

**Part II - General English**

**II BA & II B.Sc FSN**

**III Semester**

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### **Unit-I Prose**

#### **I HAVE A DREAM**

**(MARTIN LUTHER KING 1929-1968)**

#### **Summary**

##### **Introduction:**

In his inspiring speech “I have a dream”, Martin Luther King describes the miserable condition of the Negroes in America and his dream of equality and freedom for them. [ It is poetic, exciting and emotional.]

President Abraham Lincoln signed the Emancipation Proclamation to abolish (end) slavery in the U.S. It gave the hope of free life to millions Negroes. But the Negroes continued to suffer from segregation and discrimination even after 100 years. The American Constitution , promised fundamental right of life, liberty and happiness to all its citizen - black or white. But this promise was not honoured in respect of the Negro people. The Negroes demanded freedom and justice. Negro segregation (separation) and radical injustice should end.

There could be neither rest nor peace in America until the Negro was granted his citizenship rights, freedom and equality. Agitation would shake the foundations of America [till

the Negro got justice]. But King was against wrongful deeds to gain the rightful place for the Negroes. The Negroes, should be free from bitterness and hatred. They should conduct their struggle with dignity and discipline. Like Gandhi, they should meet physical force with soul force.

` The Negroes should march ahead. They are victims of police brutality. They can't get lodging motels and hotels. They can't move from ghettos (slum huts) to comfortable (decent) homes]. They have no voting rights. Their children lack selfhood and dignity because of separation. So the Negroes should not be satisfied till they get their basic human rights. They should fight peacefully to achieve (get) full freedom and decent living conditions in America.

King has a glorious dream of total equality between the whites and the blacks in America. One day on the red hills of the Georgia, children of former slaves and slave-owners will sit together in brotherhood. [One day even the State of Mississippi, notorious for its oppression of the Negroes, will become an oasis of freedom and justice. One day King's four little children will not be judges by their colour but by their character and ability. One day in Alabama little black and white children will play as brothers and sisters.] [One day every valley will rise and every hill will come low; rough places shall become plain and crooked(narrow) places shall become straight. The glory of the Lord shall shine everywhere.] That is, one day the 'low' blacks and the 'high' whites shall become equal, [to the glory of God and America.] [This is the hope of the Negroes. They should give up despair and transform(change) their nation of racial discrimination and hatred into a beautiful nation of harmonious brotherhood. They should work together, pray together and struggle(fight) for freedom together]. Surely they will be free one day.

On that day they will sing proudly of their country as the land of their forefathers and as the sweet land of liberty and equality. When all the people of America enjoy equality irrespective of race, religion, caste and creed, they can sing joyfully that they are free at last and can thank God with all their hearts.

### Conclusion:

Thus Martin Luther King made a historical speech(in 1963) and described his visionary dreams to his Fellow - Negroes and Fellow Americans.[His dreams have become considerably.

Obama, a half-black, was the American President from 2008 to 2016]

## 2. The Turning Point of My Career

(Dr. Archibald Joseph Cronin, 1894-1981)

### Introduction:

In his autobiographical essay “The Turning point of My Career”, A.J. Cronin, a doctor (physician/medical practitioner), describes how he became a writer. It was a major turning point in his career (profession / life). It taught him a significant lesson of perseverance (continuous effort) for success in life. [His narration is noted for humour.]

A.J. Cronin was a doctor in the West End of London, at the age of 33. [Old ladies liked him for his free treatment!] [He read all medical journals (magazines), attended scientific meetings and got postgraduate diplomas. Yet he was not sure of his abilities.]

Cronin developed indigestion. On his wife’s insistence (compulsion), he consulted a fellow-doctor. His friend diagnosed his malady (illness/ailment) as gastric ulcer. He prescribed (advised) six months’ complete rest in the countryside (rural area) on a milk diet. It was a rude shock to Cronin. Cronin had to live like an exiled prisoner in Fyne Farm [near the village of Tarbet in the Scottish Highlands].

[Cronin settled as a paying guest in a cottage. It was near a lake among rain-drenched, misty mountains. The village folk were simple shepherds.] Change-over from a busy city life to an idle rural life made Cronin crazy (mad). It caused mental agony (pain) and dullness. To get some relief, he thought of writing. [Once he had a vague ambition (aim) to write a novel, if he had time. Now he had plenty of leisure. So he decided to write a novel despite his gastric ulcer].

Cronin bought 2 dozen penny notebooks, sat on his chair in his cold, lonely bedroom, and began to write a novel]. But no sentence came out of his mind. He simply gazed through the window for 3 hours. As a doctor, he had scribbled (written) a lot of medical prescriptions for patients. But he was not able to write anything about men and matters! He despaired. He looked like a dreadful fool. Suddenly he remembered his old school master's advice not to go on thinking blankly but to set the thoughts down on paper.

So Cronin plunged into action. He formed a theme: the tragic record of a man's egoism and pride. He imagined the characters and actions. But he was ignorant of narrative techniques. He struggled for 3 months. Slowly the characters took shape and he narrated their actions on paper. Sometimes he woke up at midnight and wrote down what he imagined.

Cronin was not satisfied with his typed manuscripts. They seemed to be trash (rubbish). He felt that his writing was an exercise in futility. He thought that he was harming himself instead of recovering from his gastric ulcer. In a fit of frustration (disappointment) and fury (anger), he threw all his written papers into the ash can(dustbin). To comfort himself, he went out for a walk in the drizzling rain. On the lake shore he saw old farmer John Angus ditching (digging) a patch of bogged health (infertile land) in his little farm. He told the old man about dumping his novel writing as useless. The old man looked at Cronin, with disappointment and contempt. [After some silence, however, he remarked that Cronin was, of course, right in abandoning (giving up) this writing in pursuing his digging work.] Angus described how he pursued (continued) his father's ditching work, though it was fruitless. Angus father digged the bog but never made a pasture. Angus also went on digging but could not make a pasture. Yet he would go on digging, whether he got success or failure.

