

1.1 AN ASTROLOGER'S DAY



Plot Summary

- "An Astrologer's Day" centers around a man who works as an astrologer in a bustling Indian marketplace.
- Though he wears sacred ash and a turban and appears mystical, the astrologer does not possess any real astrological powers. He relies on keen observation, shrewd guesswork, and his clients' confessions to make convincing predictions.

- The turning point arises when he encounters a skeptical customer, Guru Nayak. During their tense exchange, the astrologer is shaken to discover that this man is the very person he believed he had murdered in his youth.
- Using the opportunity, he dissuades Guru Nayak from seeking revenge by falsely declaring his attacker (himself) dead, thereby protecting his own identity and freeing himself from years of guilt.
- The story closes as the astrologer confides in his wife, revealing how fate has allowed him to escape the consequences of his past and restore peace to his life.

Characters

- **Astrologer:** Protagonist, hiding a secret past, intelligent but not truly mystical. He thrives on human psychology and is skilled at reading people.
- **Guru Nayak:** The stranger and victim of the astrologer's past crime. His quest for revenge propels the story's suspense and dramatic twist.
- **Astrologer's Wife:** Provides emotional grounding, representing domestic simplicity and relief at the story's resolution.

Setting

- The story is set in a vibrant South Indian marketplace under a tamarind tree. Various vendors, magicians, and customers create a lively, colorful environment. The scene shifts from daylight to evening, adding suspense as shadows and darkness conceal identities.
- The absence of formal street lights and the use of flares and lamps add to the story's atmospheric tension, symbolizing the blurred line between truth and deception.

Key Themes

- **Fate and Free Will:** Explores how individuals wrestle with choices and consequences, and whether destiny or action shapes life.
- **Deception vs. Truth:** The astrologer's practice is built on deception, but the truth he reveals to Guru Nayak is cathartic and life-changing.
- **Redemption and Guilt:** The astrologer is haunted by guilt. By helping Guru Nayak let go of revenge, he finds personal redemption.
- **Suspense and Irony:** Narayan uses suspenseful twists, irony of hidden truths, and dramatic reveals to drive the narrative.

Important Scenes

- The opening: The astrologer's daily routine, attracting customers with his mystic appearance and clever words.
- The confrontation: Guru Nayak challenges the astrologer, leading to the revelation of their shared past.
- The resolution: The astrologer's relief and confession to his wife, symbolizing forgiveness and the end of his guilt.

