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GENERAL ENGLISH - IV

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GENERAL ENGLISH - IV

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	TEXT BOOKS (Latest Editions)
1.	Oxford Practice Grammar , John Eastwood, Oxford University Press
2.	Cambridge Grammar of English , Ronald Carter and Michael McCarthy
3.	George Orwell Essays, Penguin Classics
	Web sources
1.	http:/www.gradesaver.com/George-orwell-essays/study/summary
2.	O' Henry. A Retrieved Reformation. https://americanenglish.state.gov/files/ae/resource_files/a-retrievedreformation.pdf
	Maya Angelou. Phenomenal Woman. https://www.poetryfoundation.org/poems/48985/phenomenal-woman
3.	The Quality of Mercy, https://poemana1ysis.com
4.	https://www'.oxfordscho1ar1yeditions.coin/disp1ay/10.1093/actrade/9780199235742.book.1/actrade-9780199235742-div1-106- William Hazilitt

UNIT 1

1.1 FROM CHINESE CINDERELLA – ADELINE YEN MAH

About the Author

Adeline Yen Mah is a Chinese-American author and physician best known for her powerful memoirs that delve into her tumultuous childhood and Chinese heritage. Born in Tianjin, China, Adeline faced emotional neglect and rejection from an early age. Her mother died just two weeks after giving birth to her, and in traditional Chinese belief, this was considered a sign of bad luck. As a result, Adeline was treated as an outcast within her own family. Her father remarried a year later to a Eurasian woman who was half-French and half-Chinese. This stepmother created a stark divide within the family, favoring her own two children and relegating Adeline and her four siblings from the first marriage to second-class status. Despite these hardships, Adeline excelled in academics and eventually moved to the United States, where she became a successful physician and writer.

Adeline is widely recognized for her literary contributions, particularly her memoirs. *Chinese Cinderella: The True Story of an Unwanted Daughter* is her acclaimed work for young readers, chronicling her painful childhood with honesty and resilience. Her adult memoir, *Falling Leaves: The Memoir of an Unwanted Chinese Daughter*, became a New York Times bestseller and touched hearts worldwide. She has also written *A Thousand Pieces of Gold: A Memoir of China's Past Through Its Proverbs*, and *Watching the Tree: A Chinese Daughter Reflects on Happiness, Traditions, and Spiritual Wisdom* — both offering insights into Chinese culture, philosophy, and family traditions.

Summary & Analysis

Chinese Cinderella presents the harrowing autobiography of Adeline Yen Mah, a young Chinese girl born into a wealthy but unloving family. Rejection defines her childhood as she is blamed for her mother's death and considered a bringer of bad luck. Survival becomes the story's key theme, as Adeline endures cruelty, indifference, and isolation from her own family. Political instability and wartime migration further complicate her already painful childhood.

Adeline's birth coincides with her mother's death due to complications, causing the family to brand her as unlucky. Superstition shrouds her early life, with her siblings and father distancing themselves emotionally from her. Rejection sets the tone of her childhood, as she is excluded from affection and respect within her home. Her father remarries a half-French, half-Chinese woman called Niang, who quickly asserts her authority over the household. Favoritism governs her parenting style, offering special treatment to her biological children while oppressing the others. Household hierarchy changes drastically, leaving Adeline and her older siblings stripped of privileges and autonomy. Political unrest caused by the Japanese invasion and the subsequent civil war forces the family to relocate from Tianjin to Shanghai. Japanese occupation creates instability, prompting Father to secure a safer and more economically stable environment in Shanghai. Migration brings no relief to Adeline, as the change of setting intensifies the cruelty she suffers under Niang's regime.

Shanghai becomes a symbol of social division within the family. Niang redesigns the living arrangements, giving lavish rooms to her children and restricting the rest. Servants enforce her rules, deepening the psychological divide and treating Adeline like a servant in her own home. Trivial offenses earn harsh punishments, creating a culture of fear and silence. Her school emerges as Adeline's sole sanctuary, a place where her intelligence and diligence are acknowledged. First-day trauma occurs when she is abandoned and must navigate Shanghai alone to find her school. Teachers and peers recognize her academic talent, providing her with the recognition she never receives at home. The conflict intensifies when Little Sister is beaten by Niang and Adeline attempts to protect her. Resistance leads to harsher treatment, as Niang now views Adeline as a threat. Punishment becomes systematic, including making her walk to school while her step-siblings enjoy chauffeured rides. Humiliation culminates during Chinese New Year when Adeline receives second-hand clothing as gifts. Big Sister instigates a rebellion against Niang but soon betrays Adeline and others to gain personal favor. Surveillance grows within the household, as Niang manipulates the children against each other. Loyalty becomes a dangerous quality, as trust leads to betrayal and punishment. A rare act of kindness from Ye Ye and Third Brother gives each child a duckling. Precious Little Treasure (PLT), Adeline's duckling, becomes a cherished companion. Shock and sorrow overwhelm her when Father selects PLT as bait for his dog, reducing a moment of joy into one of heartbreak and powerlessness.

Her friendship with Wu Chun-mei brings momentary happiness and a sense of belonging. Birthday plans arranged by her classmates result in disaster when Niang and Father discover her absence. Fury drives Father to beat her and send Aunt Baba away, removing her last source of maternal love. Plans are made to send her to an orphanage, further deepening her isolation. Communist forces advance in China, leading to another migration—this time to Tianjin. War forces the closure of many schools, and Adeline is left virtually alone with only a few nuns and students in a war-ravaged city. Abandonment reaches its peak, as her family shows no concern for her wellbeing amidst political turmoil. Aunt Reine, Niang's sister, unexpectedly arrives to rescue Adeline and takes her to Hong Kong. Safety and acceptance define her short time with Aunt Reine and her children, Claudine and Victor. A loving environment allows Adeline to glimpse what familial warmth should be. Hong Kong, though safer politically, brings no emotional refuge as Niang resumes her cruelty. Boarding school becomes her new reality, where Adeline continues to excel in her studies. Pneumonia strikes her at school, forcing her home and allowing for a brief conversation with Ye Ye. Encouragement from Ye Ye renews her will to succeed through education.

Triumph comes when Adeline wins an international writing competition. Father, surprised and proud, decides to send her to study medicine in England along with Third Brother. Achievement becomes her passport to freedom, allowing her to escape the emotional prison of her childhood. Aunt Baba writes to Adeline, comparing her life to the tale of Ye Xian, the original Chinese Cinderella. Recognition of her bravery and strength affirms the journey she has taken. Words of love and pride from Aunt Baba remind Adeline of her true worth and confirm that her perseverance has not gone unnoticed.

Chinese Cinderella portrays the relentless trials of a young girl who survives rejection, cruelty, and war. Migration driven by political upheaval adds layers of displacement and uncertainty to Adeline's life. Family abuse, emotional deprivation, and loss of childhood

innocence dominate her early years. Inner strength and academic success eventually empower her to break free from her oppressive environment. The memoir stands as a testament to human resilience, echoing the message that courage and determination can triumph over even the most hostile beginnings.

1.2 Why I Write - George Orwell

About the Author

George Orwell, born Eric Arthur Blair on June 25, 1903, in Motihari, Bengal, India, was one of the most influential English writers of the 20th century. Renowned as a novelist, essayist, critic, and political commentator, Orwell's writing continues to resonate deeply with readers for its clarity, moral insight, and fearless critique of totalitarianism, imperialism, and social injustice. Best known for his allegorical novella *Animal Farm* (1945) and the dystopian masterpiece *Nineteen Eighty-Four* (1949), Orwell remains a powerful voice warning against the abuse of power and loss of individual freedom. Orwell's early life was shaped by the conflicting forces of colonial privilege and middle-class insecurity. Born into the British ruling class in India, he moved to England with his family and received a scholarship education at Eton. Instead of attending university, he served in the Indian Imperial Police in Burma—a role that ignited his disdain for colonialism and influenced his decision to become a writer. He eventually rejected the comforts of bourgeois life and immersed himself in the hardships of the poor in Paris and London, experiences that became the foundation of his first book, *Down and Out in Paris and London* (1933).

His other major works include *Burmese Days* (1934), a semi-autobiographical novel critiquing imperialism, *A Clergyman's Daughter* (1935), *Keep the Aspidistra Flying* (1936), and *Coming Up for Air* (1939), where he explored themes of social isolation, personal revolt, and the tension between the past and present. Orwell also wrote *Homage to Catalonia* (1938), detailing his experiences during the Spanish Civil War, and *The Road to Wigan Pier* (1937), a blend of social commentary and personal exploration. Despite battling tuberculosis, Orwell's commitment to truth and justice never waned. He passed away on January 21, 1950, in London, leaving behind a literary legacy that continues to inspire writers and thinkers worldwide.

Summary & Analysis

In his essay *"Why I Write"*, first published in 1946, George Orwell offers an introspective and candid examination of his motivations for writing. This essay reveals Orwell's evolution as a writer, from a young man with literary ambitions to a sharp political commentator deeply engaged with social issues. In *"Why I Write"*, Orwell dissects his four main driving forces for writing, providing a clear understanding of how his personal experiences, political beliefs, and the historical context of his time shaped his literary output. Through this essay, Orwell invites readers to contemplate the complex motivations behind writing and the importance of political engagement in literary work.

Orwell's Early Development as a Writer

The essay begins with Orwell reflecting on his childhood and early desires to be a writer. He notes that from a very young age, he harbored an innate urge to write, which he could not suppress, despite fleeting attempts to abandon it. This early compulsion was not merely about writing itself but about a desire to communicate and express his thoughts through words. Orwell emphasizes how his early loneliness influenced his writing journey. As a child, he often created imaginary conversations and stories, which later evolved into a passion for crafting narratives. This solitary nature during his youth, combined with his formative experiences in the First World War, set the stage for Orwell's future in literature.

Orwell's admission that he had his first two poems published during his youth speaks to the profound early recognition he received. However, despite these early accolades, Orwell acknowledges that his early literary ambitions were naïve and lacked direction. He describes his first novel, *Burmese Days* (1934), as an example of this youthful idealism—a novel that was "naturalistic" with detailed descriptions, "unhappy endings," and "purple passages" written more for their sound than their substance. This self-critical reflection demonstrates Orwell's awareness of how his early writings were influenced by aestheticism and youthful egoism, which he later sought to outgrow as he became more politically aware.

Four Motives for Writing

Orwell outlines four major motives for why people, including himself, become writers. These are: egoism, aesthetic enthusiasm, historical impulse, and political purpose. Each of these motives reflects a different aspect of the writer's personality and worldview.

