

1st semester

UNIT -1 In the Bazaars of Hyderabad

By Sarojini Naidu

Introduction

Sarojini Naidu, also known as the “Nightingale of India” played an active role in the freedom struggle of India. Most of her poems reflect the nationalistic feelings and this poem is no exception to it. She hails from Hyderabad and this poem is in the praise of the city, its beauty and the richness.

The poem is in the form of questions (asked by the poet) and answers (given by the vendors).

The poem is divided into 5 stanzas having 6 lines each. The rhyme scheme of the poem is *abcbcb*. The poet uses a number of visual and auditory images in the poem.

Poem

Stanza

1

In the first stanza, the poet meets some merchants. Seeing their goods which are richly displayed, asks them what they are selling.

The merchants' reply that they are selling deep red and silvered coloured turbans, purple garments with silver and gold threading, mirrors with amber (a precious resin used for decoration) and also knives whose handles are made up of greenstone (a precious stone).

In the very first stanza, it becomes clear that the poet is trying to tell the readers how rich India is.

Stanza 2

Next, the poet goes to vendors and asks them what they are weighing on the scale. They reply that saffron (very precious ingredient), pulses and rice.

Next, she asks the maidens what they are grinding. The maidens reply that they are grinding sandalwood (it yields fragrant timbers and oil), henna (a dye used for colouring) and spices (India is famous for spices).

She meets salesmen and asks them what they are calling (for selling). They reply that they are selling chessmen *and ivory dice* (made up of ivory-a precious substance) for Chess Game.

Stanza 3

Now, the poet meets goldsmiths and asks them what they are making. They reply that they are making ornaments for wrist and ankles and also rings.

They continue saying that they are making *bells for the feet of blue pigeons*. These bells are as weak and delicate as the wing of a dragonfly. They are also making belts of god for the dancers' swords and daggers (made up of gold) for the kings. These lines depict how rich the Indians are.

Stanza 4

Next, she meets vendors selling fruits and asks them what they are selling by crying. They reply that they are selling *citron, pomegranate, and plum* (i.e. all types of fruits). Now she meets musicians and asks them what they are playing. They reply, "*Sitar, sarangi and drum*" (i.e. all types of instruments).

Next, she asks magicians what they are chanting. They reply that they are chanting magic spells for aeons (a supreme deity) to help them show their magic tricks.

Stanza 5

Finally, she reaches flower-girls and asks them what they are weaving with bright blue and red threads. They reply that they are weaving *Crowns for the brow of a bridegroom* and flowers to decorate his bedroom.

They are also making new sheets full of white coloured flowers to fill a dead person's grave with fragrance. Thus they are making everything from one's joy to his grief.

The Eyes Are Not Here

By Ruskin Bond

Introduction

One train journey, two travellers and a brief tête-à-tête with a revelation so surprising, it leaves everyone pondering about so much more.

Compartment Companions

The narrator was a lonely traveller up to Rohana. Then a girl entered his compartment and sat down. The narrator, completely blind extracted that the girl's parents came to drop her off by the way they gave her instructions about travelling.

Although unable to see her beauty, he started to adore her voice and also the sound of her slippers as they slapped when she walked. Eager to know her, he initiated a conversation and learnt that she was getting down at Saharanpur where she would meet her aunt. The girl too participated in this conversation and upon learning that the narrator was going to Mussoorie, she lit up with excitement.

They talked about the lovely hills of Mussoorie in October and the narrator could not help but ask what they looked like. He thought that he made a mistake and blew his cover. That she would now realise that he was blind but the girl surprised him and asked him to peep outside the window and see for himself.

He too carried the act and pretended to observe the scenery passing by. He went a step ahead and complimented her face, calling it interesting. She laughed, her voice the sweetest and remarked that she was glad to hear this new compliment, unlike all the others that called her pretty. Before long her station arrived and she was relieved, long journeys were not her forte.

Her Beautiful Eyes

The narrator was not very keen on her leaving, he wanted to talk more, hear her sweet voice a little longer. Her voice had the sparkle of a mountain stream. He assumed that after getting off she would forget their encounter but he would remember her for the remainder of his journey, and perhaps later too. The carriage wheels changed their timbre and rhythm as the engine's whistle wailed. The girl stood up and began gathering her possessions.

The narrator who never got a chance to catch a glimpse of her only wondered if she wore her hair in a bun, plaited it, let it hang loosely over her shoulders, or had it cut very short. "Goodbye", she said as she stood close, her scent overpowering the narrator's senses. In the doorway, there was some confusion. As he entered the cabin, a man stuttered an apology. Then the door slammed shut, blocking out the rest of the world.

The narrator made his way back to his berth and prepared himself for a game to play with a new fellow traveller once again.

The narrator went back to his seat beside the window. Guessing what went on outside the window was an intriguing game. However, his reverie was interrupted by the man who had entered the compartment. The man apologised for not being as attractive a travelling companion as the girl. The narrator, too eager to know finally asked the man about the girl's hair, did she keep her hair long or short? However, the reply he got was something he had never anticipated. The man did not remember the girl's hair as he was too captivated by her eyes. He finally revealed that her eyes were of no use to her as she was completely blind.

Conclusion

The chapter is very sweet and makes the readers want to know more about their story, it makes them too wish for the journey to have been longer, for these two strangers to share their stories completely. We are so quick to judge others and assume about them just like the narrator did. He assumed that the girl could see. However, we must remember, we only know about people what they show us.

WORD ROOT

A **root word** is the most basic form of a word that cannot be further divided into meaningful segments. Root words are used to form new words by adding letters at the beginning (i.e., a prefix) and/or the end (i.e., a suffix).

What are root words?

Most words can be broken down into smaller units that have some meaning of their own. For example, the English word 'unable' can be broken down into two smaller units: un (meaning 'not') + able (meaning 'can be done').

The smallest meaningful unit that forms the main part of a word is called its root. Words grow from their roots. In the above example, the root of the word 'unable' is able. From the word root able, words such as 'enable' (entable), portable (port+able), 'disability' (dis+able+ity), and many others can be formed.

The roots for many English words were borrowed from Greek and Latin words. For example, the word "biology" is composed of two simple roots-bio (life) +logy('science or 'study') that have been derived from Greek words. The resulting English word biology is therefore the 'study of life.

Some roots can be independent words by themselves in English (bio, graph), while many others are not (logy, chrono). Roots combine with each other in various ways to form standalone English words: biology, biography, chronology, chronograph.

Knowing the meanings of the roots most commonly used in English can help you deduce the meaning of new and unfamiliar words. For example, if you knew that chrono refers to 'time' and that graph refers to 'writing' or 'recording, you would be able to guess that the word 'chronograph' above may have something to do with the recording of time. (A chronograph, incidentally, is an instrument for recording time with great accuracy).

The table below lists some common 'units of meaning' that have come from Greek and Latin, and form the roots of English words, Familiarity with these will greatly expand your vocabulary

Root	Meaning	Examples
Audi	Hear	Audio, audience
Bio	Life	Biology, biography
Bene	Good	Benefit, benign

NOUN

A noun is a part of speech that identifies a person, place, thing, quality, concept, idea, emotion, thought, or anything that exists.

COMMON NOUN AND PROPER NOUN:

A common noun refers to a general class of person, place or object.

For example, city, state, person ,etc.

A proper noun refers to a specific person, place, object, etc.

