

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

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

*from Gitanjali - Rabindranath Tagore*

UNIT

1

# *Introduction to* **Creative Writing**

# Lesson 1 Creativity and the Creative Process

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

## *Understanding Creativity*

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

## *Nature of Creativity*

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

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

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


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

## *Activity 1*

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

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



- 
5. Creativity depends upon one's..... traits, social..... , chance or even in some cases believed to be an .....from heaven. (Fill in suitable words)
  6. Some people believe that creativity can be ..... and believe that one can be trained to become creative. (Fill in suitable words)
  7. Creativity is not restricted to the world of literature and arts but can be found in ..... as well. (Fill in suitable words)
  8. The Greek word that comes closest to the concept of creativity is..... (genius/mental illness).

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

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

### *Creative Writing Through The Historical Lens*

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

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

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

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

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

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

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



## Activity 2

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

### *The Written Piece: A Living Thing*

#### *Excerpt-1*

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

#### *Excerpt -2*

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

#### *Excerpt-3*

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

*Select from the words given below:*

- i. In Excerpt 1 Socrates is describing characteristics like .....  
.....of a piece of discourse.  
(organization, unity, beauty of language, figures of speech, coherence, relevance, appropriateness)
- i. In Excerpt 2 Socrates explains what contributes to the ..... of style (simplicity/elegance).
- ii. In Excerpt 3 Socrates impresses upon Phaedrus that it is important to give ..... (a formal introduction/a formal ending) which sums up the thought or ideas suitably.

## *Effective Writing*

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

#### *Excerpt- 4*

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



#### Excerpt -5

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

#### Excerpt- 6

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

### Activity 3

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

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

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

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

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

### Reflective Writing

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

#### Excerpt 7

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



#### Activity 4

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

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

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

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

#### *The Audience*

##### **Excerpt 8**

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

##### **Excerpt 9**

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

#### Activity 5

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

- a) the uniformity of the language that is used in a speech.
- b) understanding the audience and using language and style accordingly.
- c) the dependence of types of discourse depend upon the purpose and audience.
- d) creating belief or disbelief among the listener depends upon the kind of speech.

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

#### *The Thought and the Content*

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



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

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

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

#### Excerpt 10

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

#### Excerpt 11

Socrates: '...is there another sort of discourse, that is brother to the written speech, but of unquestioned legitimacy? Can we see how it originates?'  
Phaedrus: You mean no dead discourse, but the living speech, the original of which the written discourse may fairly be called a kind of image."

### Activity 6

**Complete the following statements based on Excerpts 10 and 11**

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

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



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

## Summing Up

Regarding the conditions for writing, Plato says:

### Excerpt 12

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

### Excerpt 13

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

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

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

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

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





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

## Basic Elements Of Writing

### Activity 7

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

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

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

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

### Activity 8

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

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

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

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

## End of Lesson Review Questions

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

### 1. Comprehension

- How is all communication a process of translation?
- What are the essential features of a piece of discourse?
- Is knowledge of the subject one is going to write about enough to be able to write a good piece? Explain.
- What are the various things we try to find out about our subject, topic or theme?
- How important is the audience for a writer or an orator?
- How is a piece of writing similar to a painting?

### 2. Vocabulary

What do the following words mean?

- |                        |                     |
|------------------------|---------------------|
| a) Discourse           | e) Enumerate        |
| b) Oratory             | f) Audience         |
| c) Rhetoric            | g) propriety        |
| d) High-flowneculation | h) Variegated style |

### 3. Application

Read the passage and complete the information about it.

*Human species may split in two*

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

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

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

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

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

#### **Race 'ironed out'.**

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

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





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

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

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

### **Receding chins**

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

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

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

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

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

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

BBC News

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

- i. The Writer: A poet/a novelist/a news reporter/a biographer .....
- ii. Place where it would have been published: .....
- iii. The writer's purpose: .....
- iv. The expected audience: .....
- v. The main thought: .....  
.....  
.....  
.....
- vi. Progression of the thought (the sequence of major points):
  - .....
  - .....
  - .....
  - .....
  - .....
- vii. Evidence of the writer's depth of knowledge (research on this aspect) (Any references or quotes):
  - .....
  - .....