1. **Egoism**: Orwell's first motive for writing is egoism, or the desire to be recognized and remembered. Writers, according to Orwell, are driven by the need to be admired and appreciated in their own lifetime, and to leave behind a legacy for posterity. This recognition can manifest in the form of praise, fame, or the validation of one's intellectual worth. It is perhaps the most personal and self-serving of the four motives, but Orwell admits it is an essential part of why any writer begins their craft. As he himself confesses, every writer must wrestle with their ego, but it is through this egoism that they begin the journey of self-expression.
2. **Aesthetic Enthusiasm**: The second motive Orwell identifies is aesthetic enthusiasm, or a deep appreciation for beauty, both in the world and in language. This is the artistic impulse that drives writers to create works that embody the beauty of the human experience and the world around them. Writers like Orwell are drawn to the art of crafting prose that is rich, vivid, and meaningful. For Orwell, this was an important stage in his early development as a writer. However, as he matured, he realized that while beauty in language is essential, it is not enough to sustain the relevance of a writer's work, especially in the face of social and political realities.
3. **Historical Impulse**: The third motive is the historical impulse, the desire to understand and represent the world as it is. Writers are driven by a need to record and preserve reality, to present things as they truly are, and to reveal truths about society. This impulse to document history and present it accurately is vital to Orwell's understanding of the writer's role. The writer's job, Orwell contends, is to interpret the world and offer insights that challenge preconceived notions or societal biases. It is this impulse that shaped Orwell's

journalistic work and his later political writings, where he sought to expose the injustices of imperialism, totalitarianism, and the corruption of power.

4. **Political Purpose**: The final and most significant motive Orwell identifies is the political purpose. This motive speaks to the writer's desire to effect change in society, to influence public opinion, and to challenge the prevailing political and social systems. Orwell acknowledges that every writer, regardless of their self-proclaimed neutrality, has a political position, whether consciously or unconsciously. He rejects the notion of "art for art's sake," arguing instead that no writing is ever truly free from political bias. Orwell's own political views became increasingly evident in his works, particularly after the Spanish Civil War (1936–1939), which solidified his commitment to democratic socialism and his opposition to totalitarian regimes. The political motive, therefore, is not just a personal conviction, but a response to the larger societal forces shaping the writer's world.

Orwell's Political Writing

The most significant transformation in Orwell's writing occurred in the 1930s, when his engagement with politics deepened. Orwell acknowledges that the Spanish Civil War had a profound impact on him, sharpening his political awareness and directing his writing toward the themes of totalitarianism and democratic socialism. Orwell's commitment to political writing became the central force of his literary career, and he reflects on how every major work he produced after 1936, including *Animal Farm* and *Nineteen Eighty-Four*, was influenced by his desire to combat the rising tide of fascism and authoritarianism.

Orwell famously argues that "Every line of serious work that I have written since 1936 has been written, directly or indirectly, against totalitarianism and for democratic socialism, as I understand it." This declaration underscores the extent to which his political beliefs shaped his writing. However, Orwell is not naïve about his motives. He admits that his political writings were not purely selfless; they were also driven by his ego, vanity, and the desire to be recognized as a significant figure in the fight for political justice.

Writing as a Struggle for Art

Despite his deeply political engagement, Orwell concludes *"Why I Write"* by reflecting on the artistic struggle inherent in political writing. He admits that while his political purposes were paramount, he never ceased to struggle with the artistic quality of his work. Orwell underscores the importance of "effacing one's own personality" to create something truly readable and meaningful. He acknowledges that writing is not just about delivering a political message but about crafting a work of art that resonates with readers on a human level.

Orwell's final thoughts in *"Why I Write"* are a recognition of the tension between the political and the artistic. Political writing, for him, is a form of art, but it requires a constant struggle to maintain literary quality. His political convictions gave his writing focus and purpose, but it was his commitment to the craft of writing that allowed his messages to endure.

Conclusion

In *"Why I Write"*, Orwell provides a profound reflection on the motivations behind writing and the writer's role in society. His personal journey as a writer, from youthful idealism to political engagement, mirrors the larger historical and ideological shifts of the 20th century. Orwell's argument that every writer is driven by a combination of egoism, aesthetic enthusiasm, historical impulse, and political purpose remains relevant to contemporary discussions on literature and political engagement. Through this essay, Orwell not only justifies his own work but challenges all writers to consider their motivations and the impact of their words on the world around them.

1.3 On Personal Mastery – Robin Sharma

About the Author

Robin Sharma is a globally renowned Canadian author, motivational speaker, and leadership expert, best known for his bestselling self-help book *The Monk Who Sold His Ferrari*. Born in 1965 in Mbale, Uganda, to Indian-Ugandan parents, Sharma emigrated to Canada as an infant and was raised in Port Hawkesbury, Nova Scotia. With a background in law, Sharma earned a Master's degree from Dalhousie University and initially practiced as a litigation lawyer. However, discontent with his legal profession led him to pursue a more fulfilling path in writing and personal development.

Sharma began his literary career at the age of 25 with the self-published book *Megaliving!*, focusing on stress management and spiritual growth. His breakthrough came with *The Monk Who Sold His Ferrari* (1997), a philosophical fable that emphasizes finding balance between success and inner peace. Its popularity enabled him to transition into a full-time writer and speaker. He has since authored numerous bestsellers, including *Who Will Cry When You Die, The 5 AM Club*, and *The Leader Who Had No Title*, each reinforcing his core themes of leadership, personal mastery, and purposeful living.

Summary & Analysis

Personal mastery, as envisioned by Robin Sharma, is not merely a self-help concept but a profound philosophy of living with intention, discipline, and relentless self-improvement. It is the art of mastering one's mind, emotions, habits, and actions to create a life of extraordinary achievement and deep fulfillment. Unlike conventional success strategies that focus solely on external accomplishments, Sharma's approach to personal mastery is rooted in inner transformation—a shift in consciousness that aligns daily behavior with long-term greatness. At the heart of personal mastery is the recognition that true success begins from within. Sharma emphasizes that the most powerful leaders, innovators, and high achievers are those who have first conquered themselves. They do not merely react to life but consciously design it through deliberate practice, self-awareness, and unwavering commitment to growth. This requires cultivating mental clarity, emotional resilience, physical vitality, and a sense of purpose that transcends fleeting desires. One of the foundational elements of personal mastery is the disciplined management of one's mind. Sharma often speaks about the importance of guarding one's thoughts, as they shape beliefs, actions, and ultimately, destiny. Negative thinking, self-doubt, and distractions are seen as the greatest enemies of mastery. To counter them, Sharma advocates practices such as mindfulness, visualization, and affirmations—tools that rewire the brain for focus, confidence, and

creativity. He teaches that mastery is not about perfection but about progress, and that every small, consistent effort compounds into extraordinary results over time. Another critical aspect is the mastery of time and energy. Sharma argues that most people live in a state of busyness rather than productivity, filling their days with tasks that do not align with their highest potential. True personal mastery involves ruthless prioritization—focusing only on what truly matters and eliminating distractions. This is where his principle of deep work comes into play: dedicating uninterrupted blocks of time to high-impact activities that drive meaningful progress. Whether in business, art, or personal development, those who master their time and direct their energy wisely achieve far more than those who simply work harder without strategy.

Emotional mastery is equally essential. Sharma teaches that self-awareness and emotional intelligence are the hallmarks of true leaders. The ability to regulate emotions, stay composed under pressure, and maintain optimism in adversity separates the exceptional from the average. Personal mastery involves recognizing self-limiting beliefs, healing past wounds, and cultivating a mindset of resilience. It is about responding to challenges with wisdom rather than reacting impulsively. Sharma often highlights the power of gratitude, forgiveness, and positive relationships in sustaining emotional well-being, as inner peace is the foundation of outer success.

Physical vitality is another pillar of personal mastery. Sharma insists that the body is the temple of the mind and spirit, and neglecting health undermines all other efforts. Peak performers understand that energy, stamina, and mental sharpness are directly linked to fitness, nutrition, and rest. Regular exercise, clean eating, and quality sleep are non-negotiable habits for those seeking mastery. Sharma's teachings often remind us that discipline in health is not just about living longer but about performing at the highest level every single day. Beyond these practical dimensions, personal mastery has a spiritual component. Sharma frequently speaks about the importance of purpose—knowing why you do what you do. Without a compelling vision, even the most disciplined efforts can feel hollow. True mastery involves aligning daily actions with a deeper mission, whether it's serving others, creating art, or building something meaningful. This sense of purpose fuels perseverance, especially during setbacks. Sharma's philosophy suggests that the greatest individuals are those who see their work as a form of contribution rather than mere personal gain. A key distinction in Sharma's approach is that personal mastery is not a destination but a continuous journey. There is no final point where one becomes "fully mastered"; instead, it is a lifelong commitment to growth, learning, and refinement. He encourages embracing discomfort, as real growth happens outside the comfort zone. Whether through daily challenges, learning new skills, or seeking feedback, the path of mastery requires humility and a willingness to evolve.

Robin Sharma's concept of personal mastery is an integrated approach for living an extraordinary life. It is about taking full responsibility for one's destiny, cultivating elite habits, and rising above mediocrity through relentless self-improvement. It is not reserved for a select few but is accessible to anyone willing to put in the work. Personal mastery, therefore, is not just about thinking differently but about acting differently—every single day—until excellence becomes a way of being.

1.4 On the Love of Life – William Hazlitt

About the Author

William Hazlitt (1778–1830) is widely regarded as one of the most original and influential essayists in English literature. A major figure of the Romantic era, Hazlitt distinguished himself through a unique blend of personal reflection, intellectual rigour, and stylistic flair. His essays are notable for their passionate tone, conversational style, and deep engagement with themes such as human nature, individual liberty, literature, art, and politics. Unlike earlier essayists such as Addison and Steele, Hazlitt infused his prose with emotional intensity and psychological insight, making his writing both personal and universally resonant. His seminal collections—including *Table-Talk* (1821–22), *The Plain Speaker* (1826), and essays like "*On the Pleasure of Hating"*—demonstrate his ability to explore complex ideas with clarity and force. Hazlitt was also a formidable literary critic, particularly admired for his perceptive analyses of Shakespeare and other canonical authors. Hazlitt often challenged dominant social and literary norms, earning both acclaim and controversy. His work, however, has endured for its honesty, intellectual depth, and stylistic excellence. Hazlitt is recognized as a foundational figure in the development of the modern essay, whose influence can be traced in writers such as George Orwell and Virginia Woolf.

