him returning to a home circle where he was snubbed and of no account, or to some bleak lodging where his ability to pay a weekly bill was the beginning and end of the interest he inspired. His retreating figure vanished slowly into the shadows, and his place on the bench was taken almost immediately by a young man, fairly well dressed but scarcely more cheerful of mien than his predecessor. As if to emphasise the fact that the world went badly with him the new-corner unburdened himself of an angry and very audible expletive as he flung himself into the seat.

"You don't seem in a very good temper," said Gortsby, judging that he was expected to take due notice of the demonstration.

The young man turned to him with a look of disarming frankness which put him instantly on his guard.

"You wouldn't be in a good temper if you were in the fix I'm in," he said; "I've done the silliest thing I've ever done in my life."

"Yes?" said Gortsby dispassionately.

"Came up this afternoon, meaning to stay at the Patagonian Hotel in Berkshire Square," continued the young man; "when I got there I found it had been pulled down some weeks ago and a cinema theatre run up on the site. The taxi driver recommended me to another hotel some way off and I went there. I just sent a letter to my people, giving them the address, and then I went out to buy some soap - I'd forgotten to pack any and I hate using hotel soap. Then I strolled about a bit, had a drink at a bar and looked at the shops, and when I came to turn my steps back to the hotel I suddenly realised that I didn't remember its name or even what street it was in. There's a nice predicament for a fellow who hasn't

any friends or connections in London! Of course I can wire to my people for the address, but they won't have got my letter till to-morrow; meantime I'm without any money, came out with about a shilling on me, which went in buying the soap and getting the drink, and here I am, wandering about with twopence in my pocket and nowhere to go for the night."

There was an eloquent pause after the story had been told. "I suppose you think I've spun you rather an impossible yarn," said the young man presently,with a suggestion of resentment in his voice.

"Not at all impossible," said Gortsby judicially; "I remember doing exactly the same thing once in a foreign capital, and on that occasion there were two of us, which made it more remarkable. Luckily we remembered that the hotel was on a sort of canal, and when we struck the canal we were able to find our way back to the hotel."

The youth brightened at the reminiscence. "In a foreign city I wouldn't mind so much," he said; "one could go to one's Consul and get the requisite help from him. Here in one's own land one is far more derelict if one gets into a fix. Unless I can find some decent chap to swallow my story and lend me some money I seem likely to spend the night on the Embankment. I'm glad, anyhow, that you don't think the story outrageously improbable."

He threw a good deal of warmth into the last remark, as though perhaps to indicate his hope that Gortsby did not fall far short of the requisite decency.

"Of course," said Gortsby slowly, "the weak point of your story is that you can't produce the soap."

The young man sat forward hurriedly, felt rapidly in the pockets of his overcoat, and then jumped to his feet.

"I must have lost it," he muttered angrily.

"To lose an hotel and a cake of soap on one afternoon suggests wilful carelessness," said Gortsby, but the young man scarcely waited to hear the end of the remark. He flitted away down the path, his head held high, with an air of somewhat jaded jauntiness.

"It was a pity," mused Gortsby; "the going out to get one's own soap was the one convincing touch in the whole story, and yet it was just that little detail that brought him to grief. If he had had the brilliant forethought to provide himself with a cake of soap, wrapped and sealed with all the solicitude of the chemist's counter, he would have been a genius in his particular line. In his particular line genius certainly consists of an infinite capacity for taking precautions."

With that reflection Gortsby rose to go; as he did so an exclamation of concern escaped him. Lying on the ground by the side of the bench was a small oval packet, wrapped and sealed with the solicitude of a chemist's counter. It could be nothing else but a cake of soap, and it had evidently fallen out of the youth's overcoat pocket when he flung himself

down on the seat. In another moment Gortsby was scudding along the dusk- shrouded path in anxious quest for a youthful figure in a light overcoat. He had nearly given up the search when he caught sight of the object of his pursuit standing irresolutely on the border of the carriage drive, evidently uncertain whether to strike across the Park or make for the bustling pavements of Knightsbridge. He turned round sharply with an air of defensive hostility when he found Gortsby hailing him.

"The important witness to the genuineness of your story has turned up," said Gortsby, holding out the cake of soap; "it must have slid out of your overcoat pocket when you sat down on the seat. I saw it on the ground after you left. You must excuse my disbelief, but appearances were really rather against you, and now, as I appealed to the testimony of the soap I think I ought to abide by its verdict. If the loan of a sovereign is any good to you - "

The young man hastily removed all doubt on the subject by pocketing the coin.

"Here is my card with my address," continued Gortsby; "any day this week will do for returning the money, and here is the soap - don't lose it again it's been a good friend to you."

"Lucky thing your finding it," said the youth, and then, with a catch in his voice, he blurted out a word or two of thanks and fled headlong in the direction of Knightsbridge.

"Poor boy, he as nearly as possible broke down," said Gortsby to himself. "I don't wonder either; the relief from his quandary must have been acute. It's a lesson to me not to be too clever in judging by circumstances."

As Gortsby retraced his steps past the seat where the little drama had taken place he saw an elderly gentleman poking and peering beneath it and on all sides of it, and recognised his earlier fellow occupant.

"Have you lost anything, sir?" he asked.

"Yes, sir, a cake of soap."

Setting

.....

.....

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.....

Mood: Happy/Sad/Reflective

.....

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.....

Characters

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.....

.....

.....

Beginning Point

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.....

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.....

Sequence of Events

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.....

.....

Climax

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.....

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Ending

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.....

.....

Activity 1 - Building a story based on the given outline

I. You have written a tale from the Panchtantra in Unit 1. Now try to write another short story. Given below is a plot outline. Try to expand it into a short story. Keep in mind, the following points:

- Tell the story simply and naturally.
- Collect and arrange the incidents before you start writing.
- Try to make the beginning interesting. It should present a situation which leads to the later developments.
- Connect the different points in a natural, logical order.
- Include some dialogues.
- A surprising ending can make the story effective.
- Give a suitable title to the story.

Outline:

Androcles, a runaway slave in Ancient Rome, punished - thrown before a lion - the lion rushed at him begins to lick his feet - the slave had saved the lion's life by taking out a thorn from his paw in a jungle - the slave set free lion given to him as a prize - gratitude

Write your story in your Portfolio.

Activity-2 - In groups of four develop a story based on the following table.

1. Attempt to write a story.

1. Make the following lists.

Characters in the story	Plot Outline	Mood
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

2. Develop a list of events that can be included in the short story.

.....

.....

.....

.....

3. Write a catchy first paragraph. (Try an unusual/unexpected beginning)

.....

.....

.....

.....

4. In order to develop a living, well-rounded character, decide about some of the aspects about the character (even if you don't include all these in the story).

Name : _____

Age : _____

Profession : _____

Nationality : _____

Appearance : _____

Address : _____

Favourite Colour : _____

Friends : _____

Favourite Food : _____

Fears : _____

Faults : _____

Pets : _____

Religion : _____

Hobbies : _____

Single or Married : _____

Children : _____

Personality : _____

Temperament : _____

Secrets : _____

Ailments : _____

5. Choose a point of view : Point of view is the narration of the story from the perspective of First , (I) second (You) or third (he, she) person. As a writer, you need to determine who is telling the story and how much information is available for the narrator to reveal in the short story.

.....

.....

.....

.....

6. Write some dialogues to be included in the story:

.....

.....

.....

.....

7. Decide upon the setting i.e. details about time, location, context and atmosphere for the short story:

.....

.....

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.....

8. Decide about the plot i.e. the series of events included in the short story:

.....

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9. Build a crisis or a climax i.e. in the turning point of the story (the most exciting or dramatic moment):

.....

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Find a resolution i.e. the solution of the conflict leading to the ending:

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Now, write your story .

.....

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.....

Revise it and improve it.

Include this story in your Portfolio.

End of the Lesson - Review Question

1 Comprehension

1. What are the features of a short story?
2. What steps would you follow when writing a short story?
3. What role do the following play in a short story?
   - Character
   - Setting
   - Plot
   - Beginning
   - Middle
   - End
   - Climax

2 Vocabulary

What do you understand by :

- Flat characters
- Round characters
- Setting
- Mood
- Characters
- Beginning of a story
- Climax
- End

3 Writing - For your Portfolio

Given below is a dialogue. Read it and do the following.

A: Oh! carefully !!
B: Shh! Don't make so much noise!
A: Softly, softly.
B: Yeah! We've done it!

a) Give names to characters A and B. Imagine a situation where they say this.

b) Now, write a short story with these characters in this situation.

c) Exchange your drafts inpairs and edit.

d) revise, edit and add the story to your portfolio.

(ii) Collect three short stories of your choice. Write a small write-up on each of these including the following points.

- Reasons for selecting this short story.
- Comment on
- Plot
- Characters
- Mood
- Storyline / action

Include these in your Portfolio

End Of Unit Review Questions

1. Comprehension and Vocabulary

a) State the difference between prose and poetry. You may use illustrative examples to clarify your point.

b) How would you distinguish between a paragraph and an essay? State with the help of suitable examples.

c) Define the following

i) personal writing
ii) descriptive writing
iii) feature writing

Collect five examples of each of these types of writing.

2. Give features of the following and collect a sample of each of them. Analyse the characteristic features in detail. Place them in your Portfolio.

a)	diary entry	b)	memoir
c)	profile	d)	biography
e)	travel feature	f)	essay
g)	speech	h)	film review
i)	book review	j)	short story

3. Name your favourite teacher / classmate. Interview them regarding

Name : _____
Age : _____
Family background : _____
Personality traits : _____
Personal beliefs : _____

Write a profile using this information

4. Read two biographics about a famous actor/leader. identify the commonalities and differences their

- writing style
- stages covered
- point of view

Which one would you recommend to your classmates and why?

5. Write a personality feature on a person of your choice. You could even choose a family member. Make it as interesting as you can.

6. Write a speech that can be delivered on International AIDS Day. The topic is how you would motivate your friends to be friendly and approachable to people with HIV AIDS.

7. Bring photographs of a place you have visited. Using these as guide to memory write a travel feature.

Include details on :-

a) the location

b) places to stay, eat at, visit for sight seeing and shopping

c) your impressions about the place

Add it to your portfolio

8. Write a review of your favourite story book or movie

Your reviwe would include
Title,
Director / author
Plot / storyline
Characters / actirs
Highlights
Unique features
Conclusion

9. Write your autobiography highlighting the mile-stones and the emotional highs and lows in your life

You might like to include :

- Your childhood experiences, favourite uncles and aunts
- First day at school
- Achievements in school
- Friends
- Happy Memories
- Unhappy memories

10. Write a biography of an ancient and sprawling banyan tree. Make it as convincing and plausible as you can. You may begin like this:

My first memory is that of a young, straggling sapling in the crevice of an old wall...

Project Work

1. Work in groups of four or five-

   Write a story which would begin with:

   When I came home from school I noticed that the front door was unusually ajar..

2. Choose any five essayists. Find out more about their lives and their writing.

   Here are the names of a few essayists :Addison Steel, Fraincis Bacon, William Hazlitt, Samuel Johnson, Thomas Carlyle, Somerset Maugham, D.H. Lawrence, R.L. Stevenson and Mathew Arnold.

The same stream of life that runs through my veins night and day runs through the world and dances in rhythmic measures.

It is the same life that shoots in joy through the dust of the earth in numberless blades of grass and breaks into tumultuous waves of leaves and flowers.

from Gitanjali - Rabindranath Tagore

UNIT 3

The Craft of Writing Poetry

Lesson 1 Introduction to Poetry

POETRY

I Read the following poem.

IF

If you can keep your head when all about you
Are losing theirs and blaming it on you;
If you can trust yourself when all men doubt you,
But make allowance for their doubting too;
If you can wait and not be tired by waiting,
Or being lied about, don't deal in lies,
Or being hated don't give way to hating,
And yet don't look too good, nor talk too wise:

If you can dream: and not make dreams your master,
If you can think: and not make thoughts your aim;
If you can meet with Triumph and Disaster,
And treat those two imposters just the same;
If you can bear to hear the truth you 've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
And stoop and build,em up with worn-out tools.

If you can make one heap of all your winnings,
And risk it on one turn of pitch-and-toss;
And lose, and start again at your beginnings
And never breathe a word about your loss;
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them : Hold on!

If you can talk with crowds and keep your virtue,
Or walk with kings: nor lose the commons touch,
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much;
If you can fill the unforgiving minute
With sixty seconds' worth of distance run _ _
Yours is the Earth and everything that 's in it,
And which is more you'll be a Man, my son!

Rudyard Kipling

Activity 1

1.1 This poem is an instructional or didactic poem - a poem that teaches us how to conduct ourselves in life and face its ups and downs with tremendous balance of mind.

(a) If the idea incorporated in the first two lines of the poem above were to be paraphrased in prose, it would read thus:

"If you are able to keep a cool and calm head even when you see the people all around you are losing their composure and holding you responsible...

(i) In which one of the two, the poetic form or the paraphrase, is the main idea expressed in fewer words?

(ii) Which of the two has a more visible form or structure? The different length of the lines in every pair of lines gives the poem a distinct structure. What is the other tool used by the poet that makes his written words **"a creative piece of poetry"**?

1.2 Now paraphrase the rest of the poem in prose form. Which is more readable---the poem or your paraphrase of the poem?

FORMS OF POETRY

Lyric

To begin with, the Greeks defined a lyric as a song to be sung to the accompaniment of a lyre (a stringed musical instrument) - hence the name Lyric. Even today, a song is called a lyric; for example, the songs in a musical play or film are also known as lyrics. *[Also, we refer to the words of a good, personal and subjective song as its lyrics. e.g. Bryan Adam's song from "The Batman and Robin" "Look into my eyes....."]*

A lyric is a fairly short poem. It usually expresses the feelings and thoughts of a single speaker, who may or may not be the poet. In it, the speaker expresses a state of mind, a mood or a process of perception, thought and feeling. The bulk of all poetry in various languages, not just English, is comprised of the lyric. A lyric is mainly divided into stanzas.

A. Read the following lyric by Emily Dickinson.

Hope is the thing with feathers
That perches in the soul,
And sings the tune without the words,
And never stops at all.

And sweetest in the gale is heard;
And sore must be the storm
That could abash the little bird
That kept so many warm.

I've heard it in the chilliest land
And on the strangest sea;
Yet, never, in extremity,
It asked a crumb of me.

(i) On the basis of its length, does the poem qualify as a lyric?

(ii) What is the poet's perception or view of hope?

(iii) The following poetic devices have been used in the poem: metaphor, personification. Cite the lines where these figures of speech have been used.

a. Metaphor:.....

b. Personification:.....

This section will look more closely at literary writing and the techniques that facilitate it. Poetry is always believed to be creative and each poem is new and original carrying within it both the idea and the personality of the poet. On a given theme the creative products in poetry will be diverse in form, nature and perspective.

Activity 2

A. Work in small groups of 5-6 and make a list of three things that you would like to write about. Here are some ideas: Mother, beauty, a child, happiness or nature. Feel free to make your own list.

B. Next, work collaboratively and write a poem on any one of the things in your list.

C. Exchange your poem with other groups and consider them in the light of the following:

Theme	Length of the poem	Embellishment in language like similes, metaphors, alliteration etc.	Perspective i.e. how the poet looks at the subject	What you like best in the poem
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

We discussed good writing and style at length in the previous sections. Let us now consider some of the techniques like figures of speech that a poet may use for effectiveness : to evoke a feeling, create a mood or conjure mental picture.

Figures of Speech

Often a writer does not write a thing plainly but brings about an implication or explicit comparison or an image that brings out the meaning more forcefully. In short, it is not calling *'a spade a spade'*. Thus Shakespeare, while describing the world says, *'The world is a stage and we are its players*. This is figurative use of language.

Poetry is the discreet use of words in patterns that help to create the context, make it appealing and build mental pictures, as has been seen in the previous section of the chapter.

There are further embellishments that make a poem memorable, and brilliant evoking finer feelings. These are techniques that help in ordering words in certain patterns so as to crystallize an abstract idea, provide comparisons and aid visualisation. These are briefly discussed below:

1. *Personification :* It is a figure of speech in which discussed objects or abstract ideas are presented or expressed in such a way that they appear to be endowed with human qualities or action.

   e.g. …, *the storm roaming the sky.*

2. *Simile :* It is a stated comparison between two u*nlike* objects, using the words *"like"* or *"as"* to assist the comparison.

   e.g. … *"the storm roaming the sky uneasily like a dog looking for …"*

3. *Alliteration :* It is the close repetition of consonant sounds, usually at the beginning of words. It is also called the *"head rhyme"* because of the repetition of sounds at the beginning of words.

   e.g. *"To sit in solemn silence in a dull, dark dock…*

   … From a cheap and chippy chopper on a big, black block!"

4. *Metaphor :* Unlike the simile, in which two unlike things are compared explicitly with the help of words *"like"* or *"as"*, metaphor is an implied comparison between unlike things without the words *'like'* or *'as'*.

e.g. *"We are tapers, and at our own cost die."*

In the poem *'Hope is the thing'* Dickinson defines hope with the metaphor of a bird.)

5. *Onamatopoeia :* It is the use of the sounds of which express or reinforce their meanings. Certain words such as *'his', 'bang', 'bow-wow'* initiate the sounds they represent.

e.g. *"Over the cobbles he clattered and clashed in the dark innyard."*

There is another figure of speech that the above example contains. Can you identify it?

6. *Hyperbole :* In it, the effect is achieved by intentional exaggeration. Like many other figures of speech or *'expression'* (personification, onomatopoeia, simile), hyperbole occurs in ordinary speech as well as in verse.

e.g. *'They were packed in the subway like sardines."*

Hyperbole helps to convey qualities of enormity of emotions and intensity of perception.

7. *Transferred Epithet :* It is the figure of speech where in an adjective (epithet) is used to describe a noun to which it does not normally apply.

e.g. "The ploughman plods homeward his weary way.

The word *"weary"* means tired and quite normally it should have been used to describe the ploughman (the farmer). For, it is the ploughman who is weary, not the way (path). The poet has very deftly transferred (or shifted) the placement or position of the word *'weary'* before *'way'* instead of *'ploughman'*.

IV. Reading a Poem

Read the following poem.

The Eagle

He clasps the crag with crooked hands;
Close to the sun in lonely lands,
Ring'd with the azure world, he stands.
The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls.

Alfred Tennyson

Tick the figures of speech you think the poet has used in the given lines.

(i) *"He clasps the crag with crooked hands..."*
(a) metaphor (b) simile (c) alliteration

(ii) *"The wrinkled sea beneath him crawls..."*
(a) personification (b) onomatopoeia (c) simile

(iii) *"And like a thunderbolt he falls."*
(a) metaphor (b) simile (c) hyperbole

Activity 3

Read the poem "Written in March" by William Wordsworth and do the exercise that follows :-

THE Cock is crowing,
The stream is flowing,
The small birds twitter,
The lake doth glitter,
The green field sleeps in the sun;
The oldest and youngest
Are at work with the strongest;
The cattle are grazing,
Their heads never raising;
There are forty feeding like one!

Like an army defeated
The snow hath retreated,
And now doth fare ill
On the top of the bare hill;
The plough boy is whooping--anon--anon:
There's joy in the mountains;
Small clouds are sailing,
Blue sky prevailing;
The rain is over and gone!

William Wordsworth

a) In pairs, discuss and describe the mood of the poet. What is the reason for him to be in this particular state of mind?

b) Think of the short and fast paced lines in the poem. If the lines had been longer, how would the poem had read?

c) Why do you think that the poet has *'constructed'* the entire poem in the present tense?

d) How would the mood of the poem change if the lines were written in the past tense, like

"The cock was crowing,

The stream was flowing,

The small birds twittered,

The lakes and streams glittered…."

e) Name the figures of speech William Wordsworth has used in the first two lines of the second stanza.

Activity 4

Discuss in small groups of 5-6 students.

In what way have the two *tools* or literary devices used by the poet helped him to *re-create* the picture of the landscape at this time of the year in the English countryside.

Activity 5

Write a short poem on any particular aspect of the environment / season / day of the week / month that makes you feel happier than usual.

What is Poetry?

Wordsworth defined poetry as *"the spontaneous overflow of powerful feelings."* 'Emily Dickinson said, *"If I read a book and it makes my body so cold no fire ever can warm me, I know that is poetry.'* Since poetry is a personal experience both for the poet and the reader, definitions of poetry vary according to individual perception.

The word poetry is derived from the Greek word, *'poiesis'* which means *"making"* or *"creating"*. 'As a form of art in which language is used for its aesthetic qualities in addition to, or in lieu of, its ostensible meaning, poetry may be written independently, as poems, or may be the mode of other forms such as drama.

The German writer, Johann Wolfgang Goethe wrote, *A man should hear a little music, read a little poetry and see a fine picture (painting) every day of his life in order that worldly cares may not obliterate the sense of the beautiful which God has implanted in the human soul.*

Non-literal use of words, devices such as alliteration and rhyme and employment of figures of speech are the most notable features of poetry.

Poetry often expands the literal meaning of the words to evoke emotional or sensual responses. Devices such as assonance, alliteration and rhythm achieve musical or incantatory effects. Ambiguity, symbolism, irony and other stylistic elements of poetic

diction enrich a poem and yield multiple interpretations. Similarly, metaphor and simile create a resonance between otherwise disparate images arousing a layering of meanings, forming connections previously not perceived. Kindred forms of resonance may exist, between individual verses, in their patterns of rhyme or rhythm.

Some forms of poetry are specific to particular cultures and genres, responding to the characteristics of the language in which the poet writes.

a) Here is a much admired poem by William Wordsworth.

Daffodils

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the Milky Way,
They stretch in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed __ and gazed __ but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

William Wordsworth, (1770-1850)

b) Now read this 20th Century poem by Pablo Neruda. The tone and temper are different but the elements of poetry are common in the two poems.

Tower of Light

O tower of light, sad beauty
that magnified necklaces and statues in the sea,
calcareous eye, insignia of the vast waters cry
of the mourning petrel, tooth of the sea, wife
of the Oceanian wind, separate rose
from the long stem of the trample bush
that the depths, converted into archipelago,
O natural star, green diadem,
alone in your lonesome dynasty,
still unattainable, elusive, desolate like one drop,
like one grape, like the sea.

Pablo Neruda

Activity 1

Read the poems aloud once or twice. Then read them silently and complete the following:

1. The subject of the poems
   a) _____
   b) _____

2. The feeling of the poet : wonder/surprise/sorrow ?
   a) _____
   b) _____

3. Have the subjects been treated like humans? Pick the lines that indicate this
   a) _____
   b)_____

4. In poem a) what provides *'jocund company'* and in poem b) what is like a *'green diadem'* (crown)?
   a) _____
   b) _____

A poem on a page looks different from prose. This is because of its metre. **Metre** is the most obvious difference between prose and poetry, each line in a poem is measured in terms of syllables and accent. Second, in poetry there are devices such as rhyming and repetition of sounds. Third, in poetry, images (verbal pictures) and figures of speech (simile and metaphor etc,) are more numerous. Fourth, and above all, good poetry has an intensity of expression where much is said in a few words. Sylvia Plath, a modern English poet, when asked why she had written only one novel, said that she had very little time. So, great poetry breezes ages in moments with a perfect merging of matter and form.

As an example, here are the first four lines from William Blake's *'Auguries of Innocence'*.

To see a world in a grain of sand,
And a heaven in a wild flower
Hold infinity in the palm of your hand,
And eternity in an hour.

William Blake

What makes poetry?

To a fortunate few among us, the love of poetry comes naturally.

But for most of us, poetry has been, at least secretly, a bit difficult to approach and comprehend. And yet, if one is a little patient and is willing to give it a second chance, poetry grows on the psyche gradually through its representation of the *"genuine"*, and one begins to appreciate it.

There is no single answer as to what is so compelling about poetry. Most people who have attempted to define its distinctive qualities seem to agree that it requires a certain kind of attention from the readers. Thus, the question arises. What is that in poetry which captures our attention instantly? Perhaps it was Shelley who came the closest to the truth when he pointed out that poetry *"makes the familiar objects be as if they were not familiar."* Indeed poetry, by association, renders the known, everyday words, objects and experiences unfamiliar, startling and profound.

Defining Poetry

1. Given below are a few definitions of poetry. Read these carefully.

A. Poetry *"is a spontaneous overflow of powerful feelings."*

William Wordsworth
Preface to Lyrical Ballads

B. Poetry is *"simply the most beautiful, impressive and widely effective mode of saying things – hence important"*

Mathew Arnold

C. *"Poetry is the rhythmical creation of beauty in words."*

Edgar Allan Poe

D. Poetry is *"a fresh presentation of images and experiences through a conscious use of language."*

Anonymous

E. *There is something about (poetry which is) beyond prose logic, there is mystery in it, not to be explained, but admired.*

Edward Young
British Poet

Activity 7

In groups, discuss the meaning of each of these definitions. Identify the features that you relate poetry with. List these here.

_____
_____
_____
_____

Now, frame your own definition of poetry.

_____
_____
_____
_____
_____
_____

For writing poetry, it is imperative to understand that a good poem goes beyond mere words. It is the intangible capturing of an experience which is best expressed in that poem. Any poem that can be completely analysed or paraphrased cannot be called a poem in essence, but is best described as versified or emotive prose.

Poems are an act of discovery and require a distinctly different approach (as compared to prose) to write and to be understood.

A poem expresses the unique individuality of its poet along with the social themes and issues. The language of poetry requires special attention, whether it is measured or stylized, or whether it recreates the common speech of man.

Read the poem given below

PIANO

Softly, in the dusk, a woman is singing to me;
Taking me back down the vista of years, till I see
A child sitting under the piano, in the boom of the tingling strings
And pressing the small, poised feet of a mother who smiles as she sings.

In spite of myself, the insidious mastery of song
Betrays me back, till the heart of me weeps to belong
To the old Sunday evenings at home, with winter outside
And hymns in the cosy parlour, the tinkling piano our guide.

So now it is vain for the singer to burst into clamour
With the great black piano appassionato. The glamour
Of childish days is upon me, my manhood is cast
Down in the flood of remembrance, I weep like a child for the past.

- D.H. Lawrence

Activity 8

1. Do the following

a) Read the poem out aloud.

b) List phrases from the poem which are

i) Difficult to understand _____

ii) Particularly fresh and memorable _____

_____

c) In stanza 1 the poet is talking in a mood that is:

i) Reflective
ii) Narrative
iii) Nostalgic
iv) All of the above

d) The 'woman' in line 1 is different from 'woman' in line 4 because:

i) the first, is singing and the second is smiling.
ii) the first is the stranger and the second is the mother.

e) The words 'dusk', 'vista', 'tingling' and 'poise' add to the nostalgic mood of the poet as these refer to:

i) beauty of the song
ii) sad recollection of the childhood
iii) recollection of a happy time of his childhood

f) The child in line 3 refers to the

i) young mother
ii) young woman
iii) young poet

g) In line 3, the words 'boom' and 'tingling' add to the sensory images created by the poet because

i) *'tingling'* enhances the effect of the music
ii) they bring to the fore the tactile and auditory senses

h) Which words in line 4 bring out the beauty of the mother?

_____
_____

i) In stanza 2, the words 'insidious' and 'betray' seem to convey that the poet is reluctantly taken back in time. It brings back memories which are both sad and nostalgic. List words in stanza 2 which take the poet to:

i) a happy time _____ _____
ii) a sad time _____ _____

j) *The overall mood of the poem is*

i) happy and fond

ii) nostalgic and sad

iii) indifferent

k) *As you work through this poem mark each word that signifies a certain mood, emotion, purpose and in most cases cannot be replaced by an equivalent word.*

End of the Lesson - Review Questions

1. *Comprehension*

a) Mention the features of poetry that distinguish it from prose.

b) How is a poem open to multiple interpretations?

c) Do poems provide a new insight into things? How? Pick the sentences from the chapter that show this.

d) From the quotations providing a definition of poetry pick the key words, that stand for characteristics of poetry.

2. *Vocabulary*

From the dicticionary find the meanings of the following words:

i) Spontaneous _____

ii) Alliteration _____

iii) Rhythm _____

iv) Incantatory _____

v) Ambiguous _____

vi) Resonance _____

vii) Images _____

viii) Profound _____

3. *Writing - For the Portfolio*

Collect at least 10 poems of your choice.

Read these carefully and identify the features of poetry present in them.

Write a short note stating your reasons for selecting each of the poems.

Lesson 2 Elements of Poetry

A poem is a composite entity which cannot be broken into fragments of language and rhythm. Words, metaphors, tone and intensity fuse together to create a poem.

It is when we interpret a poem that we begin speaking of elements of poetry.

Language of Poetry

Using words:

This is what a poet has to say about words in her poems.

> *My business is words. Words are like labels,*
> *or coins, or better, like swarming bees.*
>
> Anne Sexton

Poetry makes special demands on the reader. The poet does not waste words or keep amplifying his or her point. One word, suddenly, springs up before us, and instantly a world of meaning opens up and we understand what most of the poem is about.

Consider this poem:

Lullaby:

(Africa)

Someone would love to have you for her child
but you are mine.
Someone would like to rear you on a costly mat
but you are mine.
Someone would like to place you on a camel blanket
but you are mine.
I have to rear you on a torn old mat.
Some one would love to have you for her child
but you are mine.

Activity 1

1. In this simple poem the poet uses certain words amid a pattern of repetition, which contributes greatly to the meaning which emerges. What does the contrast between *"costly mat"* and *"torn old mat"* indicate about the economic situation the mother is in?
2. Which two words tell us that the mother and child stay somewhere near a desert?
3. The repetition of a single word throughout the poem says something about the intensity of the mother's love for her baby, and her possessiveness.
4. A word indicating the process of bringing up a child has been used twice in the poem?

Activity 2

Now, read the following poem with blanks. Try to complete the meaning of the poem and fill in the blanks by selecting from the words given.

Friends

I fear it's very _____ of me	(bright, right, wrong)
And yet I must _____,	(confess, admit, believe)
When someone _____ friendship	(offers, breaks, creates)
I want the _____ of it.	(end, whole, fire)
I don't want _____ else	(somebody, anybody, everybody)
To share my _____ with me	(things, friend, sentiment)
At least, I want one _____ one	(real, true, special)
Who _____	(really, indisputedly, positively)
Likes me much _____ than all the rest	(more, less, better)
Who's always on _____ side,	(my, our, true)
Who never _____ what others say,	(thinks, cares, fear)
Who lets me come and _____	(go, hide, remain)
Within his _____ in his house	(shadow, light, room)
It doesn't matter where	
Who lets me simply be _____	(myself, me, mine)
Who's always, always _____	(think, there, forever)

Now, compare your poem to the original poem given below:

Friends

I fear it's very wrong of me
And yet I must admit
When someone offers friendship
I want the whole of it.
I don't want everybody else
To share my friends with me.
As least, I want one special one,
Who indisputedly,

Likes me much more than all the rest
Who's always on my side,
Who never cares what others say,
Who lets me come and hide
Within his shadow in his house
It doesn't matter where-
Who lets me simply be myself,
Who's always, always there.