The old farmer's words taught Cronin a lesson in perseverance. Cronin took back his papers from the dustbin and restarted his novel writing. He worked hard and finished his novel in 3 months. He sent it to a publisher. His period of rest ended. He said good-bye to every villagers. On the last day he received a telegram about the acceptance of his novel for publication. It was a great surprise to him.] [he showed it to old farmer John Angus.]

The cast-away novel created history. The Book Society selected it as a significant book, dramatized it, serialised it and translated it into 19 languages. Hollywood bought it and filmed it. Three million copies of the novel were sold. It changed Cronin's life radically, beyond his wildest dreams-all because of the old farmer's timely lesson in perseverance. There may be chaos, darkness and despair in a man's career. The best way to get out of it is to pursue his work and finish it.



### 3.The Lost Child

(Mulk Raj Anand, 1906-2004)

#### Introduction:

“The Lost Child” by Mulk Raj Anand is an interesting narration of a child’s experience in a fair. It brings out the tender moods of a boy and the understanding ways of adults. It presents a realistic portrayal of the spring and the fair in the Indian countryside. It is a study in child psychology. It reveals a child’s changing likes and moods, but unchanging filial (parental) attachments. [There is irony and pathos in the child’s loss. The story carries a lesson of realisation. It has an allegorical spiritual significance.]

It was the festival of spring in India. Crowds of people journeyed to a rural fair. It was a sort of picnic to them. Among them were a couple and their boy. They walked along dusty roads. The wayside shops and vendors (sellers) attracted the boy. They walked along dusty roads. The wayside shops and vendors(sellers) attracted the boy. He wanted things one after another. But his parents did not fulfil his desires. He lagged behind and his parents often stopped to call him up. They walked through a vast (large) mustard field and reached a village of mud-walled huts. There was a crowd of yellow-robed men and women. The atmosphere was buzzing with voices, noises and sounds of human beings, birds and insects.

Some dragonflies and butterflies amazed the boy. He tried to catch a dragonfly but in vain. His mother gave a cautionary (warning) call; he ran and joined with her. But soon he fell back to watch insects and worms. His parents sat on the edge of a well in a grove (garden). There was a banyan tree. Different types of trees grew in its shade. They shed multicoloured sweet-smelling

flowers on the boy. He collected them in his hands. He ran to catch a dove and dropped the flowers.

Finally the family reached the fair. A lot of people came there from several directions (places). There were many stalls, [selling all sorts of things.] A sweets shop attracted the boy. He wanted burfi, his favourite sweet. But his parents did not buy it. Then he wanted a fragrant (sweet-smelling) garland (of gulmohur) in a flower shop. But his parents refused to buy it [as it was cheap and useless]. Then he yearned (desired) for colourful balloons. But his parents said that he was too old to play with such toys. A snakecharmer's (juggler's) music attracted the boy. But his parents pulled him off. A merry-go-round (round-about/ giant wheel) amazed him. He watched the delight (joy) of children and elders in full swing. He turned to request his parents for a jolly ride on the round-about. But they had walked off. He missed them in the crowds. He searched for them frantically, but alas! He could not trace them. [He cried out 'father, mother'. But there was no response.]

The boy stood crying as a lost child. A man pitied him and asked for details of his parents. But the boy simply wanted his parents. The man tried to soothe (appease) the weeping boy. He took him to the merry-go-round, to the dancing cobra, to the balloon seller, to the flower shop, to the sweets stall, etc. He offered to fulfil all his desires. But the boy wanted nothing but his parents.

### **Conclusion:**

When the boy had his childish desires his parents refused to fulfil them. When he got the chance to fulfil his desires, he refused them because of the loss of his parents. His situation was

ironical and pathetic indeed. However, it highlighted his preference of parents to his personal desires. His filial attachment to his parents is admirable.

[This story is a spiritual allegory. This world is a vanity fair. People are attracted by worldly things. They fall back from God, their heavenly father. They got lost. In their helpless situation, they shun worldly things and seek their dear God.]

[The story contains typical Indian settings, characters and actions.] [It conveys a valuable lesson of self realisation.]

## 4. Shooting an Elephant

George Orwell (Eric Arthur Blair), 1903-1950

### Summary

#### Introduction:

In his essay “Shooting an Elephant”, George Orwell gives a vivid(pictorial) description of the shooting of an elephant. Orwell narrates the circumstances that forced him to shoot a docile (mild) elephant against his will (wish). He exposes the evil effects of British imperialism and the anti-colonial feelings of native Burmese. The narrative is tinged (coloured) with satire, irony and pathos.

[Orwell’s views on colonial imperialism of the British:]

George Orwell was a sub-divisional police officer in Moulmein, lower Burma. The local Burmese hated him due to bitter anti-European feelings. [Of course, they did not openly riot (fight) against the British. But they showed their disrespect indirectly. When a European woman went through the bazaars alone, some Burman spit betel saliva on her dress. In the football field, some Burman player tripped Orwell’s legs, but the Burman referee would not notice it; the Burman crowd yelled with laughter. The young Buddhist priests jeered at Europeans at street corners. Such actions of the natives against the British perplexed and upset Orwell. He wanted to quit his job. He pitied the Burmese, oppressed by the British rulers. He was in a dilemma(conflict) between his hatred of British imperialism and his rage (anger) against the evil-spirited, beastly Burmese. His humanism opposed British tyranny, but his job as a British officer urged him to slaughter (kill) rebellious Buddhist priests.]