Summary & Analysis

William Hazlitt's essay *"On the Love of Life"*, first published in *The Examiner* on January 15, 1815, and later included in his collection *The Round Table* (1817), examines the fundamental human attachment to life, exploring its roots not in rational contentment or pleasure, but in the intensity of passion, hope, and the ceaseless drive of human desires. Hazlitt challenges conventional wisdom and dissects the common yet erroneous belief that the strength of our desire to live is proof of life's inherent value or happiness. At the outset, Hazlitt makes it clear that he does not intend to evaluate whether life is a blessing or a curse. He consciously avoids affirming the nihilistic philosophy that suggests "the best thing that could have happened to a man was never to have been born," though he acknowledges that some may feel inclined to adopt such a view. He targets what he perceives as a vulgar error: the assumption that the universal desire for life is an indication of its worth. In response, Hazlitt offers a paradox—people from all walks of life, regardless of their station, age, or affliction, desire to live. This uniformity, he asserts, is not due to life's pleasures, but because of something else entirely.

Hazlitt's central argument is that our love for life springs not from enjoyment but from passion—from an innate need for action, pursuit, and the forward movement of desires. Life offers a stage upon which our hopes, fears, ambitions, and imaginations play out. We cling to it not because we are happy, but because it allows us to imagine the possibility of happiness, to strive toward goals, and to engage with the emotional and psychological dynamism of existence. He sharply observes that the individuals most reluctant to die are often those who have gained the least pleasure from life, much like desperate gamblers unwilling to leave the table despite repeated losses.

Hazlitt supports this idea with literary and philosophical references. He quotes Addison's portrayal of youthful impatience and Jeremy Taylor's reflections on wasted time consumed by

hope and fantasy. In their impatience for the future, people are often willing to sacrifice the present. They disregard both joy and suffering in the present for the promise of something better that lies ahead. This tendency, Hazlitt suggests, demonstrates that life is viewed instrumentally, as a means to an end rather than an end in itself. Further, Hazlitt highlights the delusional optimism that sustains our passion for life. Even those who are weary of the present and hopeless about the future still shrink from death because life retains the possibility—however faint—of change and fulfillment. The grave, by contrast, is associated with finality, void, and non-being. He points to the emotional revulsion caused by the thought of death, not because life is sweet, but because it is at least something. Existence, however painful, is preferable to the nothingness of death. This idea is extended to people living in remote or barren districts, whose lives are devoid of strong passions or social engagements. In them, Hazlitt notes, death is often met with calm indifference, for their pulse of life has not beaten hard enough to resist its cessation. He associates a peaceful death with the fulfilment of desires and lack of future regrets. Conversely, those who have lived intensely, who have struggled and failed, are often most reluctant to let go of life, hoping for redemption in time yet to come.

Hazlitt's philosophical insights deepen as he turns to the contrast between passion and pleasure. Our passion for life is not always proportionate to the actual pleasure we derive from it. He cites examples from various walks of life—the miser who denies himself comfort to amass wealth, the ambitious man who climbs only to fall, and the lover who is most enamoured by the woman who has most cruelly rejected him. These examples illustrate the irrational persistence of passion, even when the objects of those passions yield suffering or disappointment. He also brings attention to those who live in a state of despair, people "cut off from peace," likening their life to a prison guarded by relentless pain and futility. Yet, even these individuals resist death. They continue in life not because it brings peace or fulfillment, but because they are trapped in the cycle of hope, regret, and unceasing mental activity. Interestingly, Hazlitt notes that when these individuals finally attain what they longed for—such as an exile being restored to his homeland—the cessation of struggle may ironically bring the end of their will to live. The very struggle for life, rather than life itself, may be the sustaining force.

Hazlitt's essay culminates in the recognition that our attachment to life is driven by imagination, self-will, passion, and the sense of power—forces which bind us to the world with magical strength. He eloquently refers to Milton's *Paradise Lost*, in which the fallen angel contemplates whether non-existence is preferable to a life of torment. Milton's argument, rendered through Satan, is that even pain is better than being "swallowed up and lost / In the wide womb of uncreated night." Life, with its intellectual vitality, wandering thoughts, and experience of sensation, remains preferable to a blank, insensible nothingness.

Hazlitt concludes by briefly addressing the paradox of why tyrants do not kill themselves, despite leading joyless lives. He suggests that tyrants remain deeply invested in life because of their power, and the illusion that they should be happy because they possess the means of happiness. Their attachment to life is bolstered by delusion, habit, and vanity. They, like all human beings, are victims of opinion and appearance, unwilling to admit failure even to themselves.

In his final observation, Hazlitt remarks that, regardless of our position or pursuit in life, passion outweighs pleasure**.** The energy with which we live often does not reflect the enjoyment

we derive. Human beings are inherently irrational in their attachments and dreams, and life, despite its trials, captivates us more by what it might offer than what it actually provides.

In *"On the Love of Life"*, William Hazlitt provides a profound and psychologically rich analysis of humanity's persistent clinging to existence. By dismantling the conventional equation of life with happiness, Hazlitt instead reveals how the driving forces behind our desire to live—passion, hope, imagination, and the fear of nothingness—are far more powerful than the pursuit of joy itself. His essay blends personal reflection, philosophical reasoning, and literary allusion to articulate a timeless truth: we live not because life is sweet, but because the soul refuses stillness, and existence—however bitter—is the only stage where our dreams and delusions can play out.

UNIT II

2.1 The Taxi Driver – K.S. Duggal

About the Author

Kartar Singh Duggal (1 March 1917 – 26 January 2012) was a towering figure in Indian literature, known for his vast contributions across Punjabi, Urdu, Hindi, and English. A prolific writer, Duggal's works include short stories, novels, plays, poetry, and literary criticism, many of which reflect deep human emotions, cultural transitions, and the traumatic experiences of Partition. Born in Dhamyal (now in Pakistan), he pursued his M.A. Honours in English at Forman Christian College, Lahore, and began his professional career at All India Radio (AIR), where he served from 1942 to 1966 in key roles, including Station Director.

Duggal authored twenty-four short story collections, ten novels, seven plays, and two volumes of poetry. His prominent short story collections include *Birth of a Song*, *Come Back My Master*, *Jeenat Aapa*, and *Ikk Chhit Chananh Di*, all of which explore identity, displacement, and communal harmony. Among his notable novels are *Man Pardesi* (1982), *Sarad Poonam Ki Raat*, *Tere Bhanhe*, and *Ab Na Bassoon Ih Gaon* (1996), which portray the inner struggles of ordinary lives amid sociopolitical turmoil. His play *Sat Natak (True Nanak)* and critical work *Philosophy and Faith of Sikhism* showcase his engagement with spiritual and philosophical thought. He was awarded the Padma Bhushan (1988), Sahitya Akademi Fellowship (2007), Ghalib Award, and several others for his literary excellence. Duggal's writings continue to resonate across generations, making him a distinguished voice in modern Indian literature.

Summary & Analysis

K.S. Duggal's short story *"The Taxi Driver"* is a profound narrative that presents a moral dilemma between honesty and practicality through the life of an ordinary man named Dittu. Set against the backdrop of post-Partition India, the story highlights the struggles of a middle-class family battling poverty while clinging to moral values and personal integrity. The story is not just about a taxi driver and a lost wallet—it is a deep exploration of human conscience, trauma, poverty, and the differing perspectives of a husband and wife. The protagonist, Dittu, formerly known as Hardit Singh, belonged to a wealthy family in Pakistan. However, after the Partition of India in 1947, his life was completely altered. He migrated to India, where he took up the job of a taxi

driver to earn a living. This sudden transition from affluence to hardship left a lasting impact on his character. Despite his poverty, Dittu remained a man of principles, and this strong moral compass is central to the story.

The story begins with Dittu discovering a wallet left behind by a passenger in his taxi. Instead of rejoicing at the discovery, Dittu becomes disturbed and unsure of what to do. The wallet, filled with money, symbolizes temptation. However, Dittu's past experience reminds him that money obtained without effort often brings misfortune. He is suspicious of such luck and believes that the wallet does not rightfully belong to him. Dittu's mistrust of easy money can be traced back to a critical moment from his youth in Pakistan. One day, while passing through a market on his bicycle, he noticed a parcel lying in the middle of the road. Thinking it was lost, he picked it up and took it to a secluded place to open it. To his surprise and shame, the parcel contained only layers of packing paper—it was a trick used by local shopkeepers to test the honesty of citizens. This incident deeply humiliated him, and soon after, the Partition occurred, forcing him to flee. Ever since, Dittu has been overly cautious with other people's belongings and believes that dishonesty brings bad luck. He even associates his wife Banti's skin condition, leukoderma, with her wearing someone else's clothes. In contrast to Dittu's idealism stands his wife Banti, who is driven by practicality and concern for her family's well-being. Living in poverty with children to feed, Banti sees the lost wallet as a blessing. She argues that the owner of the wallet was careless and probably didn't earn the money through hard work. She believes in seizing such opportunities to improve their living conditions. Her approach to morality is flexible, guided by the necessities of daily life and survival.

The tension between Dittu and Banti reaches its peak that night. Dittu, plagued by anxiety, dreams of an accident—a manifestation of his guilt. When he wakes up, he sees Banti sleeping with the wallet beside her. Fearing divine punishment or bad luck, he tries to take it back, leading to a quarrel that ends with Dittu hitting his wife. This act shocks him, as it goes against his moral beliefs. Yet, it also highlights the deep emotional and psychological toll the situation has taken on him. The story concludes ambiguously. Banti is shown counting the currency notes and showing them to their son. When the son asks why his father hit her, Banti casually says that it is normal for a husband to beat his wife. This chilling line reflects the normalization of domestic violence and the resignation many women experience. The story ends without any moral judgment, leaving the reader to interpret who was right—Dittu, with his rigid honesty, or Banti, with her survival-driven practicality.

The short story "The Taxi Driver" is a layered narrative that explores the inner turmoil of an individual torn between ethics and survival. It illustrates how poverty tests personal values and how past trauma influences present actions. Dittu's character is shaped by his conscience and past experiences, while Banti's outlook is molded by her immediate reality. The story also subtly critiques societal issues such as gender inequality, the normalization of violence, and the moral challenges faced by the lower middle class in India. *"The Taxi Driver"* is thus a powerful reflection on human nature, ethics, and the silent suffering of ordinary lives caught between right and wrong.