For example, Hyderabad, Radhika, Telangana, etc.

Hyderabad is the best city to live in.

Cities are generally more crowded than villages,

ABSTRACT NOUN AND CONCRETE

NOUN:

Abstract noun refers to the things that cannot be seen, heard, smelled, tasted or touched.

For example, beauty, happiness, love, curiosity, etc.

Concrete noun refers to the things that can be seen, heard, smelled, tasted or touched. For example, ball, water, bridge, glass, etc.

COLLECTIVE NOUN AND COMPOUND NOUN:

A collective noun refers to a group of people, animals, or things treated as a single unit. For example, army, family, fleet, etc.

a. gang of robbers.

b. A bunch of flowers

A compound noun is formed by the combination of two or more words.

For example, mother-in-law, school bus, bedroom, etc.

a. noun noun : school bus, pen pencil, class room.

b. adjective +noun: blackboard, pink rose, blue sky.

- **COUNTABLE NOUNS AND UNCOUNTABLE NOUNS:**

Countable nouns are people, places, objects, etc. which can be counted. These can be counted in numbers, as in two brothers or three cities.

Uncountable nouns are concepts, substances, etc. which cannot be counted because they cannot be divided into separate, individual elements.

For example, water, milk, bread, oil.

a. luggage : a bag of luggage. b. furniture : a chair, a table.

c. juice : a glass/jar of juice. d. paper : a sheet/piece of paper.

Getting Someone's Attention and Interrupting

Sometimes, when you need to speak urgently to a person who is busy doing something or talking to someone else, you have to get their attention by interrupting politely. You also need to be able to handle an interruption yourself. These are skills that every speaker of English will need to learn and practise, and this section will help you do so. Read the dialogues below, paying special attention to the phrases in bold.

Dialogue 1 (formal)

Razia wants to get the attention of her science teacher, who is in the staff room correcting examination scripts.

Razia : Excuse me, ma'am. I know (that) you're busy, but may I speak to you for a moment?

Teacher : Yes, Razia? What can I do for you?

Razia : It's about the chart for the science exhibition. Can I make one with pictures of what a healthy diet should include?

Teacher : I think that's a good idea, Razia. The chart will look attractive with pictures.

Razia : Thank you, ma'am. Sorry to have bothered you.

Teacher : That's all right.

Dialogue 4 (informal)

Veena is among her friends. Something occurs to her suddenly and she butts into the conversation to ask a question.

Veena : Just a minute. Does anyone know if Mrs Sharma is leaving for Allahabad tomorrow?

Naresh : I think she is.

Veena : Thanks. I need to send a packet for Sunder with her. Sorry, what were we talking about? Oh, yes, the movie...

CREATIVITY

Creative or innovative thinking is the kind of thinking that leads to new insights, novel approaches, fresh perspectives, and new ways of understanding and conceiving things. The products of creative thought include some obvious genres like music, poetry, dance, dramatic literature, inventions, and technical innovations. But there are some not-so-obvious examples as well, such as ways of framing a question that expand the horizons of possible solutions, or ways of conceiving of relationships that challenge presuppositions and lead one to see the world in imaginative and different ways.

Creativity is an effective resource that is latent in all people and within all organisations. Creativity can be nurtured and enhanced through the deliberate use of tools, techniques and strategies. Critical and creative thinking are the two most basic thinking skills.

Critical thinking is a matter of thinking clearly and rationally. Creativity consists of coming up with new and relevant ideas. To be a good and an effective thinker, both kinds of thinking skills are needed.

Creativity can be divided into two kinds. One is cognitive creativity that is involved in solving problems. The other is aesthetic creativity relating to artistic creation. For many people, creativity is something reserved for scientists or artists. We need to make use of our creativity whether we are thinking about how to earn more money or how to make

our loved ones happier. Many people also seem to think that creativity is a matter of waiting for Inspirations. However, creativity is not a passive state of mind.

While it is true that there is no special formula for creativity, there are thinking skills that can be taught and things one can do to enhance one's creativity. But to begin with, we need to understand these three basic principles that underlie creativity: (a) New ideas are composed of old elements. (b) Not all new ideas are equally good. (c) Creativity is enhanced by the ability to detect connections between ideas. Given below are a few creative thinking techniques

Koinonia Incredible breakthroughs have often taken place through simple, open and honest conversation. Socrates developed principles of intra-group communication. The participants of a discussion were bound by seven principles to maintain a sense of collegiality: Socrates called these principles koinonia meaning 'spirit of fellowship. These were

- Establish dialogue
- Exchange ideas
- Listen carefully
- Don't argue
- Clarify your thinking
- Don't interrupt
- Be honest

Socrates believed that the key to establishing dialogue is to exchange ideas without trying to change the other person's mind. This is not the same as discussion which, from its Latin root, means to dash to pieces. The basic rules of establishing dialogue were "Don't argue, 'Don't interrupt, and "Listen carefully. To clarify your thinking you must first suspend all untested assumptions. Check your assumptions about everything/everyone with an unbiased view. Say what you think, even if your thoughts are controversial

UNIT-I

IF

Introduction

BY RUDYARD KIPLING

About the poet

Rudyard Kipling, was born in Mumbai on December 30, 1865 He died on January 18, 1936, in London. He was an English short-story writer, poet, and a novelist chiefly remembered for his celebration of British imperialism, his tales and poems of British soldiers in India, and his stories for children. He received the Nobel Prize for Literature in 1907,

The theme

The theme of the poem is about the challenges and conditions that we have to face and overcome so as to succeed in life and leave a mark. While the poem has important life lessons for everyone, it has a special significance for leaders who wish to enhance their leadership skills by adopting the tenets prescribed to build a robust, resilient and enduring leadership style which commands respect.

Life lessons from the poem "IF" by Rudyard Kipling First Stanza "If

you can keep your head when all about you

Are losing theirs and blaming it on you"

This is a situation which is very familiar to all of us, especially in the corporate world. When things start going awry also starts the blame game. Each one is engaged in a desperate exercise to pass the buck and avoid the responsibility and accountability for failure. Keeping ones cool and adopting a "take charge" approach by seizing the leadership opportunity in adversity, is a powerful way to assert, establish and demonstrate leadership. Paradoxically. an adverse situation can actually be turned to advantage by a calm, level headed approach.

"If you can trust yourself when all men doubt you, But

make allowance for their doubting too;"

Many situations arise which shake our confidence and this is further aggravated by the doubts and aspersions cast on us by others which may include friends, family, colleagues and bosses. A firm belief and confidence in oneself can fortify us to face such situations.

At the same time, it is important to take note of the feedback and objectively evaluate if there is any merit in the doubts being cast on you. This openness to feedback leads to corrective actions and the leader only emerges stronger.

The key learning is not to buckle down to criticism but at the same time not to disregard it blindly. Very often it is difficult to maintain a balance between these positions.

"If you can wait and not be tired by waiting."

We live in a world of instant gratification and want everything "now". This line stresses the importance of patience when it is called for. Precipitate action under such circumstances often proves counterproductive.

Or, being lied about, don't deal in lies,"

This deceptively simple line sums up the unfortunate situation which exists around us be it among friends or work colleagues. The tendency to back bite and criticise behind someone's back is fairly very common. Very often this is accompanied by untruths and baseless rumours. The victim of such malicious attacks, on coming to know of such instances, is often tempted to retaliate in a similar fashion and this ends up setting up a vicious cycle which vitiates the atmosphere, be it in a social or work context.