Elizabeth Fennings

You will note that the selection of words in a poem makes all the difference. A word which by its ordinary nature seems prosaic, when used in a poem becomes a poetic word i.e. it becomes apt to be used in a poem.

A word becomes a poetic word when:

- it contributes to the theme/experience that is sought to be conveyed in the poem.
- it is a part of the poet's pattern of using words similar in meaning for conveying the context.

This is further illustrated by the following example:

She dwelt Among Untrodden Ways

Beside the springs of Dove,
Maid whom there were none to praise
And very few to love:
A violet by a mossy stone

Half hidden from the eye!
Fair as a star, when only one
Is shining in the sky.

She lived unknown, and few could know
When Lucy ceased to be;
But she is in her grave, and, oh,
The difference to me!

William Wordsworth

A young girl, unknown to the large world becomes indispensable to the poet who loved her deeply. The words and phrases are common *"untrodden ways", "mossy stone", "violet", "star", "sky"* - but when they are used to describe the girl they take on an unfamiliar and extraordinary meaning. The simplicity of the language is associated with a profound experience of life, and of deep loss through the death of the beloved.

Activity 3

Given below is a jumbled poem. Read it. Try to arrange the lines below in a meaningful order. Work in groups of four.

LIGHT

a. Smiling beneath the quiet, peaceful skies;
b. And think acquaintance waits in my two eyes
c. with their large families of little flower
d. what lovely meadows have I seen in the Sun
e. Let no man trespass on these happy hours
f. This glorious light that makes the butterfly
g. Till he lies dazed and panting on a store
h. And love may bleed to death, till it has gone.
i. Go staggering like a drunkard through the air
j. This light I feel is both my light and fire.

I. Now, read out your poems and compare the arrangement of lines in each stanza. Discuss the merits of each newly composed poem.

LIGHT

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

The order of the lines is as important for poetry as the selection of words. Words may evoke interesting images, yet for the unity of the poem to be realized, it is desirable to maintain a continuity when expressing the poetic thought.

These are the last few lines of *Robert Frost's* poem

The Road Not Taken:

I shall be telling this with a smile
Somewhere ages and ages hence
Two roads diverged in a wood, and
I took the one less travelled by,
And that has made all the difference.

Robert Frost

If *"less travelled"* is replaced by *"more travelled"*, what other (at least two) changes would you make in the stanza (you might change words, punctuation anything) keeping the verse pattern more or less similar.

_____

_____

_____

I took the one more travelled by

_____

Choice of appropriate words to convey the poetic sentiment is essential when writing poetry since the right choice of words as well as their befitting arrangement are instrumental in creating and reflecting the ambience of the poem.

Activity 4

Given below are the first lines of a few poems. Try to write a small poem/stanza beginning with these.

(Each poem must have at least 4 lines).

I think that I shall never see.....

_____

_____

_____

I love you more than ever.....

_____

_____

_____

I remember the day.....

_____

_____

_____

The soft sigh of the wind .....

_____

_____

_____

Activity 5

I. Given below are a few lines, taken from certain poems. Each line has been re-expressed in different ways. Choose the best one. Work with your partners.

1. *To home they brought my dead warrior*
   They brought my dead warrior home
   My dead warrior, to home they brought

2. *With the wind come clouds hurrying*
   Clouds come hurrying with the wind
   Come hurrying clouds with the wind

3. *Clothes wave like tattered flags flying off*
   Like tattered flags flying off clothes wave
   Wave clothes like tattered flags flying off.

II. Why, do you consider the chosen line to be the best?

_____
_____
_____
_____
_____
_____
_____

Just the right words and lucid language may not result in good poetry. Slicing up its components into diction, rhythm, metre or symbol can only give us a copy book changed poem. A truly creative writer makes a flexible use of words in adjectives, verbs, nouns and works his/her way through an unusual combination of these. A poem is a whole indivisible unit, offering a blend of metaphors, that graduate to symbols, together with the homogenized forces of tone, concentration, temper and intensity.

Denotation and Connotation.

Denotation refers to what a word primarily refers to, while **connotation** stands for the many other meanings and feelings that are associated with the word. Often we find that in poetry, the connotations of words have cultural moorings. For instance, the phrase *"The Last Supper"* is never used in a literal sense but always *The Last Supper* where Jesus dined with his disciples the night before his crucifixion. In the Indian context the word *"guru"* does not merely denote a teacher, but a spiritual guide. The *guru-shishya* (learner) relationship connotes a whole set of responsibilities and obligations for both.

This idea of connotation may be extended to thematic questions where concepts have multiple associations. Consider the first two lines of Paradise Lost:

Of Man's First Disobedience and the Fruit
Of that Forbidden Tree
Whose mortal taste Brought Death into the World,
And all our woe.....

Disobedience is not a trivial issue as of a child disobeying a parent or a teacher, but refers to the *Biblical Story* in the *Book of Genesis* where *Adam and Eve*, the first man and woman disobey God's instructions that forbade them from tasting the fruit of the *Tree of Knowledge*. This constituted the *"first disobedience"* of man, and this is a connotation that cannot be missed.

Activity 6

1. *Identify five words that have very specific Indian connotations but are normally used in English*

1. _____
2. _____
3. _____
4. _____
5. _____

Read the extract from the following poem:

Border

I'm going to move ahead.
Behind me my whole family is calling,
my child is pulling at my sari-end,
0my husband stands blocking the door,
but I will go.
There's nothing ahead but a river
I will cross.
I know how to swim but they
won't let me swim, won't let me cross.

There's nothing on the other side of the river
But a vast expanse of fields
But I'll touch this emptiness once
and run against the wind, whose whooshing sound
makes me want to dance. I'll dance someday
and then return...

Taslima Nasrin

Taslima Nasrin is a Bangladeshi writer, a feisty woman who has often lashed out against what she believes to be the ills that beset society. She lives in exile, and is not allowed within her country today. In this context the multiple connotations of the term border in her poem might refer to:

A physical border *"on the other side of the river"*

A political border between two countries, India and Bangladesh,

A *"border"* of the home and the house as can be seen in the words *"my husband stands blocking the door"* (the threshold)

A conventional emotional border, the speaker in the poem is crossing *"my child is pulling at my Sari end"*.

Connotations are central to the meaning of poetry. The connotation may function at the level of word, phrase or concept. The richness of the poem *'Border'* comes from connotation at the conceptual level.

Activity 7

Read the extract of the poem 'Border' again and answer these questions :

1. Why does the woman wish to leave?

1. The family does not love her
2. Her husband is cruel to her
3. She wishes to overcome societal limits, rediscover her self amid freedom

2. The use of nature in the poem is significant. The use of "river", "fields" and "wind:"

1. introduce freshness and lyrical fervour to the poem
2. symbolise a natural way of life, as opposed to one bound in social constraints
3. symbolic freedom
4. all of the above

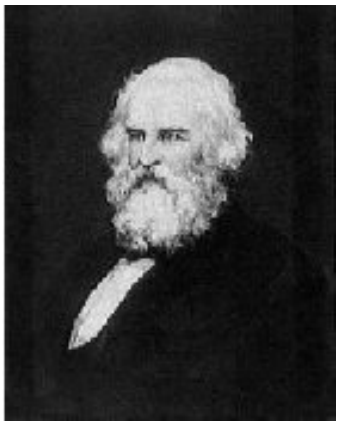
3. *'Departure' and 'Return' are essential aspects of a person's growth. Write a brief poem on why you / someone would leave a comfortable existence to experience deeper pleasures and challenges that the world of freedom, growth and ideas offers.*

The use of adjectives and action verbs in poetry

Below are examples of poetry where nouns, adjectives and action verbs have been used.

Read the extracts and underline the adjectives, nouns and verbs in each of the extracts. Mark the adjectives as A, nouns as N and verbs as V.

The Day is Done



a) *The day is done, and the darkness*
Falls from the wings of Night,
As a feather is wafted downward
From an eagle in his flight.

I see the lights of the village
Gleam through the rain and the mist,
And a feeling of sadness comes o'er me
That my soul cannot resist:

(Henry W. Longfellow)

The Children's Hour

b) *Between the dark and the daylight,*
When the night is beginning to lower
Comes a pause in the day's occupations
That is known as the Children's Hour.

I hear in the chamber above me
The patter of little feet,
The sound of a door that is opened,
And voices soft and sweet.

From my study I see in the lamplight,
Descending the broad hall stair,
Grave Alice, and laughing Allegra,
And Earth with golden hair.

H.W. Longfellow

The Sad Shepherd

c) *There was a man whom Sorrow named his friend,*
And he, of his high comrade Sorrow dreaming,
Went walking with slow steps along the gleaming
And humming sands, where windy surges wend:

W.B. Yeats

When You are Old

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

How many loved your moments of glad grace,
And loved your beauty with love false or true.
But one man loved the pilgrim soul in you,
And loved the sorrows of your changing face.

W.B. Yeats

The Second Coming

e) *Turning and turning in the widening gyre*
The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
The blood- dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity.

W.B. Yeats

The extracts illustrate that action verbs are used profusely in some poems while certain others make use of adjectives and nouns in order to convey the poetic sentiment. While verbs are used in poetry of action, nouns and adjectives are used in poetry on abstract subjects. The choice of words, thus, plays a significant role in the expression of the themes and moods of poetry.

Activity 8

Read the poems again. Note the ones that make profuse use of action verbs and those that use adjectives generously. Complete the table given below:

Poem	Action Verbs (List)	Adjectives and Nouns
1. The Day is Done		
2. Children's Hour		
3. The Sad Shepherd		
4. When you are old		
5. The Second Coming		

End of the Lesson - Review Questions

1. Comprehension

a) How does poetry differ from prose in language?

b) What are the main words (type of words) that poets use to evoke images?

c) Is it necessary to choose words with care if one were writing poetry? Why?

d) Is the mere selection of appropriate words enough to create a poetic effect? If not, how can this be achieved?

e) How do prosaic words get elevated in poetry?

f) What is the difference between *'denotation'* and *'connotation'*? Give an example.

2. Vocabulary

Find the meanings of the following words:-

i) Context _____

ii) Prosaic _____

iii) Evoke _____

iv) Ambience _____

v) Blend _____

vi) Homogenized _____

vii) Poetic sentiment _____

3. Writing - For the Portfolio

a) Collect 5 samples of prose writing with examples of denotation and connotation. Explain these briefly.

b) Collect 5 poems of your choice and comment on:

- the use of images
- the language of poetry
- connotative meaning

Lesson 3 Figures of Speech

Poetry as Art

Poets use figures of speech to express effectively and beautifully what they want to say. They also use other poetic devices such as alliteration to give rhythm to their poems.

Figures of Speech

Poetry is the discreet and creative use of words that are organized in some pattern that helps to create the content, make it appealing and build mental pictures, as have been seen in the previous chapter.

These figures of speech are techniques that help in ordering words in certain patterns so as to crystallize an abstract idea, provide comparisons and aid visualization. These are briefly **discussed** below:

1. **Simile** : It is a stated comparison between two unlike objects, using words *like* or *as* to assist the comparison.

   e.g. ... "the storm roaming the sky uneasily ***like*** *a dog looking for ..."*

2. **Metaphor** : Unlike simile, in which two unlike things are compared explicitly with the help of words *like* or *as,* metaphor is an implied comparison between unlike things without the use of words *like* or *as*.

   e.g. "We are tapers, and at our own cost die."

3. **Onamatopoeia** : It is the use of words whose sounds express or reinforce their meanings. Certain words such as *his, bang, bow-wow* have sounds that represent the sound that is the meaning of the world.

   e.g. *"Over the cobbles he clattered and clashed in the dark innyard."*

   There is another figure of speech that the above example contains. Can you identify it?

4. **Hyperbole** : In it, the effect is achieved by intentional exaggeration. Like many other figures of speech or *'expression'* (personification, onomatopoeia, simile), hyperbole occurs in ordinary speech as well as in verse.

   e.g. *'They were packed in the subway like sardines."*

   Hyperboles help to convey the enormity of qualities and emotions, intensity of perception and dominance of a particular object in a poem.

5. **Transferred Epithet** : It is the figure of speech where in an adjective (epithet) is used to describe a noun to which it does not normally apply.

   e.g. *"The ploughman plods homeward his weary way.*

Some *'creative writers'* have the artistic ability to use more than one figure of speech in a single line. Alfred Tennyson very skillfully makes use of as many as three figures of speech in the following line.

"The wrinkled sea beneath him crawls." Tennyson has employed *Transferred Epithet Metaphor* and *Personification*. The poet, without using the word *'like'* or *'as'* implies a comparison between the sea that has been flowing for a long time just like a very old person.

6. **Personification** : Personification is giving humain traits (qualities) feelings, action, or characteristics to non-living objects or animals.

   In the line *"the wrinkled sea beneath him crawls"*, the sea is personified as an old human being.

There are further embellishments that make the poem memorable, brilliant and moving. These are techniques that help in ordering words to create profound meaning.

Simile and Metaphor are two prominent figures of speech based on similarity between two disparate objects.

Simile

A simile is an explicit comparison between two objects that are dissimilar but have some point of manifest similarity. The comparison is introduced through the use of words *'like'* and *'as*.

For example,

- *My love is like a red, red rose*.
- *The sea looked as rumpled as a blue quilt*.

Hence is an extract from the famous court scene of Shakespeare's *Merchant of Venice*.

"The quality of mercy is not strained,
It droppeth as the gentle rain, from heaven."

Here mercy is compared to manna which drops from the sky.

Activity 1

Given below are some sentences. Try to construct similies by filling the blanks with comparable objects on these.

1. The bedclothes on which she lay were as white as _____
2. His eyes were blue, blue as the _____
3. The clanging of the huge cymbals was as loud as _____
4. Listen to the old gentleman. He is a wise as _____
5. They worked all day as busy as _____

Activity 2

Try to compose a simple poem of your own based on your best friend, using similes such as given below:

Nilofar is

As cool as a kitten _____

As warm as a mitten _____

As sweet as honey _____

As funny as a bunny _____

You can make your poem as long as you want.

Metaphor is an implicit comparison between two entirely different things which have one thing in common. It is a condensed simile because words *like and as* are not used.

Eg. *"Yet all experience is an arch through which ...."*

In the above lines, experience is being compared to an arch without using *'like'* or *'as'*. The use of *'like'*, would make it a simile *'experience is like an arch'*.

Activity 3

Given below are some extracts from poems. Underline the metaphors in each extract.

a) In this world the isle of dreams,
While we sit by sorrow's streams,
Tears and terrors are our themes
Reciting....."

Robert Herrick (1591-1674)

b) "Faster and more fast,
O'er nights brim, day boils at last;
Boils, pure gold, o'ver the cloud caps brim
Where spurting and suppressed it lay,
For not a froth flake touched the rim
Of yonder gap in the solid gray
Of the eastern cloud, an hour away,"

Symbol : A symbol is a thing (notion or idea or object, person, situation or action) which represents an abstract idea or concept. For example our flag is the symbol of our country. It represents all that is Indian, the Indianness of the land and the people.

Poets who used symbols in the nineteenth century movement were reacting against realism. Robert Frost, however, preferred to use metaphors instead. *Flowers, stars, dark woods* and *spring* are consistent symbols in Frost's poetry.

In the poem *The Road Not Taken* the forked road represents choices in life. The road in this poem is a classic example of a symbol. In the poem *The Second Coming* the *gyre*, a circular or conical shape, appears frequently in Yeats's poems and was developed as part of the philosophical system, outlined in his book *A Vision*. Poets have symbols which represent an idea, a value or a feel and recur in their poetry. They lend to their poems a pithiness as the symbols talk volumes.

Sounds in Poetry

A. Alliteration

I. Read the given lines and underline the sound which is being repeated throughout the verse.

Dewdrops Dancing Down Daisies

Don't delay dawns disarming display
Dusk demands daylight
Dewdrops dwell delicately
Drawing dazzling delight
Dewdrops dilute daisies domain
Distinguished debutantes
Diamonds defray delivered
Daylights distilled daisy dance

Paul Mc Cann

You will notice that the sound *d* is being repeated frequently. This is an example of alliteration.

Alliteration : It is the close repetition of consonant sounds, usually at the beginning of words. It is also called the *"head rhyme"* because of the repetition of sounds at the beginning of words.

e.g. *"To sit in solemn silence in a dull, dark dock...*

... From a cheap and chippy chopper on a big, black block!"

Alliteration envolves the repetition of consonant sounds at the beginning of successive words *(initial alliteration)* and within words *(internal alliteration)*.

"When to the sessions of sweet silent thought
I summon up remembrance of things past,
I sigh the lack of many a thing I sought
And with old woes new wail my dear times.

B. Oxymoron

An oxymoron is a figure of speech that combines, contradictory terms such as *deafening silence* or *living death*. In drawing attention to contradictions, an oxymoron heightens our sense of irony and paradox in everyday life.

Other oxymorons can be *hoary youth, childlike manhood, innocent crime,* etc.

Onomatopoeia

Life has a music and rhythm of its own. Various things and actions contain specific sounds associated with them. A poet weaves the effect of the sound cleverly to create a poetic effect.

For example the sounds one may hear in the following situations may be:

a) *In a train* : rhythmic trundling of the wheels, the periodic whistle of the train.

b) *Near a river* : the sound of the gushing water, gurgling over rocks and thundering down a steep water fall.

c) *In a factory* : the din of the machines and rhythmic sound of the motor, the whoosh of the whistle or the boilers and the siren that marks the working hours.

The use of words to represent sound or recreate sounds is called onomatopoeia. Hence the use of words 'whizzed past' recreate the whizzing sound of arrows being shot through the air.

Activity 4

I. Match these things to their sounds

- a bee : buzz
- a snake : _____
- water : _____
- a mouse : _____
- a cat : _____
- stormy clouds : _____
- a fan : _____

rumble, whirr, squeak, purr, buzz, hiss, gush, splash

These words are examples of onomatopoeic words that imitate sounds. Some other examples, are *clang, tinkle, gurgle, babble, chirp.*

2. Sound of the Cities :

Cities and the countryside have their own unique characteristic sounds to offer. A poet may pick them to bring about a musical effect in his/her poetry. Combine the things with their characteristic sounds.

City life :

a) fans, plates, glasses, cars, television, rain, type-writer

b) honking, whirring, tinkling, clattering, snorting, intoning, clattering, pattering

Sounds of the Country side:

a) streams, peace, mountains, birds, trees, leaves, river, breeze.

b) gurgling, whispering, twitter, whistle, rustle, roar, screeching, gurgting

Activity 5

1. *Given below is a list of animals found on or around a farm. Complete the sentences using onomatopoeic expressions.*

_____ says the dog.

_____ says the cat.

_____ says the house.

_____ says the duck.

_____ says the frog.

_____ says the sheep.

Now use these to create simple poems about farm life.

1. *Given below are some nouns. Add adjectives to them to change them to metaphors. Fill in the last column of the table to transform the metaphor into a simile.*

Adjectives	Nouns	Simile
• Sunny	smile	A smile that is as bright as the sun.
• Pure	Joy	Joy that was brilliant like a jewel
• -	children	_____
• -	boy	_____
• -	grass	_____
• -	rain	_____
• -	light	_____

2. *Given below are a few lines from some poems. Mark the similes with an 'S' and metaphors with an 'M'.*

a) *The rain fell like needles on my face.*

b) *O thou, pillar of society!*

c) *Like a piece of driftwood on the shore, I wait.*

d) *All the world is a stage.*

3. *Convert the following metaphors into similes.*

a) *There is a garden in her face*
Where roses and white lilies grow.

_____

_____

b) *The moonlight steeped in silentness*
The steady weathercock'

_____

_____

4. *"I have come to the borders of sleep ,*
the unfathomable deep
Forest where all must lose
Their way, however straight,

Or winding, soon or late;
They cannot choose."

_____

_____

_____

5. *Try to convert the following similes into metaphors.*

a) Her smile was as soft as the falling snow.

_____

b) My love is like a red, red rose.

_____

c) The kindness in her eyes is like the angel's being.

_____

d) I wandered lonely as a cloud.

_____

e) The wind wrapped me up like a clock.

_____

You would have noticed that while all metaphors can be transformed to similes; all similes cannot become metaphors.

6. *Think of nature around you. Come up with as many aspects of nature as you can.*

Now, add adjectives to these. Ensure that all these are metaphoric in nature.
Eg. *Creeping dusk*.

Try to write a poem using some of these expressions.

.....

.....

.....

.....

.....

.....

.....

.....

7. Given below are extracts from poems using alliteration. Underline the alliteration.

Dancing Dolphins

a) *Those tidal thoroughbreds that tango through the turquoise tide.*

Their taut tails thrashing they twist in tribute
to the titans.

They twirl through the trek
Tumbling towards the tide.

Throwing themselves towards those theatrical thespians.

By Paul McCann

b) "But when the melancholy fit shall fall
Sudden from heaven like a weeping cloud,
That fosters the droop-headed flowers all,"
And hides the green hill in an April shroud."

c) *"Drip Drop*
Drip drop, drip drop,
Darned rain won't stop."

8. a) Think of a few more sounds associated with the things mentioned in the above lines.

b) Now, expand these to frame a poem similar to the one given below:

"Choo Choo
Chhuga Chuga, Chuga Chuga, Chuga-Chuga-Chuga,
Chuga Chug,
Choo Choo!
When I hear a choo choo train I think of all the
many things that I should do."

Bruce Lansky

9. Read the following extracts. Underline the examples of onomatopoeia.

a) *What passing-bells for these who die as cattle?*
Only the monstrous anger of the guns.
Only the stuttering rifles' rapid rattle
Can pattern out their hasty horizons

b) *Drip Drip*
Drip drop, drip drop,
Darned rain won't stop.
Dropping on my windowpane,
It is driving me insane.

c) *Plop plop,*
fizz fizz
Oh, what a
Relief it is!

d) *Tick tock, goes the clock.*

10. Complete the following onomatopoeic sentences.

a) The wind was _____ in the trees
b) The _____ bees circled the hive.
c) At dusk, the _____ birds flew homewards
d) The _____ bangles drew the men.
e) The _____ monkeys raised a din.

f) The _____ hurricane rushes by.

g) The _____ of raindrops on my windows sill.

h) _____ mind swept across the hills.

i) _____ cars, a part of the rush hour.

j) _____ keys, clutter the mind.

Activity 6

2. Attempt writing a four-line poem on any of the two themes given below:

You can use some words from the sounds of cities and the country side given above. Include an example of onomatopoeia in your poem.

End of the Lesson - Review Questions

1. Comprehension

a) How would you differentiate between a simile and a metaphor? Explain with the help of suitable examples.

b) What are 'figures of speech'? How in your opinion do these add to a poem?

c) Give examples of onomatopoeic sounds that you come across frequently.

2. Vocabulary

A Define the following, with the help of suitable examples.

a) Simile

b) Metaphor

c) Onomatopoeia

d) Hyperbole

e) Oxymoron

f) Transferred Epithet

g) Alliteration

3. Application

Bring Activity 4, Activity 5, Activity 6, Activity 8 as 1,2,3,4,5,6,7,8,9,10

4. Writing - For the Portfolio

Collect 3 poems each which include examples of :

- Simile
- Metaphor
- Onomatopoeia
- Hyperbole
- Oxymoron
- Transferred Epithet
- Alliteration

Also, write a short note on how do these figures of speech add to the poetic value.

Lesson 4 IMAGE

The importance of words in the context of writing poetry has been discussed in previous chapters. Words can be used to conjure mental pictures. When they are strung together to construct a specific sensory experience for the reader, an IMAGE is born.

An image is a picture in the mind which is created through a concrete instance of the use of language, to evoke a sense impression.

Construction of an Image

Read the following passage.

The poet Ted Hughes once wrote:" *Imagine what you are writing about. See it and live it. Do not think it up laboriously, as if you were working out mental arithmetic. Just look at it, touch it, smell it, listen to it, turn yourself into it ... you keep your eyes, your ears, your nose, your taste, your touch, your whole being in the thing you are turning into words."*

Activity 1

Answer the following questions based on the passage you just read.

1) If you wish to construct an unforgettable image you should do the following:

(Tick as many options as you like)

a) imagine it deeply

b) see it right before you

c) laboriously think it up

d) live it

2) Which are the senses you must use to turn a thing "into words" i.e. create an unforgettable image?

_____

_____

_____

_____

_____

Reading poems rich in imagery

a) *Read the following poem by Alfred Tennyson.*

The Eagle

He clasps the crag with crooked hands,
Close to the sun in lonely lands,
Ring'd with the azure world he stands.
The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls.

Alfred, Tennyson

This poem is a brilliant piece of craftsmanship. For a closer analysis try to answer the following questions.

a) *If we were to summarize the action of the eagle it could be captured in four action words. Try to locate these verbs.*

The eagle _____the crag and _____on its perch with the azure sky as its backdrop. It closely _____ the valley from its mountain perch, and perhaps as it observes a possible prey it swoops down or _____.

b) *The power of the poem comes form the images evoked by the choice of words. Let us try to analyse these images, and relate them to the corresponding sensory experience. Read the poem a few times and then complete the table given below.*

Lines / Phrases from the Poem	Image Evoked	Sensory Experience
a. The eagle *clasps the crag*.	The bird seems to be clutching tightly onto its mountain perch.	Tactile (the sense of touch is evoked.)
b. with *crooked hands*	The jagged claws of the bird are pictured like ..... _____ _____	Visual _____

c.	*Close to the sun on lonely lands.*	A metaphor. If seen from far above, the waves on the sea seem to be folds on the skin of an old person.	1 _____ 2_____ 3 Auditory (suggestion of sound through association of waves)
d.	_____	Image of the bird swooping down like lightning.	1 _____ 2_____ (Suggestion of thunder)
e.	_____ _____		

b) Read these two verses from T.S. Eliots" Preludes.

The showers beat
On broken blinds and chimney-pots,
And at corner of the street
A lonely cab-horse streams and stamps

And then the lighting of the lamps.

II

The morning comes to consciousness
Of faint stale smells of beer
From the sawdust-trampled street
With all its muddy feet that press
To early coffee-stands.
With the other masquerades
That times resumes,
One thinks of all the hands
That are raising dingy shades
In a thousand furnished rooms.
The winter evening settles down
With smell of steaks in passageways.
Six o'clock.
The burnt-out ends of smokey days.
And now a gusty shower wraps
The grimy scraps
Of withered leaves about your feet
And newspaper from vacant lots;

T.S. Eliot (1888-1965)
Preludes (1917)

Understanding poetry rich in Images

1) In *Preludes* Eliot compares the length of the day to a cigarette, which during evening, is coming to a sad end. Pick out the phrase which is implicitly based on this comparison.

2) The positive connotations of leaves is completely negated by Eliot through the significant use of two words. Pick them out and write them in the space provided.

(i) _____ (ii) _____

3) Complete the sentences.

a) The *gusty shower* ..... washes away all the _____ and gloom and refreshes the face of the earth.

b) It re-enforces the sense of decadence as it blows _____ towards feet, and beats *"on broken blinds and chimney pots"*, failing to drum them into any kind of response.

4) Read *Preludes II* closely. See how *feet* and *hands* have been used to represent people. What do you think could be the poet's purpose? Consider these interpretations and select the appropriate one.

a) It indicates a general fragmentation in people's beings that the modern times have brought. The *"whole-ness"* of human beings has been lost after the ravages of civilization, beginning with the two world wars.

b) It is also the observer, who affected by the monotony and sameness of the lives around him perceives-human beings as dismembered.

i) a is correct

ii) b is correct

iii) both a and b are correct

5) Refer to a dictionary and write down the meaning of the word *"masquerade."*

_____

_____

_____

Analyze any three of the most striking images in the poem.

Lines From The Poem	Analyzing The Picture in The Mind	Senses Evoked
1 _____	_____	_____
_____	_____	_____
_____	_____	_____
2 _____	_____	_____
_____	_____	_____
_____	_____	_____
3 _____	_____	_____
_____	_____	_____
_____	_____	_____

Eliot had reminisced : *So it was, that for nine months of the year my scenery was almost exclusively urban, and a good deal of it seedily, drably urban at that. My urban imagery was that of St. Louis upon which that of London and Paris have been superimposed.*

6. Using images in poems

a) *Think about city images and city sounds. If you do not live in a city, imagine a city from your information about it and construct urban images in your mind. Write a poem or a brief creative piece on your versions of city spaces.*

b) Give a suitable title to your poem.

_____

_____

_____

_____

_____

End of the Lesson - Review Questions

1. Comprehension

a) What are images based on?

b) How do images contribute to the appeal of a poem?

2. Application

1 Do you think people wear masks most of the time? They hide themselves from turbulences under a cover of every day normality? Or do you think that masks are not required because people have no turbulence left to hide? Write a short poem or a creative piece (250-300 words) on anything related to this idea, on someone you know or thought you knew, on the unique masks actors wear . . .

_____

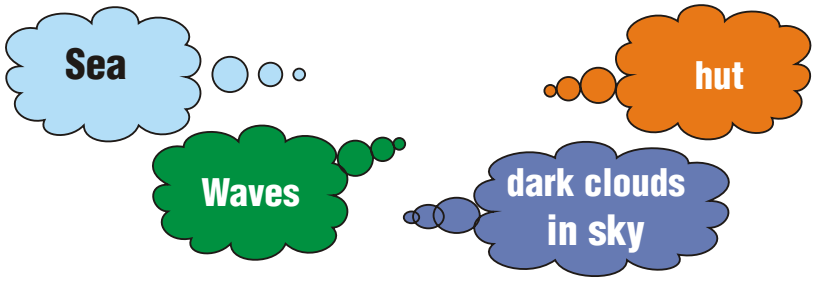
_____

_____

_____

2 Certain words and ideas are randomly given to you. Use them to create as many images as you want out of them. You may include other words, or include some words from the ones given below but retain some kind of link to the original idea.

i)



far away a lonely boat into the sea...

a fisherman's young wife...

ii) dusk (sun has set, moon not yet arisen)

playing children

fluttering pigtails

one little girl

broken toy drum

flowers

iii)

You

woke up one morning

Sound of rain on the window-sill

pull back the curtains

what do you see?

Lesson 5 Forms of Poetry

What is form?

When we speak of the **form** of a literary piece we denote its shape, structure and manner of arrangement, which often help us to categorise it into literary genres (say novel, short story or essay), as opposed to its substance. Form also connotes the principle that determines how a work is organized and structured. Over the years, in the field of literature, there has always been a lot of discussion on the signification and **content** (substance) to decide which ought to get precedence. While many critics have held that **what** you write about is most important, others contend that **how** you write should be the prime consideration. On a closer examination a majority of the critics have concluded that form and content are inseparable.

One might say that in the realm of poetry, *form* exercises a kind of discipline over the content. Once the American poet, Robert Frost was asked why he didn't prefer to write free or non-structured verse. The response was immediate, *I just as soon play tennis with the net down*. Fixed form provides a challenging structure within which a poet exercises his / her creativity. In the course of this unit we will explore some poetic forms that have remained popular with poets over the years.