2.2 Kabuliwala - Rabindranath Tagore

About the Author

Rabindranath Tagore (1861–1941), one of the most eminent literary figures of modern India, was a poet, philosopher, playwright, novelist, essayist, short story writer, composer, artist, and educationist. Born into a distinguished Bengali family in Calcutta, he was the youngest son of Debendranath Tagore, a noted philosopher and leader of the Brahmo Samaj. Tagore's unconventional education, both at home and briefly in England, nurtured his creative freedom and philosophical insight. His dissatisfaction with Western modes of education later inspired his pioneering efforts in educational reform through the foundation of Visva-Bharati University at Shantiniketan. Tagore was the first non-European to receive the Nobel Prize in Literature in 1913 for *Gitanjali: Song Offerings*, a collection of deeply spiritual and lyrical poems translated from Bengali to English by the author himself. Some of his other major poetic works include *Sonar Tari* (*The Golden Boat*, 1894), *Manasi* (*The Ideal One*, 1890), and *Balaka* (*The Flight of Cranes*, 1916). His renowned novels include *Gora*, *Chokher Bali*, and *The Home and the World*. Tagore also made a lasting impact through his short stories such as *The Postmaster*, *Kabuliwala*, and the collections *The Hungry Stones and Other Stories* and *Glimpses of Bengal Life*. He composed over 2,000 songs, including India's national anthem "Jana Gana Mana" and Bangladesh's "Amar Shonar Bangla." His later years saw a flourish of creativity in painting, and his social activism included a strong stance against colonial oppression. Rabindranath Tagore died on August 7, 1941, leaving behind a rich and diverse legacy that continues to influence literature, art, and education globally.

Summary

Rabindranath Tagore's celebrated short story *"Kabuliwala"* (1892) explores the deeply emotional relationship between an Afghan dry-fruit seller, Rahamat, and a young Bengali girl named Mini. Through the rich narrative voice of Mini's father, the story reflects on the complexity of human emotions, the innocence of childhood, the universality of parental love, and the invisible barriers constructed by society and circumstance. Tagore uses subtle ironies, cultural contrasts, and symbolic actions to transform what appears to be a simple tale of friendship into a poignant meditation on time, memory, and human empathy.

The story opens with a portrayal of Mini, a spirited five-year-old girl who is full of life and incessant chatter. Her constant questioning is met with indulgent affection by her father, the narrator, who contrasts her liveliness with her mother's disapproval of her talkative nature. The narrative tone here is light and affectionate, hinting at the childlike warmth that pervades the early part of the story. It is this innocence that first draws Rahamat, the Kabuliwala, into the family's life. Mini, initially frightened of the tall Afghan man with his mysterious bags (which she imagines are filled with kidnapped children), soon overcomes her fear and begins a warm friendship with him. This childlike interaction, founded on curiosity and humor—especially their shared joke about the *śvaśur-bāṛi* (father-in-law's house)—illustrates Tagore's central theme of innocence bridging social and cultural divides.

Rahamat, a vendor from Kabul, Afghanistan, represents the "outsider" or "Other" in colonial Bengali society. Yet, as the story unfolds, he becomes a deeply human character rather

than a mere stereotype. His affection for Mini is not transactional; it is rooted in memory and longing. The raisins and nuts he brings are not mere gifts but tokens of affection, mirroring the gifts he must have once brought to his own daughter, Parvati. This cross-cultural connection between Rahamat and Mini, therefore, is deeply symbolic—it represents a universal bond that transcends ethnicity, class, and language. A turning point occurs when Rahamat is arrested for stabbing a customer during a dispute over unpaid debts. The story starkly shifts from the warmth of daily visits and playful banter to a moment of violence and tragedy. As Rahamat is taken away in handcuffs, Mini innocently repeats their inside joke, asking if he is going to his *śvaśur-bāṛi*, to which Rahamat replies yes. This scene is both tragically ironic and emotionally layered—it underscores the naiveté of childhood in contrast with the harshness of adult life. Mini soon forgets Rahamat, as all children do, while Rahamat's connection to her becomes fossilized in his memory, symbolized by the crumpled handprint of his own daughter he keeps close to his heart. Years later, when Mini is grown and on the verge of marriage, Rahamat returns. His reunion with Mini is heart-wrenching. No longer the chatty child he once knew, she appears before him as a bride—silent, demure, and distanced by the passing of time. The once-shared bond has been effaced by maturity, convention, and the social transformations that come with age and status. Rahamat's attempt to rekindle their old joke fails, and he is met with silence and embarrassment from Mini. Tagore uses this moment to capture the inescapable passage of time and the inevitability of change. Rahamat is suddenly forced to confront the painful reality that his own daughter, Parvati, must have similarly grown up in his absence. It is at this juncture that the narrator, hitherto a passive observer, experiences a profound transformation. When Rahamat shows him the faded imprint of his daughter's hand, the narrator realizes that they are bound not only by their affection for Mini but by their shared identity as fathers. This emotional revelation bridges the cultural and economic gulf between the two men. The narrator, moved by Rahamat's paternal longing, sacrifices part of Mini's wedding budget to help Rahamat return to his homeland. Though the wedding celebrations become less elaborate, the narrator reflects that "the ceremony was lit by a kinder, more gracious light." This gesture of empathy and solidarity elevates the story to a higher moral and philosophical plane.

Tagore masterfully employs symbols throughout the narrative—the handprint, the raisins, and even the idea of the *śvaśur-bāṛi* serve as metaphors for connection, memory, and change. The autumnal setting, associated by the narrator with kings on world conquests, mirrors his own introspective journey and sense of rootedness in contrast to Rahamat's wandering lifestyle. Furthermore, Tagore contrasts the narrator's imaginative escapism with Rahamat's lived experience of physical displacement, subtly highlighting the different ways people seek meaning in their lives.

"*Kabuliwala*" is not merely a story of a friendship between a man and a child; it is a profound exploration of universal emotions, particularly the love of a parent for their child. Through minute details, cultural nuances, and emotional depth, Tagore brings to life the internal worlds of his characters and their transformations over time. The story is a timeless meditation on how human empathy can overcome social divisions, and how memory and love persist despite the relentless march of time. It is this emotional universality and lyrical simplicity that has made *Kabuliwala* one of Tagore's most enduring and beloved works in Indian and world literature.

2.3 A Retrieved Reformation – O Henry

O. Henry, the pen name of **William Sydney Porter** (1862–1910), remains one of the most celebrated American short story writers of the early twentieth century. Renowned for his **romanticized depictions of everyday life** and **surprise endings**, O. Henry transformed the short story into a compelling art form marked by wit, irony, and an acute sense of human emotion. Born in Greensboro, North Carolina, O. Henry led a multifaceted life—working as a pharmacist, ranch hand, journalist, and bank teller before becoming a writer. His time in Texas and subsequent imprisonment for embezzlement significantly shaped his literary voice. While serving his sentence, Porter adopted the pseudonym "O. Henry" and began writing short stories to support his daughter, quickly gaining popularity through his vivid narratives of life in the American Southwest and Central America. In 1902, O. Henry moved to New York City, a place he fondly referred to as "Bagdad on the Subway." There, he produced a prolific body of work that captured the spirit of ordinary people, particularly the working class, with a unique blend of humor and pathos. His first collection, *Cabbages and Kings* (1904), is set in a fictional Central American country and exemplifies his use of exotic locales. However, it was with *The Four Million* (1906) that he truly established his literary identity, offering intimate glimpses into the lives of New Yorkers. Among his most famous works is "The Gift of the Magi", a poignant tale of selfless love and irony, frequently cited for its mastery of dramatic irony and emotional depth. Other notable stories include "The Ransom of Red Chief", a comedic reversal of a kidnapping gone wrong, and "The Last Leaf**"**, a touching portrayal of hope and sacrifice. His collections such as *The Trimmed Lamp* (1907), *Heart of the West* (1907), *The Voice of the City* (1908), and *Strictly Business* (1910) further solidify his reputation as a storyteller who could capture complex emotions with deceptive simplicity.

Despite his widespread popularity, O. Henry's later years were troubled by financial struggles, ill health, and alcoholism. He died in 1910, but his legacy endures through numerous posthumous publications and adaptations of his works into various media. In recognition of his impact on short fiction, the prestigious O. Henry Prize was established in 1919 to honour exceptional short stories annually. O. Henry's storytelling continues to resonate for its universal themes, enduring humour, and masterful use of twist endings, making him a foundational figure in the history of modern short fiction.

Summary & Analysis

O. Henry's *"A Retrieved Reformation"* presents a powerful study of personal change, morality, and the influence of love. The story centers on Jimmy Valentine, a professional safe-cracker, whose life takes a dramatic turn following his release from prison. Through this character, O. Henry examines the possibility of redemption and the moral conflict between past crimes and present transformation. The story begins with Jimmy working in a prison shoe-shop. Though sentenced to four years, he is pardoned by the governor after serving only ten months. His reaction to the pardon is notably unenthusiastic, suggesting that he had expected an earlier release due to his criminal connections. This establishes Jimmy as a confident and experienced criminal, unashamed of his past. The warden's advice to "stop cracking safes and live straight" introduces the theme of reform, but Jimmy initially shows no interest in changing. After release, he returns to his rented room, retrieves his hidden suitcase of specialized burglar's tools, and resumes his

criminal activities. A series of sophisticated burglaries follows, confirming his continued involvement in crime. Detective Ben Price identifies Jimmy as the likely culprit due to his unique skills and toolset, initiating a pursuit.

A shift occurs when Jimmy visits the town of Elmore with the intention of robbing a bank. There, he sees Annabel Adams, the bank owner's daughter, and immediately falls in love. This moment serves as a turning point. Jimmy adopts a new identity—Ralph D. Spencer—and integrates into the community. He opens a shoe store, gains social respect, and becomes engaged to Annabel. His reformation is genuine, driven not by fear of punishment, but by emotional attachment and a desire for a better life. Significantly, Jimmy writes to an old friend, asking him to collect his burglar's tools. This letter symbolizes his decision to leave his criminal life behind permanently. However, Ben Price has tracked him to Elmore and arrives just as Jimmy plans to deliver the tools. The most critical scene occurs in the Elmore Bank, where Annabel's niece, Agatha, is accidentally locked inside the new safe. With the child in danger and no one able to open the vault, Jimmy faces a moral dilemma. He chooses to use his tools to save Agatha, risking exposure. Before doing so, he asks Annabel for the rose pinned to her dress—a symbolic gesture of farewell and commitment. Jimmy's act of saving the child reveals both his identity and his inner transformation. His readiness to sacrifice everything, including his new life and relationship, highlights the sincerity of his change. The story reaches its climax when Ben Price, having witnessed the act, pretends not to recognize Jimmy and allows him to walk free. This decision by Price reflects a recognition of true reformation and prioritizes moral justice over legal duty.