Difficult as it is, not giving in to the temptation of indulging in such negative behaviour can actually build your reputation and stature as an honest and principled person.

"Or, being hated, don't give way to hating,"

Becoming the target of hatred is an unfortunate but common situation faced by all of us in varying degrees. This may be prompted by envy or even by some unwarranted

action on our part which triggers this emotion. The important lesson here is not to retaliate in the same form. This is far easier said than done. The tendency to retaliate is hard wired into our "fight or flight" response mechanism. There is always an apprehension that not responding may be taken as a sign of weakness and may encourage even more negative behaviour against us. In the present context, social media platforms provide multiple means of instant retaliation.

It definitely takes courage and maturity to understand that carrying negative emotions such as hatred, actually exacts a toll from us and negative emotions cloud our judgement and impede rational action. It requires a strong person to continue to show love and respect to others even when they may show their hatred towards us. A person who has the maturity to react in such a balanced way is not weak, but has extraordinary strength. Unfortunately, the popular culture projects the so-called heroes who are able to instantly react, often violently and seek revenge, and tend to become role models.

And yet don't look too good, nor talk too wise;"

This is a very important line which cautions against becoming proud because one has understood and imbibed the qualities mentioned in the poem. No one likes to interact with a proud and pompous person who struts around wearing a crown of self-righteousness. Such an approach negates the very qualities and sets us up for failure because persons around us feel intimidated and may not readily offer their collaboration and cooperation. Such a situation can be disastrous for a leader, especially in the corporate world.

Second stanza

"If you can dream-and not make dreams your master;"

This is a line which has special significance today. We live in exciting times wherein any one can dream big and work towards achieving those dreams with creativity, innovations and efforts. This is demonstrated by the plethora of start-ups, some of which emerge as unicorns and many others that fall by the way side. None of this would be possible without the big and sometimes audacious dreams of entrepreneurs in all walks of life. In fact, some of the spectacular success stories seen around the world, are based on bold dreams which would have been rejected out of hand a decade ago.

The lesson here is that dreams fuel success only when accompanied by hard on ground actions. Merely living in dream world will achieve nothing. This is particularly applicable to the leaders who are unable bridge the gap between ideas and execution. They believe that their role is to only ideate and the conversion to reality is delegated to teams below. No doubt the team plays a significant role in execution, however the leader is expected to inspire the team by occasionally rolling up sleeves and dirtying hands by demonstrating efficient execution. Such leaders earn and sustain the respect of their teams.

"If you can think-and not make thoughts your aim;"

This line further elaborates the ideas explained above and reiterates the importance of converting thoughts into actions. The lesson here for armchair leaders is that, at some point thinking has to be converted into actions. "If you can meet with triumph and disaster and treat those two impostors just the same;"

These two lines convey the most profound message which is extremely difficult to comprehend and even more difficult to apply in day-to-day life, either in the personal or work context.

In our single-minded pursuit of success any victory or triumph is celebrated while any setback or disaster is dreaded. The message is to treat both situations with equanimity. No doubt a simple message but extraordinarily difficult to imbibe.

Any one success does not carry any guarantee for repeated success and hence there is a need to guard against complacency. Similarly, a setback or failure is not the end but an opportunity to learn, move on towards success and should not be a reason to give up. Keeping this balanced approach helps us to face both situations in a mature and pragmatic manner such that we are not carried away or overwhelmed when faced with either "Triumph" or "Disaster". These are referred to as imposters or cheats because neither reflects an enduring

situation and may deflect us from our real goals which do not end with a single victory or failure

"If you can bear to hear the truth you've spoken Twisted by knaves to make a trap for fools,"

These lines reiterate some of the lessons conveyed in the previous lines with further nuances. These days we see much of this in the form of posts on Twitter and other social media wherein people are seen vehemently defending their statements claiming that they are being "misquoted by some other person. The short lesson here is that such misrepresentations have to be taken in one's stride without getting unduly perturbed. Perhaps a larger lesson would be to be circumspect in the first place and avoid statements or conversations which are likely to be misquoted.

Or watch the things you gave your life to broken And

stoop and build 'em up with worn out tools:

These lines convey a very hard-hitting message regarding resilience and inner strength required to face adversities. Particularly in the world of work there are situations when we see our ideas and projects, into which we have invested tremendous time, efforts and reputation, failing or being rejected. The reasons

could be poor planning, adverse environment, changes in management, policy, priorities, disruptive technology or some other unforeseen eventuality.

It is very natural to personalise such a calamity and succumb to dejection and withdrawal from further efforts. Often, younger leaders, who have not weathered such storms, find it difficult to come to terms with such setbacks. Such adversities bring out the tenacity of strong leaders who are able to put the adverse situation behind them and focus on new targets and goals even when they are saddened or fatigued by the efforts which have not borne fruits. Worn out tools includes the state of mind which is perhaps benumbed by the adverse situation, but still has the capability of battling on against all odds to overcome the situation.

Third Stanza

"If you can make one heap of all your winnings and risk it on one turn of pitch- and-toss, and lose, and start again at your beginnings and never breathe a word about your loss;"

The previous theme is continued in these lines. While we plan for success it should be borne in mind that there could be circumstances which can totally upset our plans and calculations. However, this does not stop a leader from planning and taking risks, which is the essence of any business enterprise. There is hardly any human endeavour which is "failure proof". There are so many examples where long-standing successful ventures have faced a sudden collapse either due to unexpected socio-economic changes, technology upgradation, changes in legislation, unexpected competition and so on. Sometimes these catastrophic events can happen at a personal level in the form of an accidental injury, health crisis, job loss, natural calamities etc

The important lesson here is not to spend time in lamenting, blaming or seeking sympathy. It is far more fruitful to re-engage one's energy and focus on rebuilding and fighting back

There is another important aspect of leadership which is addressed in these lines. This is regarding the ability of a strong leader to take well thought out and calculated risks in a decisive manner, even after having faced failure. Many of us become very risk averse especially after an adverse event, where our decisions may have gone wrong. It is important that even after failure, the focus should continue on learning from mistakes and getting on with the task of rebuilding by maintaining self-confidence as well as the confidence and trust of the team.

History is replete with examples of strong-minded inspirational leaders with

tenacity and grit who have emerged even stronger after adversity. The question is are we that type of a leader?

"If you can force your heart and nerve and sinew To serve your turn long after they are gone, And so hold on when there is nothing in you

Except the Will which says to them: "Hold on":"

The qualities of tenacity, resilience and both physical and mental stamina are vividly explained in these lines. A strong leader has to draw upon reserves of strength to face and overcome situations of adversity both in personal and work life, persons/leaders lacking core strength may succumb and give up the struggle in the face of continuing challenges. On the other hand, a strong person/leader does not give up the struggle and surrender to the circumstances. Such persons fight back on all fronts; conquering fear and emotions (Heart), applying intelligence and knowledge (Nerve) and physical stamina (Sinew). Fortunately, most of us do not face situations where we are fully tested to our physical or mental limits. Sometimes, even in moderately stressful situations, many of us come to a conclusion that we have reached, what we consider, as the breaking point. Little do we realise or draw upon the amazing reserves of strength and courage that human beings possess.