The Unquiet Grave

Cold blows the wind to my true love
And gently drops the rain
I've never had but one sweetheart,
And in green-wood she lies slain,
And in greenwood she lies slain,

I'll do as much for my sweetheart
As any young man may,
I'll sit and mourn all on her grave
For a twelve month and a day.

When the twelve month and one day was past,
The ghost began to speak,
"Why sittest here all on my grave,
And will not let me sleep?"

"There's one thing that I want, sweetheart,
There's one thing that I crave;
And that is a kiss from your lily-white lips-
Then I'll go from your grave."

"My breast it is as cold as clay
My breath smells earthly strong;
And if you kiss my cold clay lips,
Your days they won't be long.

"Go fetch me water from the desert,
And blood, from out of a stone;
Go fetch me milk from a fair maid's breast
That a young man never had known.'

"O down in yonder grove, sweetheart,
Where you and I would walk,
The first flower that ever I saw
Is wither'd to a stalk.

"The stalk is wither'd and dry, sweetheart,
And the flower will never return;
And since I lost my own sweetheart,
What can I do but mourn?

"When shall we meet again, sweetheart?
When shall we meet again?"
'When the oaken leaves that fall from trees
Are green and spring up again,
Are green and spring up again.'

An onymous

Consider the following statements about the poem

- The poem tells the story of a lover meeting his dead beloved near her grave, since it has been impossible for him to get over her loss.
- The idea of the supernatural encounter emphasizes and enhances the themes of love, loss, longing, death and sorrow, each, a very human predicament. The young man wants a kiss from the dead beloved in an attempt to erase the boundary between their two worlds: that of life and that of death. The girl conveys the

impossibility of this to him, through a catalogue of impossible tasks ['Go fetch me water from the desert...], and urges him to return to life.

Read stanzas 7 and 8 again.

You would find an instance of repetition, along with the introduction of a new idea.

All the stanzas have four lines, the repetition of the last line in the first and the last verse is to emphasize the deep sense of futility of the quest of the young lover. The poem is an instance of a Ballad.

Ballad

A ballad is a form of verse which tells a story and is transmitted orally. The word *ballad* comes from the Latin *ballare* meaning *to dance*, and was originally a song which served to accompany a dance. The traditional ballads have often survived in multiple forms, as there was no fixed form, and each singer introduced his own variations. The form was then adopted and used by later poets, for instance, John Keats's famous *La Belle Dame sans Merci* was written in the ballad form.

Read the poem :

La Belle Dame sans Merci

'O what can ail thee, knight-at-arms,
Alone and palely loitering?
The sedge has wither'd from the lake,
And no birds sing.

'O what can ail thee, knight-at-arms,
So haggard and so woebegone?
The squirrel's granary is full,
And the harvest's done.

I see a lily on thy brow
With anguish moist and fever dew
And on thy cheek a fading rose
Fast withereth too.

'I met a Lady in the meads,
Full beautiful-a faery's child,
Her hair was long, her foot was light,
And her eyes were wild.

'I made a garland for her head,
And bracelets too, and fragrant zone;
She look'd at me as she did love,
And made sweet moan.

'I set her on my pacing steed
And nothing else saw all day long,
For sidelong would she bend, and sing
A faery's song.

'She found me roots of relish sweet,
And honey wild and manna dew,
And sure in language strange she said
"I love thee true."

'She took me to her elfin grot,
And there she wept, and sigh'd full sore;
And there I shut her wild wild eyes
With kisses four.

'And there she lulled me asleep,
And there I dream'd-Ah! woe betide!
The latest dream I ever dream'd
On the cold hill's side.

'I saw pale kings and princes too,
Pale warriors, death-pale were they all;
They cried-"La Belle Dame sans Merci
Thee hath in thrall!"

'I saw their starved lips in the gloam
With horrid warning gaped wide,
And I awoke and found me here,
On the cold hill's side.

'And this is why I sojourn here
Alone and palely loitering,
Though the sedge is wither'd from the Lake
And no birds sing.

John Keats

Understanding The Poem

1 Here are certain elements normally found in ballads. Which among these can you locate in John Keats's *La Belle Dame sans Merci?*

a) There is a basic human story rendered dramatically.

b) There is a refrain that runs through the poem.

c) There is an incremental repetition in which a line or stanza is repeated but with an addition that advances the story.

d) Love, loss, sorrow and death are themes explored in them.

e) The stanzas are of regular length.

f) Supernatural elements are explored in the course of the poem.

g) There is a regularity in the metre.

.....

.....

Activity 1

Read the Balld 'La Belle Dame sans Merci. Complete the sentences and answer the questions.

1 There is an element of story telling within the poem. Verses _____ to _____ constitute the question that is asked while the rest of the poem is the Knight's answer to the question.

2 Write in brief the Knight's experience with the mysterious lady.

_____

_____

_____

_____

_____

_____

_____

3 *There are images of autumn recurrent within the poem. Identify any two of them and explain them.*

Lines from the poem	Explaining the image	Senses evoked

4 *The whole poem may be an elaborate metaphor where the story tries to suggest a deeper truth. Human beings have often fallen prey to intense passions which have taken over their entire lives for instance, poetry. Do you think the lady could represent poetry or art or any other creative pursuit, which bewitches the artist but can never be perfectly mastered? Write briefly on this idea (150 words).*

_____

_____

_____

_____

Activity 2

Try your hand at writing a ballad. You could choose a theme from any popular story you have read, a myth or legend, a humorous episode, or like Keats, use the ballad form in a deeply complex manner.

Lyric

To begin with, the Greeks defined a *lyric* as a song to be sung to the accompaniment of a *lyre* (a stringed musical instrument) - hence the name *lyric*. Even today, a song is called a *lyric;* for example, the songs in a musical play or film are also known as *lyrics*.

A lyric is a fairly short poem. It usually expresses the feelings and thoughts of a single speaker, who may or may not be the poet. In it, the speaker expresses a state of mind,

mood or a process of perception, thought and feeling. The bulk of all poetry in various languages, not just English, is comprised of the *lyric*. A *lyric* is mostly divided into stanzas.

Understanding a Lyric

Activity 3

Read the following lyric by Emily Dickinson and answer the questions below:

Hope is the thing with, feathers
That perches in the soul,
And sings the tune without the words,
And never stops at all.

And sweetest in the gale I heard;
And sore must be the storm
That could abash the little bird
That kept so many warm

I've heard it in the chillest land,
And on the strangest sea;
Yet, never, in extremity,
It asked a crumb of me.

Emily Dickinson

(1) On the basis of its length, does the poem qualify as a lyric?

(ii) What is the poet's perception or view of hope?

(iii) The following poetic devices have been used in the poem: *metaphor* and *personification*. Cite the lines where these figures of speech have been used.

a. Metaphor:.....

b. Personification:.....

Project work

1. Write a short poem on any aspect of the environment / season / day of the week / month that makes you feel happy.

2. Working in groups of 4-5 try to write a lyrical poem on any theme you like.

ODE

Read the following poem. It is another form of lyrical poetry.

Ode On The

Morning Of Christ's Nativity

This is the month, and this the happy morn
Wherein the Son of Heaven's Eternal King
Of wedded Maid and Virgin Mother born,
Our great redemption from above did bring;
For so the holy sages once did sing,
That He our deadly forfeit should release,
And with His Father work us a perpetual peace.

That glorious Form, that Light unsufferable,
And that far-beaming blaze of Majesty,
Wherewith He wont at Heaven's high council-table
To sit the midst of Trinal Unity,
He laid aside; and, here with us to be,
Forsook the courts of everlasting day,
And chose with us a darksome house of mortal clay.

Say, heavenly Muse, shall not thy sacred vein
Afford a present to the Infant God?
Hast thou no verse, no hymn, or solemn strain
To welcome Him to this His new abode,
Now while the heaven, by the Sun's team untrod,
Hath took no print of the approaching light,
And all the spangled host keep watch in squadrons bright?

See how from far, upon the eastern road,
The star-led wizards haste with odours sweet:
O run, prevent them with thy humble ode
And lay it lowly at His blessed feet;
Have thou the honour first thy Lord to greet,
And join thy voice unto the angel quire
From out His secret altar touch'd with hallow'd fire

John Milton

What is an ode?

Originally an ode referred to a song sung by the chorus in Greek drama. Now it refers to a rhymed poem of irregular / complete form, written to celebrate a special occasion or a special theme. It is usually serious in subject and treatment, elevated in style and elaborate in its stanza structure. The ode was a special favourite with the Romantic poets and they used it in some of their finest poetry. You will read *Samuel Taylor Coleridge's France : an ode*.

The romantic poets, especially *Wordsworth, Coleridge* and *Southey* were swept by a great deal of enthusiasm when the French Revolution, with its cry of *"Liberty, Equality and Fraternity"* broke out. However as the Revolution took a previously unforeseen course gradually disillusionment set in and in this ode *Coleridge* withdraws all support from the Revolutionary government against the sister republic of Switzerland in the winter of 1797-98.

Read the following poem.

France : An Ode!

Ye Clouds! that far above me float and pause,
Whose pathless march no mortal may control!
Ye ocean waves, that wheresoe'er ye roll.
Yield homage only to eternal laws!
Ye woods, that listen to the night-bird's singing,
Midway the smooth and perilous steep reclined,
Save when your own imperious branches swinging
Have made a solemn music of the wind!
Where, like a man beloved of God.
Through glooms, which never woodman trod,
How oft, pursuing fancies holy,
My moonlight way o'er flowring weeds I wound,
Inspired beyond the guess of folly,
By each rude shape, and wild unconquerable sound!
O ye loud waves, and O ye forests high,
And O ye clouds, that far above me soared!
Thou rising Sun! thou blue rejoicing Sky!
Yea, every thing that is and will be free!
Bear witness for me, wheresoe'er ye be,
With what deep worship I have still adored
The spirit of divinest Liberty.

II

When France in wrath her giant-limbs upreared.
And with that oath which smote air, earth and sea,
Stamped her strong foot and said, she would be free,
Bear witness for me, how I hoped and feared!

With what a joy my lofty gratulation
Unawed I sung amid a slavish band;
And when to whelm the disenchanted nation,
Like fiends embattled by a wizard's wand,
The Monarchs marched in evil day,
And Britain joined the dire array;
Though dear her shores, and circling ocean,
Though many friendships, many youthful loves
Had swoln the patriot emotion,
And flung a magic light o'er all her hills and groves;
Yet still my voice, unaltered, sang defeat
To all that braved the tyrant-quelling lance,
And shame too long delayed, and vain retreat!
For ne'er, O Liberty! with partial aim
I dimmed thy light, or damped thy holy flame;
But blesset the paeans of delivered France,
And hung my head and wept at Britain's name!

III

"And what," I said "though Blasphemy's loud scream
With that sweet music of deliverance strove!
Though all the fierce and drunken passions wove
A dance more wild than e'er was maniac's dream;
Ye storms, that round the dawning east assembled,
The sun was rising, though hid his light!"
And when, to soothe my soul, that hoped and trembled,
The dissonance ceased, and all seemed calm and bright
When France, her front deep-scarred and gory,
Concealed with clustering wreaths of glory;
When, insupportably advancing,
Her arm made mockery of the warrior's ramp;
While timid looks of fury glancing

Domestic treason, crushed beneath her fatal stamp,
Writhed like a wounded dragon in his gore;
Then I reproached my fears that would not flee;
"And soon," I said, "shall wisdom teach her lore
In the low huts of them that toil and groan!
And, conquering by her happiness alone,
Shall France compel the nations to be free,
"Till Love and Joy look round, and call the earth their own!"

IV

Forgive me, Freedom! O forgive these dreams!.
I hear thy voice, I hear thy loud lament,
From bleak Helvetia's icy caverns sent-
I hear thy groans upon her blood-stain'd streams!
Heroes, that for your peaceful country perished
And ye that, fleeing, spot the mountain - snows
With bleeding wounds : forgive me, that I cherished
One thought that even blessed your cruel foes!
To scatter rage and traitorous guilt
Where Peace her jealous home had built;
A patriot-race to disinherit
Of all that made their stormy wilds so dear;
And with inexpiable spirit
To taint the bloodless freedom of the mountaineer
O France! that mockest Heaven adulterous, blind,
And patriot only in pernicious toils!
Are these thy boasts, Champion of human kind?
To mix with Kings in the low lust of sway,
Tell in the hunt, and share the murderous prey;
To insult the shine of Liberty with spoils
From freemen torn; to tempt and to betray?

V

The Sensual and the Dark rebel in vain,
Slaves by their own compulsion! In mad game
They burst their manacles, and wear the name

Of freedom, graven on a heavier chain!
O Liberty! with profitless endeavour
Have I pursued thee many a weary hour;
But thou not swell'st the victor's strain, nor ever
Didst breathe thy soul in forms of human power.

Alike from all, howe'er they praise thee.
(Nor prayer nor boastful name delays thee)
Alike from priestcraft's harpy minions,
And factious Blasphemy's obscener slaves,
Thou speedest on thy subtle pinions,
The guide of homeless minds, and playmate of the waves!
And then I felt thee! on that sea-cliff's verge,
Whose pines, scarce travell'd by the breeze above,
Had made one murmur with the distant surge!
Yes! While I stood and gaz'd my temples bare.
And shot my being through earth, sea and air.
Possessing all things with intensest love.
O Liberty! my spirit felt thee there!

February 1798

Understanding The Poem

The poet invokes and calls upon the clouds and the waves and the woods and the sun to bear witness to the deep feeling of worship with which he has adored the spirit of Liberty (I) and his feeling of hope and fear when France rose in all her mighty strength determined to be free. He calls upon them to testify how when even England joins the kings of other nations to crush France, inspite of his deep patriotism, he wishes that his country may be defeated. For he would never do anything that dimmed the light of Liberty. He, therefore, blessed France and hung his head and wept in Britain's name. (II)

Though the sweet music of Liberty is disturbed in France by impiety and fierce and drunken passion, yet he has no idea that the sun is rising in the east. Therefore when at last disorder ceased and she emerges victorious over her enemies and destroys all traitors, she is happy to feel that soon her leaders will learn wisdom, and France will compel the nations to be free, and the earth will be filled with love and joy. (III)

But these hopes are all doomed to bitter disappointment. They seem an insult to freedom. He asks pardon of the freedom-loving people of Switzerland to forgive him for honouring France in the name of freedom. For France destroys the peace and freedom of the people of Switzerland. The poet is filled with bitter indignation that France under Napoleon has joined the hated Kings and insulted the temple of liberty with offerings plundered from the free men of Switzerland whom they tempted and betrayed . (IV)

Those who are plunged in the darkness of the passions strive vainly for freedom. They are compelled by their nature to remain slaves. They take the name of freedom but remain bound by their slavery. The poor had vainly pursued liberty all these years. He has now realized that Liberty avoids the avarice of the priest and the wickedness of the impious. True liberty is to be found only in Nature, and he feels the spirit of liberty in the sweep of the wind and the surge of the wave. (V).

Exploring the ode

Activity 3

Answer the following questions.

1 In Part I, the poet calls upon various objects of nature. What does he urge them to bear witness to?

_____

_____

2 In spite of his deep patriotism why does the poet want his own country to be defeated in its war with France?

_____

_____

_____

3 In its second phase, the French Revolution had become very violent (the guillotine remaining in action all day executing anyone who was even *suspected* of treason!) Yet why do you think the poet is hopeful? (You can tick more than one)

a) Soon the leaders would gain wisdom and create a stable order.

b) The popular uprising would eventually lead to the establishment of democracy which the poet idealizes.

c) He is *hopeful* because England is in a better position due to the violence in France.

4 The ideal of freedom cannot be realized under any human government. Then, where does the poet finally find the true spirit of liberty?

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.....

5 Response to poems differs from individual to individual. Some things appeal and some may not. What are the things you like and dislike about this poem?

Feel free to give your personal point of view .

150 words

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6 If you were to write an Ode, what would you write on? Give reasons for your choice

150 words

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Sonnet

A sonnet is a poem that has fourteen lines and a particular pattern of rhyme. The word *sonnet* comes from the Italian *sonnets* meaning *little song*.

The sonnet came into English literature from the Italian poet *Petrarch*. *Petrarch* wrote a whole sonnet sequence to his beloved Laura, whom he never could alttain. This compact form, called the *Petrachan,* had a distinct rhyme structure and organization of 8 lines plus 6 lines.

Given below it an example in English of the *Petrarchan* pattern

When I Consider How My Light is Spent

When I consider how my light is spent
Ere half my days, in this dark world and wide,
And that one talent which is death to hide
Lodged with me useless, though my soul more bent
To serve therewith my Maker, and present
My true account, lest He returning chide;
"Doth God exact day-labour, light denied"?
I fondly ask. But Patience, to prevent
That murmur, soon replies God doth not need
Either man's work, or His own gifts Who best
Bear His mild yoke, they serve Him best: His state
Is kingly; thousands at His bidding speed,
And post o'er land and ocean without rest:-
They also serve who only stand and wait.

John Miton

The first 8 lines speak of a crisis in the poet, creative life, and the next 6 lines provide an answer.

Activity 4

The following is a jumbled up version of a sonnet. Try to put it in order. work in small groups.

Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:

Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;

Nor shall Death brag thou wanderest in his shade,
When in eternal lines to time thou growest:

But thy eternal summer shall not fade
Nor lose possession of that fair thou owest;

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

And every fair from fair sometime declines,
By chance, or nature's changing course, untrimm'd.

Compare your poems with other groups and then with the original. Discuss how the meaning changes / does not change.

The other form of *sonnet*, known as the *Shakespearean sonnet* comes from the great poet's extensive use of it. It has 3 sections of 4 lines each followed by a *rhymed couplet*. The following is a sonnet by Shakespeare.

Shall I Compare thee to a Summer's day?

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:

Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd:
And every fair from fair sometime declines,
By chance, or nature's changing course, untrimm'd;

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

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

W. Shakespeare

In the first three quatrains, four line stanzas, the poet establishes a proposition (here, he seeks to make a *perfect goddess* of the woman he loves, and put her on a pedestal, like other poets were likely to do) while in the couplet he both re-affirms and over turns the idea.

The *sonnet* has remained a popular form over the centuries. The following poem is a modern day version of the *sonnet*. Its sparkling clarity does not in any way, take away from its poetic merit, and its take on the *conventions* for a woman would make an interesting comparison with the previous poem.

SONNET

They say I should not wait about your street,
Nor call upon your friends to hear of you,
Or go to places where by chance we'll meet
Or hold your hand unless you ask me to.
They tell me I should emphasize my waist
And cultivate the arts that make men thirst:
Should learn to waken lust and yet stay chaste
And I should never say 'I love you' first

But I would come to you clear-eyed and plain,
My treasures in a kerchief wrapped. To you
I'd give the first primrose, a daisy chain,
A lucky stone, my heart for your tattoo.
And when, in time, they say 'we told you so',
my truth I'll have and they their status quo.

Diana Hendry

End of the Lesson Review Questions

1. Comprehension

a) What do you understand by *form* of a literary piece? Explain with the help of examples.

b) What is the basic difference between a *Petrachan* and a *Shakespearean sonnet?*

Explain with the help of examples.

2. Vocabulary

Define the following with the help of suitable examples.

a) Ballad

b) Lyric

c) Ode

d) Sonnet

3. Application

(1,2,3,4,5,6) Childhood

4. Writing - For the Portfolio

Collect three poems each which can be clubbed under these forms:

a) Ballad

b) Lyric

c) Ode

d) Sonnet

Critically comment on how far do these include the features of their chosen form.

5. Find out about poets who have adopted specific forms for their poetic expression.

Write their names and the form they are associated with

1. Application

1) In a diary or journal people often write down important personal moments, crises, landmark moments etc. However what is most important about these incidents is the mental transformation that comes about as a result of these. Now, how would it be if you tried to write parts of your journal in verse? Distil the happenings, trim them down to their bone and capture the essence in poetry. Remember, that the interior world of the mind, the thoughts and turbulence is as important in journal writing, as the interior world of sights, sounds and smells.

Write your journal entries for three days (consecutive or completely random, but preferably connected by some common thread) in verse. Once again, form and rhyme are entirely up to you, and there are no compulsions at all. Add this to your Portfolio.

2. We are giving you some lines. Write the rest of the poem completely on your own.

a) *I know what the caged bird feels, alas!...*

.....

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.....

b) *To what purpose, April, do you return again...*

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c) *My heart leaps up when I behold…*

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d) *How do I love thee? Let me count the ways…*

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3. *An attempt at something funny*

What is it that you love to eat the most?

Think about your favourite food, mentally go over its wonderful virtues and write an ode to it, say, *An Ode to a Chocolate Bar* ! Write it in your notebooks. Improve upon the first draft and add it to your Portfolio.

4. *The following poem is perhaps, about love and its anxiety.*

Mother, I cannot mind my wheel;
My fingers ache, my lips are dry;
Oh ! if you felt the pain I feel!
But oh, who ever felt as I.

-Sappho (translated by Walter Savage Landon)

5 *Read the following poem:*

Sympathy

I know what the caged bird feels, alas!
When the sun is bright on the upland slopes;
When the wind stirs soft through the springing grass,
And the river flows like a stream of glass;
When the first bird sings and the first bud opes.
And the faint perfume from its chalice steals—
I know what the caged bird feels!

I know why the caged bird beats his wing
Till its blood is red on the cruel bars;

For he must fly back to his perch and cling
When he fain would be on the bough a-swing;
And a pain still throbs in the old, old scars
And they pulse again with a keener sting—
I know why he beats his wing!

I know why the caged bird sings, ah me,
When his wing is bruised and his bosom sore—
When he beats his bars and be would he free;
It is not a carol of joy or glee,
But a prayer that he sends from his heart's deep core;
But a plea, that upward to Heaven he flings—
I know why the caged bird sings!

Paul Laurence Dunbar

Paul Laurence Dunbar (1872-1906) was one of the finest of the early American poets.

Answer the following on the basis of your reading of the poem.

a) Now, what do you think are the multiple connotations of the word *cage?* What is *cage* a symbol of ?

_____

_____

b) Pick out the stricking images which bring out the agony of the bird.

_____

_____

It is interesting that the poet and writer Maya Angelou has taken the protoundly moving last line of the poem *I Know Why the Caged Bird Sings* as the title of her autobiography.

6. Read the poem and answer the questions that follow:

My Heart Leaps Up

My heart leaps up when I behold
A rainbow in the sky:
So was it when my life began,
So is it now I am a man,
So be it when I shall grow old,
Or let me die!
The Child is father of the Man,
And I could wish my days to be
Bound each to each by natural piety.

William Wordsworth

a) What is *Child* the symbol of?

_____

_____

_____

b) What transports the poet back to his childhood?

_____

_____

_____

End of the Unit - Review Questions

Comprehension and Vocabulary

1. Define the following. Give an example for each. Your example should not be from the text.

   a. Ode
   b. Lyric
   c. Ballad
   d . Metaphor
   e. Simile
   f. Oxymoron
   g. Alliteration
   h. Transferred Epithet
   i. Sonnet

2. Dishinguish between the *Petrarchan* and *Shakespearean sonnets*. Find an example for each, other than those included in the text.

3. Write down three example of metaphors

   -- Now change these into *similes*,

   -- How are *similes* and *'metaphors'* different?

4. In pairs read the poems and the extracts given below and do the following

   a) Surf the net and find out related information about each poem and the poet.

   b) Critically analyse the poem based on what you have learnt.

   c) Make a presentation to your class based on your analysis and search. Focus on the unique features of the poem.

(A)
ROSALYNDE

Like to the clear in highest sphere
Where all imperial glory shines,
Of selfsame colour is her hair
Whether unfolded, or in twines:
Heigh ho, fair Rosalynde!
Her eyes are sapphires set in snow,
Resembling heaven by every wink;
The Gods do fear whenas they glow,
And I do tremble when I think

Heigh - ho, would she were mine!
Her cheeks are like the blushing cloud
That beautifies Aurora's face,
Or like the silver crimson shroud
That Phoebus' smiling looks doth grace;
Heigh ho, fair Rosalynde!
Her lips are like two budded roses
Whom ranks of lilies neighbour nigh,
With which bounds she balm encloses
Apt to entice a deity:
Heigh - ho, would she were mine!

Her neck is like a stately tower
Where love himself imprison'd lies,
To watch for glances every hour
From her divine and sacred eyes:
Heigh ho, fair Rosalynde!
Her paps are centres of delight,
Her breasts are orbs of heavenly frame,
Where Nature moulds the dew of light
To feed perfection with the same:
Heigh - ho, would she were mine!

With orient pearl, with ruby red,
With marble white, with sapphire blue
Her body every way is fed,
Yet soft in touch and sweet in view:
Heigh - ho, fair Rosalynde!
Nature herself her shape admires;
The Gods are wounded in her sight;
And Love forsakes his heavenly fires
And at her eyes his brand doth light:
Heigh - ho, would she were mine!

Then muse not, Nymphs, though I bemoan
The absence of fair Rosalynde,
Since for a fair there's fairer none,
Nor for her virtues so divine:
Heigh - ho, fair Rosalynde;
Heigh - ho, my heart! would God that she were mine!

T. Lodge

(B)
A MATCH

If love were what the Rose is,
And I were like the leaf,
Our lives would grow together
In sad or singing weather,
Blown fields or flowerful closes,
Green pleasure or grey grief;
If love were what the rose is,
And I were like the leaf.

If I were what the words are,
And love were like the tune,

Algernon Charles Swinburne

(C)
TO HIS LOVE

When in the chronicle of wasted time
I see descriptions of the fairest wights,
And beauty making beautiful old rhyme
In praise of ladies dead, and lovely knights,

Then in the blazon of sweet beauty's best
Of hand, of foot, of lip, of eye, of brow,
I see their antique pen would have exprest
Ev'n such a beauty as you master now.

So all their praises are but prophecies
Of this our time, all you prefiguring;
And, for they look'd but with divining eyes,
They had not skill enough your worth to sing:

For we, which now behold these present days,
Have eyes to wonder but lack tongues to praise.

William Shakespeare

(D)
A SUPPLICATION

Forget not yet the tried intent
Of such a truth as I have meant ;
My great travail so gladly spent,
Forget not yet !

Forget not yet when first began
The weary life ye know, since when
The suit, the service none tell can ;
Forget not yet !

Forget not yet the great assays
The cruel wrong, the scornful ways,
The painful patience in delays
Forget not yet!

Forget not ! O, forget not this,
How long ago hath been, and is
The mind that never meant amiss-
Forget not yet !

Forget not then thine own approv'd
The which so long hath thee so loved,
Whose steadfast faith yet never moved ---
Forget not this!

Sir Thomas Wyatt

(E)
PROTHALAMION

Calm was the day, and through the trembling air
Sweet-breathing Zephyrus did softly play—
A gentle spirit, that lightly did delay
Hot Titan's beams, which then did glister fair ;
When I (whom sullen care,
Through discontent of my long fruitless stay
In princes' court, and expectation vain
Of idle hopes, which still do fly away
Like empty shadows, did afflict my brain)
Walk' d forth to ease my pain
Along the shore of silver-streaming Thames ;
Whose rutty bank, the which his river hems,
Was painted all with variable flowers,
And all the meads adorn'd with dainty gems
Fit to deck maidens' bowers,
And crown their paramours
Against the bridal day, which in not long :
Sweet Thames! run softly, till I end my song.

There in a meadow by the river side
A flock of nymphs I chanced to espy,
All lovely daughters of the flood thereby,
With goodly greenish locks all loose untied
As each had been a bride;
As each one had a little wicker basket
Made of fine twigs, entrailled curiously,
In which they gather, flowers to fill their basket
And with fine fingers cropt full feateously
The tender stalks on high.
Of every sort, which in that meadow grew
They gather'd some; the violet, pallid blue,
The little daisy that at evening closes,
The virgin lily and the primrose true,
With store of vermeil roses,
To deck their bridegrooms' posies
Against the bridal day, which was not long :
Sweet Thames! Run softly, till I end my Song.....

Edmund Spensor
(1552-1599)

(F)
ODE ON THE SPRING

Lo! Where the rosy-bosom'd Hours,
Fair Venus' train, appear,
Disclose the long-expecting flowers,
And wake the purple year !
The Attic warbler pours her throat :
Responsive to the cuckoo's note
The untaught harmony of Spring :
While, whispering pleasure as they fly,
Cool Zephyrs through the clear blue sky
Their gather'd fragrance fling.

Where'er the oak's thick branches stretch
A broader, browner shade,
Where,er the rude and moss-grown beech
O' er-canopies the glade,
Beside some water's rushy brink
With me the Muse shall sit, and think
(At ease reclined in rustic state)
How vain the ardour of the Crowd,
How low, how little are the Proud,
How indigent the Great !

Still is the toiling hand of Care ;
The panting herds repose :
Yet hark, how through the peopled air
The busy murmur glows !
The insect youth are in the wing,
Eager to taste the honied spring
And float amid the liquid noon :
Some lightly o'er the current skim,
Some show their gaily-gilded trim
Quick-glancing to the sun.

To Contemplation's sober eye
Such is the race of Man :
And they that creep, and they that fly,
Shall end where they began.
Alike the busy and the gay
But fluter thro' life's little day,
In Fortune's varying colours drest :
Brush'd by the hand of rough Mischance.
Or chill'd by Age, their airy dance
They leave, in dust to rest.

Methinks I hear in accents low
The sportive kind reply :
Poor moralist! And what art thou?
A solitary fly !
Thy joys no glittering female meets,
No hive hast thou of hoarded sweets,
No painted plumage to display :
On hasty wings thy youth is flown ;
Thy sun is set, thy spring is gone—
We frolic, while 'tis May.

Thomas Gray
(1716-1771)

(G)
The Poplar Field

The poplars are fell'd; farewell to the shade
And the whispering sound of the cool colonnade;
The winds play no longer and sing in the leaves,
Nor Ouse on his bosom their image receives.

Twelve years have elapsed since I first took a view
Of my favourite field, and the bank where the grew :
and now in the grass behold they are laid,
And now the tree is my seat that once lent me a shade.

The blackbird has fled to another retreat,
Where the hazels afford him a screen from the heat ;
And the scene where his melody charm'd me before
Resounds with his sweet-flowing ditty no more.

My fugitive years are all hasting away,
And I must ere long lie as lowly as they,
With a turf on my breast and a stone at my head,
Ere another such grove shall arise in its stead.

'Tis a sight to engage me, if anything can,
To muse on the perishing pleasures of man ;
Though his life be a dream, his enjoyments, I see,
Have a being less durable even than he.

William COWPER
(1731-1800)

(H)

The Self-unsefeing

Here is the ancient floor,
Footworn and hollowed and thin,
Here was the former door
Where the dead feet walked in.

She sat here in her chair,
Smiling into the fire ;
He who played stood there,
Bowing it higher and higher.

Childlike, I danced in a dream ;
Blessings emblazoned that day;
Everything glowed with a gleam ;
Yet we were looking away !