"A Retrieved Reformation" portrays the possibility of moral renewal. Jimmy Valentine's transformation is credible and profound, prompted by love and tested by crisis. O. Henry avoids romanticizing crime; instead, he presents a nuanced exploration of character, responsibility, and redemption. The story's final scene, marked by silent understanding and forgiveness, leaves a lasting impression about the power of personal change.

2.4 The Quality of Mercy (Trial Scene from *The Merchant of Venice* - Shakespeare)

About the Author

William Shakespeare, often hailed as the "Bard of Avon," is one of the most celebrated and influential figures in English literature. Born in 1564 in Stratford-upon-Avon, England, he lived during the golden age of English drama, flourishing under the reigns of Queen Elizabeth I and King James I. Shakespeare's profound understanding of human nature, combined with his poetic brilliance, allowed him to create timeless works that continue to captivate readers and audiences around the world. He is the author of several plays, 154 sonnets, and two narrative poems—*Venus and Adonis* and *The Rape of Lucrece*. His plays are typically classified into tragedies, comedies, histories, and romances. His tragedies—*Hamlet*, *Macbeth*, *Othello*, and *King Lear*—delve deep into themes of ambition, madness, betrayal, and the tragic flaws of great men. His comedies, such as *Twelfth Night*, *As You Like It*, *A Midsummer Night's Dream*, and *The Merchant of Venice*, are known for their clever wordplay, mistaken identities, and joyful resolutions. In his history plays, including *Henry IV*, *Henry V*, *Richard II*, and *Richard III*, Shakespeare dramatized the lives of English monarchs and examined questions of power and

legitimacy. His later romances, such as *The Tempest*, *Cymbeline*, and *The Winter's Tale*, blend tragic elements with themes of forgiveness, magic, and reconciliation.

Summary & Analysis

The courtroom scene in William Shakespeare's *The Merchant of Venice* (Act IV, Scene 1) is one of the most dramatic and morally complex moments in the play. It brings together key themes such as justice, mercy, revenge, prejudice, and the clash of Christian and Jewish values. The scene sets the stage for a life-or-death confrontation between Antonio, the Christian merchant, and Shylock, the Jewish moneylender, who demands a pound of flesh as repayment for a forfeited loan. Through its legal arguments, emotional appeals, and rhetorical flourishes, the scene lays bare the tension between strict interpretation of law and the need for compassion.

The Duke begins the trial by expressing pity for Antonio and refers to Shylock as an "inhuman wretch uncapable of pity." He implies that he expects Shylock to relent, believing this cruel demand is merely a dramatic act. Antonio, however, calmly accepts his fate and expresses his willingness to suffer with dignity. This moment not only foreshadows the emotional gravity of the trial but also initiates the contrast between Christian mercy and Jewish vengeance, setting up a key thematic conflict. When Shylock is summoned, the Duke insists, "We all expect a gentle answer, Jew!" This pun on "gentile" (non-Jew) and "gentle" illustrates the pressure on Shylock to conform to Christian ideals of mercy. However, Shylock firmly asserts his legal right to claim the pound of flesh. He refuses to give a reason beyond personal hatred for Antonio, comparing this hatred to the irrational dislikes others have for cats or pigs. This refusal to justify his motives enhances the perception of his unyielding cruelty but also highlights his alienation from Venetian society. Throughout the scene, Shylock is repeatedly described using animalistic metaphors. Antonio likens him to a wolf with a "hard Jewish heart," and Gratiano calls him an "inexecrable dog" with "wolvish, bloody, starved and ravenous" desires. These dehumanizing descriptions reinforce the prejudice against Shylock and reflect the broader theme of intolerance. Ironically, while the Christians accuse Shylock of being inhuman, their own actions and language demonstrate their deep-rooted biases and lack of empathy. In defense of his demand, Shylock draws a powerful analogy: just as Venetians own slaves, asses, and dogs, he owns Antonio's pound of flesh. He argues that if the court denies his claim, it undermines the very foundation of Venetian law. By asserting his right as a purchaser under a legal contract, Shylock appeals to logic (logos), positioning himself not as a villain but as a lawful citizen demanding justice. As the trial intensifies, Antonio compares himself to a "tainted wether" (a castrated ram), accepting his fate and urging Bassanio not to grieve. This metaphor portrays him as weak and resigned, perhaps even a Christ-like sacrificial figure. Bassanio, in contrast, is desperate and offers Shylock multiple times the original sum, but Shylock remains unmoved. The emotional stakes rise, with themes of friendship, sacrifice, and love intertwining.

Portia arrives in disguise as a young lawyer named Balthazar. She addresses the legal question but quickly shifts the focus to mercy, calling it "an attribute to God himself" that should "season justice." Her eloquent speech appeals to the Christian ideal of compassion (pathos), but Shylock firmly replies, "I crave the law." His insistence on the letter of the contract over the spirit of forgiveness continues to separate him from the Christian values espoused by the court. Portia inquires whether Antonio can repay the debt, and Bassanio confirms he can offer much more.

However, Portia insists that the law must be upheld to prevent future disorder. She begins to interpret the contract closely, much like the earlier riddle of the caskets. When Shylock praises her as a second "Daniel," he unknowingly walks into the trap of literalism that will later be used against him. Despite repeated appeals, Shylock refuses to show mercy. He readies his knife and even brings scales to weigh the flesh. Portia suggests bringing a surgeon to prevent death, but Shylock denies this since it was not in the contract. Antonio bares his chest, preparing to die, while Bassanio and Gratiano express their willingness to sacrifice their wives for him. In response, Portia and Nerissa (in disguise) sarcastically remark that the wives might not appreciate such noble gestures. Shylock, appalled by the Christians' sentiments, wishes his daughter had married a Jew like Barrabas instead of a Christian. Just as Shylock prepares to cut Antonio, Portia delivers a dramatic twist: the contract allows for a pound of flesh, but it says nothing about shedding blood. If Shylock sheds even a drop of Antonio's blood, he will be in violation of the law. This legal technicality turns the tide entirely, forcing Shylock to back down. The insistence on strict interpretation of the law becomes his undoing—what he used to uphold his revenge becomes the very logic used against him.

The courtroom scene in *The Merchant of Venice* is a masterful exploration of justice, mercy, and prejudice. It lays bare the stark divisions between Christian and Jewish characters while also exposing the flaws in both. Though Shylock is vilified for his lack of mercy, the Christians' own lack of compassion and their use of legal manipulation reflect their moral ambiguities. Through this scene, Shakespeare invites the audience to question not only the fairness of justice but also the role of mercy, interpretation, and human dignity in the application of law

UNIT III

3.1 Pride – Dahlia Ravikovitch

About the Author

Dahlia Ravikovitch (1936–2005) was a prominent Israeli poet, translator, and peace activist whose work holds a special place in modern Hebrew literature. Born in Ramat Gan, Israel, she experienced a troubled childhood, especially after the tragic death of her father in a car accident. These early life struggles deeply influenced her writing. She showed a talent for language from a young age and wrote her first poem at thirteen. Encouraged by the famous poet Avraham Shlonsky, she began publishing poetry in her youth. Her first poetry collection, *The Love of an Orange* (1959), made her a well-known figure in Israeli literary circles. Ravikovitch's poetry often explores themes like sorrow, personal identity, social injustice, and inner conflict. Her style combines lyrical beauty with emotional depth, and over time, she moved from traditional poetic forms to a more conversational and philosophical tone. One of her most famous poems is **"***Booba Memukenet***"** (*Clockwork Doll*), which reflects the struggles of women who are expected to behave in fixed and unnatural ways. Another well-known poem, **"***Hovering at a Low Altitude***"**, is often seen as a political piece, but some critics argue that it is more personal and emotional than political. Her poem **"***The End of a Fall***"** (also known as "The Reason for Falling") shows her mature poetic voice—thoughtful, haunting, and symbolic. In addition to poetry, Ravikovitch also wrote short stories and translated important works by poets like T. S. Eliot, W. B. Yeats, and Edgar Allan Poe

into Hebrew. She even translated the famous children's book *Mary Poppins*. Her poems were also set to music and became popular songs in Israel.

Ravikovitch received several literary awards, including the **Israel Prize for Poetry** (1998), the **Bialik Prize**, the **Prime Minister's Prize**, and others. Her poems are studied in schools and universities in Israel and abroad. Many of her works have been translated into over 23 languages, and English readers can find her poetry in collections like *Dress of Fire*, *The Window*, and *Hovering at a Low Altitude: The Collected Poetry of Dahlia Ravikovitch*. Dahlia Ravikovitch's poetry is remembered for its emotional honesty, musical language, and concern for both personal pain and social justice. She remains one of Israel's most respected literary voices.

Text

Even rocks crack, I'm telling you,
and not on account of age.
For years they lie on their backs
in the heat and the cold,
so many years,
it almost creates the illusion of calm.
They don't move, so the cracks stay hidden.
A kind of pride.
Years pass over them as they wait.
Whoever is going to shatter them
hasn't come yet.
And so the moss flourishes, the seaweed
whips around,
the sea bursts forth and rolls back --
and still they seem motionless.
Till a little seal comes to rub up against the rocks,
comes and goes.
And suddenly the rock has an open wound.
I told you, when rocks crack, it comes as a surprise.
All the more so, people.

Summary & Analysis

Dahlia Ravikovitch's poem "*Pride"* is a moving and profound exploration of human vulnerability hidden beneath a façade of strength. The poem opens with a surprising statement, "Even rocks crack, I'm telling you," which immediately sets the tone for the central metaphor of the work. Rocks, typically associated with permanence, strength, and endurance, are used to symbolize human beings who appear stoic and emotionally impenetrable on the outside.

Ravikovitch challenges this perception by suggesting that just like rocks, even the strongest individuals are susceptible to emotional wounds, not necessarily due to age or wear, but from years of silent suffering under the pressures of life.

The poet emphasizes how these rocks, and by extension people, lie still and unyielding for years, enduring the extremes of heat and cold. Their stillness gives an illusion of calm, a deceptive sense of stability, when in fact they are quietly eroding on the inside. The cracks within them remain hidden, masked by what Ravikovitch calls "a kind of pride." This line subtly conveys how pride functions as both a protective shield and a barrier, preventing the revelation of inner fragility. Time moves on, and still the rocks appear unaffected—moss flourishes, seaweed moves, the sea rolls forth and back. These natural elements symbolize the flow of life and the world's constant movement, in contrast to the suppressed emotional world of the individual.