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

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

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

ix. Any use of figurative language:

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

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

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

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

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





# Lesson 2

## Features of writing

*The vital elements of any piece of writing are its*

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

### 1. Content

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

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

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

### 2. Form

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

### 3. Structure

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

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

#### 4. Style

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

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

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

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

#### Activity 1

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

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







## *Simplicity and economy of words*

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

1. H.W. Fowler and F.G. Fowler in *The King's English* have this recommendation to make;  
*"Any one who wishes to become a good writer should endeavour, before he (she) allows himself (herself) to be tempted by the more shadowy qualities, to be direct, simple, brief, vigorous and lucid".*
2. Sir E. Gowers, in *The Complete Plain Words*, reiterates what Pater has said and reduces the principles mentioned by Fowler to the following three practical rules:  
*"Use no more words than are necessary to express your meaning, for if you use more you are likely to obscure it and to tire your reader. In particular do not use superfluous adjectives and adverbs, and do not use roundabout phrases where single words serve."*
3. When George Orwell drew up a list of rules to guide writers, one of them was:  
*"If it is possible to cut out a word, cut it out". This is excellent advice. If a word adds nothing to your meaning, it should go.*  
What Gowers and Orwell were warning against was the tedium that redundancy lends to a piece. In putting too many words when only a few would suffice, we run the risk of weakening the thought and its expression. It might also deflect focus from the thought expressed. This has been aptly summed up in Bacon's *Brevity is the mother of wit*.

### *Activity 2*

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

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

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

.....

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



### Activity 3

#### 2. Consider this sentence and discuss the following:

Our beloved grandfather has left for his heavenly abode.

- i. What is the person trying to say?
- ii. What are the person's feelings?
- iii. Would you call it a plain or pompous way of saying something?
- iv. How would you say it without robbing it of its basic feeling of loss?

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

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

### Activity 4

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

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

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

- a. I need .....(succour / help) to get out of this situation. I hope someone .....(with an understanding and kind disposition / understanding and kind) comes to my aid.
- b. ....(Procrastination / Delay) in her studies is going to cost her dearly.
- c. Please do not .....(spit / expectorate) in public places. ....(Pecuniary measures / Action) will be taken against those who do so.
- d. ....(In the event of / If ) tomorrow .....(is not / not being) a working day, it might be .....(feasible / possible) for me to attend your daughter's (nuptial ceremony / wedding).

#### What a writer must avoid

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







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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

- a. You have taken tea? (Have you, *tumhne chai pi*))
- b. I am a family man. (man with a family, *baal bachedaar*))
- c. What is your good name? (*shubh naam*)
- d. He gave me many advices. (much advice)
- e. You went there or not? (Did you go...)

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

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

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

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

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

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

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



### c) Pedantic Word Substitute

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

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

### d) Archaic Use Substitute

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

## End of Lesson Review Questions

### 1. Comprehension

- Mention some of the major features of a good style propounded by Walter Pater.
- What recommendations do Fowler, Gower and Orwell make?
- What would be the outcome of verbosity in a written text?
- What do you understand by *pedantry*?
- List the things a writer must avoid to be effective.

### 2. Application:

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

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

- The entire class trooped out one after the other in succession.
- Gradually, little by little, the trekkers made their way through the thick forest.



- c. The class monitor was again made the object of another attack by the School Captain.
- d. All the girls were late entrants except five girls.
- e. Occasionally, she made a profit but very seldom.

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

- a. ....
- b. ....
- c. ....
- d. ....
- e. ....

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

- a. Mr. Gessler expired in indigent circumstances.
- b. *At the very outset I should like to avail myself of this opportunity of expressing my deep sense of honour which your school has conferred upon me in inviting me to address it on this occasion.*
- c. In the absence of the feline race the mice give themselves up to various pastimes.

**D. Rewrite the following in simple language :**

- a. Anurag came home in the penultimate month of the year.
- b. In all human probability, Vikas will clear the examination.
- c. Pankaj has been made the recipient of a silver medal.
- d. The answer to the question is in the negative.
- e. It was due to green eyed- monster that Raman fell out with his friend.

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

- a. *I bridle in my struggling muse with pain that longs to launch into a bolder strain'.*
- b. *To take arms against a sea of troubles.*
- c. *The stream of his thoughts soared into the air, only to flutter back to the ground and walk the earth again.*

### 3. Vocabulary

Match the words given below with their meanings.

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



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

#### 4. *Writing - For your Portfolio*

Read the extract from a letter written with many Indianisms.

Rewrite in correct English.