One day Orwell (the British Police Officer) received a phone call from the sub-inspector about a ravaging (destructive) elephant in the bazaar. He went there on his pony (horse). He found that it was a domestic elephant in 'musth' (violent mood). [It broke its binding chains and wandered freely without its 'mahout' (master).] It destroyed a bamboo hut, killed a cow and raided some fruit stalls. It toppled the municipal rubbish van and damaged it. It killed an Indian 'coolie'

The elephant was in the paddy fields. Orwell got a rifle with 5 cartridges. He marched to the paddy fields. A Burmese crowd followed him in excitement. They wanted to see the spectacle of the British Police Officer shooting the elephant and to feast on its flesh! The elephant was calmly eating grass. It was a useful, working elephant. So Orwell had no intention (wish) to shoot it unnecessarily. But the irritable Burmese mob wanted the shooting as a hunting game for enjoyment. [Generally they disliked Orwell as a British as a British Police Officer. But now he looked like a conjurer to perform wonders with a magic wand – a hero to shoot the elephant with his magical rifle! Orwell could not disappoint their expectations.] [He mused (thought) upon his predicament (dilemma). He realised the futility(uselessness) of the white man's domination in the Eastern colonies. He might be the imperial ruler, but he was only an absurd (foolish) puppet in the hands of the natives. When the ruler became a tyrant, he destroyed his own freedom. To maintain his superior positions, honour and pride, he had to fulfil their expectations and appease them. Of course, he was the master, but in reality he had to submit to the will(wish) and pleasure of his colonial citizens. He had to wear a mask to keep up his prestige.] To safeguard his status, Orwell had to shoot the elephant. If not, the natives would laugh at him as a foolish coward.

[Orwell had valid reason for not shooting the elephant. It was not a rogue elephant. Shooting it would be a wanton (deliberate) murder. It would be a great loss to its owner. Orwell expected the mahout to come and take it away safely. But the mahout did not turn up.] [The rural folk were

anger to enjoy the fun of Orwell shooting the elephant. So Orwell had no option but to shoot it and prove his valour (bravery).]

[Orwell found several hurdles (difficulties). The land between the road and elephant was boggy(muddy). He had no experience in elephant shooting. So it was a risky job. Yet he marched ahead like a hero.] the crowd watched him like ear-hole. The crowd yelled (shouted) in joy. The bullet paralysed its body. It sagged flabbily to the knees and its mouth slobbered. At the second shot, it did not collapse but rose slowly and stood up weakly. At the third shot, it fell like a toppling rock, with a trumpeting sound. The crowd raced in frenzy to the fallen elephant. It was gasping in agony(pain). The elephant was dying slowly in great pain. Orwell could not bear to see its misery. So he got his small rifle from home and shot a kit if bullets into the elephant's heart and throat. Yet the animal did not die fully.] Unable to bear its torture Orwell went away. The animal died half an hour later. The Burmese crowd plundered its meat and left only bones.

[There was a discussion on the shooting of the elephant. The elephant's owner was furious. But as an Indian, he was helpless. Older Europeans justified Orwell's action as a legal killing of a mad elephant fir killing a coolie, because an elephant was worth more than a Coringhee coolie! Orwell felt happy about the elephant for killing a coolie, because it served as a valid reason for his shooting the elephant.] Orwell wondered whether anybody realised that he shot the elephant only to safeguard his autocratic status.

## UNIT 2 POEM

### 1.The Unknown Citizen

(W.H. Auden,1907-1973)

(To JS/07/M/3780

This marble movement is erected by the State)

#### Summary

##### Introduction:

In his poem “The Unknown Citizen, Auden gives an ironical picture of a citizen in a totalitarian State as an unknown citizen. It is a satire on socialism. [It is a criticism of modern life.] [Hence the poem has a suitable and significant title.]

Auden describes a typical citizen in a Socialist State for a government - controlled country. [Then Bureau of Statistics collected all particulars about the citizen.] According to its report there was no official complaint about him and he was a saint. He served the State in every way. He worked in a motor factory. He was faithful to his employers. So he was never dismissed from his job. But he was not a blackleg. He paid his subscriptions to the Labour Union regularly. Thus he satisfied both the Management and the Labour Union.

[The Social Psychology workers also made a good report on him.] [He was a friendly with others.] He was a sociable person. He bought newspaper every day. His reactions to advertisements were quite normal. He took out insurance policies. They showed that his life was fully insured. His health card showed that he had good health. He was in hospital once. But he recovered and left in cured! He took advantage of the instalment plan. He bought a radio, a car, and a refrigerator. Thus he had all the necessities and comforts of a modern man!

[According to the public opinion report], he held proper opinions because they were the same as the opinions of the State! When there was peace, he was for peace. When there was war, he was for war and he went to fight for the State.

He was married. He produced five children, the right number! He did not interfere with the education of his children. He left it completely in the hands of the State!

Thus the various reports on the citizen were quite good. According to them, he loved a comfortable life. But was he really free and happy? The State did not bother about it. He satisfied the requirements of the State. He did not complain about anything. So the State concluded that he must be happy. At his death the State honoured him with an epitaph:

To JS/07/M/3780

This marble monument is erected by the State

The government ignores the individual's name. It gives him only an identity number:

JS/07/M/3780. He is just an unknown citizen!