Thomas Hardy
(1840-1928)

5. Identify the figures of speech in the following :

a) Can honours voice provide the silent dust or flattery soothe the dull cold ear of death.

b) Five miles meandering with a mazy motion.

c) The moan of doves in immemorial elms. And murmuring of imumerable bees.

d) Your face is as a book where man may read strange matters.

e) He is the vulture of the province.

f) So like a shattered column lay the king.

g) A strong man struggling with the storms of fate.

h) The flowers watched silently in the vase, hearing the rain tapping on the attic.

i) An omnibus across the bridge crawls like a yellow butterfly.

j) In wild white jubilant spray.

6. Comment upon the poetic devices employed in the verse below :

Deep in the ghostly shadows of the trees
I hear the owl calling for me…

I must go down to the seas again,
to the vagrant gypsy life.

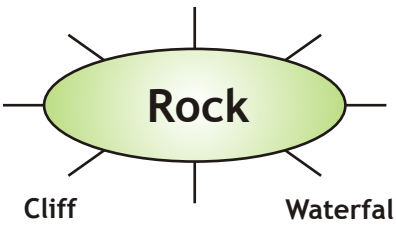
To the gull's way and the whales' way
Where the wind is like a whetted knife,

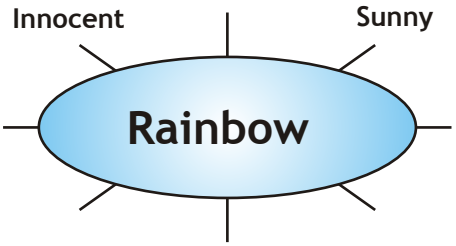
And all I ask is a merry yarn from
A laughing fellow-rover,

And the quiet sleep and a sweet dream,
When the long tracks over.

Writing - For the Portfolio

1. Given below are two web diagrams. Complete them





Now, write short poems using these sets of words.

2. Given below are a few words write down sets of words rhyming with these.

Dawn | Joys | Pole | Tale | Please

Fair | Heart | Love | Peace | Rain | Art

Now attempt writing a poem using these sets of words. You need not use all the words,

3. Work in groups of 3-4

Write a poem using the word given in the box.

beak,	claw,	grant,	scoop,	hands,
rock,	menace,	hook,	wreck	

4. Project work

Work in groups of 4-5

Create your own anthology of poems.

Your anthology should have at least two sections.

a) Collection of poems from famous poets, magazines, newspapers and the net.

b) Poems, written by you as a group or by individuals.

c) Note if you have in the process of creating poetry created any expression, coined any words (remember there is poetic licence) that are original.

d) Add this to your Portfolio

5. (i) You have explored different kinds of verse. Now attempt writing on any one of these. You may choose any suitable theme.

You may work in pairs if you wish to.

a) Ballad

b) Ode

c) Sonnet

(ii) First List the characteristic of each verse-form, then model your poem on it.

(iii) a) Make a presentation in the class by reading your poem aloud with expression.

b) Also say why you thought a particular verse form to be appropriate for your creations.

c) Exchange your experience about the whole process of creating your poem.

Give me the strength to make my love fruitful in service. Give me the strength never to disown the poor or bend my knees before insolent might. Give me the strength to raise my mind high above daily trifles.

from Gitanjali - Rabindranath Tagore

UNIT

4 An Introduction to Translation Studies

Lesson 1 Translation and Translator

Bottom thou art translated
- Shakespeare - A Mid-Summer Nights' Dream

Translation and the Translator : Concept of translation

What is translation? Let us begin answering this question by reading the following passages. One of the two passages is a translation.

पढ़ता-लिखता हूँ। यही पेशा है। सो दुनिया के बारे मे पोथियों के सहारे ही थोड़ा-बहुत जानता हूँ। पढा हूँ, हिन्दुस्तान के जवानों में कोई उमंग नही है, इत्यादि इत्यादि। इधर देखता हूँ कि पेड़-पौधे और भी बुरे हैं। सारी दुनिया में हल्ला हो गया कि वसंत आ गया। पर इन कम्बख्तों को खबर ही नहीं। कभी-कभी सोचता हूँ, इनके पास तक संदेश पहुँचाने का कोई साधन नहीं हो सकता! महुआ बदनाम है कि उसे सबके बाद वसंत का अनुभव होता है।

"I read and write. This is my profession. So, what I know more or less about the world is only through books. I have read there is no enthusiasm in the youth of Hindustan and so on and so forth. Here I see the trees and the plants are even worse. There is a clamour throughout the world that the spring has come. But these idiots do not know. Sometimes I wonder if there can be no means to take the message to them! ***Mahuwa*** *is infamous that it experiences the spring later than all others."*

What is the passage about:

(a) Mahuwa?
(b) The writer's knowledge about the world?
(c) The writer's reading habit?
(d) The advent of the spring season?

- Which of the *two* passages is original, the *one* in Hindi or the *one* in English?
- Which one might have been the first to be written, and therefore, original?
- Which *one* might have been a transformation of the original in a different language, and therefore, a translation?
- Which of the *two* passages is based on the original, and therefore a translation?

Translation is, etymologically, a *carrying across* or *bringing across*. The Latin translation derives from the past participle, *translatus*, of *transferre* (trans, across + ferre, to carry or *to bring*). The modern European languages, Romanic, Germanic and Slavic, have generally formed their own equivalent terms for this concept after the Latin model - after *transferre* (*to bring across* or *to lead across*). Additionally, the Greek term for *translation*, *metaphrasis* (a speaking across), has supplied English with *metaphrase*, meaning a literal,

or word-for-word, translation, as contrasted with *paraphrase (a saying in other words*, from the Greek *Paraphrasis*).

Now, let us read the passages again to find out which of them has carried across the content and meaning of the other passage, so as to become a translation.

If, instead of an English passage, we had a French or Spanish Passage we could have easily said that the passage in Hindi was original and the one in French or Spanish a translation. This is so because it is very apparent that the passage is about an Indian experience, and contains words, expressions and thoughts that suggest an Indian context.

However, since English is an also an Indian language, we may find it a little difficult to distinguish between the original and the translation. However, if we read closely, we may clearly see that the passage in Hindi is original, while the passage in English is a translation.

Consider the very first sentence, 'पढता लिखता हूँ।'(*I read and write*). The sentence in Hindi does not have a subject, while the English sentence would be grammatically incorrect without the subject *I*. If the English passage was original, the translator could have been tempted to put the subject मैं with the Hindi sentence *'Are there other contextual and cultural clues that help you to decide which passage is original or which is the translation?* What about *'Mahuwa'* or *'Hindustan'?*

Therefore, the passage in Hindi is the original one. It is an extract from Hazariprasad Dwivedi's essay, "वसंत आ गया है" While the passage in English is a translation, as it has *carried across* the meaning from the Hindi text and rendered it in English. In the language of translation theory, the passage in Hindi is a *source text* and the passage in English a *target text*.

Let us read the following extract from the *ghazal*, **हजारों ख़्वाहिशें ऐसी**, by *Asadulla Khan* **Mirza Ghalib.**

हजारों ख़्वाहिशें ऐसी, कि हर ख़्वाहिश पे दम निकले
बहुत निकले मेरे अरमान, लेकिन फिर भी कम निकले

डरे क्यों मेरा क़ातिल, क्या रहेगा उसकी गर्दन पर
वो खूं जो चश्मे-तर-से उम्र-भर यूं दम-ब-दम निकले

निकलना खुल्द से आदम का सुनते आये थे लेकिन
बहुत बेआबरू होकर तेरे कूचे से हम निकले

Now, let us read an extract from the *translation of this ghazal* by Robert Bly and Sunil Dutta, which has been titled *Desires Come by the Thousands*.

Desires Come by the Thousands
Each desire eats up a whole life; desires come by the thousands.
I've received what I wanted many times, but still it was not enough.

The one who killed me should not accept blame for my death.
My life has been pouring out through my eyes for years.

In paradise, as we know, God showed Adam the door.
When I have been shown your door, I feel a shame deeper than his.
Robert Bly & Sunil Dutta

- *Will you consider the translated text as another creative work?*
- *Does the translated text have an autonomy of its own?*

Read the English translation of the *ghazal* independently, forgetting for a while the original text. Does the translated text have a beauty of its own?

Yes, translation, a good translation, is a creative activity as well. Professor Awadesh K. Singh very insightfully observes this relationship between creative writing and translation:

"Translation is an extension of the creative exercise in the same sense as critical act is an extension of the creative exercise characterized by almost the same process. The translator is a creative reader-critic (and not a failed writer or a disappointed author). He reads, interprets, evaluates and creates, for translation is a way of reading, interpreting, evaluating and in the same process creating a new text for those who have no access to literature in an alien language system. It is 'carrying over' into a new reader's realm."

(Translation, its Nature and Strategies in Translation, its Theory and Practice, P. 7-8)

Translation has been defined as an activity involving the interpretation of the meaning of a text in one language *the source text* and its reproduction, in another language, a new and, equivalent text *the target text* or translation.

Thus, there are four steps involved in translation

(a) Reading of the source text.

(b) Interpretation of the meaning of the source text (Ghalib's 'हजारों ख्वाहिशें ऐसी').

(c) Evaluation of the content and language of the source text

(d) Reproduction, of an equivalent text or the target text, in another language (*'Desires Come By The Thousands'*, translated from the Urdu by *Robert Bly and Sunil Dutta*).

Translation, thus, is a complex activity. Awadhesh Singh enumerates the elements of this complexity. The translator, he says, reads, interprets, evaluates and creates, for translation is a way of reading, interpreting, critiquing and in the same process creating a new text for those who have no access to literature in an alien language system. It is *carrying over* into a new reader's realm.

Translation has traditionally been a human activity, although attempts have been made now to automate and computerize the translation of natural-language texts in machine translation or to use computers as an aid to translation in computer-assisted translation. Its *goal* is generally to establish an *equivalence of intent* between the source and target texts (that is to say, to ensure that both texts communicate the same meaning), while taking into account a number of constraints. These constraints include the cultural specificity, the context, the grammar, the idioms, diction, and the sentence patterns and types.

Activity 1

Reading a text for understanding Translation

Read the extract from the ghazal again in the original as well as translation.

(a) Is the ghazal in the source text located in a specific context and culture?

(b) Is it necessary for the target text to replace the diction of the source text with an equivalent diction or expression in the target language?

(c) Is it necessary for the target text to create its own syntax and metre?

While we may call these constraints of translation, it is these constraints that account for its creativity? What do you think?

Let us read the first line again

हजारों ख़्वाहिशें ऐसी, कि हर ख्वाहिश पे दम निकले

We not only see that the structure of the line has been inverted but also that the diction has been reproduced

Therefore, on the basis of the translation of the line, *Each desire eats up a whole life; desires come by the thousands'* a *translation* amounts almost to a transformation, it does not, cannot remain close to the original. Reuben A. Brown reverentially recalls a great teacher of Greek, Prof. Harry de Forest Smith of Amherst College (1901-1938), who, he says, was fond of repeating to his classes - *A translation,* he would say, *is like a stewed strawberry*. Everyone familiar with translations and stewed strawberries, he says, will appreciate the perfect justice of this criticism. Certainly everyone who has read a Greek play and a translation of a Greek play realizes bitterly what a transformation has taken place in the *stewing*. Prof. Reuben A. Brown goes on to observe that there is of course no escaping such transformations; every time we read a foreign or an English text, we remake what we read. A translator reads and re-makes what he reads and goes on to translate. Translations therefore simply prove that when we read, we read from a particular point in space and time. (*Seven Agamemnons* in On Translation ed, Reuben A. Brown, 173)

Let us recapitulate our discussion and list certain facts about translation as,

(a) Translation is a creative activity

(b) Translation is a transformation

(c) Translation involves a source text and a target text

(d) Translation comprises
  (i) the interpretation of the meaning of the source text
  (ii) the reproduction of the meaning of the source text in the target text

(e) Translation involves an *equivalence of intent* between the source text and target text

(f) The source text poses constraints for the translator in terms of,
  (i) cultural specificity and context
  (ii) the grammar, the idioms, diction, the sentence pattern and types of metre

Now reflect upon the following :

(a) Translation of a leaflet

(b) Translation of a brochure

(c) Translation of a scientific experiment

(d) Translation of a poem

(e) Translation of a business proposal

There are different types of texts. So, it is obvious that translation is not a homogeneous activity. There are different kinds, nature and degrees of the complexity of translation. Look at the following report of a recent scientific discovery:

Gene mutation that turns girls into boys discovered

LONDON: Researchers at the University of Pavia, Italy, have discovered a gene, the mutation of which can turn girls into boys. They explain that almost all men carry two different sex chromosomes XY, while women normally have XX, but there are some very rare exceptions to this rule like having XX men. The researchers say that female-to-male sex reversal happens when a certain gene called SRY, usually carried on the Y chromosome, ends up on the X chromosome inherited from the father. Reporting in *Nature Genetics*, the researchers said they studied a family in which four brothers were each XX, who did not carry the male SRY gene. They said that all of them had a mutation in a gene called RSPO1-ANI

This text is an example of technical writing, and its translation would involve specific problems relating to the translation of technical texts. Technical writing has a different language, a distinct technical vocabulary.

Activity 2

Reading a text for understanding translation

Read the above paragraph again to pick out the technical words.

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.....

In translating technical writing, all technical words such as *'chromosomes'* will remain the same. The non-technical words, words such as *'women', 'male',* have concrete meanings, no emotional overtones - so equivalents for them will be easily found in the other target language.

Translating a poem

The translation of a literary text, a poem for example, accounts for a different complexity. Now read or listen to this snatch from a poem by Rudyard Kipling:

MANDALAY

BY THE old Moulemein Pagoda, lookin' eastward to the sea,
There's a Burma girl a-settin', an' I know she thinks o' me ;
For the wind is in the palm-trees, an' the temple-bells
they say :
"Come you back, you British soldier ; come you back to
Mandalay ! "
Come you back to Mandalay,
Where the old Flotilla lay:
Can't you' ear their paddles chunkin' from
Rangoon to Mandalay ?
On the road to Mandalay,
Where the flyin' - fishes play',
An' the dawn comes up like thunder outer China'
crost the Bay !

Rudyard Kipling

Activity 3

Understanding the text

a) What is the subject of the poem-

(i) Description of Mandalay?
(ii) Praise of a lover?
(iii) Road to Mandalay?
(iv) A Burmese girl's loss of a soldier lover?

b) The mood of the poem is that of:

(i) nostalgia and loss?
(ii) indifference and stoicism?
(iii) happiness and joy?
(iv) anger and disgust?

b) Pick out the images that the poet has used to express the emotions of loss and nostalgia. For example, *'flying fishes'* **(तैरती मछलियां)** is a wonderful image. Translate the other images in the poem into english.

The poem, therefore, suggests an emotive experience. To re-create this experience, to communicate it in another language will be a daunting task for any translator. Why? Try translating the first two lines into Hindi.

> *BY THE old Moulemein Pagoda, lookin' eastward to at the sea,*
> *There's a Burma girl a-settin', and I know she thinks o' me*
> **Hindi Translation** _____
> _____

As we have seen earlier in the case of the translation of *Ghalib's ghazal*, a poet consciously selects words and expressions to attain a certain emotive effect. Now, word-to- word translation in another language will hardly evoke the same emotions in the target language. Thus, the fact that a translation is a re-creation and a translated work much more than merely an image of the original text is particularly true of poetry, As *Jackson Mathew* notes:

> *ONE THING seems clear: to translate a poem as a whole is to compose another poem. A whole translation will be faithful to the matter, and it will approximate the form, of the original; and it will have a life of its own, which is the voice of the translator. The difference from original work lies mainly in the restriction of working upon matter that is already composed.*

Prof. R.S. Pathak brings together different perspectives on the act of translation:

...translation is mainly a process of communication between different languages. Modifying Dr. Johnson's definition of translation, A.H. Smith maintained that *to translate is to change into another language, retaining as much of the sense as one can*. Each act of translation, it is felt, involves some loss of the original meaning and this *"basic loss of meaning is on a continuum between - over translation and under-translation"*. Cultural anthropologists like *Malinowski* emphasized the socio-cultural significance of translation. To scholars like *Roman Jacobson,* however, all translation is nothing less than an act of critical interpretation *an interpretation of verbal signs by means of signs in some other language*. To linguists, translation presupposes replacement of textual material at the various levels of language. *J.C. Catford*, for example, regards translation as *the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)*. Central to *Catford's* approach is the notion of 'equivalence' from SL (Source Language) to TL (Target Language). *The central problem of translation practice*, says *Catford*, is that of *finding translation equivalents*.

Translation is also an interdisciplinary activity. The translator has to be a linguist, a semanticist, a sociologist, an exegete and a cultural critic.

Interrogating the Goals of Translation

What is the goal of translation? In the globalized community of the world today, how does translation help?

Reflect on these questions:

(a) Does translation enable people to understand each other and appreciate each others' culture?

(b) Is translation a major instrument of world communication?

(c) For India with its linguistic richness, is translation all the more important?

Activity 4

For the Portfolio

Read this extract from a report by *Arvind Jain*, and translate it into English.

अंतरराष्ट्रीय श्रम संगठन (संयुक्त राष्ट्र संघ) की एक रिपोर्ट के अनुसार, 'पुरुषों के बराबर आर्थिक और राजनीतिक सत्ता पाने में औरतों को अभी हजार वर्ष लगेंगे, क्योंकि 'दुनिया की 98 प्रतिशत 'पूँजी' पर पुरुषों का कब्ज़ा है।' अब तक यह पूँजी पीढ़ी-दर-पीढ़ी पुरुषों को पुत्राधिकार में मिलती रही है, आगे भी मिलती रहेगी। उत्तराधिकारी नहीं होगा, तो सारी संपत्ति सरकार ज़ब्त कर लेगी।

English Translation _____

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You may have observed that this source text that you are going to translate is based on another report, which has been translated into Hindi. So, before you begin contemplate on these questions.

(a) What is that original report about?

(b) In which language was that report possibly written?

(c) What does this suggest about the goals of translation?

Answering the last question, you might say that knowledge and information being produced and written in any part of the world, in whatever language, may be equally important for everybody. Hence, the goals of translation would be very important. The goals would be *to make possible the sharing of knowledge and information across different places overcoming the barriers of language*.

Great literature is produced in different language-literatures of India but their readership is restricted to a particular language group. To enable Indians to read literature produced in diverse Indian languages, there is the need for a major translation exercise. For example the following lines serve an inspiration to commit ourselves against any oppression and for the equality of every Indian. This stanza is from the poem, *'The Palla Song'* originally written in *Tamil* by *Subramania Bharati*.

The Palla Song

"This land we live in is ours:
We have learnt this now,
It belongs to us by right:
We know it now.
We shall be slaves to none on this earth,
Our servitude is but to the Almighty.

Subramania Bharti

It is an example of great poetry written in an Indian language. Do you think its translation in English or in other Indian languages has served a great deal in inspiring other Indians, especially those who do not know Tamil?

Activity 5

Writing a paragraph

Write a paragraph about the goal of translation on the basis of your reading. Collect material from other sources. Add it to your Portfolio.

Literary translation makes specific demands on the translators. The primary challenge for a translator in all cases is to transcend the language barrier and carry over the meaning and the message into the another language.

*W*hat do you think is the language barrier in the poetic passage by Subramania Bharati?

_____

_____

_____

This language barrier, and the difficulty of transcending it, differs from one kind of writing (discourse) to another. Each kind of discourse has its own specific *goal*. Thus very broadly prose informs and poetry evokes.

Activity 6

Comparing Translations

Compare the report on the social and economic backwardness of women by *Arvind Jain* and the extract from the poem, *'The Palla Song'* by *Subramania Bharati*. Answer the following in your own words.

(a) What functions do the two pieces serve?

_____

_____

_____

(b) Do the pieces express social subjects, or are they about personal sentiments?

_____

_____

_____

(c) How differently do the prose and the poetic passages communicate their respective messages?

_____

_____

_____

(d) If the prose and the poetic words communicate differently, what does it imply for a translator?

_____

_____

_____

Poetry is of course an altogether different proposition as far as translation is concerned. Let us again read the couplet from Galib's ghazal that we were discussing earlier and its translation.

हजारों ख़्वाहिशें ऐसी, कि हर ख़्वाहिश पे दम निकले
बहुत निकले मेरे अरमान, लेकिन फिर भी कम निकले

Each desire eats up a whole life; desires come by the thousands.
I've received what I wanted many times, but still it was not enough.

Even more than in literary prose, the translator in the case of poetry, will have to wrestle with the vexing problem of vocabulary to find just the right word, *le mot juste* in order to transcend what we have called above the *language barrier.* Moreover, metre and prosody, present in most poetry, are specific to a literary tradition and cannot be carried over from one tradition to the other. It is not possible to render quantitative verse into qualitative verse or transfer metrical patterns of one language-literature into another.

In the above couplet and its translation:

(a) What problems of vocabulary (or diction) does the translator confront?

_____

_____

_____

(b) What are the other elements of poetry, such as rhyme or metre, that come as a barrier in the process of translation?

_____

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_____

Within prose too, scientific prose uses *concrete* that is, words with unambiguous, definite meaning, while literary prose has higher percentage of mood and emotive words that often do not have a corresponding word in the other language.

Activity 7

Comprehension

Compare the report on Gene Mutation you read earlier in the chapter and your translation of the report on social and economic backwardness of women by Arvind Jain.

Answer these questions:

(a) In what way is the report on *'Gene Mutation'* a specimen of scientific prose?

(b) Do the reports read similarly?

(c) If not, in what way are they different?

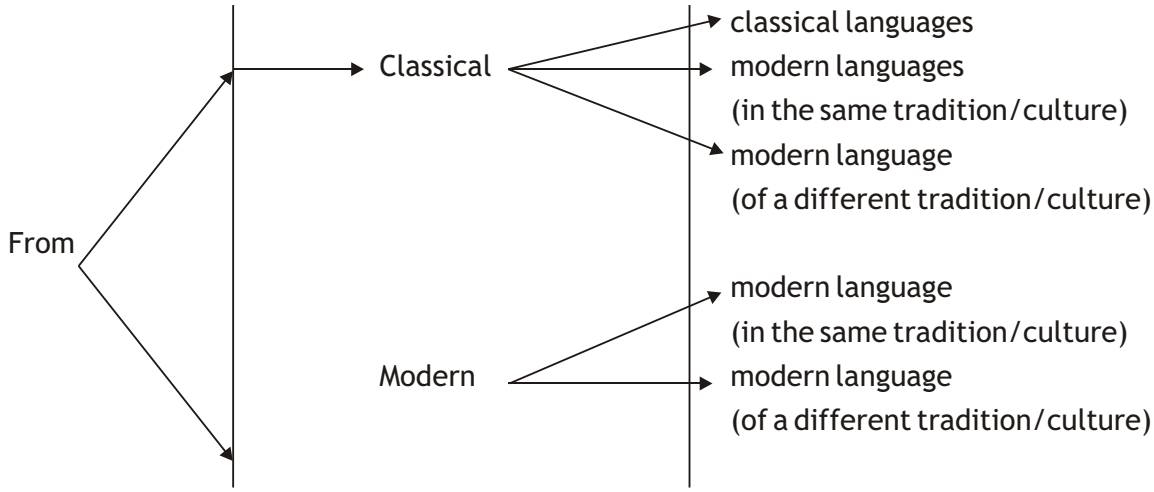
(d) What does it imply for a translator?

There are discourse specific languages each with its own demands on the translators. In fact, each kind of discourse has its specific *goal* and the fulfillment of that goal in the target language becomes the goal of the translator. If exactness of information is the primary concern of a technical writing, then the transfer of this *exactness* of information is the goal of the translator and he/she shall not be concerned with the beauty of words or the rhythmic quality of the prose. The language of information, the language of thought, the language of emotion, the language of persuasion, each has its pre-determined goal or function - to inform, to transfer ideas, to evoke a mood or emotion, to persuade, etc. This is the rhetoric of composition and rhetorical transfer is a very challenging task for the translator. If the rhetorical purpose of a composition is not achieved in the translated version, the translation then is not successful.

Types of Translation

As the nature and problems of translation differ depending on different languages involved and different cultural contexts, it is possible to talk of translation-types.

1. On the basis of the Source and Target Languages, we can think of the following sub-types of translation:



The first case is rare, only a theoretical possibility. There are instances of some Buddhist texts retranslated into Sanskrit in modern times. These are cases of translations within the same overall intellectual tradition, a kind of special case of *renewal*, one of the three functional parameters of translations, *diffusion* and *borrowing* being the other two. Similarly, when a text is translated into a modern language in the same tradition, it is also to be considered as a case of *renewal*, the text becomes accessible once again in a widely spoken and used language. The code is re-coded and in the process is unfolded and reinterpreted to make it intelligible to a much larger readership. Translations of classical texts of literary theory, philosophy and grammar such as *Natyasastra, Mimamsasutra* and *Astadhyayi*, among others, into modern Indian languages are some recent examples of

renewal. When a text is translated into a modern language of another tradition / culture, it is a case of *diffusion*. Diffusion as a horizontal concept is a special case of *renewal*, a code not only gets activated, it also spreads beyond its earlier boundaries. The most recent example is the translation of *Panini's, Astadhyayi (a seventh century B.C. linguistic grammar of Sanskrit)* into German, French and English in the last quarter of the 19th century which made this proto-grammar available to a whole new world of European and Anglo-Saxon scholarship. In such intercultural transfers, the parameter of *borrowing* is also present. Translation of a modern language text into another modern language in the same tradition/culture is also a case of *diffusion* while that into a modern language of another tradition is a case of *diffusion* and *borrowing*.

2. *On the basis of distance between the two languages, we can set up these sub-types of translation. Here is a translation-grid:*

a. Change of script alone; for example a Gurumukhi text rendered into Devanagari.

b. Change of language with lexis unchanged or just adapted to the phonology of the target language; for example a Sanskrit text rendered into a modern Indian language or a text of one Indian language rendered into another with *tatsama* words (with form unchanged) or *tadbhava* words (with form adapted):

o da beta (Punjabi) => *us ka beta* (Hindi)
or pustak (Bangla) => *us ki pustak* (Hindi)
avnnudiya pustakam (Tamil) => *us ki pustak* (Hindi)

Are these '*translations*' or '*adaptations*?

c. Change of language involving lexical and grammatical replacements in a larger or smaller degree. greater the degree of replacement, the greater the distance between languages; and distance is far greater if the languages belong to different language families.

d. Translation of different registers and discourses involves register-specific problems. Politics, history, philosophy, religion, science and literature each have their own lexis, preferred sentence patterns and one of the possible document modes, argumentative, descriptive, reflective, imaginative. The structure of the discourse is an integral part of the writing and this structure say, argument has to be carried over into the translation. Translating the discourse of religion, the sacred texts for example, puts enormous responsibility on the translator because there is the great risk of misrepresenting key concepts.

As Prof. Eugene A. Nida observes with reference to Bible translation:

For the Bible translator the most serious problem relating to word classes is created by the fact that in Greek, and for that matter in most Indo-European languages, there is a marked tendency to use event words without reference to the objects or persons that may participate in such events. For example, in Mark 1:4 there is the clause *"John preached the baptism of repentance unto the forgiveness of sins"*. All the nouns except *John* are essentially event words, but the participants in the events are not made explicit, and the relationships between the events are very ambiguously indicated. When, as in many languages, this type of expression must be translated not by a series of nouns but by verbs, the problem is difficult; for not only must the participants be explicitly indicated (as required by verb constructions in question), but the relationships between the events must be more explicitly stated. This means that such an expression in many languages must be rendered as *John preached that the people should repent and be baptized so that God would forgive the evil which they had done*. Similarly, it is quite impossible to say in many languages, *God is love*. The word indicating *love* is essentially an event word, and it cannot be combined as a kind of predicate complement to a subject by means of a copulative verb. In other words, *love* cannot exist apart from participants. One cannot say, therefore, *God is love* but simply that *God loves*. This is, of course, essentially what the Biblical passage means, not that God is to be equated with love, for the expression God is love can not be inverted into *Love is God*.

The translation of religious works has played an important role in world history. For instance the Buddhist monks who translated the Indian *sutras* into the Chinese language would often skew the translation to better adapt to China's very different culture. Thus notions such as filial piety came to be stressed in their translations in keeping with the Chinese culture of respect for the ancestors and forefathers. Translation of religious texts is an onerous task and very often it is said that the sacred texts exist only in the original language and that in translation they become different books and no longer have the same sanctity. The history of translations of the *Bible,* the *Koran* and the *Gita* makes interesting and educative reading and at least have the value of highlighting the fact that translation is a very responsible and important activity.

Any type of written text can be a candidate for translation. But translations are often categorized by a number of areas of specialization. Each specialization has its own challenges and difficulties. We may note the following *major types*:

i. **General translation** - the translation of *general* texts. In practice, few texts are really general; most fall into a specialization but are not seen as such.

ii. **Commercial translation** - the translation of commercial (business) texts. This category may include marketing and promotional materials directed to consumers, or the translation of administrative texts.

iii. **Computer translation** - the translation of computer programs and related documents (manuals, help files, blogs, web sites). The notion of localization, that is the adaptation of the translation to the target language and culture, is gaining prevalence in this area of specialization. (Note that the term *computer translation* is sometimes used to refer to the practice of machine translation or using computers to automatically translate texts).

iv. **Legal translation** - the translation of legal documents (laws, contracts, etc.). A skilled legal translator has to be as adept at the law as with translation since inaccuracies in legal translations can have serious results. Sometimes, to prevent such problems, a document in one language is declared authoritative and the translations are not considered legally acceptable. Thus in the case of the Indian Constitution, only the English version is authoritative.

v. **Medical translation -** the translation of works of a medical nature is also a very responsible exercise. As in the case of legal documents, mistranslation in medical texts can have serious results.

vi. **Scientific translation -** the translation of scientific research papers, abstracts, conference proceedings, and other publications from one language into another. The specialized technical vocabulary demands that the translator of scientific texts have technical knowledge as well as linguistic expertise.

vii. **Technical translation -** the translation of technical texts such as descriptive manuals (for gadgets, electronic goods etc.) operating instructions (for say a digicam). More specifically, texts that contain a high amount of terminology, that is, words or expressions that are used only in that specific field. Again the translator needs the knowledge of the field besides his linguistic expertise.

viii. **Translation for dubbing and film subtitles -** dialogues and narrations of feature movies and foreign TV programmes need to be translated for the local viewers. The translator needs to understand how expressions and words are received by the people and the auditory dimension of the speech sounds.

ix. **Cultural translation -** This is a new area of interest in the field of translation studies. Cultural translation is a concept used in cultural studies to denote the process of transformation, linguistic or otherwise, in a given culture. The concept uses linguistic translation as a tool or metaphor in analyzing the nature of transformation in cultures. For example, ethnography is considered a translated narrative of an abstract living culture.

End of the Lesson - Review Questions

I Comprehension

a. What is Translation? Explain with the help of suitable examples.

b. Specify the goals of translation, with the help of illustrative examples.

c. What are the different types of translation? Explain with the help of suitable examples.

d. What is the difference between a *translation* and an *adaptation*. Explain with the help of suitable examples.

e. Read the texts given below and answer the questions.