Add to the Portfolio

*Beloved Younger Brother,*

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

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

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

*Your brother*

*Gopi*

*( From The inscrutable Americans' )*

# Lesson 3

## Essentials of a Sentence

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

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

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

### 1. Unity

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

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

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

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


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

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

- (a) *Born in 1564, Shakespeare became the greatest dramatist the world has seen.*  
There is no connection between Shakespeare's being a great dramatist and his date of birth. The two ideas are unrelated; the sentence lacks unity.
- (b) *The inhabitants of the island are clad in the skins of wild animals which abound in the forests, and they cultivate cotton and rice in large quantities.*







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

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

### *Activity 1*

*Rewrite the following sentences to demonstrate unity:*

1. The villagers in Bengal wear simple dress and grow rice and jute.  
.....
2. Born in 1869, Gandhi became the greatest politician the world has ever known.  
.....
3. It cannot be said that there was a large gathering of members on the occasion, several ladies being among those present.  
.....
4. London is the world's money-market, and is surrounded by extensive suburbs.  
.....
5. The deceased, who was unmarried, retained his faculties to the last.  
.....
6. My father was as usual (till dinner, when he always dressed punctiliously, out of respect to his Kitty) in his easy morning-gown and slippers.  
.....  
.....

## *2. Coherence*

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

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

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

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

Study the following:-

- (a) **Incoherent :** The man ought to be brought before the magistrate who utters such threats.  
**Coherent :** The man who utters such threats ought to be brought before the magistrate.
- (b) **Incoherent :** They only work when they have no money.  
**Coherent :** They work only when they have no money.

## Activity 2

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

- i. A girl wanted for telephone of good manner and appearance.  
Wanted for telephone, a girl of good manner and appearance.
- ii. He repeated the entire poem after he had read it only once with perfect accuracy.  
He repeated the entire poem with perfect accuracy after he had read it only once.
- iii. He cut the crop that grew in his field after the monsoon receded.  
After the monsoon receded, he cut the crop that grew in his field.
- iv. He went out and stood before the woman he loved hesitatingly.  
He went out and stood hesitatingly before the woman he loved.

## 3. Emphasis

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

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

- (a) Unemphatic - They brought home her dead warrior.  
Emphatic - **Home they brought her warrior dead.**
- (b) Unemphatic - The glad news spread from the halls of the nobles and barons to the huts of the rustic boors.  
Emphatic - **From the halls of the nobles and barons to the huts of the rustic boors the glad news spread.**
- (a) Unemphatic - The question of appointing a new man comes first on our agenda.  
Emphatic - **First on our agenda comes the question of appointing a new man.**



Here are two more examples of emphatic writing.

- i. *Yet now, days, weeks, and months, but seem,  
The recollection of a dream.*
- ii. *His nose was small, feeble, nothing.*
- ii. *For her he sacrificed his money, his health, his happiness and his life.*

## 4 Repetition

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

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

### 1. Repetition of Words :

- (a) *Break, break, break  
On the cold grey stones, O sea ! (Tennyson).*
- (b) *Dark, dark, dark, amidst the blaze of noon. (Milton)*
- (c) *Alone, alone, all, all alone,  
Alone on a wide, wide sea (Coleridge).*

### 2. Repetition of Phrases :

- (a) *What hope of answer or redress?  
Behind the veil, behind the veil.*
- (b) *Before I go whence I shall not return, even to the land of darkness and the shadow of death ; a land of darkness, as darkness itself; and of the shadow of death, without any order and where the light is as darkness.*

### 3. Repetition of Sentences :

- (a) *The ice was here, the ice was there  
The ice was all around. (Coleridge)*
- (b) *The woods decay, the woods decay and fall.*
- (c) *Introductory phrase* : Sometimes emphasis can be secured by using *It is* or *It was* in the beginning of a sentence :  
Unemphatic : He did not ask you to go there.  
Emphatic : **It was not he who asked you to go there.**
- (d) *Inversion* : Proper emphasis can also be brought about by changing the usual order of a sentence. That is, we can put the verb, or object, or the complement first.

- |            |   |                                                 |
|------------|---|-------------------------------------------------|
| Unemphatic | - | He must restore the money                       |
| Emphatic   | - | <b>Restore the money he must.</b> (Verb first). |



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

## 5. Climax:

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

- i) She was alone, hungry and desperate.
- ii) He raved, he ranted, he roared.

## 6. The Paragraph

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

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

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

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

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



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

### *Paragraph Development:*

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

### *Defining A Paragraph*

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

- A paragraph is a group of sentences that all help to express one idea* **Pink.**
- A paragraph is a number of sentences grouped together which relate to one topic ; or, a group of related sentences that develop one point.* **Martin.**
- A collection or series of sentences with unity of purpose.* **Hollingworth.**
- Paragraphs may be regarded, if one wishes so to regard them, as need for check of sentences; that is, they may be analyzed as series of sentence-relations.* **Prof. Brewster.**

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

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

### *Activity 3*

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

- A paragraph is \_\_\_\_\_ in order to show that a new idea is beginning.
- It is primarily devoted to \_\_\_\_\_
- It allows a reader to \_\_\_\_\_ and briefly think of all that has \_\_\_\_\_
- It facilitates the reader's \_\_\_\_\_ in reading.
- In addition to providing clarity in understanding a paragraph is also a \_\_\_\_\_ length for printing and provides to the reader \_\_\_\_\_.
- The sentences that constitute a paragraph are \_\_\_\_\_ in meaning. Each sentence contributes to the \_\_\_\_\_ of the group.
- The sentences are \_\_\_\_\_ in proper relationship.