### Conclusion:

Thus Auden gives an ironical picture of the citizen in a totalitarian State. A totalitarian State cares only for the external comforts of its citizen. It does not bother about the freedom and inner happiness of an individual citizen. A citizen is just like an insignificant member of a flock of cattle, or a clog (tooth) in a wheel. He has no individuality. So an individual is an unknown citizen in a totalitarian (communist) State.



## 2.PUNISHMENT IN KINDERGARTEN

- Kamala Das

"Punishment in Kindergarten" is a little autobiographical poem by the famous Indo-Anglian poet Kamala Das. She recalls one of her childhood experiences. When she was in the kindergarten, one day the children were taken for a picnic. All the children except her were playing and making merry. But she alone kept away from the company of the children.

Their teacher, a blue-frocked woman, scolded her saying. "Why don't you join the others, what A peculiar child you are!" This heard, all the other children who were sipping sugar cane turned and laughed. The child felt it very much. She became sad at the words of the teacher. But the laughter by the children made her sadder. She thought that they should have consoled her rather than laughing and insulting her. Filled with sorrow and shame she hid her face in a hedge and wept. This was indeed a painful experience to a little child in the nursery school.

Now after many years she has grown into an adult. She has only a faint memory of the blue-frocked woman and the laughing faces of the children. Now she has learned to have an 'adult peace' and happiness in her present state as a grown-up person. Now there is no need for her to be perturbed about that bitter kindergarten experience. With her long experience in life she has learned that life is a mixture of joy and sorrow.

She remembers how she has experienced both the joy and sorrow of life. The long passage of time has taught her many things. She is no more a lonely individual as she used to feel when she was a child. The poet comes to a conclusion that there is no need for her to remember that picnic day, when she hid her face in the hedge, watching the steel-white sun, that was

standing lonely in the sky. The poem is written in three stanzas, each having different number of lines – the first with seven lines, the second with six and the third with nine.

The poem does not follow any regular rhyme scheme. The subject matter of the poem has two parts, the first of which being the description of the painful experience of the kindergarten days and the second, the adult's attitude to the incident at present when she is no more a child. The poet seems to be nostalgic about her childhood days. There are certain expressions in the poem that are worth remembering. The poet says that the child buried its face in the hedge and "smelt the flowers and the pain". "Smelt the flowers can be taken as an ordinary expression, but "smelt the pain" is something very evocative and expressive. In the first stanza of the poem, the poet describes the pain caused to the child, "throwing words like pots and pans". This again is beautiful. The phrase used by the poet to describe the child's teacher, namely, "blue-frocked woman" can be justified from the child's point of view. But to the poet who is an adult the use of the phrase looks a little too awkward. On the whole, the poem can be taken as the poet's interest in remembering her childhood days.

### 3. "O Captain! My Captain!"

**-Walt whitman**

#### Summary

The poem is an elegy to the speaker's recently deceased Captain, at once celebrating the safe and successful return of their ship and mourning the loss of its great leader. In the first stanza, the speaker expresses his relief that the ship has reached its home port at last and describes hearing people cheering. Despite the celebrations on land and the successful voyage, the speaker reveals that his Captain's dead body is lying on the deck. In the second stanza, the speaker implores the Captain to "rise up and hear the bells," wishing the dead man could witness the elation. Everyone adored the captain, and the speaker admits that his death feels like a horrible dream. In the final stanza, the speaker juxtaposes his feelings of mourning and pride.

#### Analysis

Whitman wrote this poem shortly after President Abraham Lincoln was assassinated. It is an extended metaphor intended to memorialize Lincoln's life and work. The Captain represents the assassinated president; the ship represents the war-weathered nation following the Civil War; the "prize won" represents the salvaged union. The speaker, torn between relief and despair, captures America's confusion at the end of the Civil War. It was a time of many conflicting sentiments, and Whitman immortalizes this sense of uncertainty in "O Captain! My Captain!"

Whitman's poetry places a lot of emphasis on the individual. This particular poem explores a variation on that theme: the self vs. the other. The speaker struggles with

balancing his personal feelings of loss with the celebratory mood resulting from the successful voyage. While the Civil War claimed many lives, it led to the reunification of the Union, so many Americans felt similarly divided. In Whitman's poem, the speaker believes that he should be part of the "other" group, celebrating the return to safety. However, his inner thoughts set him apart from the crowd as he tries to reconcile his emotional reaction to the Captain's death.

"O Captain! My Captain!" is the only [Walt Whitman](#) poem that has a regular meter and rhyme scheme. Often hailed as "the father of free verse," Whitman tended to write his poems without following any kind of ordered poetic form. However, "O Captain! My Captain!" is organized into three eight-line stanzas, each with an AABBCDED rhyme scheme. Each stanza closes with the words "fallen cold and dead," and the first four lines of each stanza are longer than the last four lines. Because this poem is an elegy to the dead, the more traditional format adds to its solemnity. Additionally, the regular meter is reminiscent of a soldier marching across the battlefield, which is fitting for a poem that commemorates the end of the Civil War.

#### 4. Ulysses Poem

- Alfred Tennyson

Tennyson's dramatic monologue "Ulysses" tells the story of what happens to the aging hero after he returns home. Ulysses (the Latin name for Greek mythology's Odysseus) is well known as a hero who fought many battles as a young man, spent ten years battling in the siege of Troy, and took a journey of ten additional years to return home to Ithaca. Now, he has been home for some time, and he is troubled.

Ulysses, the poem's speaker, begins by giving a picture of what his life has been like during the past years. He is an aging king, married to an aging queen, who lives unknown to his subjects. He describes them as "a savage race" who take advantage of all that he does for them without knowing who he truly is. He merely creates laws and rules idly. He is a man who is used to constant movement, so he cannot be expected to be happy living a quiet life.