Noteworthy Quotes

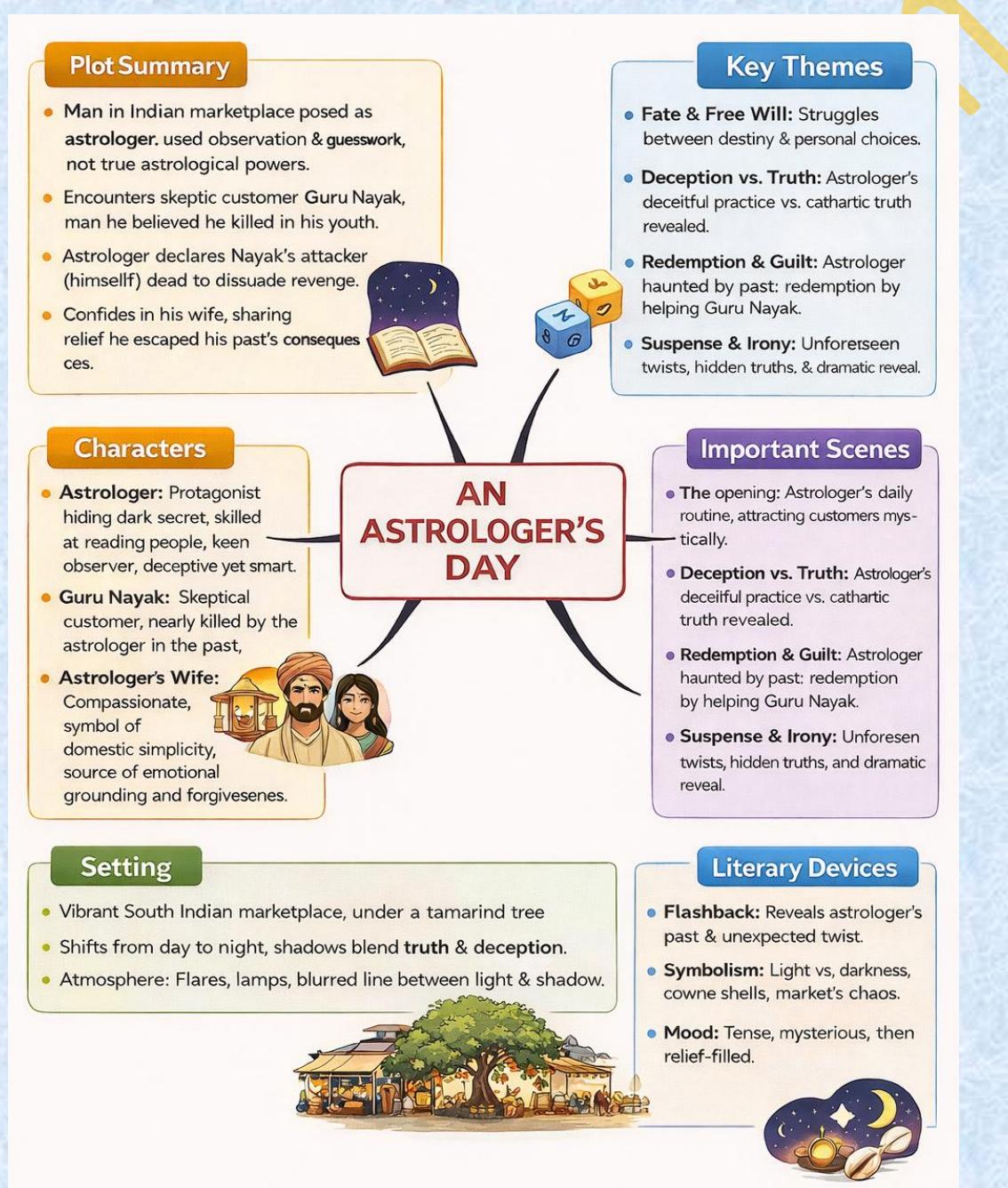
- "He knew no more of what was going to happen to others than he knew what was going to happen to himself next minute."
- "People were attracted to him as bees are attracted to cosmos or dahlia stalks."

Literary Devices

- **Flashback:** Key to understanding the astrologer's past and the plot twist.

- **Symbolism:** Light and darkness, marketplace chaos, and objects like cowrie shells reflect both mystery and illusion.
- **Mood:** Descriptive language and sensory imagery evoke tension, expectation, and eventual relief.

Mind - Map



Summary of the topic

"An Astrologer's Day" follows an unnamed astrologer who earns his living by reading palms and telling fortunes in a busy Indian marketplace. Though he presents himself as mystical, he is just a keen observer of people, using guesswork to satisfy his clients.

One evening, he is approached by Guru Nayak, a skeptical customer who challenges him to prove his powers. During their tense conversation, the astrologer realizes Guru Nayak is the man he believed he had killed years ago in a village quarrel. Acting quickly, he tells Guru Nayak that his attacker is dead and advises him to return home, which pacifies Guru Nayak and saves the astrologer from possible exposure.

The story ends with the astrologer sharing his relief with his wife, finally free from the guilt and fear of his hidden past.

1.2 ON SAYING PLEASE — A. G. GARDINER

1. Plot Summary

“On Saying Please” is an essay that highlights the power of courtesy and the value of simple polite expressions such as “please” and “thank you.” Gardiner contrasts polite and impolite behaviour through real-life incidents.

He narrates a famous example in which a **lift-man assaults a passenger** for refusing to say “please.” The law punishes the lift-man for physical assault, but it cannot punish the passenger for being rude. Gardiner argues that society runs more smoothly when people practice voluntary politeness—not because the law demands it but because it makes life more pleasant for everyone.