#### Activity 4

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

- i. Is it a paragraph?
- ii. Are the sentences related in meaning?
- iii. Are the sentences arranged in proper relationship?
- iv. Is it easy to read and comprehend?

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

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

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

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

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

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

#### *The Essential Features of A Good Paragraph*

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







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

- Unity
- Coherence
- Proper Emphasis
- Variety

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

In other words a paragraph has unity or oneness when:

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

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

**Read the following paragraph:**

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

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

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

## End of Lesson Review Questions

### 1. Comprehension

- a. Why is a long text divided into paragraphs?
- b. What are the characteristics of a good paragraph?
- c. How can a writer preserve the unity of a written piece?
- d. What does coherence mean?
- e. Mention two ways in which emphasis can be placed on a portion of the text.
- f. What role do the words *It is* ....., play in a sentence? How do they help in the meaning?
- g. What do you understand by inversion? Give an example.

### 2. Vocabulary

*Give the meaning of the words given below:*

- a) incongruous idea .....
- b) intimate connection .....
- c) emphasis .....
- d) pre-meditated .....
- e) unemphatic .....
- f) climax .....

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

- i. They all flashed their bare sabres/Flashed all their sabres bare.
- ii. Rapacious man he certainly was not/He certainly was not a rapacious man.
- iii. Silver and gold have I none/I do not have any silver or gold.
- iv. There could be no anxiety about the judgement/Anxiety about the judgement there could be none.
- v. He would not come any sooner/Not a moment sooner would he come.
- vi. Never was there a more erroneous direction than that given to the students/  
Such an erroneous direction was never given to the students before.
- vi. They killed the father but spared the son/The father they killed, the son they spared.
- vii. Two men I honour, and no third/ I honour only two men.





## Application

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

- a A person is known by the company he keeps
- b Vehicular Traffic in a Metropolitan city
- c A True Patriot
- d Cricket
- e Spring (the season)

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

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

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

- a) If I mend an armchair it is because I want an armchair. I mend the armchair because I wish to restore it to a state of more complete armchairishness. My objection to the armchair in its unmended state is that its defects prevent it from being in the fullest sense an armchair at all. If (let us say) the back has come off and three of the legs have disappeared, I realize, in looking at it, not merely that it presents a sense of general irregularity to the eye; I realize that in such and such respects it does definitely fall short of the Divine and Archetypal Armchair.
- b) A certain politician (whom I would not discuss here on any account) once said of a certain institution (which wild horses shall not induce me to name) that "It must be mended or ended." Few people who use this useful phrase about reform notice the important thing about it. The important thing about it is that the two methods described here are not similar but opposite; between mending and ending that is not a difference of degree but of vital antagonism of kind. Mending is based upon the idea that the original nature of a thing is good; ending is based upon the idea that the original nature of a thing is bad or at least, has lost all power of being good.
- c) In short, a thing is either bad or good in its original aims and functions. If it is good, we are in favor of mending it; and because we are in favor of mending it, we are necessarily opposed to ending it. If it is bad, we are in favor of ending it; and because we are in favor of ending it, we ought to fly into a passion at the mere thought of mending it. It is the question of this fundamental alternative, the right or wrong of the primary idea, which we have to settle in the case of receiving money for charity from members of dubious or disputed trades, from a publican or a pirate.
- d) But it is possible that I might possess among my drawing room furniture some object, let us say a rack or a thumbscrew, of which the nature and raison d'être was repellent to my moral feelings. If my thumbscrew fell into slight disrepair, I should not mend it at all; because the more I mended my thumbscrew the more thumbscrewy it would be. If my private rack were out of order, I should be in no way disturbed; for my private



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

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

Put the right order of the paragraphs below:

1. .... 3.....  
2. .... 4.....

b) Now complete the table below.

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





# Lesson 4 Some Major Styles

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

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

## *Plain style*

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

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

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

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

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

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

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

### *Forcible Style*

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

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

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

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

### *Elegant Or Graceful Style*

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

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







## *The Elevated Style*

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

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

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

## *End of Lesson Review Questions*

### *1. Comprehension*

- a What are the four major styles described in the chapter?
- b What are the features of a plain style ?
- c When does a writer or orator use a forcibe style?
- c What lends elegance to a piece of writing?
- d How does the writer achieve an elevated style?