Ulysses then nostalgically outlines some of his adventures in his younger days. He speaks of battles he fought with his comrades, people he met, and places he saw. All are a permanent part of the man he is today. He greatly misses those days when he traveled to many lands and was "honour'd of them all." Young Ulysses was not merely a name—he was important to those he knew, unlike today, and they were all important to him, too. He says, "I am a part of all that I have met" and that each adventure, each being, each place remains in his "hungry heart." He believes that he truly lived life in those days.

Ulysses expresses some regret that his present life is doomed to "rust unburnish'd, not to shine in use." He longs to do something other than merely breathe in life; he knows that life is

meant to be lived, and he does not want merely to exist. He is also keenly aware that as he grows older, he has little time left to live before “that eternal silence” of death takes over. He knows that with each hour that goes by, he has the opportunity to do something great before the final silence. Therefore, Ulysses is determined to follow his desires and stop sitting around waiting for death to overcome him.

He mentions his son, Telemachus, to whom he leaves his kingdom. Telemachus is a different person than his father and will rule in his own way. However, Ulysses is confident that he will do well “to make mild / A rugged people” and help them. Knowing that Telemachus is fit for the task gives Ulysses hope and confidence to continue on to the next part of his own life.

Ulysses next asks his friends, his former fellow mariners, to accompany him on an adventure. He points out the port, the ship, and the sea in an attempt to bring his nostalgia to their hearts as well. He knows he will have a difficult time convincing them to leave, since the journey will involve danger, and it is possible they won’t ever return home. However, he reminds them that if they don’t go now, they will merely sit and wait for death in boredom and inactivity. They may still do something before death: “Death closes all: but something ere the end, / Some work of noble note, may yet be done.” He urges his friends to join him in finding new lands, as they did in their youth. He acknowledges that they are old and do not have the strength and stamina that they used to have but assures them that, if they accept this fact, they can still seek adventure. What will keep them going are their noble hearts and wills, their heroic natures, and the knowledge that death is around the corner. Therefore, they must seize the moment before it’s too late; they must try “To strive, to seek, to find, and not to yield.”

## Unit3

### LoornaDoone

Originally published in 1869, R.D. Blackmore's historical romance, *Lorna Doone*, remains a critically acclaimed story with several television and movie adaptations. Set in the 17th century during a fraught political climate, the novel centers on the star-crossed lovers, Lorna Doone and John Ridd, as they struggle to be together despite the differences in their social classes and the enmity between their families. The main character, John Ridd, is the narrator, telling his story years later. He makes determined attempts to describe the Exmoor landscape and accurately portray the local dialect.

### Plot Summary

Exmoor, a rural area at the border of Devonshire and Somersetshire, is home to simple farmers and a family of former-aristocrat outlaws—the Doones. The Doones live in a secluded family compound in a hidden valley, leaving only to rob and occasionally kill. [Carver Doone](#) kills John Ridd's father during a robbery, prompting John to leave school and quickly become the man of the house at a young age. One day, John accidentally stumbles into the Doone's territory and meets a beautiful young girl named Lorna. Despite that she is ostensibly a Doone and of a much higher social class than him, John is smitten. Seven years later, he returns, and they begin a secret courtship.

Meanwhile, the Doones continue to terrorize the countryside, to Lorna's great shame, making several powerful and committed enemies. Lorna is set to marry the sadistic heir apparent to the Doone clan, Carver Doone—the same man who killed John's father. Despite many obstacles, John steals Lorna away to safety. Tensions with the Doones rise and the clans trade attacks. Treasonous plots emerge, and King Charles II dies, leaving his son, the Duke of Monmouth, to fight for the throne against his uncle.

During this tumultuous time, John is separated from Lorna, who is discovered to be of even higher birth than originally supposed. As Lady Lorna Dugal, she is swept away to London,

where John cannot follow. John's life is imperiled after a battle, but by making his case in London, he is both pardoned and reunited with his love. To his great pleasure, Lorna remains steadfast in her desire to marry him. John saves the life of her new guardian/great uncle, and in so doing, earns a knighthood and coat of arms.

After returning home, John makes war on the Doones, as the people have tired of their recent villainy. He leads an attack on Doone Glen that kills all but two of the Doone forces—the Counsellor and Carver Doone, who swears revenge. With the death of her guardian, Lorna gains permission to marry John, though both have a sense of foreboding about the nuptials. At their wedding, Carver shoots Lorna. John sets off for revenge and, after a brief fight during which John is shot in the rib, Carver dies by drowning in a bog. John returns to find that his second cousin, [Ruth Huckaback](#), has saved his beloved Lorna. The two heal and live happily ever after.



## Unit 4

### Grammar

#### Concord

##### Subject-Verb Concord

You already know what ‘subject’ and ‘verb’ are in a sentence. ‘Subject’ is a noun or **pronoun** that tells us what the sentence talks about and ‘verb’ represents the action in the sentence. Then what is ‘subject verb concord/agreement’? It means that the subject and verb in a sentence should agree or match, otherwise the sentence will not sound right. Let’s understand the basic rules of **subject-verb agreement**.

##### Rule 1

**The verb and subject must agree in number (singular or plural)**

This means that if the subject is singular, the verb should be singular and if the subject is plural, the verb should also be plural.

Examples:

1. He plays football. (SINGULAR)
2. They play football. (PLURAL)

## The Basics

### Basic Rule

A singular subject needs a singular verb;  
a plural subject needs a plural verb.