He also gives uplifting examples—especially a **bus conductor who always remained cheerful and polite**, spreading goodwill around him. The essay ends by reinforcing that courtesy is a social virtue that enriches life.

2. Characters

★ The Lift-man

- Feels insulted because a passenger rudely says “Top!” instead of “Top, please.”
- Reacts violently and assaults the passenger.
- Represents people who expect courtesy but respond with anger.

★ The Passenger

- Rude and arrogant.
- Does not say “please,” but legally, he is not punishable.
- Symbolizes social incivility.

★ The Polite Bus Conductor

- Cheerful, helpful, and kind to everyone.
- Creates a pleasant environment.
- Symbolizes how courtesy improves society.

★ The Essayist/Narrator (Gardiner)

- Observes human behavior.
- Reflects on how politeness influences social life.

3. Setting

The essay uses different **urban public places** as settings:

- A **city building lift** where the rude incident occurs.
- A **public bus** where the polite conductor works.
- Everyday social spaces where interactions depend on courtesy.

These everyday locations emphasize how small courtesies matter in routine life.

4. Key Themes

✓ Courtesy and Good Manners

Simple, polite words like *please* and *thank you* make social interactions pleasant.

✓ Limits of Law

The law can punish violence, but it **cannot punish rudeness**. Politeness must come from personal choice.

✓ Emotional Self-control

People must learn not to react violently to rudeness.

✓ Moral Power of Politeness

Gentle behaviour influences others and spreads goodwill.

✓ Social Harmony

Courtesy is essential for a smooth, cooperative society.

5. Important Scenes

1. The Lift Incident

- Passenger says “Top!” rudely.
- Lift-man demands “Top, please.”
- Passenger refuses.
- Lift-man throws him out.
- Law punishes the lift-man, not the rude passenger.

This illustrates the unfairness that courtesy is voluntary, not enforceable.

2. The Cheerful Bus Conductor

- Always smiling and helpful.
- Assists passengers politely.
- Creates joy around him.
- His courtesy spreads positivity in society.

This shows politeness as a moral force.

3. Contrast Between the Two Incidents

- The lift-man lets rudeness ruin his peace.
- The conductor responds to challenges with kindness.

- Gardiner suggests that society needs more people like the conductor.
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6. Overall Summary of the Topic

“On Saying Please” is an essay that teaches the importance of everyday courtesies. A.G. Gardiner argues that though the law cannot compel people to be polite, society depends on voluntary good manners. Through contrasting examples—a rude passenger provoking a lift-man, and a kind bus conductor spreading goodwill—Gardiner shows that politeness enriches both the giver and the receiver. The essay encourages readers to practice courtesy as a personal moral duty and as a way to make the world a more pleasant place.

Mind Map



ONE-PAGE REVISION SHEET

On Saying Please — A. G. Gardiner

1. Central Idea

The essay highlights the importance of **courtesy** and **good manners** in daily life. Gardiner argues that polite expressions like “please” and “thank you” make social interactions pleasant. The law cannot punish rudeness; therefore, society depends on voluntary politeness for harmony.

2. Key Incidents

A. The Lift Incident

- A passenger rudely commands “Top!” instead of “**Top, please.**”
- Lift-man feels insulted and **throws him out**.
- **Law punishes** the lift-man (assault) but **not** the passenger (rudeness).
Message: Courtesy cannot be enforced by law; it must come from goodwill.

B. The Bus Conductor

- Always cheerful, polite, and considerate.
 - Helps passengers with kindness.
 - Spreads positive feelings wherever he goes.
Message: Politeness has the power to uplift society.
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3. Characters

- **Lift-man** – Sensitive, easily offended, responds with anger.
 - **Passenger** – Rude, arrogant, legally protected despite bad manners.
 - **Bus Conductor** – Model of courtesy, creates goodwill.
 - **Narrator (Gardiner)** – Observes behaviour, promotes courtesy.
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4. Key Themes

✓ Courtesy & Manners

Small words like *please* and *thank you* make big differences.

✓ Law vs. Morality

Law punishes violence, not rudeness; manners come from personal choice.

✓ Self-control

Not reacting to bad behaviour is a sign of strength.