### *2. Vocabulary*

Find from the chapter words which mean the same as:

- a. *leading to more than one interpretation* (.....)
- b. *persuasive writing* (.....)



- c. speaking about a thing indirectly while speaking about something else  
(.....)
- d. the choice of words or phrases to express meaning (.....)
- e. grand and of high quality (.....)

### 3. Writing

Read the excerpts and complete the table given below.

#### Excerpt 1

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



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

#### Excerpt 2

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

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

*Occasions like the present do not occur in everybody's and but rarely in anybody's life. I want you to know and feel that there is nothing but purest Ahimsa<sup>1</sup> in all that I am saying and doing today. The draft resolution of the Working Committee is based on Ahimsa, the contemplated struggle similarly has its roots in Ahimsa. If, therefore, there is any among you who has lost faith in Ahimsa or is wearied of it, let him not vote for this resolution. Let me explain my position clearly. God has vouchsafed to me a priceless gift in the weapon of Ahimsa. I and my Ahimsa are on our trail today. If in the present crisis, when the earth is being scorched by the flames of Himsa and crying for deliverance, I failed to make use of the God given talent, God will not forgive me and I shall be judged wrongly of the great gift. I must act now. I may not hesitate and merely look on, when Russia and China are threatened.*

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

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



### Excerpt 3

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

Excerpts from *Gulliver's Travels* by Jonathan Swift

### Excerpt 4

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

Excerpts from '*Great Expectations*' by Charles Dickens

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



# Lesson 5 Major Types of Writing

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

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

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

## I. Exposition

### A. Describing a place

*Read the passage below and answer the questions that follow.*

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

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

*The Two Poets at Saffron Park, The Man Called Thursday*





### *Exploring the text*

**1. What does the passage mainly discuss?**

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

**2. The author describes Saffron Park as:**

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

**3. A stranger to Saffron Park is:**

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

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

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

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

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

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

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

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

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

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

.....

.....

.....

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

.....

.....

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

- a) the stranger visiting the colony
- b) the author who is describing the colony
- c) the builder who built the colony
- d) the old man who looks like a philosopher.

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

- a) gives an exaggerated picture of each of them.
- b) gives a typical accepted image of a professional.
- c) gives a picture of the kind of people one can see there.
- d) makes the point that they were false.

### *Expository Text*

#### *Description of a place*

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

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

#### *Writing a factual description*

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







The governing principles of such a report are the following:

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

### *Basic ingredients of a factual description*

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

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

### *In addition to these one may mention*

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

### *Organizing the description*

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

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

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

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

#### ***Picture from a distance***

The skyline and the ground plan with references to the colour of the brick.

#### ***Zoomed in picture***

A close up of the buildings and their odd shapes and then all a close-up of the people with a graphic description of some.

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

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

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

### Activity 1

#### *WRITING - the Portfolio*

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

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

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

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

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



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

## Activity 2

### Group Activity

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

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

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

## B. Describing People

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

### SELVI

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

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

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

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





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

Profession	Appearance	Nature	Image as a public figure	Real person in private
Singer - probably a classical singer	<ul style="list-style-type: none"> <li>.....</li> <li>Bushy eyebrows now trimmed to shape</li> <li>Not fair/not dark either</li> <li>.....</li> <li>.....</li> <li>.....</li> <li>.....</li> </ul>	<ul style="list-style-type: none"> <li>.....</li> <li>.....</li> <li>Cooperative as does not mind signing autographs for fans</li> <li>Allows herself .....</li> <li>.....in spite of her achievement</li> </ul>	<ul style="list-style-type: none"> <li>.....</li> <li>.....</li> <li>Divine singer</li> <li>Radiant on stage</li> <li>..... by admirers after every concert</li> <li>Worshipped by .....</li> <li>.....</li> <li>Some feel ..... to be able to be of some use to her (Singapore fan)</li> <li>..... a lot of discussion and speculation</li> </ul>	<ul style="list-style-type: none"> <li>Possibly plain looking</li> <li>..... by husband</li> <li>..... by success in life</li> <li>Not proud of her art</li> <li>Possibly prefers harmony in private life as .....</li> <li>.....</li> <li>.....</li> </ul>

2. How did Selvi's husband exercise his authority on Selvi? Pick relevant sentences from the passage.
- .....
- .....
3. Find the words in paragraph 1 that show that Selvi was the darling of the public.
- i. ....
- ii.....
4. R.K.Narayan has presented the character of Selvi through the eyes of others and through their actions towards her. Pick sentences from the passage that present Selvi as a person (including physical appearance) through the eyes of other characters.
- a) Her true physical appearance:.....
- b) Her stage presence:.....
- c) Her talent: .....
- d) Her submissiveness (nature):.....
- e) Her popularity:.....
- f) Her lack of conceit:.....