Leaders who are serious about their overall growth would do well to invest time in some reasonably demanding physical activity to test their limits and push the envelope by will power and determination. This will stand them in good stead if and when they are faced with tough situations, either in their personal or professional life, which may make demands on their physical or mental capabilities. Fourth stanza

"If you can talk with crowds and keep your virtue, Or walk with kings-nor lose the common touch;"

These lines emphasise the fine nuances of managing interactions both at a personal and professional level. An example from the work place may help to understand this important point. There are some leaders who try to cultivate their image as a "popular" leader by inappropriate interactions with their teams during which they may make loose and populist statements e.g. derogatory comments about the Top Bosses or about the Company policies, which they mistakenly believe, will make them more liked by the team members. This actually has the reverse effect and adversely impacts the authority and dignity of that leader. In reality, teams look up to leaders they respect and readily see through the shallow

attempts to garner popularity. A good leader knows that while it is crucial to be in touch with, interact and communicate with teams, it is also important to maintain the fine balance between excessive familiarity and aloofness. The lines also highlight an opposite situation wherein certain people/leaders lose touch with ground reality because they think that they are far superior and their station in life only warrants mingling with the upper echelons of society or Top leadership in an organisation. Such an approach is also flawed and deprives the person/ leader of the real life on ground insights which are essential inputs to take rational and balanced decisions. In organisations, such an approach may have even more dangerous consequences if products, services or even employee policies are designed and launched with little or no understanding of the real needs of the target population. Many times, it is not considered important to ascertain the ground reality or it is mistakenly assumed that persons at the top have all the insights, without thinking it necessary to descend from the ivory tower.

"If neither foes nor loving friends can hurt you; If

all men count with you, but none too much;"

These lines add further dimensions to the importance of maintaining a balance in life. We are instinctively drawn towards loving friends and shun our enemies. It is important not to be overly swayed by either because it may impair our judgement and prompt actions which are not necessarily in our best interest.

The second line emphasises the essence of the oft quoted phrase "familiarity breeds contempt. It is important to maintain a certain distance in all interactions, personal or work related. This prompts others to respect our identity and not take us for granted. This message adds to the theme of the earlier lines, and cautions against the temptation to surrender your point of view, opinion or identity, for the sake of being accepted or merging with the crowd, either in the social or work context. This misplaced desire to "blend in "may prevent us from performing our duty, by taking actions which may not necessarily make us popular

"If you can fill the unforgiving minute

With sixty seconds' worth of distance run"

These lines bluntly make us face the reality that the passage of time is merciless, unrelenting and we have to make each second count by putting in hard efforts and tangible and discernible contributions, in whichever activity we are engaged

In all areas of work, we are familiar with various Input/output ratios and productivity measures, Imagine that you are able to achieve one unit of work (whatever it may be) in 60 seconds, this works out to a ratio of 1.66 % ($1/60 \times 100$), imagine further that you decide to take it easy and achieve the same task over 2 minutes or 120 seconds, the ratio sharply drops to 0.83% ($1/120 \times 100$). The math is very simple but the implications are huge. You may substitute any measure of activity in the numerator and units of time in the denominator. That is the basic measure of our "life productivity". It is the stark measure of the "distance run".

Instead of finding excuses and blaming our lack of progress and achievement on extraneous factors, it would far more fruitful to understand the simple calculation above and immediately take the responsibility and commence actions to improve and maintain our life productivity.

"Yours is the Earth and everything that's in it, And-which is more you'll be a Man, my son!"

The final lines tell us that if we fulfil the demanding conditions as explained in the earlier lines, we can practically achieve anything that we set our mind to. There is no goal that is beyond us and no mountain too high to be surmounted.

We have often heard the phrase, that there is always "room at the top". What this means is that there is little competition for a person who is focussed, dedicated, determined and committed to achieve the goals set out. We often do not put in the requisite efforts citing the ready excuse that there is far too much competition, the rules are not fair, someone is more privileged and so on. The reality is that there is a severe shortage of persons, both in the social and work context, who are equipped, and more importantly willing, to put in "sixty seconds worth of distance run". Such a person will not only succeed in whatever they set out for themselves, but will have fulfilled a higher purpose, for which we are destined, by virtue of being born as human beings. We can become complete and perfect human beings.

Conclusion

It should be remembered that Rudyard Kipling wrote this poem for his son, as it is addressed in the very last line. Rudyard Kipling wanted to impart life lessons to his son and show the right way to be a complete leader in the future. However, this powerful message is for all of us who are seeking to achieve our true potential in any form of human endeavour.

ON SAYING PLEASE

**BY
A.G.GARDINER**

In his essay "On Saying Please," A. G. Gardiner describes an incident in which a lift attendant threw a passenger out of the lift because the man had rudely demanded to be taken to the highest floor of the building. The passenger flatly refused the lift operator's request for a more polite request that included the word "please." The lift operator then threw the customer out of the elevator. In response to this incident, Gardiner remarked that the liftman's behaviour could not be tolerated even though there is no law against being impolite

As A.G. Gardiner explains in his essay "On Saying Please," politeness is not optional. A lift operator who ejected a passenger who didn't say "Please" is the first example Gardiner uses in his essay. An aggressive reaction is neither justified by the law nor justified by rudeness and incivility. In today's legal system, rude and offensive behaviour goes unpunished. But that doesn't mean unacceptable actions are justified. This kind of treatment, like the lift guy's, wounds our pride and diminishes our sense of self-worth. Since this is the case, we end up inflicting pain on other people. Inconsiderate behaviour harms us more than all the crimes in the world combined. Yet it is impossible to regulate human behaviour and emotions through civil or religious law. Politeness is reflected in the frequency with which we use "Please" and "Thank You"

Cooperation is essential to human existence, and these phrases make it easier to run a civilised society. Instead of demanding and commanding, which only breeds resentment, a polite attitude breeds eager workers. In his essay, Gardiner describes bus drivers who view their customers as the enemy. Then he recalls a specific conductor who let him board the bus even though he hadn't paid the fare. It had an impact on the writer nonetheless. The same conductor also once accidentally stubbed the author's toes with his thick soles. The author was pleased by his prompt apology. Gardiner continued to observe the bus driver's exceptional qualities and kindness in a number of other situations. His pleasant demeanour and willingness to aid others had a positive effect on those around him:

It's important to keep up a culture of civility in public life. Even just doing this would help us become more likeable and understanding towards one another. When confronted with rudeness or disrespect, instead of reacting violently as the elevator operator did, one should try to be polite. This alone will be enough to give us a moral victory. While Gardiner's heart goes out to the liftman, we have to admit that the law is on the right track in protecting us from the temptation to physically harm those whose behaviour or words we find offensive. Because if we were given such freedoms, we would constantly be using our hands to hit other people, leading to widespread civil disobedience and anarchy. Publicly labelling someone as rude is the only deterrent against them. Conversely, the law would shield him from harm rather than bring him to justice. As with a person's outward appearance, the law places no constraints on one's social behaviour. In fact, there is no mechanism in the legal system to protect individuals from having their moral or intellectual well-being compromised by rude others.

The essay "On Saying Please," written by A. G. Gardner, discusses the value of the words "please" and "thank you" in everyday interactions. Many heated disagreements can be avoided or resolved this way, and anger can be tempered. The author of this essay discusses the significance of polite behaviour in modern society. A. G. Gardner supports his arguments with anecdotes from his own life. When one passenger did not say "top please," the lift operator threw them out. Because of this, the lift guy's actions were wrong. As a result, the elevator guy's behaviour was both illegal and immoral.