✓ Social Harmony

Courtesy creates smoother, happier interactions.

✓ Moral Influence

Good behaviour inspires others to be polite.

5. Important Quotes (Easy to Recall)

- “Rudeness is the cancer of social life.” (implied)
- Courtesy is “the oil that makes the wheels of life run smoothly.”

- The polite bus conductor “radiated kindness and cheerfulness.”
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6. Exam-Ready Short Summary

“On Saying Please” is an essay that stresses the value of good manners. Through two contrasting incidents—the rude passenger insulting a lift-man and the cheerful bus conductor who spreads goodwill—Gardiner shows that courtesy cannot be enforced by law but must be practiced voluntarily. Politeness enriches social life and helps build a more harmonious world.

1.3 THE COP AND THE ANTHEM — STUDY MATERIAL

1. PLOT SUMMARY

“The Cop and the Anthem” follows **Soapy**, a homeless man living in Madison Square. With winter approaching, he decides he must get himself **arrested** so he can enjoy **three months in Blackwell’s Island prison**, where he will have food and shelter.

He tries several tricks to get arrested—entering a fancy restaurant, breaking a shop window, eating without paying, disturbing a woman, shouting drunkenly, and stealing an umbrella. But each attempt fails because circumstances go against him.

Finally, he stops outside an old church and hears an **anthem**. The music awakens his long-lost hopes and inspires him to change his life and become a better man. Just as he resolves to find work and start fresh, a cop mistakes him for a loiterer and arrests him.

Ironically, the judge sentences him to **three months in prison**—exactly what he spent the whole story trying to achieve but no longer wants.

2. CHARACTERS

★ **Soapy**

- Homeless, witty, street-smart.
- Wants to get arrested for the winter shelter.
- Represents the struggles of poverty and lost hope.
- Goes through a moment of transformation at the end.

★ **The Cop(s)**

- Appear throughout the story.

- Either ignore Soapy's deliberate crimes or arrest him only when he is innocent.

★ **Waiters / Head Waiter**

- Represent society's discrimination based on appearance.
- Reject Soapy from restaurants because of his poor looks.

★ **The Church Choir/Music**

- Not a character but a symbolic force that changes Soapy's heart.

3. SETTING

New York City (Early 1900s)

- **Madison Square** – Soapy's "home" in the park.
- **Broadway & Fifth Avenue** – Fancy restaurants, wealthy people.
- **Shops, theaters, streets** – Places where Soapy tries to get arrested.
- **Old church on a quiet street** – Symbol of hope and moral awakening.

The urban winter setting highlights poverty, social inequality, and the harshness of city life.

4. KEY THEMES

✓ Irony

Soapy tries to get arrested but fails—until he changes his mind.

✓ Poverty & Homelessness

Soapy's desperation shows the struggles of the urban poor.

✓ **Society's Judgment**

People judge by appearances—waiters refuse him, cops ignore him.

✓ **Fate vs. Free Will**

Circumstances twist Soapy's intentions; fate plays with him.

✓ **Redemption**

The anthem awakens his desire to reform—though too late.

✓ **Failure of the Justice System**

The system arrests the innocent moment but ignores real issues.

5. IMPORTANT SCENES

1. **Soapy tries entering a fancy restaurant**

Rejected because of his torn clothes.

2. **Soapy breaks a shop window**

But the cop chases someone else.

3. **He eats a big dinner and refuses to pay**

Thrown out instead of arrested.

4. **He talks to a woman to disturb her**

She is willing to go with him—ironically foiling his plan.

5. **He shouts drunkenly near a cop**

The cop ignores him, thinking he is a harmless college boy.

6. **He “steals” an umbrella**

The owner is too scared to involve the police.

7. The Church Anthem

Soapy's transformation moment—he decides to live a better life.