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

.....

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

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

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

- a) It is important to describe a character in great detail (especially physical appearance) to understand her/him.  
b) One can bring a character to life even without giving a graphic description.  
c) Aspects significant to the character's role in a scheme of things or a plot need to be largely focused upon.  
d) A character can be understood better when seen in relation to others around her/him (in the context).

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

- a) he decided every move and step that she must take  
b) he acts as an efficient manager  
c) he prevents her from turning into an arrogant celebrity  
d) he protects her from her enthusiastic fans

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

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

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

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

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

- a) *Louise Marlow inserted the key which Fay Allison has sent her, smiled her thanks to the cab driver, and picked up her bags. Sixty five years old, white headed steely eyed, square of shoulder and broad of beam, she had experienced many and varied vicissitudes in life, and from them had extracted a salty philosophy of her own. Her love was big enough to encompass those who were dear to her with a protecting umbrella. Her hatred was bitter enough to goad her enemies into confused retreat.*  
(The Case of the Crimson Kiss - Erle Stanley Gardner)
- i) Louise Marlow was a \_\_\_\_\_ woman.
- ii) She was \_\_\_\_\_ with her love, at the same time she was to the people she hated.
- b) *A minute or two passed before the driver emerged from the vehicle, slamming the door behind him. He was a somewhat thick-set sandy haired man of about thirty-five with an outdoor look about him, dressed in a rough tweed suit and dark overcoat and wearing a hat.*
- i) The driver of the car was dressed in \_\_\_\_\_. He shares a common quality with Louise Marlowe of the first extract. Both are \_\_\_\_\_

### Bringing out character with words and actions :

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

### Short sentences to make the reader's breath race

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





## Writing A Description of A Person

### Activity 3 - For The Portfolio

- a) Choose any person from real life and following the guidelines above write a lively description of the person. To make it interesting ask the person (it could be your friend or your family member) if you could write their description. Interview them to get more details.
- b) Share your first draft with the person concerned. Is the first response on reading the draft, one of amusement, agreement, denial or offence?
- c) Redraft to make it better. Share it with your classmates. Perhaps a classmate good at drawing can make a portrait of the person bringing out the character of the person. Did your person come alive in your description?
- d) Revise, edit and prepare a final draft.
- e) All the drafts should become a part of your portfolio. They should be numbered and dated.

## II The Narrative

### I. Reading a narrative

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

#### The Ant and the Chrysalis

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

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

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

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

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

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

"Appearances are deceptive."



Aesop's Fables

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

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

**2 Select the correct responses**

- 1 *The story is about*
- a) an ant and a grasshopper
  - b) an ant and a bee
  - c) an ant and a newborn butterfly
  - d) an ant and a butterfly

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

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

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

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

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

.....

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

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



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

.....

**8 In the end of the story the ant is**

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

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

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

.....  
.....

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

.....  
.....

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

.....  
.....

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

.....  
.....

### *Narrative Text*

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

**A story is a sequence of events.**

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

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



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

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

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

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

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

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

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

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

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



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

## Analyzing a Narrative

### Activity 4

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

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

## Writing A Narrative Text

### Activity 5 - For the Portfolio

#### WRITING A STORY

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

As discussed earlier we need a plot to write.

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

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

From the Pancatantra

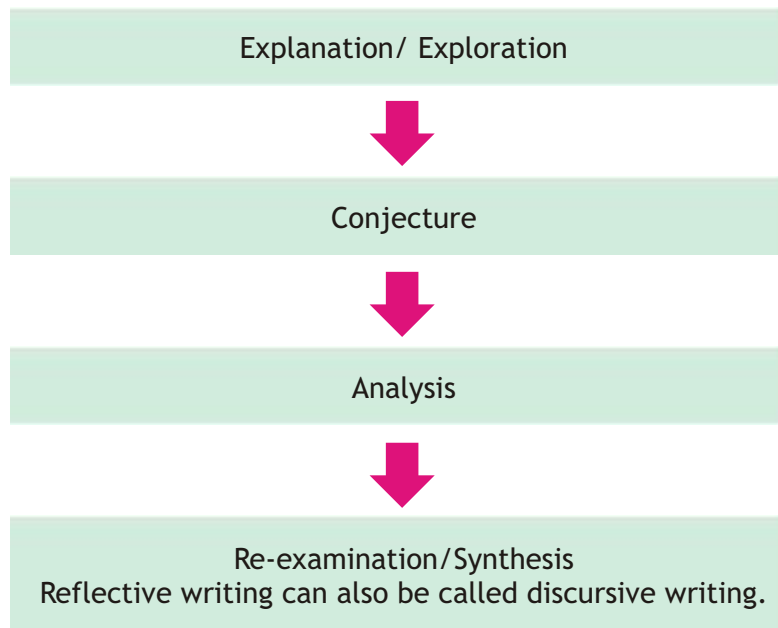


- Discuss your story with your classmates
- On the basis of feedback revise, edit and finalize the story
- Keep all the drafts in the portfolio