सचिन तेंदुलकर के बल्ले से निकली रनों की फुहार ने कल वेस्टइंडीज को करारी शिकस्त दी। तेन्दुलकर ने आईपीसीएल मैदान पर फिर अपना जलवा दिखाकर नाबाद शतक बनाए। उनके अलावा द्रविड और धोनी ने भी अर्धशतक लगाए।

The incessant flow of runs from Sachin Tendulkar's bat yesterday gave West Indies a humiliating defeat. At the IPCL ground, Tendulkar yet again showed his class and scored an unbeaten century. Apart from him, Dravid and Dhoni also scored a half-century each.

(i) Using the examples given bring out the problems of translation related to word and sentence level?

_____

_____

(ii) How many texts does any act of translation, primarily, involve?

_____

_____

(iii) What are the technical names for the languages and texts involved in translation?

_____

_____

(iv) Is translation a transfer of meanings of the text or only its words and sentences?

_____

_____

f. Read the following texts and answer the questions that follow:

खुदा के वास्ते पर्दा न काबे का उठा ज़ालिम
कहीं ऐसा न हो यहाँ भी वही काफ़िर सनम निकले

For the love of God, please don't lift the curtain over the Kaaba
Perhaps in that spot we may find an ordinary stone

(i) Are the *source text* and the *target text* of equal importance in translation?

_____

_____

(ii) Is translation also a creative activity? Explain with examples from the above lines.

_____

_____

(iii) In the translation process, does the *target text* have its own significance independent of the *source text?*

_____

_____

(iv) In translation, to what extent does the *target text* depend upon the *source text?*

_____

_____

g. Read the following texts and answer the questions that

(a) ''पिछले सौ वर्षो की अवधि में विज्ञान ने सभ्यता पर जितना प्रभाव एंव परिवर्तन प्रस्तुत किया है उतना रोम के हजार वर्षो में तो क्या, पुराने शिला–युग के लाखों वर्षो में भी नहीं हो पाया है। इलैक्ट्रोनिकी बीसवीं शताब्दी की देन है।

(b) टाटा ने एंगलो डच स्टील निर्माता कंपनी कोरस ग्रुप को 11 अरब में खरीद लिया है। रातभर चली बोली के बाद भारतीय कारपोरेट जगत की महत्वपूर्ण स्टील कंपनी टाटा ने कोरस को खरीद लिया।

(c) मुझे बुखार आ रहा है। यह भी नियति का मजाक ही है। सारी दुनिया में हल्ला हो गया है कि वसंत आ रहा है, और पास आया बुखार! अपने कंचनार की ओर देखता हूँ और सोचता हूँ, मेरी वजह से तो यह नहीं रूका है?

(d) डरे क्यों मेरा क़ातिल, क्या रहेगा उसकी गर्दन पर

(e) वो ख़ूं जो चश्मे-तर-से उम्र-भर यूं दम-पे-दम निकले

(i) Classify the above texts as *literary* and *technical texts*.

Literary texts : _____

_____

Technical texts : _____

_____

(ii) How would you distinguish between a *literary* and a *technical text* Enumerate the features of both.

_____

_____

_____

_____

(iii) How is the translation of a *technical text* different from the translation of a *literary text?*

_____

_____

_____

_____

(iv) How is the translation of poem different from the translation of all other texts, including literary prose?

_____

_____

_____

_____

h. What are the different types of trandation? Define each of these, giving an illustrative example.

i. How relevant is translation of classical texts? Discuss with examples to support your views.

II Vocabulary

Define the following:

(i) Target language _____

(ii) Source Language _____

(iii) Medical Translation _____

(iv) General Translation _____

(v) Commercial Translation _____

(vi) Computer Translation _____

(vii) Legal Translation _____

(viii) Scientific Translation _____

(ix) Technical Translation _____

(x) Translation for dubbing and film subhitles _____

II Application - Writing for the Portfolio

a. In groups of four, collect three samples each of the following from various sources. (50-80 words)

i) Medical Script

ii) Commercial Script

iii) Legal Script

iv) Scientifc Script

v) Technical Script

vi) Literary Script

b. Now attempt to translate each one in pairs. Exchange your translations, modify, edit, revise and keep it in your Portfolio.

Lesson 2 Process of Translation

Activity 1

Understanding and Interpreting

Read the paragraph

कवियों की दुनिया में जिसकी कभी चर्चा नहीं हुई, ऐसी एक घास है– विष्णुकांता । हिंदी भवन के आँगन में बहुत है। कैसा मनोहर नाम है। फूल और भी मनोहर होते है। ज़रा–सा तो आकार होता है, पर बलिहारी है उस नील मंदिर रूप की। बादल की बात छोड़िए, ज़रा–सी पुरवैया बह गई तो इसका उल्लास देखिए। बरसात के समय तो इतनी खिलती है कि मत पूछिए।

Answer the Questions given below :

a) What is the paragraph about?

_____

b) Does the paragraph describe a particular locale?

_____

c) Does the language and the expressions used by the writer indicate a specific place and culture?

_____

d) Now translate the paragraph into English

_____

_____

_____

In the previous chapter, *Translation and Translator*, we discussed the four steps involved in any translation activity. They were,

(a) Reading of the source text.

(b) Interpretation of meaning of the source text.

(Ghalib's 'हज़ारों ख्वाहिशें ऐसी').

(c) Evaluation of the content and language of the source text, and

(d) Reproduction in another language of an equivalent text (the target text, 'Desires Come By The Thousands', translated from the Urdu by Robert Bly and Sunil Dutta).

All these steps involve what we understand by the process of translation. In other words, every text of translation has to go through this process. If you take a close look at what we are saying, out of the four steps we have enumerated, three are *not* about writing. These three steps could be broadly characterized as processes of understanding the target text and interpreting it.

Activity 2

Translating a paragraph

Now, translate the paragraph given at the beginning of the lesson.

i) How would you go about doing it? In other words, through what process or processes would you take yourself as a translator?

_____

_____

ii) Wouldn't you spend fair amount of time in reading and understanding the paragraph first, and then interpreting its meanings?

_____

_____

iii) Will the translation of the paragraph require you to wait, to reflect upon and interpret the exact meanings, and then start rewriting paragraph in the target language (English, in our case)? Let us look at the first sentence itself.

_____

_____

कवियों की दुनिया में जिसकी कभी चर्चा नहीं हुई, ऐसे एक घास है-विष्णुकांता

- How would you begin its translation into English? Does its syntax make you stop to think it over?
- Will you, then, make an attempt to grasp its meaning in totality?
- And, then, will you attempt at an equivalent English expression of the meaning you have just grasped?

Indeed, the translation process can be described as:

a. Decoding the meaning of the source text; and

b. Re-encoding this meaning in the target language.

The *source text* above is the paragraph in *Hindi* for translation and the *target text* is your translation of this *source text*.

Translation, it has been noted is *a disturbing craft because there is precious little certainty about what we are doing*... (Biguenet and Schulte, *Introduction*. The Craft of Translation). The translators always have some questions on their minds.

Take a look at the following translation, and see if there are questions that you might like to ask.

मेरे तो गिरधर गोपाल, दूसरो न कोई

मेरे तो गिरधर गोपाल, दूसरो न कोई ।
जाके सिर मोर मुकुट, मेरो पति सोई ।
तात मात भ्रात बंधु, आपनो न कोई ।।

मीराबाई

This extract is from Mira Bai's '**मेरे तो गिरधर गोपाल**' which has been translated by *Krishna Bahadur* as *'I know only Krsna'*.

I know only Krsna

I know only K`rsna
no other,
I have nothing to do with
relations or cousins,
or even my brother

Krishna Bahadui

As a translator, you might experience certain basic questions brewing in your mind time and again.

(a) How to read or interpret a given text and grasp its meaning before it is translated in translation can take place?

(b) How can equivalences be established between the semantic and cultural differences of the two languages involved in a translation?

(c) What is a successful translation?

All acts of translation begin with a close reading or readings of the given text to understand the theme, the ideas and the attitudes expressed in the writing. The reading process of a translator is somewhat different from that of the ordinary readers. *Translators by necessity read each word and sentence at least as carefully as the critic or the scholar. Even the smallest detail in the text cannot be neglected....They explore each word first as word and then as a reflection of a larger cultural and historical context."*
(Biguenet and Schulte, *Introduction*. The Craft of Translation)

Activity 3

Understanding Translation

Read both, your translations of the prose passage given at the beginning of the lesson and the extract from Mira Bai's poem, and reflect upon understanding and interpreting being an important process of translation.

Pick out *words* and *expressions* which have cultural and historical associations and which require deeper understanding and meticulous interpretation. Write them in the space provided.

_____

_____

_____

The Source and Target Culture

Translation in Hindi of a Tamil narrative poem

मादरी ने स्वयं कुछ नहीं कहा और
कुछ कहे बिना खड़ी रही।
तब कण्णही ने उससे कहा,
'बोलो तो, क्या बात है
''अरी सखी।
प्रियतम को मैं देख नहीं पा रही हूं।
मेरी व्याकुलता बहुत बढ़ गयी है।

English Translation of the Hindi text

She spoke to none, but stood there
Without speaking to Kannaki who begged of her:
'Speak to me! Listen everyone! I don't see
My husband. My mind is confused.

The above extract is from *Cilappatikaram (from the book of Maturai),* a narrative poem in Tamil by *Ilanko Atikal*. So you can see that the English text, in the above case, is thrice removed from the original Tamil text. The English text being a translation of the Hindi text which itself is a translation of the Tamil text. The foremost challenge for any act of translation is to preserve the cultural contexts of the source text in the process of translation.

As said before, any act of translation begins with reading. *Reading* is infact already the first translation in the mind of the translator and the actual translation is a modified reproduction of this first mental draft so to say. This process is a process of understanding the world and the modes of communicating our understanding of this world. The famous reception theorist *Gadamer* has said that *all acts of communication are acts of*

translation. We have an idea in our mind and find words to express this idea in words such that the other person, the hearer, gets the idea. That is we *translate* our cognition into the hearer's cognition, a process of thought transfer. Reading for a translator is the process of *making* a meaning and not the description of a fixed meaning.

Now, let us read again the extract from Mira Bai's **'मेरे तो गिरधर गोपाल'** and its translation.

मेरे तो गिरधर गोपाल, दूसरों न कोई ।
जाके सिर मोर मुकुट, मेरो पति सोई ।
तात मात भ्रात बंधु, आपनो न कोई ।।

I know only Krsna
no other,
I have nothing to do with
relations or cousins,
or even my brother

To decode the complete meaning of the source text, the translator must consciously and methodically, interpret and analyze all the features of a text. This process requires thorough knowledge of the

(a) grammar,
(b) semantics,
(c) syntax,
(d) figures of speech,
(e) idioms,
(f) cultural contexts, and
(g) the genre/*register* of the source text, as well as the *culture* of its speakers. And the translator needs the same in-depth knowledge to *re-encode* the meaning in the target language. In fact, in general, the translators' *knowledge* of the target language is more important, and needs to be deeper, than the knowledge of the source language. For this reason, most translators translate into a language of which they are the native speakers.

Lets study the examples given

(a) *Grammar / Poetic grammar :*

हो जाए न पथ में रात कहीं
मंजिल भी तो है दूर नहीं

It is important to decipher the poetic grammar (the *word, phrase* and *sound* sequence) of the source.

For example the word sequence हो जाए न in the first line necessitates मंजिल भी तो in the second line. A translator has to pay attention to the poetic grammar of the source text to decode the intended meaning of the poem.

(b) Semantics हो जाए न पथ में रात कहीं

A translator should not be misled by the surface meaning and fail to interpret the intended meaning of the line.

There is an ambiguity in the meaning of 'पथ' and 'रात' which the translator must be alive to.

(c) Syntax

दिन जल्दी–जल्दी ढलता है!

One may translate this line as-

1.) The day fades away quickly.

2.) The day fades away swiftly and swiftly.

3.) The day swiftly fades away .

Thus it is important to see the syntactic sequence between the adverb (जल्दी–जल्दी) and the verb in interpretation of the line.

(d) Figures of speech

The translator has to be conscious of the metaphorical meaning of such words like 'पथ', 'रात', मंज़िल etc. For example, the word 'मंजिल' here has the same metaphorical meaning as *miles* in *Robert Frost'* immortal lines *miles to go before I sleep*.

(e) Cultural context

The image of a rural Indian traveller makes the literal interpretation of the extract possible.

Also, the line, दिन जल्दी–जल्दी ढलता है lends importance to the cultural context in the interpretation of the line . An English poet might instead have said the sun sets swittly as you can see the word 'ढलता' cannot be interpreted as *sets* because of the different cultural context.

(f) Genre/ register of the source text

The genre of the source text, lyric , in this case further influences its translation. The end-rhyme कहीं–नहीं the double rhyme चलता है – ढ़लता है, adverbial repitition जल्दी–जल्दी translation of the source text.

In addition, knowledge of the subject matter under discussion is essential. But many newcomers to translation believe it is an exact science and think that there is a one-to-one correlation between the words and phrases in different languages. In that vein, many assume all one needs to translate a given passage is to decipher between the languages using a translation dictionary. On the contrary, no such fixed relationship exists and the translator has to struggle to find equivalents, which most often are not there, create expressions to communicate the ideas. Suffice it to say, while equivalence is sought by the translator, less rigid and more analytical methods are required to arrive at a true translation.

There is also a debate as to whether translation is an art or a craft. Literary translators argue that translation is an art, though it is acknowledged at the same time that it can be taught. Other translators, mostly professionals working on technical business, or legal documents, approach their task as a craft, one that cannot only be taught but is subject to linguistic analysis and benefits from academic study. Most translators will agree that the truth lies somewhere between and depends on the text. A simple document, for instance a product brochure, can be quickly translated in many cases using simple techniques familiar to advanced language students or even by some machine translation software if it is available. By contrast, a newspaper editorial, text of a speech by a politician, or book on almost any subject will require not only the craft of good language skills and research techniques but also the art of good writing, cultural sensitivity and communication.

Evaluating Translation and Problems of Translation

Translation can be evaluated on the basis of two criteria:

1. *Faithfulness*, also called *fidelity*, which is the extent to which the translation accurately renders the meaning of the source text, without adding to it or subtracting from it, and without intensifying or weakening any part of the meaning; and
2. *Transparency*, which is the extent to which the translation appears to a native speaker of the target language to have originally been written in that language, and conforms to the language's grammatical, syntactic and idiomatic conventions.

A translation meeting the first criterion is said to be a *faithful translation;* a translation meeting the second criterion is said to be an *idiomatic translation*. The two are not necessarily mutually exclusive.

The criteria used to judge the faithfulness of a translation vary according to the subject, the precision of the original content, the type, function and use of the text, its literary qualities, its social or historical context, and so forth.

The criteria for judging the *transparency* of a translation would appear more straightforward: an unidiomatic translation *sounds* absurd, and in the extreme case of word-for-word translations generated by many machine translation systems, often result in patent nonsense with only a humorous value (for e.g. round-trip translation).

Nevertheless, in certain contexts a translator may knowingly strive to produce a literal translation. For example, literary translators and translators of religious works often adhere to the *source text* as much as possible. To do this they deliberately *stretch* the boundaries of the target language to produce an unidiomatic text. Likewise, a literary translator may wish to adopt words or expressions from the source language to provide *local colour* in the translation.

The concepts of *fidelity* and *transparency* are looked at differently in recent translation theories. The idea that acceptable translations can be as creative and original as their source text is gaining momentum in some quarters.

In recent decades, the most prominent advocates of *non-transparent* translation modes include the Franco-Canadian translation scholar *Antoine Berman* who identified twelve deforming tendencies inherent in most prose translations and the American theorist *Lawrence Venuti* who called upon translators to apply *foreignizing* translation strategies instead of domesticating ones.

Many *non-transparent* translation theories draw on concepts of German Romanticism, with the most obvious influence on latter-day theories of *foreignization* being the German theologian and philosopher *Friedrich Schleiermacher*. In his seminal lecture *On the Different Methods of Translation* (1813) he distinguished between translation methods that move *the writer toward [the reader],* i.e. transparency, and those that move the reader toward *[the author],* i.e. respecting the foreignness of the source text. *Schleiermacher* clearly favoured the latter. It is worth pointing out, however, that his preference was motivated not so much by a desire to embrace the foreign but was rather intended as a nationalist practice to oppose France's cultural domination and to promote German literature.

The concepts of *fidelity* and *transparency* remain strong in Western traditions. They are not necessarily as prevalent in non-Western traditions. For example, the Indian epic *Ramayana* has numerous versions in many Indian languages and the stories in each are different from one another. If one looks into the words used for translation in Indian (either Aryan or Dravidian) languages, the freedom given to the translators is evident.

Issues of Concern

1. General Problems

Translation is inherently a difficult activity. Translators can face additional problems which make the process even more difficult, such as:

a) Problems with the source text:

- Changes made to the text during the translation process
- Illegible or difficult-to-read text
- Misspelt or misprinted text
- Incomplete text
- Poorly written text (ambiguity or incomprehensibility)
- Missing references in the text (for example the translator is to translate captions to missing photos)
- The source text contains a translation of a quotation that was originally made in the target language, and the original text is unavailable, making word-for-word quoting nearly impossible
- Obvious inaccuracies in the source text (for example *prehistoric Buddhist* ruins, when Buddhism was not founded during prehistoric times)

b) Languageproblems

- Dialect terms and neologisms viz. *ladi* for *'girl'* in *Rajasthani*
- Unexplained acronyms and abbreviations
- Proper names of people, organizations, places, etc. Often there are already official target-language translations for such, but if not supplied by the client they can be difficult to find out
- Obscure jargon
- Obscure idioms
- Slang
- Stylistic differences, such as redundant phrases in a source language, when redundancy is frowned upon in the target language
- Differences between languages with respect to punctuation conventions

Other

- Rhymes, puns and poetic metre
- Highly specific cultural references
- Humour
- Insider information (insider references not accessible to a third party or outsider)
- Words that are commonly known in one culture but generally unknown by the layperson in another culture, such as Chinese (fen1 duo1 jing1) meaning phytoncide': these generally require the addition of an explanation
- Subtle but important properties of language such as please gloss or dissonance

c) Untranslatability

The question of whether particular words are untranslatable is often debated, with lists of *untranslatable* words being produced from time to time. These lists often include words such as उबटन, a Portuguese word as an example of an *untranslatable*. It translates quite neatly however as *special body pastes for ladies* But the word does have some nuances that are hard to include in translation: for instance, it has cultural connotation, a subtletywhich is not clear in this basic translation.

Some words are hard to translate only if one wishes to remain in the same grammatical category. For exemple, it is hard to find a noun corresponding to the Hindi कलश. We might translate it is the *sacred pot*. But again this two-word translation does not proximate to the actual meaning of कलश

So unless, the word or term is specific also to the target language, it is very difficult to sucessfully translate. For example how would one translate *नमक खाना*

(i) to eat your salt
(ii) to be loyal to
(ii) devoted slaves

Activity 4
Translating Words

Try to translate these words from the Hindi to the English:-

1. गोधूलि _____
2. खड़खड़ाहट _____
3. चपलता _____
4. रसिक मियाँ _____
5. राम –राज्य _____
6. तपस्या _____
7. प्रणाम _____
8. चुगली _____

2. Which ones are difficult to translate?

Common words

The words that are truly difficult to translate are often the small common words (for example, in all its various uses the word जी, दिल, नाम and so forth).

Cultural aspects can complicate translation as Hindi speaking people in India call रोटी as their culturally, common bread, which is not the same as denoted by the English words *bread*.

Differing levels of precision inherent in a language also play a role. For example if one is referring to a person one would say तुम or आप depending upon the age or esteem of the person addressed. Conversely in English we have only *you* to refer to a person irrespective of age or esteem.

A language may contain expressions which refer to concepts that do not exist in another language. For example the Hindi expression आरती उतारना is an important cultural concept, which does not exist in the english language. If it is translated as *to welcome* the cultural concept inherent in the Hindi word is entirely lost. This kind of simplistic translation must be avoided.

The problem often lies in failure to distinguish between translaton and glossing. Glossing gives a short (usually one-word) equivalent for each term. Translation decodes the meaning and intent of the text level (not the word level or even the sentence level). Words like उबटनare hard to *gloss* into a single other word but by giving two or more words they can be perfectly and adequately *translated* रोटी has perhaps a better claim to being untranslatable, since even if we resort to saying *Indian bread* we are relying on our audience knowing what this is like.

End of the Lesson - Review Questions

1. Read the following extract from the short story Raag Darbari by Shrilal Shukla and translate it into English

वैद्यजी की बैठक के बाहर चबूतरे पर जो आदमी इस समय बैठा था, उसने लगभग सात साल पहले दीवानी का एक मुकदमा दायर किया था, इसलिए स्वाभाविक था कि वह अपनी बात में पूर्वजन्म के पाप, भाग्य, भगवान्, अगले जन्म के कार्यक्रम आदि का नियमित रूप से हवाला देता।

(a) Would the translation of the above text require you to read it more than a few times?

_____

_____

_____

_____

_____

(b) Is translation an instant activity?

_____

(c) What are the different processes that you as a translator would go through in translating the above text?

_____

(d) Enumerate the different processes of translation in the context of your translation of the above text.

_____

(e) Is culture an important aspect in the process of translation in the above case?

_____

2 Read the following extract from the short story शतरंज के खिलाड़ी, by Premchand and translate it into English.

(1) वाजिदअली शाह का समय था। लखनऊ विलासिता के रंग में डूबा हुआ था। छोटे-बड़े, गरीब-अमीर सभी विलासिता में डूबे हुए थे। कोई नृत्य और गान की मजलिस सजाता था, तो कोई अफ़ीम की पीनक ही में मजे लेता था। जीवन के प्रत्येक विभाग में आमोद-प्रमोद का प्राधान्य था।

(ii) In the context of your translation of the above text, would you describe translation as a spontaneous activity? If not, what are the preliminary steps you would involve yourself in before you reproduce the text in the target language?

(iii) Does the translation of the above text include interpretation of meaning of the source text? Explain with examples.

(iv) Does the interpretation of the meaning of the source text, as a process of translation, enable the equivalence in the meanings of the source text and the target text?

(v) Explain, with examples from your translation of the above text, the process of translation as

(a) the decoding of the source text, and

(b) the - encoding of the meaning of the source text in the target language

(vi) Would you call the above text an example of a culture-text? What importance would you give to the cultural contexts while translating the above tool?

_____

_____

_____

3. *i) Read the following extract from the poem,* दिन जल्दी-जल्दी ढलता है! *by Hariwanshrai Bacchan.*

हो जाय न पथ में रात कहीं,
मंज़िल भी तो है दूर नहीं-
यह सोच थका दिन का पंथी भी जल्दी-जल्दी चलता है!
दिन जल्दी-जल्दी ढलता है!

ii) Translate it into english:

_____

_____

_____

_____

_____

iii) How would you decode the meaning of the above text in the process of translation? Explain in terms of

a) grammar,_____
b) semantics, _____
c) syntax, _____
d) figures of speech _____
e) idioms, _____
f) cultural contexts, and_____
g) the genre/register of the source text _____

4. *On the basis of your reading of the chapter and in the context of all the three texts given above, discuss in groups of 5-6 the various problems of translation. Make notes and write an essay in 200-250 words on Translation and its Problems.*

5. *Define the following and give relevant examples*

a) Process of Translation
b) Glossing
c) Unstranslatibility
d) Source Text
e) Target Text

Lesson 3 Tools of Translation

The Tools of Translation

By now it is clear that translation is a complex activity involving basically more than one language and culture, and the processes of translation move from a grasp of a primary meaning of words to an understanding of the culture and the contexts of the discourse. Does the translator make use of certain tools to perfect his skill of translation? What are these tools? Think for a moment.

Read these lines from *Kabir's* संतो देख़त जग बौराना translated into English by *Vinay Dharwadker* as *The Simple State*.

संतो देख़त जग बौराना

संतो देखत जग बौराना।
सांच कहों तो मारन धावै। झूठे जग पतियाना ।।
नेमी देखा धरमी देखा। प्रात करै असनाना ।।
आतम मारि पखानहि पूजै। उनमें कछु नहिं ज्ञाना ।।
बहुतक देखा पीर औलिया। पढ़ै किताब कुराना ।।

The Simple State

Listen,
You saints
I see that the world
Is crazy.

When I tell the truth,
People run
To beat me up—
When I tell lies, they believe me.

I've seen
The pious ones,
The ritual mongers
They bathe at dawn.

They kill the true Self
And worship rocks
They know nothing
I've seen

Many masters and teachers
They read their Book,
Their Qur'an.

Vinay Dharwadker

Here is another translation of the extract.

Hark
You Saints!
This world is insane indeed.
People
They dislike the truth
And belabor me
But willingly accept my lie.

I have seen the pious ones
and the slaves of ritual both bathe at dawn.

Killing the true self
They worship mere rocks.
They are indeed ignorant.

I have seen
many a master and a teacher
Read their Book
Their Holy Qura'n.

Now, would a translator need certain tools to help her/him in the process of translating the above extract from Kabir's poem?

He/She certainly would. You would agree if you read the lines carefully again.

What kind of tools would he need? To answer this, let's look at the following words from the poem.

बौराना, धावै, नेमी, धरमी, प्रात

Activity 1

1. Write the meanings of the above words after reading both the source text and the target text.

Mark the line length and pattern of the source text and the target text. Do you observe a difference in the line structure? What could be the possible reason for that? Is it because the translator has to adapt the meanings of the poem (in the source language) to the English syntax? In order to do that, he would also need to know the syntax of the source text.

So we know, as of now, that the translator has to make use of reference materials to be able to understand and interpret the source text. Some of the tools of referencing are :

(a) Dictionaries, and

(b) Grammar

Activity 2

But what other tools would the translation of the above poem, require? Reflect upon the following statements.

(a) **संतो देखत जग बौराना**

(b) **नेमी देखा धरमी देखा।'**

(c) **पीर औलिया**

Find out the meanings of the above statements after reading both the source and the target texts

(a) Does Kabir make cultural statements, in the above instance?

(b) Does the translation of the above statements require a tool that would give more elaborate meanings than dictionaries do?

Certainly, these statements require knowledge about the cultural contexts as well as an understanding about the register of the source text. For instance, *doha*, is the register of the above poem. Hence, the other reference materials that the translator has to make use of, as tools of translation, would be

- Culture-histories
- Glossaries of specific registers

Familiarization with the software available for various kinds of machine translation is also required. Those who wish to become reasonably good translators have to master the art of using these tools. They must know, for example, how to use a dictionary and what information a dictionary can give.

Dictionaries

There are different kinds of dictionaries that serve different purposes, for example, monolingual dictionary and bilingual dictionary. A monolingual dictionary enables you to access the basic grammatical information and lexical equivalence of the words of a language. Such monolingual dictionaries range in size from a concise 2500 word dictionary to the *Great Oxford Dictionary of English*, which has more than half a million words. The monolingual dictionary may restrict them to giving all the meanings of a word, while those that are prepared on historical principles will also give the history of the development of meanings and the usage of words.

Then there are monolingual dictionaries of particular registers or domains. So, we have dictionary of biology, geology, politics, religion etc. Such dictionaries are of great use when we are doing registeral translation that is the translation of writing belonging to a particular register. Such dictionaries will help in choosing equivalence from a target language by looking at various synonyms that are noted in a monolingual domain dictionary.

However, most useful for a translator is a bilingual dictionary, such as English to Hindi dictionary. Bilateral-bilingual dictionaries are available and are the most important equipment for a translator. Then some translation from Hindi to English will require both a Hindi to English dictionary as well as English to Hindi dictionary.

Thesaurus, if available, is also very useful. A thesaurus gives synonyms for a word and helps to capture the nuance for a word given in a particular context. The translation will benefit from thesauruses of both the source and the target language. However, not all languages are equally rich in their dictionaries and less so in thesauruses. While English has the famous *Roget's Thesaurus* not many Indian languages have thesauruses.

Glossaries are also useful as these are structural lists of vocabulary of a particular register and not much effort is required to refer to them. Such glossaries are available particularly in the technical domain. But the most important skill is the ability to process a dictionary for its information.

Under each entry it gives the pronunciation, grammatical category, its meanings as a noun in a given order, its meanings as a verb (if it's also a verb) in a given order and examples of the use of the word in those meanings.

A bilingual dictionary, say Hindi to English, also gives information in a certain order. We reproduce a page from Hindi-English dictionary:

Activity 3

1. Refer to the dictionary extract and find equivalent words for the following :

1. चित्रकला _____
2. चितचोर _____
3. चित्ति _____
4. चित्र _____
5. चित्तार्कषक _____
6. चित्रशाला _____

2. *Refer to a bilingual dictionary and find ewuiva;;;ent words for the under uned words in the following sentences.*

(a) मेरा दोस्त कहावतें <u>गढ़ता</u> है। _____

(b) भारत में कई <u>तीज – त्यौहार</u> होतें है। _____

(c) यह एक <u>स्थानीय</u> समस्या है। _____

(d) <u>सभाकक्ष</u> में लगभग एक हज़ार लोग बैठ सकते हैं। _____

(e) <u>चालबाज़ों</u> से सावधान रहें। _____

(f) यह एक <u>विकट</u> कार्य है। _____

3. *Refer to a dictionary and pick out words from the following which do not have equivalents in English.*

(a) चपाती _____ (d) दीवानखाना _____

(b) चिलम _____ (e) वाणिज्य _____

(c) लुंगी _____ (f) साड़ी _____

Reference books include histories, books on mythologies, geography etc. particularly when there are allusions to some events of history or cultural practice, we need to refer to the reference books to understand what they stand for before we try to find an equivalent in a target language.

Computer as a tool of translation becomes particularly relevant in a situation where the speaker knows one language or a book is written in one language, whereas the listeners or the readers are speakers of different languages. Think of such situations.

What about the United Nations? The United Nation has, in its constitution has given English, French, German, Russian and Spanish the status of its official languages. All important documents of the UN are translated in all these languages.

Similarly, all the speeches given at the UN also need to be translated in these languages. There are different channels running in different languages of translation. The desk of each member is connected with the channels of different languages. Each language is indicated by a button. All that a member has to do is to press a particular button to listen to the speech in whichever language s/he wishes to. You must be wondering how it is possible.

The translation is monitored from the Audio-cell, which is behind the hall. Translators of different languages sit in their respective cells with ear phones and a microphone in their hands. Because of their great skill in the *source* and the *target* language, they can translate the speech at the very moment. What they speak on their microphone it immediately reaches the desk of the members in the hall.

Computer-Assisted Translation

Computer-assisted translation is successful particularly in the field of administration, and science and technology. In these fields, the meanings of the words or sentences are fixed and certain. They are often repetitive. It is possible to take help of computers in the translation of such texts.