8. The Arrest

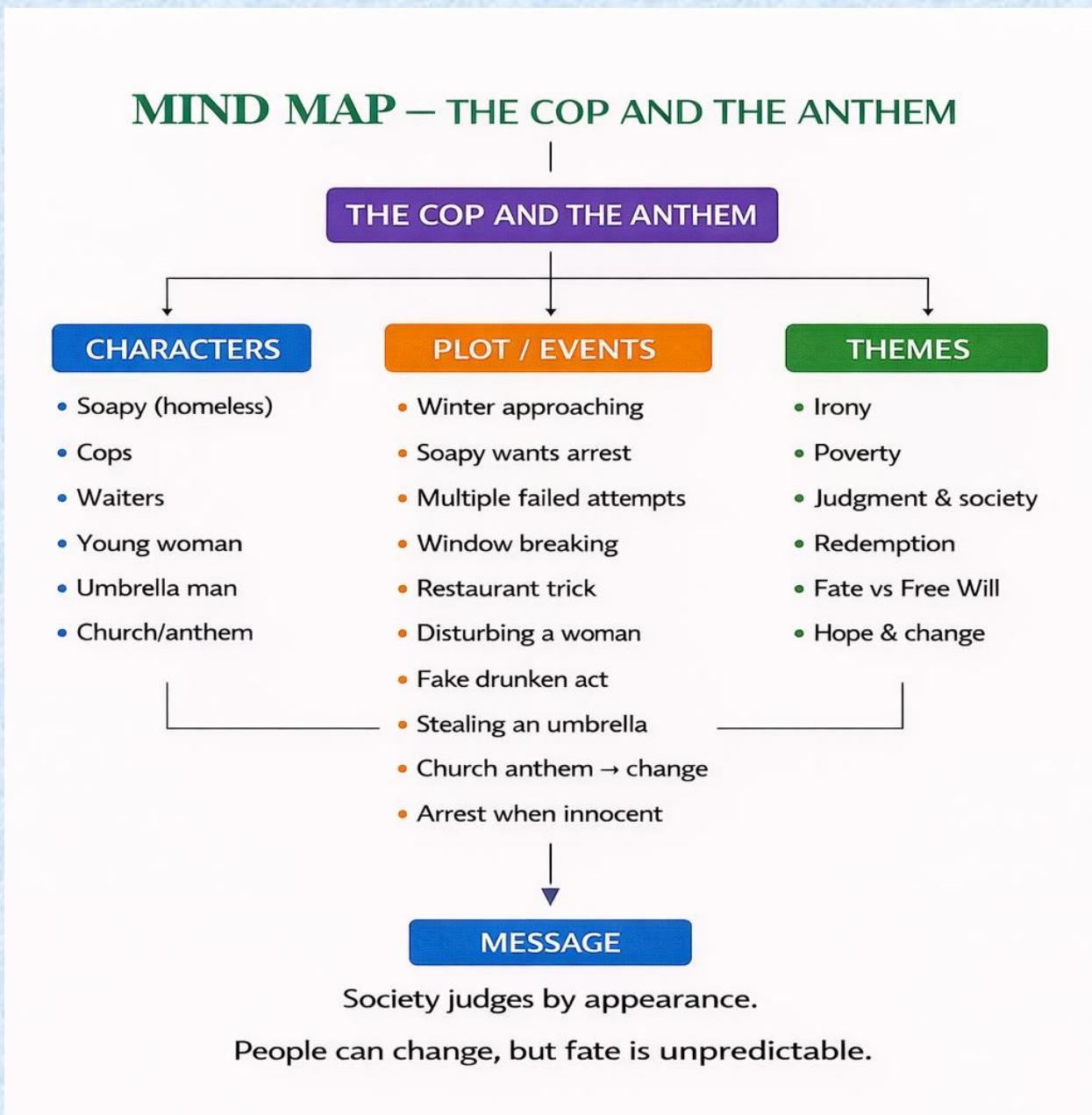
A cop arrests him for “loitering”—the one time he is innocent.

6. FULL SUMMARY (Concise & Exam-Ready)

Soapy, a homeless man in New York, wants to spend winter in the warm prison of Blackwell's Island. He tries several tricks to get arrested: entering a fancy restaurant, throwing a stone at a shop window, eating without paying, speaking to a woman, making noise in front of a cop, and stealing an umbrella. Ironically, each attempt fails.