### III Reflective Writing

#### Exploring The Reflective Essay

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



#### Reading A Discursive Passage

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


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

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

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







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

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

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

William Hazlitt (1778-1830)

### *Exploring the text*

1. Read the first and last sentences of the passage and give the passage a suitable title selecting from those given below:
  - a) Poetry as Distinct from Human Life
  - b) Poetry as the Language of Imagination
  - c) Poetry as the Prerogative of Very Few
  - d) Poetry as Representation of the Sublime Alone
2. In this passage Hazlitt is trying to argue that in truth:
  - a) poetry is universal and inextricably linked with life
  - b) poetry is something special that a few can experience
  - c) poetry is all that is commonplace and gross in life
  - d) poetry finds its subjects from the spiritual field
3. Poetry comprises all of the following except:
  - a) imagination and an illustration of human phases of life
  - b) an expression of the passions and feelings of humans

---

#### GLOSSARY:

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

- c) all that is rare or seldom experienced  
d) all that is beautiful and worth remembering
4. The word *man* used throughout the passage stands for:  
a) all those who are superhuman  
b) only men  
c) only women  
d) all humans
5. According to Hazlitt, poetry is to be found in all except the following  
a) harmony  
b) beauty  
c) power  
d) plain facts
6. The word *cumbrous* in paragraph 3 means the same as:  
a) simple to use  
b) difficult to handle  
c) too small to handle  
d) that which crumbles easily
7. Pick a sentence from paragraph 2 that Hazlitt uses to impress that all normal, happy and healthy humans respect poetry. Write it here .....  
.....
8. Pick the sentence that Hazlitt has used to show that reading and enjoying poetry is an ennobling experience.  
.....  
.....
9. Hazlitt has referred to *Moliere's* play *Bourgeois Gentilhommes* to illustrate the point that even though we are not studying the principles of poetry  
a) we are conscious of it  
b) we are creating poetry unconsciously  
c) we are acting upon the principles of poetry in our lives  
d) we secretly wish to have poetry in our lives  
e) all of the above
10. The use of the examples of the child, shepherd-boy, the country-man, the apprentice, the miser, the courtier or the tyrant show that :  
a) people are normally very idiosyncratic  
b) everyone has his or her own dreams



- c) everyone creates or seeks moments of happiness or joy
- d) all spend their lives day-dreaming

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

.....

.....

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

1. ....
2. ....

### *Reflective Writing*

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

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

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

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

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

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

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



## Activity 6 - For the Portfolio

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

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

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

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

## IV. Writing Dialogue

### Reading a Dialogue

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

### Glaucou - Cephalus - Socrates

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

#### Paragraph 1

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





### Paragraph 2

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

### Paragraph 3

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

### Paragraph 4

*How well I remember the aged poet Sophocles, when in answer to the question, How does love suit with age, Sophocles,--are you still the man you were? Peace, he replied; most gladly have I escaped the thing of which you speak; I feel as if I had escaped from a mad and furious master. His words have often occurred to my mind since, and they seem as good to me now as at the time when he uttered them.*

*For certainly old age has a great sense of calm and freedom; when the passions relax their hold, then, as Sophocles says, we are freed from the grasp not of one mad master only, but of many. The truth is, Socrates, that these regrets, and also the complaints about relations, are to be attributed to the same cause, which is not old age, but men's characters and tempers; for he who is of a calm and happy nature will hardly feel the pressure of age, but to him who is of an opposite disposition youth and age are equally a burden.*

### Paragraph 5

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

*Glaucou - Cephalus - Socrates, Book I, The Republic*

1. **What kind of writing is the passage? Choose the correct alternative.**
  - a) a poem
  - b) a speech
  - c) a dialogue
  - d) a story
2. **Read the first sentence of each paragraph and the last sentence of the passage and say what the topic of the discussion is:**
  - a) Enjoying the pleasures of youth
  - b) Being comfortable in old age
  - c) Feeling the pinch of old age
  - d) Having the support of relations in old age
3. **Cephalus believes that generally old people: (Paragraph 3)**
  - a) are contented and look back with satisfaction
  - b) are detached about life and relations
  - c) enjoy the respect and care they receive in old age
  - d) regret the passing of youth and the approach of infirmities
4. **Who according to Cephalus enjoy a calm and peaceful old age? Pick the correct alternative.**
  - a) Those who try to keep the passions of youth alive
  - b) Those who have an even temper and happy nature
  - c) Those who have a sense of humour
  - d) Those who are rich and comfortable
5. **Pick the lines from paragraph 2 which show Socrates' attitude towards the old and rewrite them here :**

.....