Machine translation (MT) is a form of translation where a computer program analyses the *source text* and produces a *target text* without human intervention. In recent years *machine translation*, a major goal of natural language processing, has met with limited success. Most machine translation involves some sort of human intervention, as they require a pre-editing and a post-editing phase. Note that in machine translation, the translator supports the machine. Tools available on the Internet, such as AltaVista's Babel Fish, and low-cost translation programs like Babylon, have brought machine translation technologies to a large public. These tools produce what is called a *gisting translation* a rough translation that gives the *gist* of the source text, but is not otherwise useful.

However, in fields with highly limited ranges of vocabulary and simple sentence structure, for example weather reports, machine translation can deliver useful results. Alternatively, the use of a controlled language in combination with a machine translation tool typically results in largely comprehensible translations.

Engineer and futurist *Raymond Kurzweil* has predicted that by 2012, machine translation will be powerful enough to dominate the translation field. MIT's *Technology Review* also listed universal translation and interpretation as likely *within a decade* in its 2004 list. Such claims, however, have been made since the first serious forays into machine translation in the 1950s.

The other field is *Computer-assisted translation* (CAT), which is also called computer-aided translation. It is a form of translation where a human translator creates a target text with the assistance of a computer program. Note that in computer-assisted translation, the machine supports an actual, human translator. Computer-assisted translation can include standard dictionary and grammar software; however, the term is normally used to refer to a range of specialized programs available for the translator, including translation memory, terminology management and alignment programs.

End of the Lesson - Review Questions

1. Comprehension

1. What are the tools of translations? How can these enhance the quality of translation. Explain with the help of suitable examples.
2. What do you understand by Computer Assoiated Translation? How can these be used?

2. Vocabulary

Define the following and give an example of each:

- Tools of Translation
- reference materials
- culture - histories
- Software for machine translation
- bilingual dictionary
- Thesaurus
- "gisting translation"
- Syntax of the source text
- registrar of the source text
- Machine translation.
- monolingual dictionary
- lexical equivalence
- Glossary
- computer-assisted translation.

3. Writing Tasks

a) Read the following extract of pay-in slip of a bank

बचत बैंक जमा पर्ची

खाता नं. ... खाता बही पृष्ठ .....

नीचे दिऐ विवरण के अनुसार भुगतान पाने पर ..... के बचत खाते में रुपया जमा किया जाए।

(i) What tools of translation would you use to translate the above pay-in slip used in a bank?

_____

_____

(ii) Translate the pay-in slip

_____

_____

(b) Read the following words.

प्रत्याशी, भुगतान, प्रबंधक, उष्णता, दबाव, महकमा, फौरन, कर्फ्यू, गाड़ीवान

(i) Which of the above words can be translated using the software for machine translate?

_____

_____

(ii) Translate the above words

_____

_____

_____

_____

_____

(iii) Mention the tools of translation you have used.

_____

Project Work

(i) Work in groups of 5-6 students.

(ii) Pick up a dictionary and/or giossary of technical terms of subjects like Economics or Geography, Physics, Chemistry, Accountancy etc.

(iii) Take a page in Hindi related to the above subjects.

(iv) Discuss in groups and attempt a translation

(v) Write an essay on the use you made of the tools of translation (dictionary, glossary etc.) in translating the page.

End of the Unit - Review Questions

1. Comprehension

a. What is translation? Is it a *transference of language* or a *recreation of thought and emotions from one language to another.* Give your opinion.

b. What is meant by *carrying across* in translation?

c. Is it possible to identify a *source text* and a *target text?* What would you use?

d. In what way is translation a complex activity? State the various steps of the process of translation?

e. What are the different challenges of translation?

f. Is translation a homogenous activity? Do different kinds of texts pose a unique set of problems to the translators? Explain with illustrative examples.

g. Translation can help in bringing together different cultures, their commonalities and uniqueness, Discuss.

h. How does the grasp of the culture of the *source text* and *target text* improve a translation?

i. How does a translation overcome untranslability of words and expressions of the source language?

j. What is computer translation? What are its limitations?

2. Read the following extracts and translate them in the space given below

(a)

आज वारिस शाह से कहती हूं-
अपनी क़ब्र में से बोलो!
और इश्क़ की किताब का
कोई नया वर्क खोलो!

(From Waaris Shah by Amrita Pritam)

(b) मुद्रास्फीति बढ़ने से चिंतित भारतीय रिजर्व बैंक ने बुधवार को अल्पावधि रेपो दर को 0.24 फीसदी बढ़ाकर 7.40 फीसदी कर दिया।

_____

_____

_____

3. *On the basis of your translation, answer the following:*

(a) Define a tool of translation?

_____

_____

(b) Will you, as a translator of the above, require tools of translation?

_____

_____

(c) What are the different tools of translation?

_____

_____

(d) Will you need different tools of translation for the two different source texts above? Why?

_____

_____

(e) Can this text be translated using a Machine Translation tool?

_____

_____

(f) What kind of texts would require a Machine Translation (MT) tool? Why?

_____

_____

4. *Read the following text and answer the questions that follow.*

(a) इस समय भारत विज्ञान के क्षेत्र में नई ऊँचाइयों को छू रहा है।

(b) मेरा मन

सुध-बुध खो रहा है।

कोई वंचना अवश्य हुई है

मेरा मन

सुध-बुध खो रहा है।

(c) कॉलिज के क्लर्क ने कहा, "छछूंदर-जैसे आये थे, गैण्डा बनकर जायेंगे। देख लेना चाचा।"

(d) प्रथम सार्वजनिक कम्प्यूटर ENIAC (एलेक्ट्रोनिक न्यूमेडिकल इंटरप्रेटर एंड केलकुलेटर) अमरीका के पेन्सिलवेनिया विश्वविद्यालय में सन् 1946 मे प्रस्तुत किया गया था।

(i) Classify the above texts as :

(a) literary text _____

(b) technical text_____

(c) cultural text_____

(d) texts of specific register _____

(ii) Translate the above texts :

(a) _____

(b) _____

_____

_____

_____

(c) _____

_____

(d) _____

_____

(iii) Now answer the questions given below:

(i) What different tools of translation did you use for translating the above texts? Be specific

_____

_____

(ii) In the context of the above texts, how would you explain the importance of the following as tools of translations ?

(a) Dictionary _____

(b) Grammar _____

(c) Culture-history _____

(d) Glossary of register _____

(e) Computer Software _____

5. Give the meaning of the following words :

a) Etymology
b) Metaphrase
c) Paraphrase
d) Equivalents of intent
e) Equivalent-text
f) Language barrier
g) Concrete words
h) Rhetorical translation
i) Diffusion (in translation)
j) Adaptation
k) Semantics
l) Fidelity (in translation)
m) Transference
n) Cultural Connotation (in translation

6. Writing Tasks - For the Portfolio

a) Given below is a short poem in Hindi. Read it and complete its translation by using the words and expressions, given in the box below.

ममत्व

न दुर्लभ हैं
न है। अनमोल
मिलते ही नहीं
इहलोक में, परलोक में
आँसू... अनूठे प्यार के,
आत्मा के
अपर –अगाध अति–विस्तार के!

हृदय के घन–गहनतम तीर्थ से
इनकी उमड़ती है घटा,
और फिर ...
जिस क्षण
उभरती चेहरे पर
सत्त्व भावों की छटा –
हो उठते सजल
दोनों नयन के कोर,
पोछ लेता अंचरा का छोर!

Translation

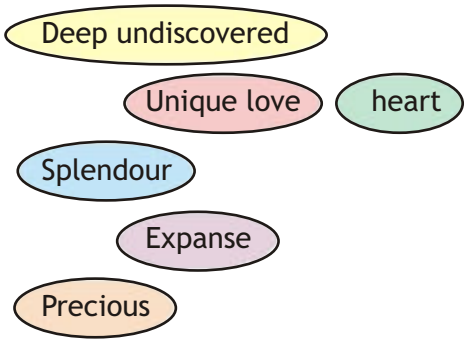
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____

Complete the translation by using words given in the box below:

Affection

They are neither rare
Nor a) _____
Not at all available
On earth or in heaven
Tears....of b) _____
Of the soul
Of c) _____ unafathomable!

A dark cloud of tears surges
Form the d) _____
Pilgrimage of the e) _____
And then.....
At that movement when
The _____ of holy feelings
Spreads on the face _____
Both eyes filled with tears,
The edge of the *sari* wipes them away!



b) Read this excerpt from a short biography of Amrita Pritam in Hindi. Translate it into English.

You may use the words and expressions given in the box below.

अमृता प्रीतम का जम्म गुजरांवाला में सन् 1919 में हुआ। उन्होंने छोटी उम्र से ही लिखना शुरू कर दिया। उनकी कविताओं के दो शुरूआती संग्रह 'ठंडियां किरणा' (1935) और 'अमरित लहरां' (1930) पारंपरिक अभिप्रायों और विषयों से निर्मित भावुकतांपूर्ण उपदेश हैं। मार्क्सवादी विचार और प्रगतिशील लेखक आंदोलन के सम्पर्क में

आने के बाद ही उन्होने सामाजिक और राजनीतिक कविताएं लिखनी शुरू कीं। इस दौर की उनकी महत्त्वपूर्ण मुद्राएं मिलती हैं। 1940 में देश-विभाजन के समय वे नई दिल्ली आ गईं। यहाँ पर उन्होंने अपनी मातृभाषा छोड़कर हिन्दी में लिखना शुरू किया। विभाजन और उसके परिणामस्वरूप बड़े पैमाने पर औरतों की बेइज्ज़ती, अपमान और बलात्कार ने उनके लेखन पर जबरदस्त असर डाला। उनकी रचना 'पिंजर' (1970) इस अवधि का एक मर्मस्पर्शी लेखा-जोखा है, जिसमें धार्मिक और राजनीतिक संघर्ष उनके स्त्रियोचित सरोकारों के नजरिए से देखे गए हैं। अमृता प्रीतम 1956 में साहित्य अकादमी पुरस्कार जीतने वाली पहली कवयित्री थीं। यह पुरस्कार उनकी रचना 'सुनहरे' को मिला। इसमें भाग्य और सामाजिक कुप्रथाओं के खिलाफ एक स्त्री की चीख दर्ज हुई है।

Verse, sentimental, homiles, motives and themes, conventional, under the influence of, progressive writers' movement, important works, protest and self-pity, gravel stones' indignition and humiliation,

Traumatic violation of womankind, conflict, feminine concerns.

7. Project Work

Work in groups of four or five and do the following :

(a) Collect *two* short poems and *two short* stories in Hindi and translate them into English.

(b) Discuss in groups the various aspects of translation process such as

- language, including idiomatic expressions
- Cultural contexts
- Intention of the speaker, character or writer

(c) Choose a literary text and a technical text of your choice. Read the texts in groups of 5-6 and the translate them making use of the different tools of translation.

(d) On the basis of your translation of the two texts, make a presentation on the importance of the tools of translation in the translation of the texts of different registers.

Let all the strains of joy mingle in my last song - the joy that makes the earth flow over in the riotous excess of the grass, the joy that sets the twin brothers, life and death, dancing over the wide world, the joy that sweeps in with the tempest, shaking and waking all life with laughter, the joy that sits still with its tears on the open red lotus of pain, and the joy that throws everything it has upon the dust, and knows not a word.

from Gitanjali - Rabindranath Tagore

UNIT 5

Translating Different Registers

Lesson 1 Translating Literary Register

If the translation of non-literary work is regarded as a skill, the translation of fiction and poetry is much more of an art. In multilingual countries such as Canada, translation is often considered a literary pursuit in its own right. It is yet to attain that status here in India though the Sahitya Akademi has done much to encourage inter-lingual translation of literary works of known merit. Some great writers have also made a name for themselves as translators and the list includes writers such as *Vladimir Nabokov, Jorge Luis Borges* and *Vasily Zhukovsky.*

Short Story

Translation of prose fiction poses fewer problems than the translation say of drama and fewer still than the translation of poetry. In translating a story, for example, the translator will face the routine problems of language, cultural contexts and allusions.

Consider the following extract from the story, Instalment by Bhagwaticharan Verma and its translation in english

इन्सटालमेंट

चाय का प्याला मैने होंठो से लगाया ही था कि मुझे मोटर का हॉर्न सुनाई पड़ा। बरामदे में निकलकर मैने देखा चौधरी विश्वंभरसहाय अपनी नई शेवरोले सिक्स पर बैठे हुए बड़ी निर्दयता से एलेक्ट्रिक हॉर्न बजा रहे हैं। मुझे देखते ही वह ''हलो, गुड ईवनिंग, सुरेश!'' कहकर कार से उतर पड़े।

गुड ईवनिंग चौधरी साहब! अभी चाय पीने बैठा ही था। बड़े मौके से आए।

चौधरी विश्वंभरसहाय गठे बदन के लंबे-से युवक थे। उम्र करीब पच्चीस वर्ष की थी। रंग साँवला, चेहरा लंबा और मुख की बनावट बहुत सुंदर बाल बीच से खिंचे हुए, कलम कान के नीचे तक और दाढ़ी-मूँछ साफ, चेहरे पर पाउडर और क्रीम की एक हल्की-सी अस्पष्ट तह। वह धारीदार सिल्क की शेरवानी पहने थे और उनकी टोपी, जिसे वह हाथ में लिए थे, उसी कपड़े की थी। गरारेदार पाजामा, पैर से मोज़ा नदारद, लेकिन पेटेंट लेदर का ग्रीशियन पंप।

चौधरी विश्वंभरसहाय के पिता चौधरी हरसहाय अवध के एक छोटे-मोटे ताल्लुकेदार थे। विश्वंभरसहाय अपने पिता की एकमात्र संतान थे, लेकिन लड़कर प्रयाग चले आए थे। पिता और पुत्र के स्वभाव में काफ़ी समता होते हुए भी हल्की-हल्की बातों में आपस में गहरा मतभेद रहता था।

परिणाम स्पष्ट था! एक दिन पुत्र ने पिता को बाग में भूसा भरनेवाली कोठरी में बंद कर दिया और गाँव में फिर वापस न आने की कसम खाकर शहर की राह पकडी। बारह घंटे तक गुम रहने के कारण काफ़ी छानबीन करने के बाद चौधरी हरसहाय उस भूसेवाली कोठरी से बरामद किए गए।

अपने पुत्र की नालायकी पर चौधरी हरसहाय बहुत क्रोधित हुए और उन्होंने अपना पिस्तौल निकाला। पति का उग्र रूप देखकर चौधराइन साहिबा, अर्थात चौधरी हरसहाय की पत्नी या चौधरी विश्वंभरसहाय की माता ने स्वरों के साथ रोना आरंभ किया। शायद पत्नी का अकेले रोना चौधरी साहब को बुरा लगा, इसलिए उन्होंने भी अपनी पत्नी के स्वर-में-स्वर मिलाया उसके बाद दोनों गले मिले।

प्रयाग आकर चौधरी विश्वंभरसहाय ने सिविल लाइन्स में एक कॉटेज किराए पर ली। घर से चलते समय वह काफ़ी रुपए साथ ले आए थे, फिर उनकी माता भी किसी-न-किसी प्रकार घर का खर्च काट-कूटकर दो-तीन सौ रुपया पुत्र को भेज दिया करती थीं।

''यार सुरेश, तीन सौ रुपया आज शाम तक चाहिए। आज दिन-भर शहर की गली-गली छान डाली, लेंकिन कहीं इंतजाम न हो सका। आखिर में हारकर तुम्हारा दरवाज़ा देखना पड़ा।

मै मुस्कराया, ''बस इतनी-सी बात है! अभी लो!'' चाय का प्याला चौधरी साहब के सामने बढ़ाते हुए मैंने कहा। कुछ रुककर मैंने फिर पूछा ''आखिर ऐसी क्या जरूरत आ पड़ी!''

''यार, यह न पूछो!''

''क्या कहीं से कुछ फरमाइश तो नहीं हुई है ?'' मैंने भेद-भरी दृष्टि डालते हुए पूछा।

''नहीं, फरमाइश नहीं हुई है, इसका मै तुम्हें यकीन दिलाता हूँ।'' सकपकाते हुए चौधरी साहब ने कहा।

मै ताड़ गया कि कुछ दाल में काला है। ''देखो चौधरी साहब, बनो मत, ठीक-ठीक बतला दो। रुपया मुझसे ही लेना है, हँसते हुए मैंने कहा।

''भाई, कल कार का 'इन्स्टालमेंट' देना है। बस इतनी सी बात है''

''आखिर तुम्हें यह क्या सूझी जो कार खरीद बैठे, जब तुम्हारे रोज़ के खर्च ही मुश्किल से चलाए चलते हैं'' मैंने पूछा।

Bhagwaticharan Verma

Extract from Instalment

I had barely brought the cup close to my lip when I heard the horn of the car. Coming out in the corridor I saw that Choudhary Vishwambharsahaya, sitting in his new Chevrolet Six was brutally pressing the horn. As soon as he saw me, he got down out of the car saying, "Hello, good evening Suresh".

"Good evening, Choudhary Sahib! I was just going to have tea. You have come at the right time.

Choudhary Vishwambharsahaya was a stoutly built tall young man of about twenty-five years, of a dusky complexion. He had a long face whose features were very beautiful. His hair was parted tightly in the middle; the hair on his temple crept below the ears; he was clean-shaven. There was a thin layer of powder and

cream clearly visible on his face. He wore a striped long coat made of silk, and he had a cap in his hand made of the same cloth. He was wearing a white pajama; he had no socks on his legs, but wore a Grecian shoe of patent leather.

Choudhary Vishambharsahaya's father Choudhary Harsahaya was an ordinary talukdaar of Awadh. Vishambharsahaya was the only child of his father, but after a quarrel he came to Prayag. Though, there was a lot of likeness in the nature of the father and the son, but deep differences would often come to surface between them on trivial issues.

... The result was obvious! One day the son shut his father in the cabin meant for storing husks, and swearing to never come back to the village, he took the way to the city. After being lost for twelve hours which led to a lot of search his father was traced to the cabin.

... Having reached Prayag he rented a cottage at Civil Lines. At the time of leaving his home, he had carried a lot of cash with him, and then his mother would send her son two-three hundred rupees some how cutting on the expenses of the family.

"Buddy Suresh, I need three hundred rupees till evening. The whole day today I tried every nook and corner of the city, but I couldn't arrange it anywhere. At the end, after being disappointed, I have turned to your door."

I smiled, "Is that all? Take it now! Offering the tea to him I said. After waiting for a moment I asked again, "After all, what kind of need has arisen?"

"Buddy, don't ask ?"

"Has any request come from any corner? I asked with an inquisitive look.

"No, there has not been any request, I assure you about this," he said confounded.

I sensed that there was something fishy. "Listen Choudhary Sahib, don't pretend. Tell the truth. After all you need to take the money from me only!" I said laughing.

"Brother, tomorrow I have to pay the instalment for the car, this is the only thing."

"Well after all what has come upon your mind that you ended up purchasing a car, when you can hardly meet your daily expenses?" I asked.

Bhagwaticharan Verma

In a short story or a novel, physical description of characters is done to give a specific imaginative identity to each of them. Now, read the description of Choudhary Vishambharsahaya in the original Hindi text and then in the translated English text.

चौधरी विश्वंभरसहाय गठे बदन के लंबे-से युवक थे। उम्र करीब पच्चीस वर्ष की थी। रंग साँवला, चेहरा लंबा और मुख की बनावट बहुत सुंदर। बाल बीच से खिंचे हुए, कलम कान के नीचे तक और दाढी-मूँछ साफ। चेहरे पर पाउडर और क्रीम की एक हल्की-सी अस्पष्ट तह वह धारीदार सिल्क की शेरवानी पहने थे और उनकी टोपी, जिसे वह हाथ में लिए थे, उसी कपड़े की थी। गरारेदार पाजामा, पैर से मोज़ा नदारद, लेकिन पेटेंट लेदर का ग्रीशियन पंप।

Choudhary Vishwambharsahaya was a stoutly built tall young man of about twenty-five years, of a dusky complexion. He had a long face whose features were very beautiful. His hair was parted tightly in the middle; the hair on his temple crept below the ears; he was clean-shaven. There was a thin layer of powder and cream clearly visible on his face. He wore a striped long coat made of silk, and he had a cap in his hand made of the same cloth. He was wearing a white pajama; he had no socks on his legs, but wore a Grecian shoe of patent leather. (Paragraph 3)

There are words or expressions which when translated literally into English will not only create absurdity, but will also be very far removed from the expectations of a creative language, like the translation of 'बदन ' as *'body'*. Pick out some such words from the above paragraph.

Consider the following expressions:

गठे बदन के लंबे युवक थे

'गठे बदन' can be translated as

(i) *tough body*
(ii) *muscular body*
(iii) *strong figured*
(iv) *stoutly built*

मुख

मुख can be literally translated as

(i) *mouth*
(ii) *face*
(iii) *visage*
(iv) *countenance*

मुख की बनावट

This expression can be literally translated as

(i) *artificiality of the face*
(ii) *make-up of the face*
(ii) *structure of the face*
(iv) *facial features*

Which word or expression in the options given above should be the most appropriate translation, considering the intended meaning of the word or expression in the source text?

Now look at this expression, दाड़ी–मूँछ साफ. Now try translating it word for word in English. It would be:

(i) beard-moustache clean
(ii) beard-moustache clear
(iii) clean beard-moustache
(iv) clean shaven

We have to look for the substitute expression in use in the English language that is *'clean shaven'*- a translation perfect in the idiomatic context of the expression. This method should be followed while translating many such expressions.

Every story is a product of a specific culture, and hence certain expressions are *culture specific*. Look at this sentence that begins the fourth paragraph.

चौधरी विश्वं–भंरसहाय के पिता चौधरी हरसहाय अवध के छोटे–मोटे ताल्लुकेदार थे।

Now, how will you translate 'अवध के छोटे–मोटे ताल्लुकेदार थे ; Pick out one of the following :

(i) Little *talukkedar* of Awadh?
(ii) Small district collector of Awadh?
(ii) Awadh's little district collector?
(iv) Small *talukkedar* of Awadh?

If you translate ताल्लुकेदार *as district collector, which is the correct literal translation, this word would be stripped not only of its cultural meaning but also of its historical implication. Talukdaar is a popular last name, for instance, in Assam, which has historical-political association. Further, this word suggests a history of political power. Hence in translation,* ताल्लुकेदार, *should remain* talukkedar.

Culture is marked by the presence in the language of that culture, typical idiom, proverbs, and such other sayings, some of which have equivalents in the target language,

while others need to be given an interpreted translation. Take for an example आँख का तारा. Now though this idiom can be rendered in the English translation, it can be done using a different object apple instead of a तारा apple of one's eye and not star of one's eye. So, same sense is communicated by two different word-objects in Hindi and English, which is how we understand the cultural contexts of translation.

Now, find the idiom in the extract of the story given above. Can you think of other idioms with the grain दाल in Hindi?

Like,

(i) दाल गली नहीं

(ii) दाल रोटी खाओ

(iii) यह मुँह और मसूर की दाल

The idiom दाल में कुछ काला है in the story has been translated as there was something fishy. The interpreted meaning of the idiom has been given. This is because it is difficult to lift the idiom literally and place it in the target language because of its cultural specificity. We should therefore translate its interpretation. Now, similarly translate the above idioms that use the word *daal*.

End of the Lesson - Review Questions

1. Comprehension

a. How is the physical description of characters important in writing and translating a Short Story?

b. What challanges would a translator face while translating character description from a *source text*?

c. What problems would a translator confront while translating the idiomatic language used in a Short Story?

d. How is a literary text a cultural product?

e. What constraints do the cultural contexts of a literary text present to a translator?

f. What considerations need to be kept in mind when translating a Short Story? Explain with the help of suitable examples.

2. Vocabulary - Explain the following terms and concepts:

a. Idiomatic context (of translation)

b. Culture

c. Word for word translation

d. Interpreted translation

e. Cultural context of translation

3. Application

(i) Read the following excerpts taken from two Short Stories.

(ii) Read the prompts and complete translations.

(iii) Answer the questions that follow.

(a) उसको लोग लंगड़ – कहते थें। माथे पर कबीरपन्थी तिलक, गले में तुलसी की कण्ठी, आंधी–पानी झेला हुआ दढियल चेहरा, दुबली–पतली देह, मिज़ई पहने हुए। एक पैर घुटने के पास से कटा था, जिसकी कमी एक लाठी से पूरी की गयी थी। चेहरे पे पुराने ज़माने के उन ईसाई सन्तों का भाव, जो रोज़ अपने हाथ से अपनी पीठ पर खींचकर सौ कोड़े मारते हों ।

_____

_____

People called him Langar...

(b) वे मझोले कद के मोटे से आदमी थे, चेहरा किसी कदर गोल–मटोल, ऊबड़–खाबड़ और भद्दा, उनकी मूँछें आधी और अच्छी तरह से छँटी हुई: आँखें बिल्ली की तरह। बिजली के पंखे की हवा में इनकी चुटिया फहरा रही थी और यह बतला रही थी कि ये सज्जन काफ़ी मौज में है। खादी का कुरता और धोती पहने थे।

_____

_____

He was a fat man of average height...

_____

_____

_____

_____

_____

i. What impression does the source text create of the person described?

_____

ii. Is a similar impression created by your translated text?

_____

iii. In order to create a similar impression, did you have to interfere with the word-structure and syntax of the source text in the process of translation?

_____

_____

iv. While translating, were you tempted to add some new words and expressions in the target language that were not present in the source text? Why?

_____

_____

v. What were the words or expressions most difficult to translate? Why?

_____

_____

_____

_____

_____

vi. What are the idiomatic expressions in the source text? Did you find them challenging to translate? Why?

_____

_____

_____

4 The following is a list of Indian dresses. Study them to decide whether you can do a word-for-word translation or a translation of their meanings in some cases. Translate them into English.

Hindi	Translation	Remarks
दुपट्टा		
चप्पल		
खड़ाउँ		
धोती		
पगढ़ी		
साड़ी		
चूड़ीदार पजामा		
लूंगी		

5. Writing Tasks - For your Portfolio

(i) Read the first sentence of the story *Instalment* in *source text* as well as the *target text*.

(ii) Answer the questions that follow:

'चाय का प्याला मैने होंठो से लगाया ही था कि मुझे मोटर का हॉर्न सुनाई पड़ा।

I had barely brought the cup close to my lips when I heard the horn of the car.

a. How does the translator create a different sentence structure in the target language in order to accommodate the meaning of the *source text* into the *target text?*

b. Does the writer use any additional word in the *target text* to completely express the meaning implicit in the *source text?*

c. Pick out sentences from the *source text* whose translation in the target text has involved change in the sentence structure and attempt other translation possibilities. Is it also better to break up a sentence of the *source text* into more than one sentence in the target language?

d. In the case of translation of idioms, translator might find an equivalent or approximate expression in the target language on other wise she/he needs to translate the interpretation of the idiom, as in the case of 'दाल में कछ काला है।

6. *Study the following idioms and translate them into English in whichever appropriate way.*

Hindi Indians	Translations
– तिल का ताड़ बनाना	
– नाकों तले चने चबाना	
– एक ही थाली के चट्टे बट्टे होना	
– जौ मे घुन का पीसना	

7. *Work in group of 5-6*

(a) Choose a Hindi Short Story that has been translated into English.

(b) Read the story first in the original Hindi and then in its translation.

(c) Discuss its method of narrative in both tasks.

(d) Discuss any difference in both the texts in terms of th effects of the narrative technique.

(e) Write a short essay on the overall impact of the story in Hindi and its English translation, and the striking difference, if any in the context of its narration.

8. *In groups, Select three short-stories in Hindi and translate them into english collectively. Exchange with other groups, modify and make it a part of your Portfolio.*

Lesson 2 Translating One Act Play

In the case of drama, the translator besides facing the problems mentioned above in the case of a short story also faces the problem of translating and recreating situations and characters. A play, moreover, is written for stage. Hence the translation is done both for reading and for performance on the stage. Hence, apart from certain common problems, a translator of drama comes across specific problems. Drama is in fact the most popular genre when it comes to translation. The classical Greek plays have come to us through English translations. Our own Sanskrit plays have been translated in various Indian languages and also in English.

Let us read the following extract from the play.

पर्दा उठाओ : पर्दा गिराओ

पर्दा उठने पर जो रंगमंच दिखाई देता है, वह बड़ी अव्यवस्थित दशा में है। सामने कुछ पर्दे, विंग तथा नाटक संबंधी दूसरा सामान पड़ा है। एक ओर काउच का सेट और कुर्सियाँ रखी है। दूसरी ओर पुराने जमाने का सिंहासन और आसनादि गड़मड़ पड़े हैं। एक कोने में बड़े-बड़े कमाना तूणीर और दो गदाएँ पड़ी हैं। खाली जगह में एक मेज़ रखी है, जिसकी कुर्सी उसकी उल्टी ओर को है। भगवंत मेज़ की ओर पीठ किए दर्शकों के सामने बैठा है। उसके हाथ में एक चिट्ठी है, जिसे वह पढ़ रहा है। उसके दायी ओर एक व्यक्ति अदब से ज़रा-सा झुका खड़ा है। पर्दा धीरे-धीरे उठता है।

भगवंत : (क्षण-भर पढ़कर क्रोध से चिट्ठी वापस देते हुए) नहीं, नहीं, नहीं, मैं यह नहीं कर सकता। फ्री पासों के संबंध में अपना मत मैं एग्जेकिटिव की मीटिंग में दे चुका हूँ। पहले दिन फ्री पास देने के मैं एकदम विरूद्ध हूँ । तुम यह चिट्ठी दयारामजी को दे दो। वे चाहें तो फ्री-शो रख दें। मेरे लिए यह संभव नहीं।

भगवंत : क्यों, क्यों, बात क्या है श्याम! ऐसे घबराए हुए क्यों हो।

श्याम : यह देखिए भगवंतजी, शाम को कंसर्ट होने वाली है और बलवीर ने यह चिट्ठी भेज दी है। (रूक्का भगवंत को देता है।)

भगवंत : क्या लिखा है। (चिट्ठी लेकर जल्दी-जल्दी पढ़ता है) मुझे अचानक इंफलूएंजा ने आ घेरा है, 103° टेंप्रेचर है और सख्त सिरदर्द। एस्प्रो ली है, पर कुछ बना नहीं । कल भीगते पानी में जो रिहर्सल को आया और गीले कपड़ों में रिहर्सल करता रहा तो लगता है कि सर्दी खा गया। कोशिश तो बड़ी करूँगा पर शायद ही रात के नाटक में भाग ले पाउँ। (चिट्ठी खत्म करके मुँह चिढ़ाकर) शायद ही नाटक में भाग ले पाउँ। अरे, तुम्हारे इस शायद से यहाँ तो बंटाढ़ार हो जाएगा। (चिट्ठी को हथेली में

तोड़-मरोड़कर क्रोध से धरती पर फेंक देता है) रात को नाटक है और मुख्य कलाकार को इंफलूएंजा ने आ घेरा है। शिकार सामने पड़ा तो कुतिया को हाजत हो आई। कम्बख्त इन ऐमेचर क्लबों की यही तो मुसीबत हैं। पहले तो अच्छे ऐक्टर ही न मिलेंगे। फिर किसी तरह ऐक्टर जुटे तो सभी 'हीरो' बनना चाहेंगे। इस मुश्किल से पार हुए, पार्ट बँटे तो रिहर्सल टाइम से न होंगे, रिहर्सल हो जाएँगे और कहीं रोते-झींखते नाटक खेलने की नौबत आएगी तो सभी पास चाहेंगे-अपने और अपने संबंधियों के लिए ही नहीं, उनके साले-बहनोइयों के लिए भी! न देंगे तो किसी को इफलूएंजा आ दबाएगा: किसी का ऐन मौके पर टाइफ़ायड हो जाएगा। किसी के पैर को मोच आ जाएगी: किसी की टाँग टूट जाएगी: किसी की माँ बीमार हो जाएगी, किसी का बाप..,

श्याम : वह तो है जी, पर एमेचर क्लबों का कोसने से तो रात कंसर्ट न हो जाएगी। यह कहिए कि अब किया क्या जाए! पासों ही की बात हो तो मैं हो आउँ उसके यहाँ।

भगवंत : बीस पास माँगते हैं। बीस उनको दोगे तो बाकियों को क्या दोगे! जो लड़के स्त्रियों का पार्ट कर रहे हैं, वो तो चालीस-चालीस माँगेंगे। फिर क्लब के सदस्य और सरपरस्त?... होगा यह कि पासों पर इतने लोग आ जाएँगे कि टिकट लेकर आने वालों के लिए हॉल में जगह न रहेगी।

श्याम : तो भाई साहब, यह बात मैं जाकर उसकों समझा दूँगा। बलबीर के बिना कंसर्ट चौपट हो जाएगी।

भगवंत : चौपट कैसे हो जाएगी, बलबीर का पार्ट हरि कर लेगा। पहले उसे ही युधिष्ठिर बना रहे थे। उसने पार्ट याद भी कर रखा है।

श्याम : और हरि का...