Finally, outside an old church, he hears an anthem that reminds him of his lost dreams. His soul awakens, and he decides to reform and find work. At that moment, a cop arrests him for loitering. The next morning, Soapy is sentenced to three months in prison—the place he no longer wishes to go. The story ends with tragic irony.

7. MIND MAP (Text Diagram)



8. ONE-PAGE REVISION SHEET

Title: *The Cop and the Anthem* — O. Henry

Genre: Short Story

Setting: New York City, early winter.

Core Idea

A humorous yet touching story about a homeless man who tries to get arrested for a winter shelter but fails repeatedly, only to be arrested when he finally decides to change his life.

Key Points

1. Soapy's Goal

- Wants **three months** in Blackwell's Island prison for warmth and food.

2. Attempts to Get Arrested

- Enters fancy restaurant → Thrown out
- Breaks window → Cop chases another man
- Eats without paying → Waiters throw him out
- Disturbs a woman → She welcomes him
- Shouts like a drunk → Cop ignores him
- Steals umbrella → Owner afraid to complain

3. Turning Point

- Hears **anthem** in church
- Remembers his past, feels ashamed
- Decides to reform and find work

4. Climax

- Cop arrests him for “loitering” while innocent.

5. Ending

- Judge sentences him to **three months** in prison—bitter irony.
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Themes

- Irony
 - Poverty and homelessness
 - Society’s prejudice
 - Hope & redemption
 - Fate vs human desire
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Important Quote (Easy Recall)

- *“Three months on the Island,” said the Judge to Soapy.*
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1.4 BIG DATA – BIG INSIGHTS: STUDY MATERIAL

1. PLOT SUMMARY

“Big Data – Big Insights” explains how daily online activities—liking posts, watching videos, shopping online, traveling with GPS—generate enormous amounts of data. This massive data, called **Big Data**, is collected from multiple sources such as social media, websites, sensors, companies, and apps.

Since Big Data is extremely large (in petabytes or exabytes), current computers alone cannot handle it, so **Big Data analytics** is used to discover hidden patterns, trends, customer behavior, and correlations.

The chapter explains how Big Data is transforming different sectors, such as:

- **Location tracking/navigation**
- **Weather forecasting**
- **Healthcare**
- **Banking & finance**
- **Sports**
- **Advertising**
- **Entertainment & media**
- **Education**

The lesson emphasizes that Big Data is a “genie” that can revolutionize industries—if used wisely.

2. CHARACTERS (Conceptual Elements)

(As this is an informative text, the “characters” are the main ideas or entities involved.)

1. Big Data

- Massive digital information collected from various sources.

2. Big Data Analytics

- The process of analyzing huge data sets to gain insights.

3. Data Sources

- Social media, websites, GPS, sensors, medical devices, banking records.

4. Industries Using Big Data

- Healthcare, education, finance, advertising, logistics, etc.

5. Users / Individuals

- People whose online activities generate data.
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3. SETTING

The text does not have a fictional setting; instead, it describes:

Modern Digital World

- Social media platforms
- Navigation systems
- Weather stations
- Hospitals
- Banks
- Online shopping sites
- Educational institutions

All these environments generate or use Big Data.

4. KEY THEMES

✓ The Rise of Big Data

Everything we do online produces data that can be captured.

✓ The 5 V's of Big Data

- **Volume** – massive size
- **Velocity** – fast generation
- **Variety** – different forms
- **Veracity** – accuracy
- **Value** – usefulness

✓ Big Data Analytics

The method of converting raw data into meaningful insights.

✓ Impact on Various Fields

Navigation, healthcare, finance, sports, advertising, education—all transformed.

✓ Personalization

Customized services based on user data.

✓ Predictive Power

Big Data can predict weather disasters, illness outbreaks, financial crimes, etc.

✓ Ethics & Responsibility

The importance of using collected data wisely.

5. IMPORTANT SCENES / SECTIONS

1. Introduction – What Big Data Is

Explains how our online activity generates large amounts of data.

2. 5 V's of Big Data

Introduces the features that make data “Big Data.”