.....

.....
6. **During his discussion Cephalus has quoted Sophocles who felt:**
  - a) relieved to be free of the passions in old age.
  - b) that passions need to be controlled in old age.
  - c) that in old age one has no master.
  - d) passions never leave a person whatever his/her age.







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

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

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

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

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

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

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

.....  
.....

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

.....  
.....

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

.....  
.....

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

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



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

*Read the extract given and underline the dialogues in the text*

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

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

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

What were they? asked Holmes eagerly.

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

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

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

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

Exactly.

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

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

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

Holmes dismissed the subject with a wave.



## Activity 7

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

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

**BROWNLOW, DODGER AND BATES:** (together) Stop thief! Stop thief!

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

**ALL:** .....

One passer-by: Stop thief! Ay stop him for God's sake, were it only in mercy!

*(Someone hits Oliver and he falls down on the pavement.)*

**FIRST MAN:** .....

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

**THIRD MAN:** Where's the gentleman?

**FOURTH MAN:** .....

**THIRD MAN:** Make room for the gentleman.

**SECOND MAN:** Is this the boy, sir!

**BROWNLOW:** .....

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

**BROWNLOW:** Poor fellow! He has hurt himself.

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

**OFFICER:** (roughly) Come, get up.

**OLIVER:** It wasn't me indeed, sir. Indeed, indeed, it was two other boys. (looks around).

.....

**OFFICER:** Oh, no, they ain't. Come get up.

**BROWNLOW:** (kindly) .....

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





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

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

## End of Lesson Review Questions

### 1. Comprehension

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

### 2. Writing - For the Portfolio

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



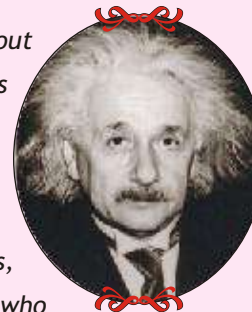
## End of Unit Review Questions

### I Comprehension

- a Define creativity. Explain how it is manifested.
- b *Composition is organized thought!* Explain in about 100-150 words.
- c Describe the different components of good sentences and give an example of each.
- d Describe the expository style of writing mentioning aspects like content, progression of thought / organization of ideas and language in which written.
- e Read the following piece written by *Albert Einstein* and comment on these aspects.
  - What is the content of the text? Summarize it in 40-50 words.
  - What form or kind of writing is it? What are its hallmarks?
  - What is the structure of the piece? Is the text organized in a sequential branching, cyclical pattern?
  - In what style has the piece been written? Cite instances to support your answer

#### ON FREEDOM

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



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

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

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

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

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

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

Albert Einstein





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

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

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

### AFTER TWENTY YEARS

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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





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

"Doing well in New York, Jimmy?"

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

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

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

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

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

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

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

O'Henry

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





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

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

Compare the details about it:

Scene and setup: .....

Characters and their relationship with each other:

.....

Theme of the conversation:

.....

Personality of the characters (as evident from their utterances)

(i) father : .....

(ii) Son: .....

.....

Difference in opinion if any :

.....

### The World Betterer

#### Act 1

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

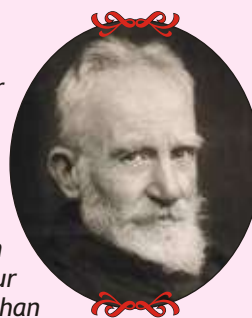
**FATHER.** Junius, my boy, you must make up your mind. I had a long talk with your mother about it last night. You have been tied to her apron string quite long enough. You have been on my hands much too long. Your six brothers all chose their professions when they were years younger than you. I have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

**SON.** Why?

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

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

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



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

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

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

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

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

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

FATHER. And what profession is that, pray?

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

### Vocabulary

4. What do you understand by :

- a) Divergent thought
- b) Reflection
- c) Veracity
- d) Elucidation
- e) Critique
- f) Vigour (in a sentence/style)
- g) Lucidity
- h) Superfluous (phrase)

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

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

## Writing - For the Portfolio

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

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

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

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

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

True Nationalism

Life is a many- splendoured thing

Religion, the ultimate balm.

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

## 8 Project Work

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

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