### Basic Pattern

	Singular	Plural
First person	I walk	we walk
Second person	you walk	you walk
Third person	he/she/it walks	they walk

Subject-Verb Agreement – Rule 1 [Source: vimeo]

### Rule 2

**The number of the subject (singular or plural) will not change due to words/phrases in between the subject and the verb.**

Examples:

1. One of the glasses is empty. (Here, since the subject is ‘one’, the verb should be ‘is’).
2. The bouquet of red roses smells so sweet. (Here, since ‘bouquet’ is the subject and not ‘roses’, the verb should be ‘smells’ and not ‘smell’)

### Rule 3

**Subjects that are joined by ‘and’ in a [sentence](#), use a plural verb. Subjects that are joined by ‘either/or’, ‘neither/nor’ use a singular verb.**

Examples:

1. Radha and Meera are coming home.
2. Neither Akshay nor Rohit is coming home.
3. My dad or my mom is arriving today.

#### **Rule 4**

**The verb in a sentence containing ‘or’, ‘either/or’, ‘neither/nor’ agrees with the noun or pronoun closest to it.**

Examples:

1. Neither the shoes nor the bag matches the dress. (Here, ‘bag’ is closest to the verb, hence ‘matches’)
2. Neither the bag nor the shoes match the dress. (Here, ‘shoes’ is closest to the verb, hence ‘match’)

#### **Rule 5**

**When the subject is followed by words such as ‘as well as’, ‘along with’, ‘besides’, ‘not’ etc. ignore them and use a singular verb if the subject is singular.**

Examples:

1. Matt, as well as his dog, is expected shortly.
2. Pratik, along with his brother, is going to school.

#### **Rule 6**

**In sentences that begin with ‘here’, ‘there’, the true subject usually follows the verb.**

Examples:

1. Here are the chocolates.
2. There is a big puddle on the road.

#### **Rule 7**

**In sentences that include sums of money, periods of time or distances etc. (as a unit), use singular verbs.**

Examples:

1. 500 rupees is a high price to pay.
2. 62 years is the minimum age of retirement.
3. 10 kilometers is too far to walk.

### **Rule 8**

**In the case of words such as ‘a lot of’, ‘all’, ‘some’ etc. in a sentence, pay attention to the noun after ‘of’. If the noun after ‘of’ is singular then use a singular verb, if plural, use a plural verb.**

Examples:

1. All of the cake is gone.
2. All of the cakes are gone.
3. A lot of the cake is gone.
4. A lot of the cakes are gone.
5. Some of the cake is gone.
6. Some of the cakes are gone.

### **Rule 9**

**In the case of collective nouns such as ‘group’, ‘population’, ‘family’, in a sentence, the verb can be singular or plural depending on their use in the sentence.**

Examples:

1. Most of my family is here OR are here.
2. Half of the population was against the bill OR were against the bill.

### **Rule 10**

**Nouns such as ‘mathematics’, ‘civics’, ‘news’ etc. while plural in form, are singular in meaning and use singular verbs.**

Examples:

1. Mathematics is very difficult for some people.
2. The news is very saddening.

### Rule 11

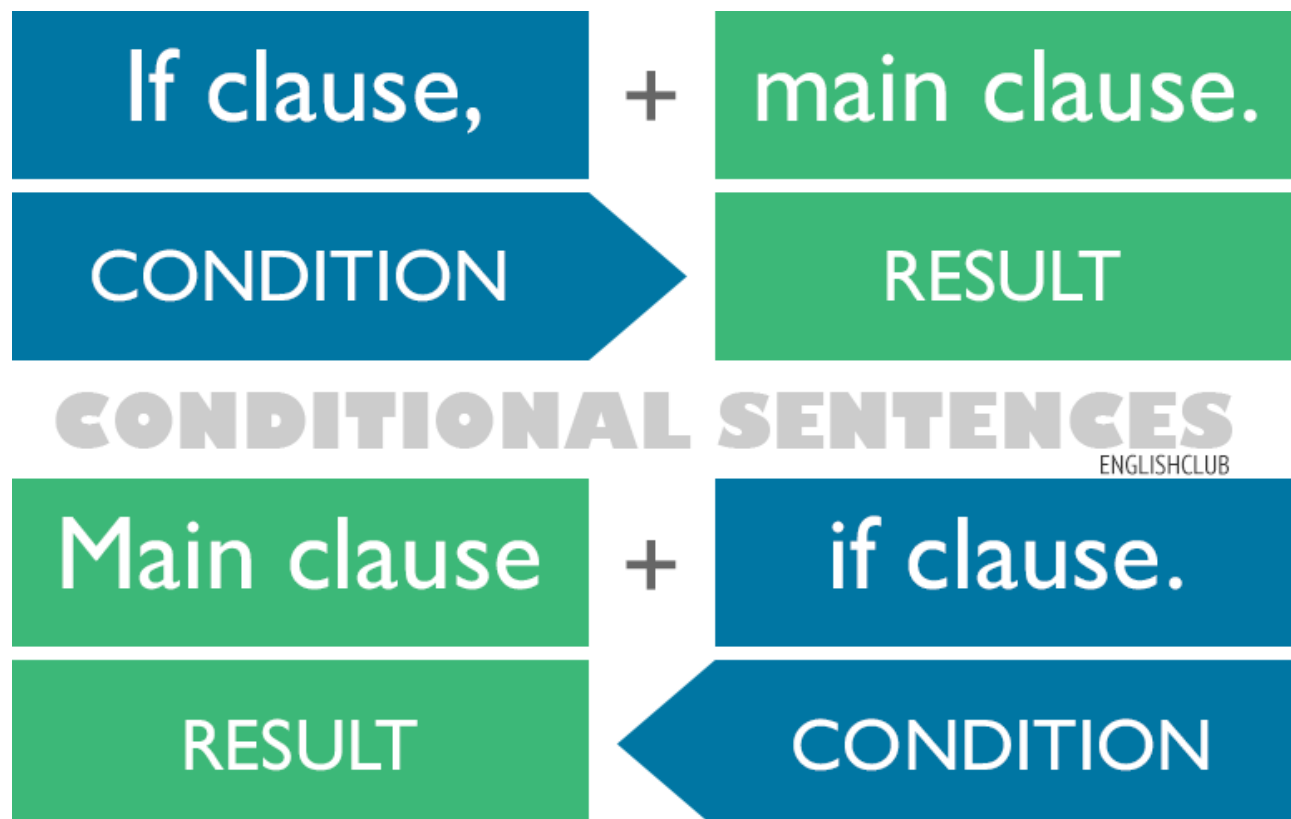
**In sentences that express a wish, request or contrary to fact, the word ‘were’ is used instead of ‘was.’**