The writer claims that our behaviour has worsened because of the war. Fighting has a dehumanising effect on people, making them rude and uncivil. He says that the key to a happy life is reviving good manners. Those who are habitually impolite need to be shown a lesson in manners.

Prefixes and suffixes

Prefixes

In the previous chapter, we learnt that a word can be subdivided into smaller units, each of which carries some meaning. The units that form the main part (or parts) of a word are called roots. In this chapter, we will look at two other types of meaningful units that help us expand our vocabulary by forming new words from existing ones.

A prefix is a word fragment added in front of a root or a word. For example, bi-, pre-, en-, un-. Adding a prefix to a root or to a word produces new words. For example:

prefix en + word sure new word ensure

prefix un- + word sure new word unsure

A prefix is a word part added to the beginning of a word to create a new meaning Eg

Prefix	Meaning	Examples
dis	Not, opposite of	Dis+ satisfied= dissatisfied
Mis	Wrongly	Mis + spell= misspell

Suffixes

A suffix is a word part added to the end of a word to create new meaning.

Examples

Dark + ness = darkness

Scholar + ly = scholarly

Pronouns

It is usually better not to repeat a noun or a noun phrase more than once in a series of clauses or sentences. Look at the following sentence adapted from Gardiner's essay:

The lift-man was much more acutely hurt by what the lift-man regarded as a slur upon the lift-man's social standing than the lift-man would have been if the passenger had kicked the lift-man.

Such a sentence is awkward to read or say aloud. Now, pay attention to the words in green in an improved version of the above sentence:

The lift-man was much more acutely hurt by what he regarded as a slur upon his social standing than he would have been if the passenger had kicked him.

The words in green are pronouns. A pronoun is a word that can be used in place of a noun or a noun phrase. They help make sentences shorter, clearer and less stylistically awkward.

TYPES OF PRONOUNS

There are several categories of pronouns. We will examine the most fundamental ones

	SUBJECT PRONOUNS	OBJECT PRONOUNS	POSSESSIVE ADJECTIVES	POSSESSIVE PRONOUNS	REFLEXIVE PRONOUNS
SINGULAR					
First person	I	Me	My	Mine	Myself
Second person	You	You	Your	Yours	Yourself
PLURAL					
First person	We	Us	Our	Ours	Ourselves
Second person	You	You	Your	Yours	Yourselves

Subject pronouns are used in place of proper nouns as the subject of the verb in a sentence or a clause.

She taught me how to speak her language.

We went to Golconda with everyone.

Object pronouns refer to the object of a verb. She taught me how to speak her language.

We went to Golconda with them.

Possessive adjectives show ownership (possession) of a noun. They are placed before the noun

that is owned/possessed.

She taught me how to speak her language

We went to Golconda with our family

Possessive pronouns also indicate ownership, but can stand alone. I

knew one language already. She taught me how to speak hers.

You went to Golconda with your family, and we went with ours

Reflexive pronouns replace the object of a verb when it is the same as the subject of that verb

I taught myself how to speak a third language.

We drove ourselves to Golconda

Giving Instructions and Seeking Clarifications

This section deals with the language you will use in order to give instructions clearly. It will also show you how to ask someone to make clear something that they said which you did not understand, or to repeat themselves if you did not hear them clearly the first time. The phrases the language you use to do this must be polite or else you are likely to offend the person.

Dialogue 1

An art teacher shows his students how to make a kite.

Teacher :Let's learn to make a kite today. We'll need a plastic bag, two sticks, a reel of cord, scotch tape and a pair of scissors.

Satish :Excuse me, sir. What's 'cord'?

Teacher :It's the thick thread we use to fly kites, Satish. Okay? Shall we continue, then?

Now, follow my instructions carefully. First, cut a square sheet out of the plastic bag. Then, make a large round hole in the centre of the sheet. Next, make a cross with the two sticks and tie them together tightly with the cord to make a frame. Now, tie four pieces of cord of the same length to each corner of the frame. Then, attach the plastic sheet firmly to the frame with scotch tape. Now tie the loose ends of the pieces of cord together to the reel. Add two tails to the bottom of the kite for balance. The kite is now ready. Is that clear to everyone?

Students :Yes, sir. Thank you.

INTERPERSONAL SKILLS

Interpersonal skills are our skills to establish and maintain healthy relationships with people around us. Often, people judge you not only by who you are or what you think, but also by the way you interact with others. Your family, friends, colleagues, superiors, subordinates, and strangers often evaluate you also on the basis of your interpersonal skills.

Here are some ways of maintaining effective interpersonal skills:

1. Have an open, warm and friendly expression.
 2. Be appreciative of others. Praise a person for a job well done.
 3. Communicate ideas, views and feelings appropriately, and in an expressive manner.
 4. Listen attentively, actively and empathetically.
 5. Learn to resolve conflicts.
 6. Brief and receive assistance in an appropriate way, so that when someone wants your help you are available and when someone offers help you accept graciously.
- people together.
8. Cultivate a sense of humour, and learn to enjoy a laugh at your own expense.
 9. Try to empathise with others, even when they are not on your side.
 10. Do not make a habit of complaining about people, things and situations.

unit -III

ULYSSES

S

BY

ALFRED

TENNYSON

Summary

Ulysses (Odysseus) declares that there is little point in his staying home “by this still hearth” with his old wife, doling out rewards and punishments for the unnamed masses who live in his kingdom.

Still speaking to himself he proclaims that he “cannot rest from travel” but feels compelled to live to the fullest and swallow every last drop of life. He has enjoyed all his experiences as a sailor who travels the seas, and he considers himself a symbol for everyone who wanders and roams the earth. His travels have exposed him to many different types of people and ways of living. They have also exposed him to the “delight of battle” while fighting the Trojan War with his men. Ulysses declares that his travels and encounters have shaped who he is: “I am a part of all that I have met,” he asserts. And it is only when he is traveling that the “margin” of the globe that he has not yet traversed shrink and fade, and cease to goad him.

Ulysses declares that it is boring to stay in one place, and that to remain stationary is to rust rather than to shine; to stay in one place is to pretend that all there is to life is the simple act of breathing, whereas he knows that in fact life contains much novelty, and he longs to encounter this. His spirit yearns constantly for new experiences that will broaden his horizons; he wishes “to follow knowledge like a sinking star” and forever grow in wisdom and in learning

Ulysses now speaks to an unidentified audience concerning his son Telemachus, who will act as his successor while the great hero resumes his travels: he says, “This is my son, mine own Telemachus, to whom I leave the sceptre and the isle.” He speaks highly but also patronizingly of his son’s capabilities as a ruler, praising his prudence, dedication, and devotion to the gods. Telemachus will do his work of governing the island while Ulysses will do his work of travelling the seas: “He works his work, I mine.”

In the final stanza, Ulysses addresses the mariners with whom he has worked, travelled, and weathered life's storms over many years. He declares that although he and they are old, they still have the potential to do something noble and honourable before "the long day wanes." He encourages them to make use of their old age because "'tis not too late to seek a newer world." He declares that his goal is to sail onward "beyond the sunset" until his death. Perhaps, he suggests, they may even reach the "Happy Isles," or the paradise of perpetual summer described in Greek mythology where great heroes like the warrior Achilles were believed to have been taken after their deaths. Although Ulysses and his mariners are not as strong as they were in youth, they are "strong in will" and are sustained by their resolve to push onward relentlessly: "To strive, to seek, to find, and not to yield."