भगवंत : हरि का दीवाना कर लेगा।

श्याम : लेकिन इस अदला-बदली की ज़रूरत क्या है भाई साहब! मै एक बार बलबीर को जाकर...

(घबराया हुआ हरि प्रवेश करता है)

हरि : (आते हुए घबराए स्वर में) बलबीर को तो एंफलूएंजा हो गया है। मैं अभी उसी के यहाँ से आ रहा हूँ। उसे तो 103° टेंप्रेचर है।

Now read the translation of the above in English

From Raise the Curtain: Drop the Curtain.

(Upendranath Ashka).

As the curtain rises, the stage is seen, which is in a disordered state. In the front a few curtains, wing and other stage objects are lying. On one side couch and chairs are kept. On the other side, throne and seats of the old times are lying upside down. At one corner, large bows, quivers and two maces are lying. In the open space, a table is kept, with a chair and the chair's wrong side is towards the table. With his back to the table, Bhagwant is sitting in front of the spectators. There is a letter in his hand that he is reading. To his right a man stands in a respectful posture of slight bowing. The curtain rises slowly.

Bhagwant: *(Reading for a moment, returns the letter with anger.) No, no, no, I cannot do this. I have expressed my view on the free passes in the executive meeting already. On the first day itself, I was absolutely against the free pass. You give this letter to Dayaramji. If he wants, he can make it a free-show.*

(Disappointment hangs on his face, and he prepares to go back. Shyam enters perplexed with a note in his hand.)

Bhagwant: *Why, what's the matter Shyam? Why are you so perplexed?*

Shyam: *Look at this, Bhagwantji, the concert is going to be in the evening, and Balbir has sent this letter now. (He gives the note to Bhagwant)*

Bhagwant: *What is written? (Takes the letter and reads very quickly a high.)*

I have suddenly been taken ill by influenza. I have temperature of 103^0. I also have a severe headache. I have taken aspro but there is no relief. Yesterday I had come for the rehearsal all wet, and kept doing the rehearsal, and joined the practice session in wet clothes, so it seems I have caught cold. I of course will try my best but perhaps there is no way I can take part in the play tonight. (Finishing the letter and wrenching his face) perhaps there is no way I can take part in the play tonight. Oh, your perhaps is going to ruin us. (He mutilates the letter in his palm and throws it on the ground with anger) The play is in the night and the main actor is under the grip of influenza. When the prey was in the front the bitch had pressure in the bowels. Oh roguish! Such is the problem with these amateur clubs. First you don't get good actors. And if somehow you arrange the actors, then all would want to become a hero. You overcome this hurdle, you assign the roles, and then the rehearsals will not happen on time. If the rehearsals are completed and if after throwing many tantrums comes the occasion to perform the play, everybody would want passes not only for themselves and their relatives alone, but also their brothers-in-law. If you do not give someone will go down with the influenza, while someone else would be down with typhoid. Someone would have sprain in his foot, while some other's leg would be broken. Someone's mother would get sick, while someone else's

father...

Shyam: *This is absolutely true. But cursing the amateur clubs would not help tonight's show. Tell instead what can be done now? If it's only about the passes, then I should visit him.*

Bhagwant: *They want twenty passes. If you give them twenty, then what will you give to others. Those boys who are playing the female roles are asking for forty each. And then the club members and the bosses. It will so happen that so many people will come on passes that there would be no space left for those coming with tickets.*

Shyam: *In that case big brother, I will make him understand this fact. Without Balbir, the concert will be a disaster.*

Bhagwant: *Why would it be a disaster? Hari can do Balbir's part. Earlier he was supposed to play Yudhisthira. He has even memorized this part.*

Shyam: *And Hari's...*

Bhagwant: *Diwan will do Hari's...*

Shyam: *But brother, what is the need of these interchanges? I will go once to Balbir...*

[Hari enters panic-stricken]

Hari: *(Entering, with a panicky voice) Balbir has influenza. I am just coming from his place. He has 103° temperature.*

Activity 1 - Understanding Translation

a. Let us look at the very first sentence of this extract क्षण-भर पढ़कर क्रोध से चिटठी वापस देते हुए. ***Why do you think the playwright has given this extra information? Is it to present:***

(a) the situation?

(b) mood of the character?

(a) his feelings for the character?

(b) his style of writing plays?

Tick the correct option.

(a), (b), (c), (d), (a and b), (c and d)

Such information is very important in a play, as a play needs to be performed, and we need to visualize the character and the scene. Now, what would be the most appropriate translation of the above information in the text? We have translated it as *Reading for a moment, returns the letter with anger*. But there are other possibilities like—

(a) He reads the letter for a moment and returns it with anger

(b) He reads the letter. He gets angry and then returns the letter.

(c) He gets angry as soon as he reads the letter, and he returns it.

(d) Taking the letter, reading it and returning it with anger.

Which one of these is the most appropriate translation, and why?

As you will observe, this expression helps to give you a clear picture about the character Bhagwant (what he is thinking and how he is behaving); it also clarifies the context of the play. This information is about the situation as also about the mood of our character, Bhagwant. This could have been translated as *He reads the letter for a moment and returns it with anger,* which reads as a more concise and direct expression that we aim and appreciate generally in a language. But the effect that the playwright has created about the situation and mood of the character in Hindi would be lost completely. Hence, we translate it as *Reading for a moment, returns the letter with anger,* because, as you can see this expression creates the feeling of the mood of Bhagwant and also creates a curiosity in the readers as to what will be said or done next.

In a play people talk and act. If each person has a distinct nature and character, don't you think what they say should suggest a difference in their thinking and feeling?

Bhagwant and Shyam both face a problem. How differently do both react to it? Pick up two utterances from the play, one each by Bhagwant and Shyam. Compare the expression in original Hindi and then in the English translation. Do you think the translation is able to communicate the overall difference in the nature and attitudes of the two characters?

Take, for example,

भगवंत ... शायद ही नाटक में भाग ले पॉऊ। अरे, तुम्हारे इस शायद से यहाँ तो बंटाढ़ार हो जाएगा।

श्याम ... वह तो है जी, पर एमेचर क्लबों को कोसने से तो रात कंसर्ट न हो जाएगी। यह कहिए कि अब किया क्या जाए।

A dramatic text, since it is located in the society and culture in a more significant way than any other genre, uses various proverbs and oral forms. Do you find any proverb in the above extract of the one-act play? Try translating the following proverbs or certain proverbs from your mother tongue into English.

Look for the proverb in the source text that has been translated in the English text as *'When the prey was in the front the bitch had pressure in the bowels* and think what are the other possibilities of translating it.

(i) *the prey was before and the bitch had bad stomach?*

(ii) *seeing the prey before, the bitch had pressure in the bowels?*

(iii) *the prey was in the front and the bitch was not in the mood to eat it?*

We must remember that in the translation of drama, it is not as important to carry over the proverbs from the source language (Hindi, in this case) to their equivalents in the target language (English). Preservation of the same dramatic effect and meaning in the language of translation is the most important goal.

Activity 2

Pick out the words and the phrases used in the stage description of the source and the target text to describe:

Source text	Target text
i) The setting	_____
ii) The objects	_____
iii) The characters	_____

Activity 3

(a) In drama, language is used to delineate the nature and mood of characters. Pick out words and expressions from the source text and the target text that suggest typicality of characters. Two are given as examples.

Source text	Target text
1) नहीं, नहीं, नहीं मैं यह नहीं कर सकता।	1. No, no, no, I cannot do this.
2) यह देखिए भगवंतजी–	2. Look at this Bhagwantiji–
3) _____	3. _____
4) _____	4. _____
5) _____	5. _____

(b) From the above expressions mark out the expressions which under go some change in the *target text* to express the intended weaning of the *source text*. One is done for your as example–

Source text	Target text
क्यों, क्या बात है श्याम!	Why, what's the matter Shyam?
_____	_____
_____	_____
_____	_____
_____	_____

Activity 4

(c) There are details given with in parenthesis in a dramatic text that explain important meanings about character and situation. Pick out such details from the *source text* and the *target text*. Two are given as examples.

Source text	Target text
1) रूक्का भगवंत को देता है।	He gives the note to Bhagwant.
2) चिट्ठी लेकर जल्दी जल्दी पढ़ता हैं।	Takes the letter and reads very quickly.
_____	_____
_____	_____
_____	_____
_____	_____

Activity 5

The following words in the stage description of the source text are culture-specific. Pick out their English translation.

Source Text	Target text
1) सिंहासन	
2) आसन	
3) डाइमंड	
4) कमान	
5) तूणीर	
6) गदाएँ	

End of the Lesson - Review Questions

1. Comprehension

a. Considering the fact that a dramatic text is used not only for reading but also for stage-performance, what performance-related problems would a translator of a play come across?

b. How would you go about translating a play from the source language (Hindi) to the target language (English)?

c. What difficulties are faced by a translator when translating a play? Discuss with the help of illustrative examples.

2. Vocabulary - Explain the following terms and concepts:

a. Stage performance

b. genre

c. oral forms

3. Application

a. A dramatic text often contains words in Hindi that are culture-specific- Here are some words in Hindi that are culture-specific. Translate them into English.

Source Text	Target text - English
आँचल	
पूर्वइया	
सूत्र	
आल्हा	
जागरण	
वन्दना	
पीर	
लाड़-प्यार	
भीष्म प्रतिज्ञा	

b. In a dramatic text, or in any other literary text, one may come across words in the Source (Hindi) text that come straight from the English language and do not have Hindi equivalents. Pick out some such words.

1. Cinema
2. Orchestra
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

4. *Writing Task - For the Portfolio*

Read the extract given below and translate it into English.

हरि : वाह! यह बात है मेरे शेर की!

भगवंत : खैर, भीम का तो हो गया, धर्मपुत्र का पार्ट हरि कर लेगा! हरि की जगह अर्जुन का पार्ट कौन करेगा।

श्याम : अ अ यदि आप मुझे आज्ञा दें तों मै ....

भगवंत : (**विनम्र अभिमान से हँसते हुए**) मैं तों अर्जुन का पार्ट करना ही चाहता था। पर साल 'अभिमन्यु-वध' में मैंने ही अर्जुन का पार्ट किया था। आप लोंगों नें मुझे इस योग्य नहीं समझा तों मैंने अपने-आपको दूसरी सेवाओं में लगा दिया।

भगवंत : तुमने हमसे नहीं कहा! किसने की थी आपत्ति तुम्हारे अर्जुन बनने पर. (**फिर यह याद आने पर कि उन्होंने स्वयं की थी**) खैर, हटाओ जी। तुम अर्जुन का पार्ट याद कर लो।

श्याम : मुझे अच्छी तरह याद है। अर्जुन का ही नही, मुझे तो नाटक के सारे-के-सारे पार्ट याद हैं।

दयादाम : चलिए, यह सब तय हो गया। अब आप चलकर रिहर्सल कर लीजिए।

English Translation

_____

_____

_____

_____

_____

_____

_____

_____

After translation, answer the questions that follow:

(i) While translating the information about character and situation given in the parenthesis, did you face any problems? List them here.

_____

_____

_____

(ii) Is there any information that is difficult to translate? List it.

_____

_____

_____

(iii) Does the word-structure (syntax) need to be changed in order to recreate the exact meaning in the target language? Why?

_____

_____

_____

5. Project Work

Work in pairs. Select a Short one act play in the Source language.

a. Work on it individually.

b. Translate it into English.

c. Compare your translations, and identify the differences in your translations.

d. Now, work together to arrive at one common translation, while discussing the issues concerned.

e. Add both the copies of the translation in your Portfolio.

f. Also, record the points of differences that you may have and the process of resolution.

Lesson 3 Translating Dialogue

Dialogue is a mode of expression in drama, novel, short story, poetry and even non-fiction. The major problems associated with the translation of a dialogue as opposed to an expository text are very apparent.

A dialogue represents living oral speech - short forms and particular accents of a speaker will be difficult to transfer to the other language.

Read this dialogue from *Munshi Premchand's* story *पत्नी से पति* translated into English as Wife into Husband

पत्नी से पति

मिस्टर सेठ ने कुछ झेंपते हुए कहा – कल फ्लावर शों देखने चलोगी!

गोदावरी ने विरक्त मन से कहा–नहीं।

'बहुत अच्छा तमाशा है।'

'मै कांग्रेस के जलसे में जा रही हूँ।

मिस्टर सेठ के उपर यदि छत गिर पड़ी होती या उन्होंने बिजली का तार हाथ से पकड़ लिया होता, तो भी वह इतने बदहवास न होते। आँखे फ़ाडकर बोले – तुम कांग्रेस के जलसे में जाओगी।

'हाँ, ज़रूर जाउँगी।

'मैं नहीं चाहता कि तुम वहाँ जाओ।

'अगर तुम मेरी परवाह नहीं करते, तो मेरा धर्म नहीं कि तुम्हारी हर एक आज्ञा का पालन करूँ।

मिस्टर सेठ ने आँखों में विष भरकर कहा–नतीजा बुरा होगा।

Wife to Husband

Mr. Seth said something embarrassingly, Coming to all see the flower show tomorrow?'

'No,' said Godavari, with a show of indifference.

'That show is very nice to see.'

'I'm going to a congress meeting tomorrow.'

Mr. Seth would not have been more shocked if the roof had fallen in on him or he would have caught the electric wire in his hand. With his eyes wide open, he said,' You're going to a congress demonstration?'

'Yes, I will definitely go !'

'I do not want you to go.'

'If you do not care for me, then it is not my dharma to obey every order that you give me.'

Mr. Seth said, with poison filled in his eyes, '[if you go the meeting] something undesirable will happen,

The first thing for us to remember in the translation of a dialogue is that a conversation takes place between people who communicate to express thought, emotion or ideas or to solve any problem. Therefore, it is not simply the language structure of the expressions but also the intentions of the speakers that determine the correct translation in the target language.

The question that Mr. Seth asks Godavari, 'कल फ्लावर शो देखने चलोगी?' is translated as *'Coming to see the flower show tomorrow?'* But it could well have been translated as

(a) *Will you come for the flower show tomorrow?*

(b) *Will you go to the flower show tomorrow?*

(c) *Are you going to see the flower show tomorrow?*

(d) *Will you be there at the flower show tomorrow?*

But none would convey a sense of suppressed excitement about the show that Mr. Seth's questions entails. He is really keen to go to the show with Godavari. More over he takes it for granted that she will come with him. A translator of a dialogue, therefore, has to keep in mind the thought process of the people in conversation to achieve desirable perfection in her/his translation.

Dialogue translation, indeed, poses problems of a peculiar nature. Apart from the problem of intentionality, elliptical expressions which signify the pressure of the moment cause yet another problem to translators. For, instance, mark the last sentence, 'मिस्टर सेठ ने आँखो में विष भरकर कहा–नतीजा बुरा होगा।

'नतीजा बुरा होगा' is an example of elliptical expression, because the meaning is understated. If you translate it literally- *'something undesirable will happen'*- it conveys a threat that seems incongruous to the context of the conversation and the relationship of the two people involved in this conversation.

The problem from the point of view of the translator is that some or all of the ellipted information may have to be explicitly stated in the equivalent target language for stylistic reasons if not for the reasons of grammatical accuracy.

The expression used to make the ellipted information in the source text explicit is indicated by square brackets. '[If you go the meeting] something undesirable will happen.

Note at the same time that the structural equivalent is stylistically inappropriate in conversational English.

Not only is implicit information expressed by speakers often made explicit in translation, but explicit information is often made implicit or simply left unexpressed in translation. For example, consider the utterances

'आँखे फाड़कर बोले–तुम काँग्रेस के जलसे में जाओगी?

'हाँ, जरूर जाउँगी!

These have been translated as

With his eyes wide open, he said,' You're going to a congress demonstration?'

'Yes, I will definitely go!'

Godavari's bold repartee, *'I will definitely go!'* is an instance of how a more explicit utterance has been made implicit considering the dialogue conventions of the target language.

Now read the following extract from the one-act play पर्दा उठाओ : पर्दा गिराओ by Upendranath Ashak and its English Translation once again.

भगवंत : (क्षण–भर पढ़कर क्रोध से चिट्ठी वापस देते हुए) नहीं, नहीं मैं यह नही कर सकता। फ्री पासों के संबंध में अपना मत मैं एग्जेकिटिव की मीटिंग में दे चुका हूँ। पहले दिन फ्री पास देने के मैं एकदम विरूद्ध हूँ। तुम यह चिट्ठी दयारामजी को दे दो। वे चाहें तो फ्री–शो रख दें। मेरे लिए यह संभव नहीं।

(व्यक्ति मुँह लटकाए हुए वापस जाने को तैयार होता है, श्याम हाथ में एक रूक्का लिये घबराया हुआ प्रवेश करता है)

भगवंत : क्यों, क्यों, बात क्या है श्याम! ऐसे घबराए हुए क्यों हो।

श्याम : यह देखिए भगवंतजी, शाम को कंसर्ट होने वाली है और बलबीर ने यह चिट्ठी भेज दी है (**रूक्का भगवंत को देता है।**)

भगवंत : न देंगे तो किसी को इंफलूएंजा आ दबाएगा: किसी को ऐन मौके पर टाइफ़ायड हो जाएगा। किसी के पैर को मोच आ जाएगी किसी की टाँग टूट जाएगी। किसी की माँ बीमार हो जाएगी, किसी का बाप...

In the above specimen of literary dialogue, we encounter a typical translation problem relating to what are called the discourse markers. The use of discourse markers for indicating various types of conversational mores is quite common in dialogue although not so in expository text. The basic problem they present in translation, human or automated, is that any given marker has numerous possible translations and that these translations do not appear to be based on a semantic analysis of the expressions used but rather on a pragmatic analysis.

For instance, Bhagwant's desperate cry: 'नहीं, नहीं, नहीं, मै यह नहीं कर सकता', read in the context of his character and mood, could variously be translated as

(a) *'No, never, I will never do it'*

(b) *'No, not at all, I can never do it'*

(c) *'Oh! No, I cannot do it'.*

All the translations above are semantically quite different from each other and, for the most part, semantically different from the source language expression. However, they are similar in their discourse function, as a conversation opener.

Like wise the discourse marker 'क्यों, क्यों, बात क्या है श्याम?' can be translated as, *'Why, Why! What's the matter Shyam?'* No doubt there are other possibilities as well. If we translate it as *'Why, Why! What's the matter Shyam?'* the meaning equivalent to that in the source text would not be produced. The dramatic effect produced by placing the exclamation mark after the repeated word, 'क्यों, क्यों' in Hindi would be completely lost if we do the repetition *Why, Why* and place the exclamation mark after it in English. In the target language English, using *Why* once would serve the same purpose as using *क्यों,* twice would produce in Hindi in the same context. The key point, however, is that the selection of a target language equivalent is based on the conversational function of the discourse marker *(Why (Why) What's the matter', in this case)*.

Procedurally, then, the translation of discourse markers involves: identifying the conversational function they are being used to mark and selecting an appropriate equivalent in the target language given that function. The first entails a type of analysis, that is, of conversational function, that is simply not very useful for expository text nor for its translation, since it is, at best, an entirely one sided conversation. The author does all of the talking and there is no specific addressee. Such actions as greeting, opening a conversation, leave-taking, pre-announcing, confirming, accepting, rejecting, etc. are not relevant to single party linguistic discourse. The second also is problematical. It requires some set of target language stylistic constraints for selecting among the different expressions for a particular function.

There were few, but sufficient examples of incomplete utterances in dialogues, and they account for a talked-about aspect of dialogue translation. For instance, in the above dialogue, Bhagwant says, 'किसी के पैर को मोच आ जाएगी, किसी की टाँग टूट जाएगी, किसी की माँ बीमार पड़ जाएगी, किसी का बाप...,'

The last unit, 'किसी की माँ बीमार पड़ जाएगी, किसी का बाप...,' is an example of incomplete utterance that gives problems to a translator, because the incompleteness in the language structure may communicate a complete sense in Hindi but it may not be the case in English. Or else, we could translate the expression as, *Someone's mother would get sick, while someone else's father...*' thereby retaining the incompleteness of the source text.

The target language would require completeness of the utterance not only to make complete sense but also for linguistic perfection. So the utterance may be translated as, *Someone's mother would get sick, while someone's father would go unwell*.

The first step in regard to the translation of incomplete utterances is to identify them. The second step, as discussed above is to decide whether the incompleteness should be recreated in the target language or cleaned up. Finally, whether recreated or cleaned up, the translator must decide how to deal with it.

In the example above, the translator has decided to clean the incompleteness up by completing the expression. That is to say, the translator must identify some fuller version of the incomplete utterance that would cohere with the discourse. In this case, that fuller version is attained by using the word *go unwell*.

End of the Lesson - Review Questions

1. Comprehension

a. Discuss the process of translating dialogues, as you understand it. Use suitable examples to illustrate your points.

b. How important is it for the translator to consider the intentionality of the speakers in the translation of dialogues?

c. What are discourse markers? How are discourse markers liable to transformation in the process of translation?

2. Vocabulary - Explain the following terms and concepts

(a) Expository text

(b) Intentionality

(c) Elliptical expressions

(d) Implicit information

(e) Explicit information

(f) Discourse markers

(g) Conversational function

3. *Application*

a. Read (and then translate) in group & of 5-6 the following dialogue from *Bhagwaticharan Verma's* Short Story 'पियारी'

After translating the dialogue, answer the question that follow:

''चलो मनोहर, जल्दी चलो, तेज़ी से चलो, भागो! मेरा दम घुट रहा है।

''तुम पूछते हो बात क्या है–ज़रा दम ले लेने दो । उफ़!

''हाँ, मैं उसके पास गया। आज वह आँखे बंद किए हुए थीं। मैंने पुकारा–पियारी!

''और मनोहर, उसने एक झटके के साथ आँखें खोल दीं, और बल लगाकर उठते हुए उसने कहा, आप आ गए – अरे जेल से छूटि के आय गए! और उसने आँखे फाड़कर मेरी ओर देखा।

''फिर उसने कहा–बोलो–हमें दिखाई नहीं पड़त। तुम्हार रास्ता देखत–देखत आँखें पथराय गईं–बोलो न!

''पियारी के मुख पर एक अजीब निराशा छा गई, 'राजा बाबू! अरे हाँ अच्छी तरह तो रहे राजा बाबू! खूब पढ़ो–लिखो दरजा पास करो!

''और फिर कुछ रुककर उसने कहा, 'राजा बाबू! एक बिनै है – जब उइ मिलैं तो कहि कि दीन्हब कि राँस्ता देखत–देखत...' और इतना कहकर लुढ़क पड़ी: ठीक उसी तरह जैसे प्राण निकल जाने पर मृत शरीर पड़ता है।

English Translation

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b. In the dialogue above, there are four persons involved. Raja Babu and his friend talk about the former's meeting with Pyaari and her death, and Raja Babu recollects his conversation with Pyaari minutes before she dies? There is also an imagined conversation between Pyaari and her husband for whom she has been waiting eagerly. How do the intentions of the speaker guide your translation of the dialogue?

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c. Which utterances did you find difficult to translate? Why?

d. What are the discourse markers in the dialogue? Do they change in the target language or they remain the same as in the source language?

e. Which words in the dialogue do not lend easily to translation? Why?

e. Are there any implicit utterances in the dialogue that you decide to make explicit in the translation or vice versa?

4. Writing Tasks - For Your Portfolio

a. Given below is a short dialogue from the Hindi movie *Sholay* Translate it into English.

गब्बर	–	कितने आदमी थे ?
साम्भा	–	दो, सरकार
गब्बर	–	वो दो और तुम तीन, फिर भी तुम लोग वापस आ गए... गब्बर का नाम मिट्टी में मिला दिया... इस की सज़ा मिलेगी, जरुर मिलेगी...
गब्बर	–	तेरा क्या होगा, रे कालिया ?
कालिया	–	मैने तो आपका नमक खाया है, सरकार...
गब्बर	–	तो अब गोली खा... ले...

English Translation

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After translating it, answer the questions that follow:

b) Discuss whether any explicit utterance in the *source text* has been implicit in the *target text* and vice-versa.

c) Explain whether making any utterance implicit in the *target text* may be due to considerations of structural or semantic well-formedness, as for example in the translation of नही ये नहीं हो सकता which can be made implicit as *no never* !

d) How important is the intentionality of the speakers in the translation of the dialogue?

e) कितने आदमी थे ? What function does this utterance perform as a discourse marker?

5. Project Work

Work in pairs. Select a short dialogue from a Short Story, a play and a movie each (in the source language, Hindi)

a. Work on it seperately

b. Translate it into English

c. Compare your translations

d. Identify your differences

e. Work upon a common translation

f. Write an essay on the problem's of translating dialogues from various genres of literature.

Lesson 4 Translating Poetry

Poetry is difficult to define in such a way as to distinguish it neatly from prose. But there are some markers of poetry. First of all, poetry has lines of given length - eight-syllable, twelve- syllable and so on (accordingly, the form is described as tetrameter, pentameter, hexameter etc.). For example, the following line from Coleridge's *Ancient Mariner*, '*Alone, alone, all, all alone*' is an eight-syllable tetrametric line. in *Blank verse*, which doesn't have a fixed meter, each line has, none the less, a given number of syllables. It is because of the line-length that a page of printed poetry looks so different from that of printed prose.

Secondly, the poets often select words carefully for their sounds and use words so that the sounds make a pattern. In the same line that we have quoted above, the two sounds *'a'* and *'l'* recur again and again. This is called alliteration, which you have read about earlier.

Thirdly, in good deal of poetry, there is rhyme - that is, different lines of a poem end in the same sound in the same stanza:

Alone, alone, all all alone=(n)
Alone on a wide, wide sea=(i)
And never a saint took pity on = (n)
My soul in agony = (i)

In the above stanza the first and the third lines and the second and the fourth line (i) rhyme.

Apart from these three features of line-length, meter and rhyme, there is, in poetry, intensity of idea and emotion, which is achieved by the use of figures of speech such as simile, metaphor, images and symbols.

While translating poetry, particularly translating texts belonging to different traditions, it is difficult to translate the meter because metrical arrangements are tradition specific. However, a translator can try to capture line-length and rhyme. In the case of the figures of speech and imagery, same figure of speech or image or the parallel available in the target language should be aimed at.

Now let us consider the following poem, अलि कहाँ संदेश भेजूँ ? It is a beautiful love lyric by *Mahadevi Verma* and the poem poses all the problems of translating poetry.

अलि कहाँ संदेश भेजूँ।

अलि कहाँ संदेश भेजूँ?
मैं किसे संदेश भेजूँ?

एक सुधि अनजान उनकी,
दूसरा पहचान मन की,
पुलक का उपहार दूँ या अश्रु-भार अशेष भेजूँ?

चरण चिर पथ के विधाता,
उर अथक गति नाम पाता,
अमर अपनी खोज का अब पूछने क्या शेष भेजूँ?

नयन-पथ से स्वप्न में मिल,
प्यास में घुल, साध में खिल,
प्रिय मुझी में खो गया, अब दूत को किस देश भेजूँ?

जो गया छवि-रूप का घन,
उड़ गया घनसार-कण बन,
उस मिलन के देश में, अब प्राण को किस वेश भेजूँ?

उड़ रहे यह पृष्ठ पल के,
अंक मिटते श्वास चल के,
किस तरह लिख सजल करुणा की कथा सविशेष भेजूँ?

महादेवी वर्मा

O my Companion,Whither do I send the missive?

Lets read the translation in english

O my companion, Whither do I send the missive?
To whom should I send the missive?

One, a stray memory of him,
That my spirit alone knows

Do I gift the thrill of passion, or instead a deluge of tears ?
Unending foot falls forge a path
Reflected in the beat of the heart
In this eternal quest of mine, whatever else do I offer ?

Entering dreams through the pathways of the eyes
Mingling in my desire, blossoming in my sighs.
You are a part of me, whither should I send the missive ?

Lost forever a passing cloud
Like a whiff of camphor no longer around
To that land, can I my spirit send ?

Leaves of life floating by,
Failing breath in countless signs,
How do I open the entire saga of my life?

Translated by Dhananjay Singh

Translating poetry is the most creative exercise of all translations. It is because the aesthetic feelings in poetry arise from aesthetic form that the words and expressions are given, which are far different from the normal language of conversation. Hence, the translator has to achieve the same aesthetic form in target language to produce similar poetic feelings.

Read first this poem in original Hindi and then compare its translated version in English. What, according to you should be the correct translation of the poem's title, "अलि कहाँ संदेश भेजूँ ?" be?

(i) *Friend, where the message I send?*
(ii) *Friend, where the message I should send?*
(iii) *O Friend, where should I send the message?*
(iv) *O my companion, whither do I send the missive?*

You will observe that the translator has broken down the grammatical pattern of the source text in the translation. The literal translation of the title, which also figures as the first line of the poem, would be

'Friend, Where the Missive Should I Send?