The moment of shattering comes unexpectedly. Not with force, but through the gentle, seemingly harmless touch of a little seal that rubs up against the rock. The poet brilliantly captures the irony that it is not the violence of the waves or the pressure of time that causes the crack to open, but rather something soft and tender. This detail is a powerful metaphor for how emotional breakdowns in people often occur not in times of grand crisis but from small, intimate triggers—a word, a memory, an encounter—that tap into deeply buried pain. The suddenness of the open wound, caused by the seal, signifies how human beings can harbor emotional turmoil for years, only to be undone in an instant by something seemingly insignificant.

The poem's final line, "All the more so, people," serves as the emotional core of the work. After elaborating on how even rocks can break, Ravikovitch brings the metaphor back to its real subject—human beings. The shift from the metaphor to reality deepens the emotional impact, reminding readers that people, though outwardly strong and composed, are in fact even more susceptible to internal collapse. This closing statement universalizes the poem's theme, suggesting that emotional fragility is a common human experience, often hidden beneath the mask of pride and silence.

Throughout the poem, Ravikovitch uses natural imagery and conversational tone to engage the reader intimately. The language is deceptively simple, yet layered with emotional depth and philosophical insight. The metaphor of the rock remains central and consistent, allowing the poet to convey complex emotions through a vivid and accessible image. The poem's quiet tone mirrors the suppressed feelings of its subject, enhancing the reader's understanding of the silent endurance many people carry within them.

"Pride" is a poignant and thought-provoking poem that masterfully examines the tension between external strength and internal vulnerability. Through the extended metaphor of rocks and their hidden cracks, Dahlia Ravikovitch offers a deeply humanistic portrayal of emotional endurance, pride, and the inevitability of pain. Her poem serves as both a reflection on personal suffering and a call for empathy and understanding, reminding us that even the most resilient among us can break—sometimes when we least expect it.

3.2 Phenomenal Woman – Maya Angelou

About the Author

Maya Angelou, born Marguerite Johnson in St. Louis, Missouri, was a renowned American poet, autobiographer, and civil rights activist. Known for her powerful voice and diverse talents, she was also a singer, dancer, actress, and the first Black female Hollywood director. Angelou worked with leaders like Martin Luther King Jr. and Malcolm X, and later became a professor at Wake Forest University. She was awarded the National Medal of Arts in 2000 and the Presidential Medal of Freedom in 2010.Her acclaimed autobiography *I Know Why the Caged Bird Sings* (1969) depicts her troubled childhood, including her traumatic experience of sexual abuse and the resulting muteness. Her love for literature grew during this period. The book, and five subsequent autobiographies, explored themes of identity, racism, and resilience. Angelou was also a celebrated poet. Her poetry, like the iconic "Phenomenal Woman" and "On the Pulse of Morning," emphasized Black pride, strength, and hope. She was invited to recite at President Clinton's inauguration in 1993. A powerful speaker and writer, Angelou's works inspired generations. Drawing on African-American oral traditions, her voice championed justice, equality, and human dignity until her death, earning her over 50 honorary degrees.

Text

Pretty women wonder where my secret lies.
I'm not cute or built to suit a fashion model's size
But when I start to tell them,
They think I'm telling lies.
I say,
It's in the reach of my arms,
The span of my hips,
The stride of my step,
The curl of my lips.
I'm a woman
Phenomenally.
Phenomenal woman,
That's me.

I walk into a room
Just as cool as you please,
And to a man,
The fellows stand or
Fall down on their knees.
Then they swarm around me,
A hive of honey bees.
I say,
It's the fire in my eyes,
And the flash of my teeth,

The swing in my waist,
And the joy in my feet.
I'm a woman
Phenomenally.

Phenomenal woman,
That's me.

Men themselves have wondered
What they see in me.
They try so much
But they can't touch
My inner mystery.
When I try to show them,
They say they still can't see.
I say,
It's in the arch of my back,
The sun of my smile,
The ride of my breasts,
The grace of my style.
I'm a woman
Phenomenally.
Phenomenal woman,
That's me.

Now you understand
Just why my head's not bowed.
I don't shout or jump about
Or have to talk real loud.
When you see me passing,
It ought to make you proud.
I say,
It's in the click of my heels,
The bend of my hair,
the palm of my hand,
The need for my care.
'Cause I'm a woman
Phenomenally.
Phenomenal woman,
That's me.

Summary & Analysis

Maya Angelou's *"Phenomenal Woman"* is a strong and empowering celebration of self-confidence and inner strength. The speaker in the poem describes herself as a woman who does not conform to conventional beauty standards. She is not the typical "fashion model" type, but

rather someone whose strength and beauty come from within, not from physical appearance. The speaker makes it clear that her attractiveness is not about fitting a specific mold, but about how she carries herself and the confident energy she radiates. She speaks of how others, especially women, often wonder what her secret is to her power. The speaker reveals that it's not about her looks, but about her presence. Her self-assuredness comes through in the way she moves — the way she holds herself and the way she walks. These simple, everyday things reflect her strength, her self-love, and the confidence that make her feel beautiful.

The poem also explores the effect her confidence has on others. When she enters a room, people are drawn to her. Men, in particular, are captivated by her energy and presence. But her beauty is not just physical — it's about the fire in her eyes, the joy in her steps, and the confidence that flows from within her. Even when others try to figure out what makes her so magnetic, they can't fully grasp it. The speaker suggests that this power comes from an "inner mystery," something deeper than what is visible on the surface. She describes the way she holds herself — her posture, her smile, her grace — and how these things make her who she is, rather than any outward physical trait. In the final lines, the speaker emphasizes that she doesn't need to shout or act out to draw attention. Her confidence and grace speak for themselves. She walks into a room and makes an impact simply by being herself. Her presence — from the way she walks to the way she carries herself — leaves an impression on others, without her needing to try.

Ultimately, *"Phenomenal Woman"* is a poem about embracing one's uniqueness and owning one's power. It's a reminder that beauty isn't about meeting external standards, but about self-acceptance, confidence, and the quiet strength that comes from being true to yourself. The speaker, unapologetically herself, shows that real beauty lies in self-love and in the power of a woman who is comfortable in her own skin.

3.3 The Giant's Wife A Tall Tale of Ireland – William Carleton

About the Author

William Carleton (1794–1869) was a prominent Irish writer and novelist, best known for his vivid and detailed portrayal of rural Irish life in the 19th century. Born in Prolusk, County Tyrone, into a Roman Catholic tenant farming family, Carleton's early experiences deeply influenced his literary vision. His childhood was steeped in Irish folklore, music, and oral storytelling traditions, which later served as rich material for his narratives. Despite receiving only a limited formal education in hedge schools, his keen observational skills and exposure to Ireland's socio-cultural landscape enabled him to develop a distinctive voice as a chronicler of Irish peasant life. Carleton's most celebrated work, *Traits and Stories of the Irish Peasantry* (1830), is a collection of short stories and sketches that provides ethnographic insight into the customs, dialects, superstitions, and social conditions of Irish rural communities. The work is notable for its realism and complex representation of the Irish character, offering both sympathy and critique. His storytelling drew heavily from his personal experiences and from the local traditions of south Tyrone, making his writings a valuable record of Irish cultural history. Other important works include *Fardorougha the Miser* (1837–38), a novel that explores themes of avarice, family conflict, and justice, and *The Squanders of Castle Squander* (1852), which reflects his growing interest in political commentary. Though Carleton's later years were marred by poverty and

controversy—particularly regarding his conversion to Protestantism and criticism of the Catholic Church—his contribution to Irish literature remains significant. His narratives served as precursors to the Celtic Revival and influenced both contemporary and later writers, including W.B. Yeats and Frank O'Connor. Carleton's legacy lies in his ability to capture the complexities of Irish rural society with authenticity and narrative skill, positioning him as one of the foundational figures in the tradition of Irish prose fiction.

Summary & Analysis

The play "The Giant's Wife A Tall Tale of Ireland" is based on a traditional Irish folktale and dramatizes the famous story of **Fin MacCool**, the mighty giant of Irish mythology, and how he outsmarts the fearsome warrior **Cuhullin**, with the clever help of his wife, **Oona**. Rooted in Irish oral tradition and adapted in various forms over centuries—including by **William Carleton** and popularized through the **BBC's "Jackanory"** series in 1966—this tale presents a humorous and imaginative account of how brains can triumph over brawn. Set in ancient Ireland, during the mythical time of giants and heroes, the story draws upon the legendary figures of **Fin MacCool (also known as Fionn Mac Cumhaill)** and **Cuhullin (or Cúchulainn)**, both of whom are renowned in Irish mythology for their strength and heroic deeds. The story creatively blends **folktale, tall tale, and legend**, bringing mythical characters to life in a comedic showdown that avoids violence and instead highlights **wit, deception, and domestic ingenuity**.

The tale begins with the giant **Fin MacCool**, who is troubled upon hearing that **Cuhullin**, the strongest warrior in Ireland, is seeking to fight him. Though Fin is known for his strength, he secretly fears Cuhullin, who has never been defeated and draws his great power from a magical finger. Fin returns home to his wise and quick-thinking wife, **Oona**, to seek comfort and advice. Understanding the danger, Oona quickly devises a cunning plan to save her husband from the impending fight. She disguises Fin as a baby, dressing him in her nightgown and bonnet, and hides him in a cradle with a bottle. When Cuhullin arrives, Oona cleverly deceives him into believing that Fin is away and that the "baby" in the cradle is Fin's child. Oona praises Fin's strength to intimidate Cuhullin and challenges the visitor with impossible tasks—turning the house to face away from the wind and pulling a well from the mountainside. To her surprise, Cuhullin performs both feats with ease, proving his enormous strength.

Finally, she serves him bread baked with hidden iron griddles inside. As Cuhullin breaks a tooth on one, Oona pretends it's the same bread the "baby" eats daily. This frightens Cuhullin into believing that if the child is that strong, the father must be unimaginably powerful. In a final stroke of luck and strategy, Oona tricks Cuhullin into sticking his magic finger into the "baby's" mouth. Fin bites it off, rendering Cuhullin powerless. Terrified and now weakened, Cuhullin flees, never to challenge Fin again. Thus, Fin is saved—not through combat, but through Oona's wit and ingenuity.