Form

This poem is written as a dramatic monologue: the entire poem is spoken by a single character, whose identity is revealed by his own words. The lines are in blank verse, or unrhymed iambic pentameter, which serves to impart a fluid and natural quality to Ulysses's speech. Many of the lines are enjambed, which means that a thought does not end with the line-break; the sentences often end in the middle, rather than the end, of the lines. The use of enjambment is appropriate in a poem about pushing forward "beyond the utmost bound of human thought." Finally, the poem is divided into four paragraph-like sections, each of which comprises a distinct thematic unit of the poem.

Commentary

In this poem, written in 1833 and revised for publication in 1842, Tennyson reworks the figure of Ulysses by drawing on the ancient hero of Homer's *Odyssey* ("Ulysses" is the Roman form of the Greek "Odysseus") and the medieval hero of Dante's *Inferno*. Homer's Ulysses, as described in Scroll XI of the *Odyssey*, learns from a prophecy that he will take a final sea voyage after killing the suitors of his wife Penelope. The details of this sea voyage are described by Dante in Canto XXVI of the *Inferno*: Ulysses finds himself restless in Ithaca and driven by "the longing I had to gain experience of the world." Dante's Ulysses is a tragic figure who dies while sailing too far in an insatiable thirst for knowledge. Tennyson combines these two accounts by having Ulysses make his speech shortly after returning to Ithaca and resuming his administrative responsibilities, and shortly before embarking on his final voyage. However, this poem also concerns the poet's own personal journey, for it was composed in the first few weeks after Tennyson learned of the death of his dear college friend Arthur Henry Hallam in 1833. Like *In Memoriam*, then, this poem is also an elegy for a deeply cherished friend. Ulysses, who symbolizes the grieving poet, proclaims his resolution to push onward in spite of the awareness that "death closes all" (line 51). As

Tennyson himself stated, the poem expresses his own “need of going forward and braving the struggle of life” after the loss of his beloved Hallam.

The poem’s final line, “to strive, to seek, to find, and not to yield,” came to serve as a motto for the poet’s Victorian contemporaries: the poem’s hero longs to flee the tedium of daily life “among these barren crags” (line 2) and to enter a mythical dimension “beyond the sunset, and the baths of all the western stars” (lines 60–61); as such, he was a model of individual self-assertion and the Romantic rebellion against bourgeois conformity. Thus for Tennyson’s immediate audience, the figure of Ulysses held not only mythological meaning, but stood as an important contemporary cultural icon as well.

“Ulysses,” like many of Tennyson’s other poems, deals with the desire to reach beyond the limits of one’s field of vision and the mundane details of everyday life. Ulysses is the antithesis of the mariners in “The Lotos-Eaters,” who proclaim “we will no longer roam” and desire only to relax amidst the Lotos fields. In contrast, Ulysses “cannot rest from travel” and longs to roam the globe (line 6). Like the Lady of Shallot, who longs for the worldly experiences she has been denied, Ulysses hungers to explore the untraveled world.

As in all dramatic monologues, here the character of the speaker emerges almost unintentionally from his own words. Ulysses’ incompetence as a ruler is evidenced by his preference for potential quests rather than his present responsibilities. He devotes a full 26 lines to his own egotistical proclamation of his zeal for the wandering life, and another 26 lines to the exhortation of his mariners to roam the seas with him. However, he offers only 11 lines of lukewarm praise to his son concerning the governance of the kingdom in his absence, and a mere two words about his “aged wife” Penelope. Thus, the speaker’s own words betray his abdication of responsibility and his specificity of purpose

On Seeing People Off

BY MAX BEERBOHM

About the author

The Essay "**On Seeing People Off**" was written by essayist Max Beerbohm. He was born on 24 August 1872 in London and died on 20 May 1956. He was an English writer, parodist and caricaturist. He is popular for his witty essays and amusing caricatures. He

worked as a drama critic and also a radio broadcaster. Many people were attracted by his amusing anecdotes and charming conversations.

Le Ros and Max Beerbohm are two characters in this lesson. Both Le Rose and Max were childhood best friends. The man named Le Ros was a stage actor. The entire story depicted in this lesson took place in England.

On Seeing People Off

The story tells about how people behave at the railway stations or at the Bus stations at the time of Farewell. We all have a party or a farewell, the day before our friend leaves. It happens only when our friend is going on a long journey for a longer time. If our friend leaves us for a longer period of time, we miss him a lot and feel so sad to say goodbye at the railway station. The People who had been with us will behave like a stranger when they move to the station. The bond between them slowly fades away. Last week, it was a miserable cold day. In the morning, The narrator dutifully went to Euston station to say goodbye to his friend who was departing from there to America.

He had given him a farewell supper the before night, clubbed with pain and joy. They happily celebrated the past. As happy as it is to meet a person, it is equally painful when you leave that person. They both expressed their feelings to each other. They were rigid and mannered (self-conscious) on the platform, but the bustle of the platform has not subsided. While a friend was sitting on the train all their friends were talking to him near the window.

Suddenly, the author looked around and his eyes fell on a very portly middle-aged man who was speaking attentively to a young lady from the platform. The young lady belongs to America and the man was English. He looks magnetic and his magnetism was familiar to the author. He appeared so attractive.

Instantly, the author remembered that the man was none other than **Hubert Le Ros**. The way he was saying to the young lady was quite impressive. A lot of changes can be seen in Le Ros compared to what was seen 7 or 8 years ago. In those days he had no such profession. He was magnetic but failed on the London stage. He was an accomplished/good actor and a man of sober habit. He slowly moved into the provinces and people stopped remembering him. The author feels that it was a stranger to see Le Ros after so many years on the platform of Euston. It was difficult to identify him. He used to wear imitation fur coats and ill-shorn lantern jaws in the old days. But at present, his costume was a model of rich and sombre moderation. He just looks like a banker. After the train left, Le Ros looked around and he was charmed to see the author. He stopped acting on the stages and does it on the platforms. Le Ros told to the author that He was not performing on stage, this platform is a stage for him.

He declares that he joined AABS (Anglo-American Social Bureau) He is there for the people who travel from America to Britain because they have no friends in Britain. He

says that if they go to Britain, they have no good companions, no friends and there is no one to give send off so I am here to help such people.

What AASB does is to give a friendly send to those who came from America to Britain. This hospitality will help people who are worried and feel lonely. They hire some people to give a farewell to the people who travel from Britain to America for this he was paid some cents.

He also says that it is more difficult to act in a railway station than in other places.

Finally, the author came to know about Le Ros that he was hired and a professional send-off.

The essay of **Max Beerbohm** explains the social absurdity with humour, elegance and with that we face in our daily lives.

Homonyms, Homographs, Homophones

Homonyms are words that have the same spelling and the same pronunciation, but different

meanings

I wanted to lie. Lie= say something that is not true

I wanted to lie down. Lie= assume a reclining position

Homographs are words that have the same spelling, but different pronunciations and meanings.