Examples:

1. I wish my sister were here.
2. Aditya requested that she raise her glass.

### 2. Conditional Sentences

Conditionals



If I see her, I will tell her.

There are several structures in English that we call **conditionals** or *if conditionals*. The word "condition" means "situation or circumstance". **If** a particular condition is true, **then** a particular result happens:

- *if*  $y = 3$  *then*  $2y = 6$

There are **three basic English conditionals** plus the so-called **zero conditional**. There are some more conditionals that we do not use so often.

conditional type	usage	if-clause	main-clause
1	possible condition + probable result	present simple	<i>will</i> + base verb
2	hypothetical condition + possible result	past simple	<i>would</i> + base verb
3	expired past condition + possible past result	past perfect	<i>would have</i> + past participle
0	real condition + inevitable result	present simple	present simple

### Structure of Conditional Sentences

The structure of most conditionals is very simple. There are two basic possibilities.

Of course, we add many words and can use various tenses, but the **basic structure** is usually like this:

<i>if</i>	<b>condition</b>	<b>result</b>
<i>if</i>	$y = 10$	$2y = 20$

or like this:

<b>result</b>	<i>if</i>	<b>condition</b>
$2y = 20$	<i>if</i>	$y = 10$

This structure can produce, for example, the following sentences:

- *If I see her, I will tell her.*
- *I will tell her if I see her.*

Notice the comma in the first sentence. (A comma is always correct in this case, but not always essential if the sentence is short.) In the second sentence we do not normally use a comma.

## First Conditional

### for real possibility

If I win the lottery, I will buy a car.

We are talking about the future. We are thinking about a particular condition or situation in the future, and the result of this condition. There is a real possibility that this condition will happen. For example, it is morning. You are at home. You plan to play tennis this afternoon. But there are some clouds in the sky. Imagine that it rains. What will you do?

<i>if</i>	<b>Condition</b>	<b>result</b>
-----------	------------------	---------------

	<b>Present Simple</b>	<i>will + base verb</i>
If	<i>it rains,</i>	<i>I will stay</i> at home.

Read more about the [First Conditional](#)

Second Conditional

**for unreal possibility**

If I won the lottery, I would buy a car.

The **second conditional** is like the first conditional. We are still thinking about the future. We are thinking about a particular condition in the future, and the result of this condition. But there is **not** a real possibility that this condition will happen. For example, you do **not** have a lottery ticket. Is it possible to win? No! No lottery ticket, no win! But maybe you will buy a lottery ticket in the future. So you can think about winning in the future, like a dream. It's not very real, but it's still possible.

<i>if</i>	<b>Condition</b>	<b>result</b>
	<b>Past Simple</b>	<i>would + base verb</i>
If	<i>I won</i> the lottery,	<i>I would buy</i> a car.

Read more about the [Second Conditional](#)

Third Conditional

**for no possibility**

If I had won the lottery, I would have bought a car.



The first conditional and second conditionals talk about the future. With the **third conditional** we talk about the **past**. We talk about a condition in the past that did **not** happen. That is why there is no possibility for this condition. The third conditional is also like a dream, but with **no possibility** of the dream coming true.

Last week you bought a lottery ticket. But you did not win. :-(

<i>if</i>	<b>Condition</b>	<b>result</b>
	<b>Past Perfect</b>	<i>would have + past participle</i>
If	<i>I had won the lottery,</i>	<i>I would have bought a car.</i>

Read more about the [Third Conditional](#)

Zero Conditional

**for certainty**

If you heat ice, it melts.

We use the so-called **zero conditional** when the result of the condition is always true, like a scientific fact.

Take some ice. Put it in a saucepan. Heat the saucepan. What happens? The ice melts (it becomes water). You would be surprised if it did not.

<i>if</i>	<b>Condition</b>	<b>result</b>
	<b>Present Simple</b>	<b>Present Simple</b>
If	you heat ice,	it melts.

Read more about the [Zero Conditional](#)

## Summary of Conditionals

Here is a table to help you to visualize the basic conditionals.

Do not take the 50% and 10% too literally. They are just to help you.

probability, conditional		example	time
100%	zero	If you heat ice, it melts.	any
50%	1st	If I win the lottery, I will buy a car.	future
10%	2nd	If I won the lottery, I would buy a car.	future
0%	3rd	If I had won the lottery, I would have bought a car.	past

People sometimes call conditionals "if structures" or "if sentences" because there is usually (but not always) the word *if* in a conditional sentence.