3.4 The Princess and the God: A Tale of Ancient India

About the Author

Aaron Shepard, born on October 7, 1950, is a celebrated and award-winning author known for his rich contributions to children's literature. He has carved a unique place for himself in the literary world by retelling folktales and traditional stories from diverse cultures across the globe. With a strong belief in the power of storytelling, Aaron Shepard brings to life ancient tales in a language that appeals to modern readers while preserving the spirit and cultural essence of the original narratives. His works have received recognition and praise from several esteemed institutions, including the American Library Association, the National Council for the Social Studies, the American Folklore Society, the New York Public Library, and the Bank Street College of Education. These honors reflect his exceptional ability to blend storytelling with cultural education.Some of his notable works include "*Savitri: A Tale of Ancient India*," a heartfelt retelling of an Indian legend that celebrates love, devotion, and courage; "*The Legend of Lightning Larry*," a humorous and adventurous tale of a cowboy who defeats villains with kindness; and "*The Sea King's Daughter*," a beautifully narrated Russian folktale filled with music and magic.

Summary & Analysis

The story of Savitri and Satyavan is one of the most revered and celebrated tales in Indian mythology, originally found in the Mahabharata. It is a moving narrative of love, devotion, and a woman's unwavering determination to fight against destiny itself. The story begins with a pious king who, despite having many wives, remains childless for many years. In desperation, he undertakes a prolonged and intense period of penance and worship, praying for a child. After eighteen years of deep devotion, his prayers are answered when the goddess Savitri appears before him from the sacred fire and blesses him with a daughter. The king names her Savitri, after the divine being who granted her. As Savitri grows, she becomes a woman of exceptional beauty, wisdom, and virtue. Her charm is so profound that it intimidates the potential suitors of her time. When no man dares to ask for her hand in marriage, her father advises her to find a husband of her own choosing. Obedient and earnest, Savitri embarks on a journey, eventually arriving at a forest hermitage. There, she meets Satyavan, the son of a blind, exiled king who once ruled a powerful kingdom. Though living in poverty and isolation, Satyavan impresses Savitri with his humility, kindness, and noble character. She instantly falls in love with him and chooses him as her husband. However, the sage Narada intervenes and reveals a tragic prophecy—that Satyavan is fated to die exactly one year from the day of their marriage. Despite the grim prediction, Savitri does not waver. She tells her father that she has made her choice and will not change it, even if it means facing sorrow. Her love for Satyavan is not driven by comfort or longevity but by purity of emotion and spiritual bond. With her father's reluctant approval, Savitri marries Satyavan and joins him in the forest, adapting to a life of simplicity and service with grace and dignity. As the fateful day approaches, Savitri begins a strict fast and vigil. She prays continuously for three days and nights, preparing herself spiritually and emotionally. On the destined day, she accompanies Satyavan into the forest where he is gathering wood. As he cuts timber, he suddenly grows weak

and collapses into her lap. At that moment, Yama, the god of death, appears and seizes Satyavan's soul. Undaunted, Savitri follows Yama, determined to win back her husband's life.

Yama, surprised by her resolve, tries to dissuade her, but she persists. Her words are filled with truth, righteousness, and compassion. Moved by her wisdom and loyalty, Yama offers her three boons, with the condition that she cannot ask for Satyavan's life. For the first boon, Savitri asks for the restoration of her father-in-law's lost eyesight and kingdom. For the second, she asks that her father be blessed with a hundred sons. For the third, she cleverly asks to be the mother of a hundred sons born of Satyavan. This final wish traps Yama in his own promise—if he does not return Satyavan to life, her third boon cannot be fulfilled. Recognizing her intelligence and devotion, Yama is deeply impressed. He praises her for her virtue and righteousness and grants her the final boon, restoring Satyavan's life. With this, Savitri returns to the forest with Satyavan revived. Eventually, her father-in-law regains his sight and kingdom, and all the blessings come true. Savitri and Satyavan live a long, blessed life filled with happiness and prosperity.

The story of Savitri and Satyavan is more than just a tale of conjugal love; it is a profound reflection on moral strength, selflessness, and spiritual courage. Savitri is portrayed not only as a loving wife but as a woman of unparalleled wisdom and strength who confronts death itself with dignity and grace. Her story has become a symbol of ideal womanhood in Indian culture, celebrated annually in the Vat Savitri festival, where married women pray for the long life of their husbands. This ancient narrative continues to inspire generations with its message that love, truth, and determination can transcend even the finality of death.

UNIT IV

Sentences – Definition and Structure

A **sentence** is a set of words that expresses a complete thought. It always begins with a capital letter and ends with a full stop, question mark, or exclamation mark.

- **Example:**
  The cat sat on the mat.

Parts of a Sentence

Every sentence has two essential parts:

1. **Subject** – who or what the sentence is about.
2. **Predicate** – what is said about the subject.

- **Example:**
  Ravi (Subject) plays the guitar beautifully (Predicate).

Types of Sentences (Based on Structure)

There are **three** main types:

1. **Simple Sentence**
2. **Compound Sentence**
3. **Complex Sentence**

1. Simple Sentence

A **simple sentence** contains only **one subject** and **one predicate**. It conveys a **single idea**.

Examples:

- The baby cried loudly.
- Birds fly in the sky.
- Please sit down.

2. Compound Sentence

A **compound sentence** is formed by joining **two or more independent/main clauses**. These clauses are joined using coordinating conjunctions like **and, but, or, so, yet, nor, for**.

Each clause can stand alone as a complete sentence.

Examples:

- I cooked dinner, and my brother set the table.
- The phone rang, but nobody answered.
- She wanted to go out, yet she stayed home.

3. Complex Sentence

A **complex sentence** has **one main (independent) clause** and **one or more subordinate (dependent) clauses**.
A subordinate clause cannot stand alone as a complete sentence and usually begins with words like **because, although, since, when, if, unless, while**, etc.

Examples:

- I stayed inside because it was raining.
- Although she was late, the teacher allowed her in.
- If you work hard, you will succeed.

Transformation of Sentences – Definitions

1. Simple to Compound

Definition:
This transformation involves changing a **simple sentence** into a **compound sentence** by **splitting** the idea into **two independent clauses**, usually joined with a coordinating conjunction like **and, but, or, so, yet**.

Example:
Simple: Being tired, he took rest.
Compound: He was tired, so he took rest.

2. Simple to Complex

Definition:
This transformation involves changing a **simple sentence** into a **complex sentence** by converting a phrase into a **subordinate clause** (beginning with words like *because, although, when, if*, etc.).

Example:
Simple: On hearing the news, she fainted.
Complex: When she heard the news, she fainted.

3. Compound to Simple

Definition:
This transformation involves changing a **compound sentence** into a **simple sentence** by combining the main clauses into a single sentence using a phrase or participle.

Example:
Compound: He finished his homework, and he went to play.
Simple: After finishing his homework, he went to play.

4. Compound to Complex

Definition:
This involves transforming a **compound sentence** into a **complex sentence** by changing one of the independent clauses into a **subordinate clause**.

Example:
Compound: The sun set, and the birds returned to their nests.
Complex: When the sun set, the birds returned to their nests.

5. Complex to Simple

Definition:
This transformation changes a **complex sentence** into a **simple sentence** by replacing the subordinate clause with a **phrase** (like an infinitive, gerund, or participial phrase).

Example:
Complex: Though he was tired, he continued working.
Simple: Despite being tired, he continued working.

6. Complex to Compound

Definition:
This transformation involves converting a **complex sentence** into a **compound sentence** by changing the **subordinate clause** into an **independent clause**, and using coordinating conjunctions like *and, but, so*.

Example:
Complex: Because it rained, the match was canceled.
Compound: It rained, so the match was canceled.

Direct & Indirect Speech - Definitions, Rules, & Examples

Definition

- **Direct Speech**: The exact words spoken by a person, enclosed in quotation marks.
    - *Example:* Anjali said, "I love painting."
- **Indirect Speech**: A report of what someone said, expressed in one's own words without quoting exactly.
    - *Example:* Anjali said that she loved painting.

Rule 1: Reporting Verb and Tense Change

1. **If the reporting verb is in the past tense**, the verb in the quoted speech usually shifts to the corresponding past form.
    - *Direct:* Rishi said, "I play football."
    - *Indirect:* Rishi said that he played football.
2. **If the direct speech expresses a habitual action or universal truth**, the tense remains unchanged.
    - *Direct:* She said, "The sun rises in the east."
    - *Indirect:* She said that the sun rises in the east.
3. **If the reporting verb is in the present or future**, there is no change in the tense.
    - *Direct:* He says, "I am working now."
    - *Indirect:* He says that he is working now.

Rule 2: Present Tense Changes

- **Simple Present → Simple Past**
  - *Direct:* I said, “He eats quickly.”
  - *Indirect:* I said that he ate quickly.
- **Present Continuous → Past Continuous**
  - *Direct:* Meena said, “I am reading a book.”
  - *Indirect:* Meena said that she was reading a book.
- **Present Perfect → Past Perfect**
  - *Direct:* He said, “I have finished the task.”
  - *Indirect:* He said that he had finished the task.
- **Present Perfect Continuous → Past Perfect Continuous**
  - *Direct:* They said, “We have been waiting for an hour.”
  - *Indirect:* They said that they had been waiting for an hour.

Rule 3: Past & Future Tense Changes

- **Simple Past → Past Perfect**
  - *Direct:* She said, “I saw the movie.”
  - *Indirect:* She said that she had seen the movie.
- **Past Continuous → Past Perfect Continuous**
  - *Direct:* He said, “I was cooking dinner.”
  - *Indirect:* He said that he had been cooking dinner.
- **Future (will) → would**
  - *Direct:* Neha said, “I will visit Jaipur.”
  - *Indirect:* Neha said that she would visit Jaipur.

Rule 4: Interrogative Sentences

- **Question word (what, where, when, etc.) remains and becomes connector**
  - *Direct:* She asked, “Where are you going?”
  - *Indirect:* She asked where I was going.
- **If yes/no question: use 'if' or 'whether'**
  - *Direct:* He said, “Will you join us?”
  - *Indirect:* He asked whether I would join them.
- **'Said' or 'said to' becomes asked, inquired, or demanded**
  - *Direct:* She said to me, “What do you want?”
  - *Indirect:* She asked me what I wanted.

Rule 5: Modals

- **Can → could**
  - *Direct:* He said, “I can swim.”
  - *Indirect:* He said that he could swim.
- **May → might**
  - *Direct:* She said, “I may come tomorrow.”

    - *Indirect:* She said that she might come the next day.
- **Must → had to / would have to**
    - *Direct:* He said, “I must leave now.”
    - *Indirect:* He said that he had to leave then.
- **Modals not changing**: Could, would, should, might, ought to
    - *Direct:* She said, “You should try harder.”
    - *Indirect:* She said that I should try harder.