The wind is strong tonight. Wind (rhymes with 'pinned') = moving air

I forgot to wind my watch. Wind (rhymes with 'find') = twist or coil something

Homophones are words that have the same pronunciation, but different spellings meanings

Do not waste paper. waste = spend thoughtlessly

She tied a sash around her waist. Waist = part of the body between ribs and hips

Adjectives

We use adjectives to say what a person, animal, place or thing is like, for example tall, purple fierce, hilly, soft. These words usually come in front of the nouns they describe, but they can also be used after the verbs be, feel, seem, etc., to complete a sentence.

There was a vase of yellow roses on the table.

I'd like to have a cup of hot coffee, please.

The girl seems friendly.

KINDS OF ADJECTIVES

You can use the following kinds of adjectives to describe nouns:

- ☐ adjectives that tell us about shape, size, colour, texture, taste, quality, behaviour, etc.: long face, big house, red tie, rough cloth, sweet mangoes, fine silk, shy child
- ☐ adjectives formed from proper names to show nationality or a period in history
English countryside, Korean cuisine, Elizabethan drama, Mughal architecture.

COMPARISON OF ADJECTIVES

Adjectives that simply describe features of a noun, such as its size, age, colour and shape, are said to be in positive degree.

- ☐ He is a strong man.
- ☐ The butterfly is beautiful

Adjectives in the positive degree are also used when we compare two people, things, places, etc.. and say that the quality is present equally in both of them.

Mohan is as tall as his brother

The table in the room is as large as the one outside.

However, when we compare two people, things, etc., and say that a quality is not present equally in the two, we use the **comparative degree** of the adjective. The comparative form is followed by than (except in some cases such as in inferior to and superior to).

Your pencil is longer than mine

The flower is more beautiful than its picture in the book.

When three or more people, things, places, etc., are compared, and they have a particular quality in unequal measure, we use the **superlative degree** of the adjective. Remember that this form of the adjective always has the definite article the before it

This table is the largest of the three in the room.

The spotted butterfly is the most beautiful of all those found in the region

Asking for and Giving Opinions

If you want to find out what others think of someone or something you are talking about, you can ask them politely for their opinion. When giving your views, remember that you must be tactful so as not to offend the listener. You can give your opinion when someone asks for it specifically, or you can express it freely during a conversation or discussion. This section will help you learn how to ask for and give an opinion.

Read the dialogues below. In all of them, an opinion is given when it is specifically asked for.

Dialogue 1

Lata seeks Ashwin's opinion on a change in the working hours of the school.

Lata :Ashwin, did you hear that classes will be from eight to two, starting next year?

Ashwin :Yes, I saw the circular.

Lata :What do you think of the change?

Ashwin :I like it because we can go home sooner and I can take up a part-time job in the evenings. That'd be a great help, you know.

Lata :I guess you're right. I hadn't thought of it that way.

Motivation

Motivation is the driving force that leads us to undertake and accomplish various actions. It is the spur that goads a person on to performance and also helps to keep alive the interest in the task at hand, till it is successfully completed. One of the reasons for failure among human beings is a lack of motivation. Motivation can be of two types: self-motivation and the ability to motivate others.

To motivate one's own self a person needs to have balanced self-esteem and an accurate assessment of self-worth. Self-esteem arises from realising what we are capable of and overcoming our shortcomings. Often our self-esteem is imbalanced because we do not have the right image of ourselves. We believe what others say about us: if they praise us, we become complacent, and if they find fault, we become disheartened. Once we acquire a balanced self-esteem, our confidence in ourselves increases and this leads to a feeling of self-worth. Again, we should be cautious and not have mistaken self-worth. Unless we are aware of our actual strengths and weaknesses, we shall never have accurate self-worth.

Here are some strategies for self-motivation:

- ☐ Think of everyone and everything as your teacher.
- ☐ Build positive, meaningful relationships in the family and place of work.
- ☐ Read elevating literature.
- ☐ Work with a mentor who believes in you and trusts you as a true friend.
- ☐ Work creatively at whatever task you do
- ☐ Work with commitment so that every failure turns into success.
- ☐ Empower yourself by making the mind strong and focused. To motivate others, we need to...
- ☐ provide them with the right incentives.
- ☐ stimulate, inspire, reward and praise them in the right situations.
- ☐ cultivate the habit of listening to people with positive involvement, and encourage them. Different methods motivate.

Different People So We Need To Know Which Method Is To Be

Used In Any Given Context. For Instance, If A Person Is Praised For His/Her Achievement He/She May Improve Further While Another Person In The Same Situation May Become Complacent And Stop All Improvement. The Same Is True Of Pointing Out The Faults Of A Person: One May Take It As Positive Motivation While Another May Be Discouraged.

UNIT-IV

ON HIS HAVING ARRIVED AT THE AGE OF TWENTY-THREE

By john milton

About Poet:

The poem "On His Having Arrived at the Age of Twenty-Three" was written by John Milton. He was born on 9 December 1608 in London. He died on 8 November 1674. He was born into a middle-class family. He was written this poem at a crucial time in Milton's life, just after completing his graduation from Cambridge. A famous figure after Shake's sphere is John Milton. They lived in the 17th century. During his lifetime, he became known to the world as a great poet and a unique writer. Paradise Lost is considered a masterpiece of world literature. His works and poetry were written in Latin, Italian and Greek. John Milton The "Master of grand style" is one of the most popular poets in English.

SUMMARY: -

The author expresses his disappointment when he turns 23 years old. He feels regret and says that I have not succeeded yet, I have not achieved anything but I had come from my childhood to youth. The poet blames time and calls it the subtle thief of youth. He said that recently I became a poet and I have a lot of work to do, but time is too short as I already reached 23 years old.

He feels like he is not mature enough but his physical appearance shows that he has arrived at manhood. Milton acknowledges here that he is not deemed as mature as some of his contemporaries, but he expresses a strong desire to use his talents in a well-mannered and immovable faith in God's will. I reached 23 years and time has passed like yesterday. He says that when I think I should be young or I should be old it actually

depends on the time which is in God's hands. So, he ought to not have any regrets about it. He trusts that he is under the will of God and that time will give him great success.

Milton dedicated his abilities to God as a faithful servant and God will make him successful at an appropriate time with his poetic powers. Milton was so faithful to God and wishes to be guided by divine will.

Milton says that whatever happened in his life had done under the supervision and care of God. Everything happened in the presence of God. Time which steeled his youth also brought him closer to God. Milton's journey is really from questioning to knowledge. He seemed like a true devotee and a good servant to his Task Master, God.

Finally, Milton realised that whatever God does for our good. He declares that "Just are always of God and justifiable to men."

SHYNESS MY SHIELD

About Author:

The Essay "**Shyness My Shield**" was written by **Mohandas Karamchand Gandhi (M. K. Gandhi)** and extracted from Mahatma Gandhi's autobiography, "The Story of My Experiments with Truth". He was born to K. Gandhi and Putlibai Gandhi at Porbandar on 2 October 1869 and died on 30 January 1948 in New Delhi. Gandhi travelled to many countries like Africa and London but he felt reluctant (hesitate) to speak in public. He recollects all the incidents of his frequent attempts and failures to deliver a speech. At last, Gandhi claimed that his shyness became his shield.

SUMMARY

In the story of **Shyness my Shield**, we see three characters mainly. They are **Mk. Gandhi**, Mr. Hills and Dr. Allinson. When Gandhi was studying law in London, he became a union member of a vegetarian society. He was working as an executive member and decided to attend every meeting of the society. As he was an executive member he had to speak and address the public in the meeting. At that time the vegetarian society faced a serious problem of the different opinions between Mr. Hills and Dr. Allinson.