But translated thus, much of the poetic effect is lost to us. The line reads as a matter-of-fact and a dry expression. Since, in the original Hindi, the line contains a sigh of longing as well as an expression of utmost intimacy with the person addressed, in order to retain the same emotion, we add *O* as the marker of emotion. *Friend* would not be an appropriate translation of 'अलि', instead we use *'companion'*

Again the word 'संदेश' is very significant in the context of the meaning of the poem. The possible translations of 'संदेश' could be

(a) *Missive*
(b) *Word*
(c) *Message*
(d) *News*

Discuss in groups on the suitability of each word.

In the best of all possible worlds, every word would have one and only one meaning. But, as we all know, this is not the case. When a word has more than one meaning, it is said to be lexically ambiguous. When a phrase or sentence can have more than one structure it is said to be structurally ambiguous.

One of the primary differences between prose and poetry is seen in syntax. Poetry is an arrangement of sounds and meanings rather than just words. In fact a poem very freely disturbs the grammatical sequence to recreate the feeling, and rearranges the words to create the emotive meanings possible through the target language. Hence, the grammatical sequence found in the source text is broken, and so we have *Whither do I Send the Missive?* which sounds unusual in itself but in the context of the poetic emotion it is a better way to carry over the meaning of the original Hindi utterance.

Can you think of other examples of poetic syntax from the above poem where the words in usual prose order are rearranged to produce the emotive effects?

Look at these lines in original Hindi and their English translation.

(i) पुलक का उपहार दूँ या अश्रु–भार अशेष भेजूँ ?

(Do I gift the thrill of passion or instead a deluge of tears?)

(ii) प्रिय मुझी में खो गया, अब दूत को किस देश भेजूँ ?

(You are a part of me, whither should I send the missive ?)

(iii) उस मिलन के देश में, अब प्राण को किस वेश भेजूँ ?

(To that land, can I my sprit send?)

(iv) किस तरह लिख सजल करुणा की कथा सविशेष भेजूँ ?

(How do I pen the entire saga of my life ?)

As we have said poetry arranges words for their sound-value, and rhyme is a very important requirement of poetry, which in translation may or may not be preserved. What is the rhyme-scheme in the poem by Mahadevi Verma? Look at the following lines:

(a)

अलि कहाँ संदेश भेजूँ ? (1)

मैं किसे संदेश भेजूँ ? (2)

(b)

एक सुधि अनजान उनकी, (3)

दूसरा पहचान मन की, (4)

(c)

जो गया छवि–रूप का घन, (12)

उड़ गया घनसार–कण बन, (13)

Identify the rhyming words in the above lines.

Read the English translation of the poem now, and point out the rhyme.

(a)

O my companion, whither do I send the missive? (1)

To Whom should I send the missive? (2)

(b)

Entering dreams through the eyes (9)

Mingling in my desire,blossoming in my sighs (10)

Other than rhyme, images qualify the language of poetry. Some of the images used in this poem are listed below:

(i) 'अश्रु–भार अशेष' *(deluge of tears)*

(ii) 'चरण चिर *(unending footfalls)*

(iii) 'नयन पथ *(Through the path of the eyes)*

(iv) 'पृष्ठ पल के' *(Leaves of life)*.

In these images, words/expressions have figurative meanings and not direct meanings.

What does 'नयन पथ' mean? Choose the right option.

(i) a path that eyes see
(ii) path that shows the eyes
(iii) eyes of the path
(iv) a path made up of eyes
(v) through the pathways of the eyes

'अश्रु–भार अशेष' also has figurative meaning, because the weight of tears is not the actual physical weight but the weight of sorrow and grief. The phrase 'प्यास में घुल' is also figurative- things dissolve in water and not in thirst, and therefore, dissolving in thirst means getting destroyed by thirst of love or desire. 'सजल करुणा" also has figurative meaning. करुणा, pathos, is a state of being, therefore, 'सजल करुणा' simply means a pathos that is expressed or a saga of love.

For all these reasons, many consider poetry the most difficult genre to translate, given the difficulty in rendering both the form and the content in the target language. In 1959 in his influential paper *On Linguistic Aspects of Translation,* the Russian-born linguist and semiotician *Roman Jakobson* even went as far as to declare that *poetry by definition* [was] *untranslatable*. In 1974 the American poet *James Merrill* wrote a poem, *Lost in Translation,* which in part explores this subject.

Still more difficult is the translation of poems meant to be sung — sometimes referred to as a *singing translation*. This is closely linked to translation of poetry, simply because most vocal music, at least in the Western tradition, is set to verse, especially verse in regular patterns with rhyme. A rudimentary example of translating poetry for singing is that of hymns meant for singing in the church. In India translations from *Valmiki,* author of recitational Sanskrit *Ramayana* or *Tulsidas* author of *Ramacaritamanas* in *dohas* , stanzas, meant to be sung, or of any medieval Bhakti poet will belong to this same class.

Translation of such *sung* texts is generally much more restrictive than translation of poetry, because in the former one has to retain the sound and verse structure as far as possible. One might modify or omit rhyme in a singing translation, but the assignment of syllables to specific notes in the original musical setting places great challenges on the translator. There is the option in prose, less so in verse, of adding or deleting a syllable here and there by subdividing or combining notes, respectively, but even with prose the process is nevertheless almost like strict verse translation because of the need to stick as close as possible to the original prosody. Other considerations in writing a singing translation include repetition of words and phrases, the punctuation, the quality of vowels and rhythmic features of the vocal line that may be more natural to the original language than to the target language.

End of the Lesson - Review Questions

1. Comprehension and Vocabulary

a) How important is the tittle of a poem? Is it important because it helps in introducing

- the poem's subject?
- the poet's emotions or feelings?
- the poem's metre?
- the poem's imagery?

Choose the correct options. How far does the title of the translated text of *Mahadevi Verma's* poem reflect its subject, the central emotions/feelings, and also the metre?

b) Mark the rhyming pattern in the source text and the few rhyming words created in the target text.

i) How many rhyming words do you find in the source text, and how many lines rhyme in the target text?

_____

_____

_____

ii) Are the rhyming words in the target language translation of the rhyming words in the source language?

_____

_____

_____

iii) Are the rhyming words in the target text interpretation of the meanings in the source text rather than word equivalent of the source text?

_____

_____

_____

iv) In translation of poetry, is it very important to translate and recreate the rhyme?

_____

_____

_____

c) *The entire poem is in form of questions that the poet asks his close friend?*

(a) What are the interrogative words used in the source text?

_____

_____

(b) What are the interrogative words used in the target text?

_____

_____

(c) Do the interrogative words appear in different places in the syntax structure of the source text and the target text? Why?

_____

_____

d) *In the poem, the poet speaks about sending things to the beloved*

(i) How many things does the poet want to send to the beloved?

_____

_____

_____

(ii) Do the expressions denoting these things change in word-structure in the translation? Why?

_____

_____

_____

(iii) Are there certain things that the poet wants to send to his beloved difficult to translate? Why?

_____

_____

_____

e) There are words in the poem that denote the intimate relationship between the poet and his beloved.

(i) Which words in the poem express the poet's intimacy with his beloved?

_____

(ii) Do these words have equivalents in English?

_____

(iii) Are there other possible translations of such words?

_____

f) The poet has used images to express and suggest her love and longing for her beloved.

(i) Identify these images used by the poet ?

_____

_____

(ii) Do the images help you in developing better understanding of the poet's thoughts and feelings?

_____

_____

(iii) Are some images difficult to translate in the equivalent word-structure?

_____

_____

(iv) Choose some images from any famous poem in Hindi and translate them into English? What difficulty did you face in their translation?

_____

_____

g) The various elements of poetry are

(i) Meaning
(ii) Feeling/emotion
(iii) Metre
(iv) Figures of speech
(v) Imagery

Go back to Mahadevi Verma's poem. Read both the source text and the target text, and write an essay on the translation of poetry along with these elements quoting examples from the two texts.

h) What is the mood of the speaker in the poem? Is it that of

(i) Pensive longing
(ii) Relaxed admission of love
(iii) Depressed wailing
(iv) Stoic indifference

Choose the correct option, and write a paragraph quoting examples form the *source text* and the *target text* on how the poet and translator reflect the mood of the speaker consistently throughout the poem.

i) Does translation of poetry more or less begin with first interpretation of the meaning of the source text and then rewriting the interpreted meaning in the target language? Discuss quoting examples from the translated version of Mahadevi Verma's poem.

2. Application

a) In groups of 5-6, read the following poem and answer the questions that follow:

'दिल जल्दी-जल्दी ढलता है।

हो जाय न पथ में रात कहीं,
मंजिल भी तो है दूर नहीं-
यह सोच थका दिन का पंथी भी जल्दी-जल्दी चलता है!
दिन जल्दी-जल्दी ढलता है।
बच्चे प्रत्याशा में होंगे,
नीड़ों से झाँक रहे होंगे-

यह ध्यान परों में चिड़ियों के भरता कितनी चंचलता है!
दिल जल्दी-जल्दी ढलता है

मुझसे मिलने को कौन विकल?
मैं होऊँ किसके हित चंचल?-
यह प्रश्न शिथिल करता पद को, भरता डर में विह्वलता है!
दिल जल्दी-जल्दी ढलता है।

हरीवंशराय बच्चन

(i) Give a possible translation of the title of the poem. Discuss it among your group and select the most appropriate title.

(ii) Identify the words or expressions that you find difficult to translate because of the cultural dissimilarity between the source and the target language?

(iii) How far do the emotions of the speaker get reduced or enhanced in the target language?

(iv) During the process of translation of the lines did you encounter problems similar to the prose translation or does the poetic nature of the source text set a limit on the translation in a different way? Discuss with examples.

(v) Pick out the images in the poem. Do their compactness and precision suffer in your translation? If so, why?

(vi) Identify the rhyming words in the source text. Is it important to recreate the rhyme in the target language? Discuss among yourselves.

b) *Read the following extract from a Hindi poem by Kedarnath Singh?*

क्या जीवन इसी तरह बीतेगा
शब्दों से शब्दों तक
जीने
और जीने और जीने और जीने के
लगातार द्वंद्व ...

Now read the following two translations of the above lines and discuss with your partner, which translation, according to you, is better and why.

(A)

"Will the life end in this manner,
In living and in living from
Words to words
And in this continuous duel of living?"

(B)

"Shall life pass only like this
From words to words
To be alive, to be alive, to be alive
The constant tussle!

Parameters	Translation A	Translation B
(a) Better 'representation' of the poet's original theme and intention.		
(b) Choice of appropriate words matching the theme.		
(c) Economy of words		

End of the Unit - Review Questions

1. Comprehension

a. What make the translation of fiction and poetry different from the translation of non-literary works.

b. What are the basic problems that the translator of a short story might face?

c. What is literal translation ?

d. Why does'nt literal translation work in the translation of literary texts ?

e. A dramatic text is written primarlly for performance on a stage, in streets etc.
Does that make it more located in the culture and hence complex to translate? Give your considered views with the help of suitable examples.

f. What are the typical difficulties a translator of a dialogue may face?

g. Why is it difficult to translate discourse markers?

h. How challenging is it for the translation of poetry to retain the astheltic form and feelings of the source text?

2. Vocabulary

a. Explain the meaning of following words and expressions with suitable examples.

- Problem of language (in translaion),
- Allusions
- Absurdity
- Expectation of a creative language
- Intended meaning
- Idiomatic context
- Historical-political associations
- Cultural context of translation
- Interpreted meaning
- Recreating situations and characters(in translation)
- Intentions of the speakers'(in translation)
- Intentionality
- Elliptical expressions
- Grammatical well-formedness
- Implicit information (in translation)
- Explicit information (in translation)
- Discourse markers
- Aesthetic form

3. Writing Task - For the Portfolio

a. Given below is a poem in Hindi. Its English translation is in random order. Arrange the stanzas of the translated text in their proper order and write the translation again.

राग-संवेदन/2

तुम-
बजाओ साज़
दिल का
ज़िन्दगी का गीत
मैं -
गाऊँ!

उम्र यों
ढलती रहे,
उर में
धड़कती साँस यह
चलती रहे!
दोनों हृदय में
स्नेह की बाती लहर
बलती रहे!
जीवन्त प्राणों में
परस्पर
भावना-संवेदना
पलती रहे!

तुम–
सुनाओ
इक कहानी प्यार की
मोहक,
सुन जिसे
मैं –
चैन से
कुछ क्षण
कि सो जाऊँ!
दर्द सारा भूल कर
मधु–स्वप्न में
बेफ़िक्र खो जाऊँ!

तुम –
बहाओ प्यार–जल की
छलछलाती धार,
धरणों पर तुम्हारे
स्वर्ग–वैभव
मैं –
झुका लाऊँ!

Passion and Compassion

Peacefully!
For a white!
And lose myself
In sweet and charming dreams
Forsaking my
Entire grief

You
Make your tears of love
Overflow to me,
I -
Will make
The splendour of heaven
To stoop down
At your feet!
You -
Tell a story
Of enchanting love,
Listening which
I -
Can sleep

You
Create music [rhythm]
In heart,
I
Will sing
The song of life!

In this way
Let our age go on
dwindling,
let the waning wick of love
Go on burning
In both our hearts!
Let the mutual emotion
And compassion
Of our living souls
Go on cherishing!

b) *Here is an extract from the short story by Omprakash Valmiki. Read the extract and complete the English translation given.*

जूठन

8 जुलाई, 1970 की शाम थी। मैं: अपने थोड़े 'से सामान के साथ आर्डिनेंस फैक्टरी ट्रेनिंग संस्थान, अंबरनाथ के छात्रवास में पहुँचा था। कल्याण रेलवे स्टेशन पर संस्थान की गाड़ी खड़ी थी। जबलपुर से और भी कई लोग आए थे।

छात्रावास अंबरनाथ की पहाड़ी की तलहटी में, एक खूबसूरत स्थान पर था। आर्डिनेंस फैक्टरियों में इस संस्थान और इसके छात्रावास की एक विशिष्ट महत्ता थी। यहां प्रशिक्षित तकनीशियन, ड्राफ्ट्समैन में गिने जाते थें। छात्रावास में शाम स्वीमिंग पूल एवं पुस्तकालय, वाचनालय भी थे।

छात्रावास का पुस्तकालय देखकर मैं रोमांचित हो उठा था। इसी पुस्तकालय में मैंने पास्तरनाक, हेमिंग्वे, विक्टर हयूगों, पियरे लूई, टॉलस्टाय, पर्ल एस बक, तुर्गनेव, दॉस्तोएवस्की, स्टीवेंसन, आस्कर वाइल्ड, रोम्यांरोला, एमिल जोला को पढ़ा था। यहीं रहते हुए रवींद्रनाथ टैगोर, कालिदास का संपूर्ण वाड्.मय पढ़ा।

छात्रावास के एक-एक कमरे में दस-दस छात्र थे। मेरे साथ थे सुदामा पाटिल (मराठी, भूसावल), वी. के. उपाध्याय (कानपुर), पी. सी. मृधा (बंगाली), के. सी. राय (बंगाली), दिलीप कुमार मित्रा (बंगाली), बी. कें. जॉन (कटनी, म. प्र.), गौर मोहन दास (बंगाली, कलकत्ता), और गुलाटी (सिक्ख)।

सुदामा पाटिल से जल्दी ही घनिष्ठता बन गई थी। उसे भी साहित्य में रुचि थी। नाटकों के प्रति उससें गहरा लगाव था।

प्रत्येक शनिवार, रविवार को हम दोनों बंबई नाटक देखने पहुंच जाते थें। कभी-कभी सप्ताह के बीच में कोई अच्छा प्रदर्शन हुआ तो हॉस्टल से चोरी-छिपे जाना पड़ता था। दस बजे रात में छात्रावास के गेट पर ताला लग जाता था। दीवार छलांगकर आने में पकड़े जाने का डर रहता था। कई बार नाले के रास्ते हम लोग छात्रावास में पहुच जाते थे।

एक रोज गेट के ताले की चाबी मेरे हाथ लग गई थी। उसी रोज मैंने फैक्टरी में जाकर एक चाबी बना ली थी। चाबी बनते ही हमारी समस्याओं का समाधान हो गया था।

लेकिन एक रोज हम दोनों फंस ही गए थे। रात बारह बजे तक दरबान पुस्तकालय के बरामदे में सो जाता था। हम चुपके-चुपके बंद ताला खोलकर अंदर आ जाते थे। अंदर आकर फिर से ताला बंद कर देते थे। उस रोज दरबान जाग रहा था। हमें ताला खोलते देखकर वह चिल्लाया। ताला खुल चुका था। हम अंदर आ गए।

उसने वॉर्डन से शिकायत करने की धमकी दी। मैंने उससे पूछा ''क्या शिकायत करोगे?''

''तुम लोग ताला खोलकर बाहर से अंदर आए हो।'' दरबान ने कहा।

मैंने उसे डांटते हुए कहा, ''हम बाहर नहीं, अंदर ही थे। तुम ताला लगाना ही भूल गए हो। इसे बंद करो।

काफी गर्मागर्मी हो गई थी। हो-हल्ला सुनकर वार्डन उपाध्याय भी वहां आ गए थे। मुझे देखते ही बोले, ''महर्षि, तुम यहां क्या कर रहे हो?'' (वे मुझे इसी नाम से बुलाते थे।)

मैंने पूरे आत्मविश्वास से कहा, ''वार्डन साहब, ये दरबान ताला बंद करना भूल गया है। देखो, ताला खुला हुआ है अभी तक। वही इसे समझााने की कोशिश कर रहा था। लेकिन यह मानता ही नहीं है।''

उस रोज किसी तरह मामला रफा-दफा हो गया था। लेकिन वार्डन को हम दोनों पर शक था। हमने भी कुछ समय के लिए अपनी गतिविधियां स्थगित कर दी थीं।

अंबरनाथ के गांधी आश्रम में श्रीराम लागू के अभिनीत नाटक का मंचन था। नाटक के टिकट बहुत ही मुश्किल से मिले थे। 'नट सम्राट' की भूमिका में श्रीराम लागू ने धूम मचा रखी थी। मैस से खाना खाकर हम लोग चुपचाप बाहर निकल आए थे। साढ़े नौ बजे से नाटक था। उस समय सवा नौ बज चुके थे। पाटिल और मै जल्दी-जल्दी स्टेशन जानेवाली सड़क से जा रहे थे। अचानक सामने से उपाध्याय जी आते दिखाई पड़े। उन्होंने भी हमें देख लिया था।

''महर्षि, इस वक्त कहां चले?'' उन्होने डांटते हुए पुछा।

हम दोनों एक-दूसरे का मुंह देख रहे थें अचानक पाटिल बोल पड़ा, ''सर, सिर मे दर्द था। स्टेशन तक जा रहे हैं, चाय, काफी पीकर अभी लौट आएंगे।''

''क्यों, मैस में चाय-काफी नहीं मिलती?''

''मिलती तो है सर, लेकिन आज दूध नहीं बचा। इसलिए स्टेशन तक जा रहे हैं। ''पाटिल ने बहाना मारने की कोशिश की।

उपाध्यायजी ने कहा, ''आओं मेरे साथ, मैं कॉफी पिलाऊँगां।'' वे हमें रोककर अपने क्वार्टर पर ले आए। नाटक के टिकट हमारी जेब में कुनमुना रहे थे। समझ में नहीं आ रहा था, इनसे पीछा कैसे छुडाएं।

हमें ड्राईग रूम में बैठाकर उन्होंने अपनी पत्नी से चाय बनाने को कहा और सामने सोफे पर बैठ गए। मैंने पाटिल की ओर कनखियों से देखा। वह अंदर ही अंदर मुस्करा रहा था।

श्रीमती उपाध्याय जैसे ही चाय बनाने के लिए रसोई में घुसी, मैंने उठते ही कहा, ''अम्मा जी, वार्डन साहब बेकार में आपको तकलीफ दे रहे हैं। लाइए, चाय मैं बनाता हूं।''

वे मुझे देखते ही खुश हो गई, ''महर्षि! तुम आए हो, बैठो-बैठो मैं बनाती हूँ चाय।''

मैंने उनके पास जाकर धीरे से कहा, ''अम्मा जी, आज हम दोनों गांधी स्कूल में नाटक देखने जा रहे थे। वार्डन साहब घेरकर यहां ले आए। ये देखो टिकट। लेकिन उन्हें पता नहीं है।''

अम्मा जी ऊपर से नीचे मुझे घूरते हुए बोली, ''अच्छा, नाटक है?''

मैने कहा, ''अम्मा, बहुत अच्छा है।''

''तो जाते क्यों नहीं?'' वे हँसते हुए बोलीं।

''कैसे जाएँ, वार्डन साहब इजाजत नहीं देंगे।'' मैने रुआंसा होकर कहा। वे उठकर ड्रांइग रूम में आ गई। ''अरे कैसे वार्डन हो! बच्चों को घूमने-फिरने भी नहीं देते जाओं महर्षि लेकिन जल्दी ही लौट आना'' उपाध्याय जी कुछ बोल नहीं पाए थे। हम दोनो ने जो दौड़ लगाई, सीधे गांधी स्कूल में आकर ही दम लिया।

नाटक शुरू हो चुका था। रात एक बजे शो छूटा था। हॉस्टल का ताला खुला छोडकर दरबान सोया हुआ था। सुदामा ने ताला बंद करते हुए कहा, ''जय अम्मा जी!''

उन दिनों हमने विजय तेंदुलकर के मराठी नाटक 'सखाराम बाइंडर' गिधाड़े' 'खामोश अदालत जारी है' देखे थे। बंबई में थिएटर यूनिट के 'हयवदन', 'आषाढ़ का एक दिन', आदि में अमरीश पुरी, अमोल पालेकर, सुनीला प्रधान, सुलभा देशपांडे के अभिनय ने इन नाटकों को सजीव बना दिया था।

छात्रावास में भी हमने एक नाट्य-दल गठित कर लिया था। नाटकों का पूवाभ्यास शुरू कर दिया था। अंबरनाथ में कई जगह हमने मंचन भी किए थे।

इसी बीच पूना में गंवई-बंधु कांड हो गया था। पूना के पास एक गांव में सवर्णों ने गंवई बंधुओं की आंखे फोड़ दी थी। इस घटना से बंबई-पूना में तनाव बढ़ गया था। दलित-पैंथर की सुगबुगाहट शुरू हो चुकी थी। इस घटना को पार्श्व में रखकर मैंने दलित समस्याओं पर एक लेख नवभारत टाइम्स (बंबई) को भेजा था जो उसी बीच छप गया था। इस लेख पर जबरदस्त प्रतिक्रिया हुई थीं। शिव सेना के समर्थक सरकारी कर्मचारियों ने मेरे इस लेख की शिकायत संस्थान के प्रिंसिपल श्री देसाई से की थी।

प्रिंसिपल ने मुझे अपने कार्यालय में बुलाकर नवभारत टाइम्स की वह प्रति मेरे सामने रख दी थी, '' यह तुमने लिखा है।''

''जी।''

उन्होंने दुबारा पूछा, ''ठीक से देखकर बताओ, यह लेख तुम्हारा है?''

ओमप्रकाश वाल्मीकी

This is an incomplete translation. Complete it individually and then exchange it with a partner. Modify and put in your Portfolio.

Joothan

It was the evening of 8 july 1970. I had arrived at the hostel of the Ordinance Factory Traning Institute with my meagre belongings. The Institute's van was standing outside Kalyan station. Many others had also come from Jabalpur. The hostel was at a scenic spot at the foot of Ambernath hill. Among the Ordinance factories this Institute and its hostel hold a special place. The technicians trained here are counted amongst the best technicians and draftsmen. The evenings were lively in the hostel. Along with gymnastics and indoor games' facilities, the hostel also had a swimming pool and a library I was greatly excited when I saw the llibrary. It was in this library that I read *Pasternak, Hemingway, Victor Hugo, Pierre Louis, Tosltoy, Pearl Buck, Turgenev, Dostoyevsky, Stevenson, Oscar Wilde, Romain Rolland and Emile Zola*. It was here that I read the entire works of *Rabindranath Tagore* and *Kalidasa*.

Threr were ten students in each room in the hosiel. With me were *Sudama Patil* (Maharashtrian, Bhusaval), *V.K. Upadhyay* (Kanpur), *P.C. Mridha* (Bengali), *K.C.Roy* (Bengali), *Dilip Kumar Mitra* (Bengali), *B.K. John* (Katni,M.P), *Gaur Mohan Das* (Bengali, Calcutta),and *Gulati* (Sikh). *Sudama Patil* and I soon became fast friends. He was also a connoisseur of literature.He loved theatre. Every Saturday and Sunday, both of us went to Bombay to see plays. Once in a while, if there was goood show in the middle of the week then we had to sneak out quietly.The hostel was locked at ten every night. One could get caught while scaling down the wall. Many a time we got into the hostel through the path by the drain.

One day I happened to chance upon the gate key. I went to the factory and cut myself a spare key. As soon as we had the spare key, our problem we solved.

But we were caught one day. The guard used to go to sleep by midnight in the veranda of the library.We would unlock the gate quietly and get in. Once inside, we would lock the gate again. That day, the guard happened to be awake. He shouted when he saw us unlocking the gate. The lock had already opened, and we were inside.

He threatened to complain to the warden. I asked him, *What will you complain about?*

'That you came in from outside after unlocking the gate, he said...

Omprakash Valmiki

4. Project Work - Work in groups of six

a. (i) Take a simple short story

(ii) Translate it in pairs

(iii) Share your translated story with the other members of the group

(iv) Note down and discuss the point of differences

(v) Revise your draft

(vi) Add it your Portfolio

b. (i) Take an One-Act play in Hindi

(ii) Work together and translate the play into English.

Appendix

GLOSSARY OF POETIC TERMS

ALLITERATION : The repetition of a stressed consonantal sound in closely successive words to give poetical effect to a line or passage, e.g.,

The moan of doves in immemorial elms,
And murmuring of innumerable bees.

from The Princess by Tennyson.

ANASTROPHE : A changing of the normal order of words for rhetorical effect, e.g., *Come the snow.*

APOSTROPHE : A digression in speech or writing for the purpose of addressing a person or thing, absent or present e.g.,

Long Scrolls of paper solemnly he waves,
With Characters, and Figures dire inscrib'd,
Grievous to Mortal Eyes; (ye Gods avert
Such Plagues from Righteous Men!) Behind him stalks
Another Monster, not unlike himself.

ARCHAISM An out of date word, e.g., *yclept for called.*

ASSONANCE : The rhyming of the vowel sound alone irrespective of the consonant (or sound) which follows it: e.g., *base* and *fade*-----

BALLAD : A simple narrative poem in short stanzas, or a simple sentimental song, each versa of which is sung to the same tune. Originally a song sung to accompany a dance.

BALLAD METRE : Ancient and elaborate French verse-form which was revived in French and Britain during the 19th century. It consists of three stanzas of eight (or ten) lines and an envoy of four (or five) lines, Only three rhymes are used and they are in the same order in each stanza. Each stanza and the envoy ends with the same line.

BATHOS : A passage which is intended to impress, but which defeats its purpose because of an incongruous association of ideas, e.g.,

The piteous news, so much it shocked her
She quite forget to send the doctor.

Wordsworth.

BLANK VERSE : Any unrhymed verse, but especially unrhymed verse of ten syllables, or five iambic feet.

ELEGY : A song of mourning in elegiac versa; in general any poem expressing grief or melancholy reflection.

ELISION : The omission of a vowel or syllable o\in pronunciation, e.g.,

Th' applause of listening senates to command.

ENJAMBMENT : The continuation of a sentence beyond the end of a couplet into the first line of the next.

ENJOY : A postscript to a poem, most frequently in fewer lines than the preceding stanzas.

EPIGRAM : A short witty, or satirical poem.

EUPHONY : A combination of sounds which produces a pleasing effect.

FOOT : The unit of meter; a division of a metrical line consisting of two or three stressed and unstressed syllables.

HEPTASTICH : Seven consecutive lines of verse.

HEROIC : The versa form in which the accepted heroic poetry of any particular language is written, e.g., In English the line of ten syllables and five stresses, whether in rhymed couplets(Pope and Dryden) or blank verse (Milton).

HOMEPHONE : A paranym; a word which sounds like another but is spelt differently and has a different meaning, e.g., Rhyme and time.

LAMPOON : Formerly a drinking song, now a satire, in verse or prose, usually upon an individual.

LIQUIDS : Name given to the sounds l,r, and sometimes m and n.

LYRIC : Any short poem divided into stanzas, in which the writer gives expression to thoughts and emotions.

METRE : Any form of rhyme in verse measured by the character and number of its feet.

MONOMETER : One line of poetry.

OCTAVE : Eight consecutive lines of verse; also called octastich or octet.

ODE In Greek drama, a song sung by the chorus, often accompanied by music and dancing. Now usually a rhymed poem of irregular form, written to celebrate a special occasion, in honour of a particular person,

OXYMORON : A rhetorical figure in which two terms, ordinarily contradictory, are combined in one phrase or sentence, e.g., In Tennyson's Lancelot and Elaine,

His honour rooted in dishnour stood
And faith unfaithful kept him falsely true.

PERSONIFICATION : A figure of speech in which personal qualities are atributed to an abstraction, e.g.,

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

PINDARI CODE : The triumphal choric ode as written by the Greek poet Pindar. The is best represented in English poetry by Gray's poems

The Progress of Poesy and The Bard. The ode consists of nine stanzas divided into three groups of three.

POETIC LICENCE : The latitude allowed to poets in regards to grammatical construction, and ocasionally to the use of facts, but denied to the writers of prose, e.g., Byron's : *There let him lay* (instead of life).

PROSODY : That branch of grammar which treats of the laws of versification, i.e., Rhyme, metre, accent, etc.

Rhyme : Identity of sound in the end-words or syllables of two or rhyme lines of verse.

RHYTEM : The measured recurrence of accented and unaccented syllables.

SATIRE : The use of sarcasm or ridicule as a weapon against political institutions, etc.

SESTET : Six consecutive lines of verse; also calles hexastich, sixtan, sextain, or sextet.

SIBILANT : Name given to any of the sounds, z, sh, and zh (as in pleasure).

SIMILE : A figure of speech in which one thing is directly compared with another. It is usually introduced by *as* or *like*, e.g.,

I wandered lonely as a cloud
That floats on high o'er vales and hills

SONNET : A poem of fourten iambic lines which may be arranged in one of several ways: (I) the Petrarchan, consists of an octave (eight lines rhyming) abbaabba and a sestet (six lines) with two or three rhymes variously arranged. There is a break in continuity between octava and sestet, and in this respect.

The *Petrarchan* sonnet differs from (2) the *Miltonic*, in which the break is not always observed. *Shakespearian*. This consists of three quatrains each with two indepdent rhymes followed by a rhyming couplet.

STANZA : A group of four or more rhymed verse-lines serving as a pattern for a longer poem. The Spenserian Stanza (e.g., In the faerie Queene) consists of nine lines, the first eight of ten syllables and the last of twelve; rhyming ababbcbcc.

TRIPLET : Three consecutive lines of verse; also calles a *tristich* or *tercet*.

VERSE : In prosody this means one line of poetry as well as a number of such lines.

VERS LIBRE : Verse (often unrhymed) in which the ordinary rules of prosody are disregarded.

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