Rule 6: Pronouns

- **1st person pronoun** changes according to the subject
    - *Direct:* I said, “I am learning.”
    - *Indirect:* I said that I was learning.
- **2nd person pronoun** changes according to the object
    - *Direct:* She said to me, “You are late.”
    - *Indirect:* She told me that I was late.
- **3rd person pronoun** stays the same
    - *Direct:* He said, “She likes chocolates.”
    - *Indirect:* He said that she liked chocolates.

Rule 7: Imperatives, Requests, Commands, Wishes, Exclamations

- **Requests**: said to → requested to
    - *Direct:* He said to me, “Please help me.”
    - *Indirect:* He requested me to help him.
- **Commands**: said to → ordered to
    - *Direct:* She said to the child, “Be quiet.”
    - *Indirect:* She ordered the child to be quiet.
- **Advice**: said to → advised to
    - *Direct:* The teacher said to her, “Study regularly.”
    - *Indirect:* The teacher advised her to study regularly.
- **Negative command**: forbid → forbade
    - *Direct:* He said to me, “Do not lie.”
    - *Indirect:* He forbade me to lie.
- **Exclamations**: change to statement using 'exclaimed', 'cried', etc.
    - *Direct:* She said, “Wow! What a car!”
    - *Indirect:* She exclaimed with joy that it was a wonderful car.

Rule 8: Punctuation

- Quotes (““) are used in direct speech.
    - *Example:* He said, “This is fun.”
- Punctuation comes **inside** quotation marks.
    - *Example:* They asked, “Where are you from?”
- If reporting clause comes first, add a **comma** before direct speech.
    - *Example:* She said, “It is raining.”

Rule 9: Time and Place

Direct Speech	Indirect Speech
Now	then
Today	that day
Yesterday	the day before
Tomorrow	the next day
This	that
These	those
Here	there
Come	go
Ago	Before
next week	the following week

UNIT V

Report Writing

Report writing is a formal process of presenting information in an organized and systematic manner. It is designed to communicate facts, findings, or results about a particular event, situation, or investigation. The purpose of a report is to inform the reader clearly and concisely while maintaining objectivity and precision.

A report typically follows a structured format that includes an introduction, a body, and a conclusion or recommendations. The language used in report writing is formal and neutral, avoiding personal opinions or emotional expressions unless specifically required. Reports are often written for specific audiences such as teachers, supervisors, employers, researchers, or the general public, depending on the context and purpose.

There are different types of reports, such as academic reports, business reports, technical reports, narrative reports, and newspaper reports, each serving a unique purpose. Regardless of the type, a well-written report is always factual, well-organized, and focused on delivering essential information to its intended readers.

5.1 Narrative Report

Definition:

A **narrative report** is a factual description of an event or activity arranged in chronological order. It records the key details of what occurred, where, when, and who was involved. This form

of report is frequently used in academic, organizational, and experiential contexts to document firsthand experiences or observed events. The tone is formal, objective, and descriptive.

Format:

- **Title**
- **Introduction** (What the report is about)
- **Body** (Detailed account of events in sequence)
- **Conclusion** (Outcome or summary)

Example 1: Academic Context

Title: *Report on the Science Exhibition Conducted at ABC College*

On 10th March 2025, the Department of Physics at ABC College organized a Science Exhibition in the college auditorium. The exhibition began at 10:00 a.m. with a welcome address by the Head of the Department, Dr. R. Kumar. Various students displayed working models, experiments, and posters explaining scientific principles. The Chief Guest, Dr. S. Nandhini, a research scientist from IIT Madras, appreciated the creativity and innovation of the participants. The exhibition concluded at 4:00 p.m. with a vote of thanks. The event was educational and encouraged scientific thinking among students.

Example 2: Organizational / Workplace Context

Title: *Report on the Employee Training Workshop*

On 22nd February 2025, an Employee Training Workshop was conducted by the HR Department of XYZ Pvt. Ltd. at the company's main conference hall. The session started at 9:30 a.m. and focused on workplace ethics, communication, and time management. The workshop was led by Mr. Prakash Iyer, a certified corporate trainer. Interactive activities and group discussions were included. The session ended with a feedback survey and certificate distribution. Overall, the workshop was beneficial and received positive feedback from the participants.

Example 3: Community Event Context

Title: *Report on the Swachh Bharat Cleanliness Drive*

On 15th August 2024, the local youth club of Mylapore organized a cleanliness drive under the Swachh Bharat Mission. Volunteers assembled at 7:00 a.m. and were divided into teams to clean different areas such as parks, streets, and bus stops. Dustbins were installed and posters about hygiene were put up. The local municipality provided gloves, masks, and cleaning equipment. The event was successful in raising awareness among the residents about the importance of sanitation and public responsibility.

5.2 Newspaper Report

Definition:

A **newspaper report** is a structured form of writing that provides factual information about a recent or current event. It is written for a broad audience and typically follows the **inverted pyramid** format—starting with the most important details and gradually moving to less critical information. The language is formal, objective, and devoid of personal opinions.

Format:

- **Headline** (Informative and brief)
- **Dateline** (Place and date)
- **Lead paragraph** (answers: Who? What? When? Where? Why? How?)
- **Body paragraphs** (detailed facts, quotes, background information)

Example 1: Natural Disaster Context

Headline: *Cyclone Hits Coastal Andhra, Thousands Evacuated*

Vishakhapatnam, 18 April 2025: Cyclone Maha made landfall along the Andhra Pradesh coast on Friday morning, causing severe damage to property and infrastructure. The Indian Meteorological Department had issued a red alert two days prior. Over 50,000 residents were evacuated from low-lying areas. Power supply and communication lines were disrupted. Rescue operations are ongoing with the help of NDRF teams. Authorities have arranged for food and shelter in relief camps.

Example 2: Cultural Event Context

Headline: *Annual Book Fair Attracts Thousands in Chennai*

Chennai, 10 January 2025: The 48th Chennai Book Fair, inaugurated at YMCA Grounds in Nandanam, witnessed a large turnout of book lovers and students. The event featured over 800 stalls from national and international publishers. Renowned authors and poets delivered talks and signed books. Special discounts were offered to educational institutions. The fair will continue until 20th January and is expected to draw even larger crowds over the weekend.

Example 3: Crime / Legal Context

Headline: *Bank Robbery Attempt Foiled by Police in Coimbatore*

Coimbatore, 4 April 2025: A robbery attempt at the Indian Bank branch in R.S. Puram was successfully prevented by the swift action of local police on Thursday evening. The accused, two masked men, entered the bank during closing hours. An alert staff member managed to trigger the alarm, prompting an immediate response from nearby patrol officers. Both suspects were arrested, and no injuries were reported. An investigation is currently underway.

5.3 Welcome Address

A **Welcome Address** is a formal speech or message delivered at the beginning of an event or gathering. It aims to greet and acknowledge the presence of the guests, speakers, and participants. The tone is typically warm, respectful, and cordial, with the intention of making attendees feel comfortable and valued. The welcome address also provides an overview of the event's purpose and agenda.

Key Points:

1. **Greetings**: The speaker begins by greeting the audience, often addressing the chief guest, dignitaries, and participants.
2. **Acknowledgment**: Acknowledging the presence of important guests and participants.
3. **Introduction of the Event**: Briefly introducing the purpose and significance of the event.
4. **Expression of Gratitude**: Showing appreciation for those who are attending and making the event possible.
5. **Encouragement to Participate**: Encouraging the audience to engage and enjoy the event.

Examples

1. Welcome Address at an Academic Conference: "Good morning, respected dignitaries, scholars, and dear participants. It is my honor and privilege to extend a warm welcome to you all on behalf of the organizing committee of the Annual International Conference on Contemporary Literature. We are delighted to have scholars and researchers from various parts of the world with us today. This conference aims to provide a platform for exchanging ideas, debating critical issues, and advancing knowledge in the field of literature. We look forward to the stimulating discussions and insightful presentations. Thank you all for being a part of this exciting event."

2. Welcome Address at a Charity Event: "Ladies and gentlemen, good evening. On behalf of the organizing committee, I welcome you to this fundraising gala dedicated to supporting [cause]. We are incredibly grateful for your generous presence and contribution to a cause that is close to our hearts. This evening is a testament to our shared commitment to making a positive difference in the lives of those in need. We hope that together, we can make a meaningful impact. Thank you for joining us in this effort to bring about real change."

3. Welcome Address at a Cultural Festival: "Good evening, distinguished guests, artists, performers, and all attendees. It is my great pleasure to welcome you to our annual cultural festival. Tonight, we come together to celebrate the rich diversity of our traditions, arts, and creativity. This festival has been a labor of love for all those involved, and it is an honor to share this vibrant celebration with you. I hope you enjoy the performances, exhibitions, and experiences that have been meticulously curated for your enjoyment. Thank you for being here, and let's make this evening unforgettable."

5.4 Vote of Thanks

A **Vote of Thanks** is a formal speech given at the end of an event to express gratitude and appreciation to those who contributed to its success. The speaker acknowledges the contributions of key individuals, including the chief guest, speakers, organizers, and the audience. It serves to formally conclude the event and express heartfelt thanks.

Key Points:

1. **Acknowledgment of the Chief Guest and Speakers**: The speaker expresses gratitude towards the chief guest and any speakers or presenters.
2. **Gratitude to the Organizers and Participants**: Thanking those who worked behind the scenes and the participants.
3. **Appreciation of the Audience**: Acknowledging the presence and participation of the audience.
4. **Final Words**: Concluding the speech with a final note of appreciation and a formal goodbye.

Examples:

1. Vote of Thanks at a Literary Event or Book Launch: "Ladies and gentlemen, as we bring this wonderful evening to a close, I would like to take a moment to express our gratitude to all who made this book launch such a remarkable event. To [Author Name], thank you for sharing your literary journey with us and allowing us to be a part of this special moment. Our heartfelt thanks to the distinguished speakers and critics who have shared their thoughtful perspectives on the book. We also extend our thanks to all the guests for their presence and support of the literary community. Finally, a big thank you to the organizing team for their dedication in making tonight's event a memorable success. We hope this book finds a place in your hearts and on your shelves."

2. Vote of Thanks at a Graduation Ceremony: "Honorable chief guest, respected faculty, proud parents, and dear graduates, as we conclude today's ceremony, I would like to express our heartfelt thanks to all who have made this day so meaningful. To our chief guest, thank you for inspiring us with your words of wisdom. To the faculty members, your guidance has been invaluable in shaping the future of these graduates. A special thanks to the parents for their love and support throughout the journey. Finally, to the graduates, today is your day, and we celebrate your hard-earned success. May your futures be bright and filled with endless opportunities."