Mr Hill was the chairman of the society and also an orthodox Christian (puritan). Dr. Allinson was also an important member of society. He was a fair man and many members were his supporters. He was advocating that "Artificial methods of birth control were dangerous. Dr. Allinson was against the puritan views. As he is against the morals preached by Puritans. So, Mr. Hill wanted to remove Dr. Allinson from the committee. At that time Gandhi also did not like the idea of the Artificial Birth Control

Movement. He didn't want to support the decision of Mr. Hill. In a vegetarian society, anyone could be a member, if he was participating in vegetarianism.

Gandhi wanted to motion(oppose) the proposal of the hill. So he wrote down his thoughts on a piece of paper and tried to speak for the first time in public. But he failed in his attempt of delivering a speech. So, someone else read his speech. But he was too shy to speak and never opened his mouth. Gandhi thinks that others can speak better than him and he also developed an inferiority complex thinking in him.

In the voting, Dr. Allinson lost and was expelled from society. Gandhi felt ridiculous and resigned from society. In one more incident, he was invited to speak at a meeting in Ventnor. Once again, he tried to read the written speech, but again he failed in his second attempt and he was unable to move forward.

Gandhi made one last effort for public speech in England. It was made on the eve of his departure for India. He invited all his friends for dinner in Holborn restaurant and tried to address them. During the dinner, he began with a humorous anecdote. But he failed to create an impression. So, he sat by thanking the guests.

Thus, he was unable to develop the art of public speaking when he was in England. But as he travelled to South Africa, he could able to learn the art of public speaking. He overcomes his shyness but not completely. Gandhiji didn't believe that his quiet was negative. He suffered initially but later benefited from shyness. His hesitancy in speech had become a pleasure to him. It taught him the economy of words. He claims that silence is a part of spiritual discipline. He also said that discourse was a waste of time. So, "Speech is a silence is Golden".

Collocation

A collocation is a combination of words that are commonly used together. Look at the following sentences:

- ☐ She has a firm handshake
- ☐ He paid a visit to his grandmother.

These language chunks (firm handshake, pay a visit) sound natural in English due to long, established usage.

Knowing which words usually go together is an important part of being a competent user of the language. It sounds odd if you were to say hard handshake or give a visit. Once learnt, most collocations are easy to remember.

Unfortunately, there are no rules you can follow to arrive at the right combinations. Some can be looked up in dictionaries. For the majority, however, you will slowly figure out the right collocations by using the language-by reading widely, by listening to people, by speaking the language, and through self-correction

Articles

The words a, an and the are called articles. They always come before a noun or noun phrase, and help to identify the person, place, animal or thing referred to by them.

The articles a and an are called indefinite articles, and they come before singular countable nouns and identify the person or thing they represent in a general way. For example, in the sentence 'A woman came in a car, the indefinite article a only identifies the nouns that follow as some woman and as some car, without telling us anything more specific about their identity. Similarly, in the sentence 'I saw an object lying there, the indefinite article an simply identifies what was seen as some object-again in a general way.

The indefinite article a is used when the following noun begins with a consonant sound, and the indefinite article an appears when the following noun begins with a vowel sound. Look at the use of a and an in the sentences below. The nouns which follow a in the first two sentences begin with consonant sounds. In contrast, the nouns following an in the last two sentences begin with vowel sounds.

I wrote with a pencil.

Bina was baking a

cake. An Owl hooted.

Let me give you an umbrella.

It is important to remember that we are referring to consonant and vowel sounds, and not letters. For example, in the sentences below, the indefinite article a appears with words beginning with u (a letter that usually represents a vowel sound) because in these words the letter is pronounced as the consonant sound.

Vinod wants to join a university

We are members of a union

Similarly, in the sentences below, the indefinite article an is used before words beginning with h (a letter that usually represents a consonant sound) because in these words the consonant /h/ is silent and the words begin with a vowel sound.

You are an honest person.

I have been waiting here for an hour

The article the is the definite article, and it precedes both singular and plural nouns to refer to the person or thing they represent in a specific way. For example, in the sentence "Deepu saw the helicopter take off, the use of the definite article indicates that it was a specific helicopter that Deepu saw, and this information is shared by the speaker as well as by the listener. Again, in the sentence 'Will you watch the film?' the use of the definite article indicates that both the speaker and the listener know which film is being referred to. Look at the following sentences

The acrobat ran up the rope ladder.

Keep the apple and the banana on a plate. (a specific apple and banana, but any plate) The dog chased a cat up a tree. (a specific dog chased some cat up a random tree)

Hamid was waiting for Alok at the bus stop.

Agreeing and Disagreeing with Opinions

During a conversation with someone, we make suggestions, exchange views and make plans. The other participants are expected to respond to these by agreeing or disagreeing politely and keep up a friendly exchange. In this section, you will learn how to use English to express your agreement and disagreement with the opinions of people you are talking to.

Agreeing with an opinion.

Read the dialogues below. In all of them, you will find agreement being expressed by means of simple, direct statements.

Dialogue 1

Amar and his friends talk about the effect of strikes on their studies. Amar

:The student leaders have called for a strike against the fee hike.

Shikha :Have they? Oh, I hate strikes. They disrupt the routine, and we can't complete the syllabus on time

Amar :You're absolutely right.

Alex :The authorities might appreciate our point of view better through dialogue.

Saira :Yes, Alex has a point there.

Self-analysis

Self-analysis is a very important skill for those who wish to improve themselves. It begins with self-searching: a penetrating examination of one's wishes and motives. It needs an in-depth analysis of our own personality, including emotions, attitudes and behaviour. It is a process we need to carry out independently without the help of another person.

Introspection is an excellent method of self-analysis. Introspection is self-examination or the contemplation of one's own thoughts and sensations; it is practised by turning our mind inwards and looking at what is within our own mind. By observing our own thoughts and actions, we come to know about the person we actually are. This can be done on a regular basis by spending a few minutes each day to recollect what we did, why we did it, and whether we did it right or whether it could have been done better.

There are two popular tools used for

self-analysis (1) SWOT and (2) Johari window. SWOT expands to strength, weakness, opportunity and threat. Self-analysis requires us to be aware of our strengths, that is, what we are capable of doing well so that we can multiply our strengths and improve ourselves further. But we can become egoistic unless the knowledge of our strengths is balanced with that of our weaknesses, that is, what we are not capable of doing and why. When we are aware of our own weaknesses, we can begin to minimise them and control them. Opportunities are contexts which help us to hone our strengths which we often overlook or avoid. Threats, on the other hand, are disguised opportunities which we need to face as challenges, by overcoming which we become stronger and the threat becomes an opportunity for betterment.

Johari window is a well-known concept which uses the following four quadrants representing a person's level of self-awareness-the first step towards self-improvement:

- ☐ open self
- ☐ blind self
- ☐ hidden self
- ☐ unknown self

These represent the following aspects of our personality which can be explored deeply to understand and improve ourselves: (1) the open self reveals that aspect of a person's character which is known by the person themselves and is also known by others; (2) the blind self refers to that aspect of the personality which is unknown to the person themselves but which others may know; (3) the hidden self implies what the person knows about themselves that others do not know; (4) the unknown self is that part which is unknown to the person as well as to others. Using these parameters for self-analysis requires a deep understanding of the concepts and regular practice.

THE END