## 3. Conjunctions

### What is a Coordinating Conjunctions List (and Why Care?)

Learning the words on a coordinating conjunction list isn't difficult and it's incredibly fun, believe it or not! That's because there are only seven words in this category, which create the useful acronym *FANBOYS*. Wondering what FANBOYS stands for? Well, the acronym FANBOYS stands for the words *for*, *and*, *nor*, *but*, *or*, *yet*, and *so*. Easy enough, right? Write

down this first conjunction words list, along with the acronym FANBOYS and it should stick in your mind easily enough.

Already know about FANBOYS and can create a coordinating conjunction list? Check out this helpful resource on [MLA format](#) and [more styles](#) of formatting your citations.

Why are these words so important to remember? You'll find that speakers and writers use these words frequently. Each one is less than four letters long and they are some of the most common words in the English language. The role they play is not a small one, as they're able to connect two independent clauses and combine them into one sentence. Here's the coordinating conjunction list:

- F – for
- A – and
- N – nor
- B – but
- O – or
- Y – yet
- S – so

Are you curious how to use words from the coordinating conjunction list? Look at this [explanative link](#), or check out the examples of how to use words from this group in a sentence below:

*For* – This word has a similar meaning to “because” in a sentence.

- She was tired when she arrived in class, **for** she had studied all night.

*But* – This one connects opposing ideas.

- I tried out for the basketball team, **but** I didn't make it.

*Yet* – This word is like the word “but.” However, it emphasizes the contrast even more.

- It's snowing outside, **yet** it's the middle of summer!

*Nor* – This word joins two nouns that the subject of the sentence does NOT have or obtain.

- Monica does not know about Michael and Bobby, **nor** about Jessica and Susan

*So/Yet* – These words suggest time and continuation depending on the context.

- **So** far, he hasn't told her the truth.
- They love football, **yet** they gave up their tickets to someone less fortunate.

Make sure to commit FANBOYS to memory and you're one step closer to knowing your main conjunctions list.

Now that you've covered a coordinating conjunctions list, it's time to move into a subordinate conjunctions list. Think you can guess the difference between the two? Though they sound similar these conjunctions have two very different functions.

#### A Look at Subordinate Words: A List of Subordinating Conjunctions

Since you have FANBOYS down, let's move on to a subordinating conjunctions list. These words are slightly more difficult to learn, because many of them are also prepositions. Plus, both connect clauses in a sentence. With that in mind, you should understand that words on the list of subordinating conjunctions have a different purpose. Instead of joining two independent clauses of equal importance, words from a subordinating conjunctions list make one clause less important than another. You'll see how that works in the upcoming examples. For now, here is a subordinating conjunctions list:

After	As	As long as	As soon as
As though	Before	Even if	If
If when	Inasmuch	Just as	Now
Now that	Once	Provided that	Since
Supposing	That	Though	Until
Whenever	Whereas	Wherever	Which
Who			

As you can tell, there are many more subordinates than there are coordinates. In fact, this isn't even half of the words in a subordinate conjunctions list you can use to show importance between two clauses. Either way, let's look at a few examples of sentences using words on a subordinating conjunctions list:

- Jason went to get a drink of water ***before*** his exam started.
- She's usually a happy toddler, ***provided that*** she's fed regularly.
- I always visit Disneyland ***whenever*** I visit my grandparents in California.
- Tyler can enjoy painting ***now that*** he has his own studio.

Since you can use many of the words from a subordinate conjunctions list as another part of speech, it's good to understand how each one works as a joining word. In a sentence, words on a list of subordinating conjunctions begin a dependent clause which cannot stand alone.

For instance, "***If I go to the store***" doesn't form a complete idea. Connect it with an independent clause like in the sentence, "*I'll get a new toy ***if I go to the store***,*" and you have a complete thought.

You can often tell joining words from the rest by determining whether it constructs part of a sentence that holds a complete idea. Words with multiple uses will often form a complete thought when not used as a joining word.

Want to know more joining words and a subordinate conjunctions list? Look at this [informative reference](#) or see this additional subordinating conjunctions list:

Although	As if	As much as	Because
Even	Even though	If only	If then
In order that	Lest	Now since	Now when
Provided	Rather than	So that	

### 3. Phrasal verbs

A phrasal verb is a verb that is made up of a main verb together with an **adverb** or a **preposition**, or both. Typically, their meaning is not obvious from the meanings of the individual words themselves. For example:

*She has always **looked down on** me.*

*Fighting **broke out** among a group of 40 men.*

*I'll **see to** the animals.*

*Don't **put me off**, I'm trying to concentrate.*

*The report **spelled out** the need for more staff.*

For instance, in the first example, the phrasal verb 'to look down on someone' doesn't mean that you are looking down from a higher place at someone who is below you; it means that you think that you are better than someone.

### Transitivity

Phrasal verbs can be **intransitive** (i.e. they have no object):

*We **broke up** two years ago.*

*They **set off** early to miss the traffic.*

*He **pulled up** outside the cottage.*

or **transitive** (i.e. they can have an object):

*The police were called to **break up** the fight.*

*When the door is opened, it **sets off** an alarm.*

*They **pulled** the house **down** and redeveloped the site.*

### Word order

The verb and adverb elements which make up intransitive phrasal verbs are never separated:

✓ *We **broke up** two years ago.*

X We **broke** two years ago **up**.

The situation is different with transitive verbs, however. If the **direct object** is a noun, you can say:

✓ They **pulled** the house **down**.

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[direct object]

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✓ They **pulled down** the house.

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If the object is a **pronoun** (such as *it, him, her, them*), then the object always comes between the verb and the adverb:

✓ They **pulled** it **down**.

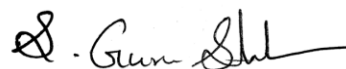
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[direct object]

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Signature of the HOD



Signature of the Staff Assistant