3. Applications of Big Data

Eight major fields are explained:

- Location tracking
- Weather patterns
- Healthcare
- Banking & finance
- Sports
- Advertising
- Entertainment & media
- Education

4. Conclusion

Big Data is a powerful “genie” that must be used for human benefit.

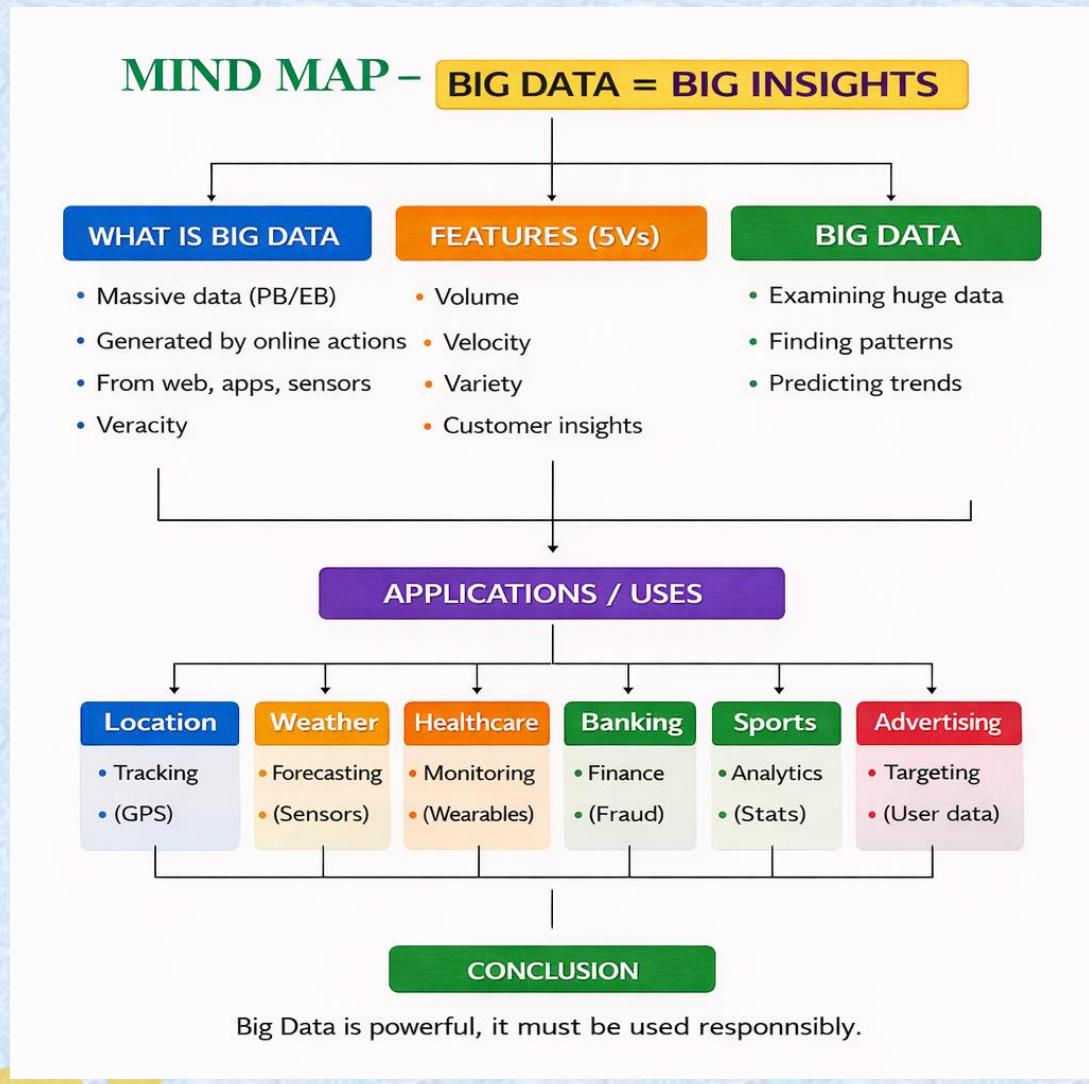
6. SUMMARY (SHORT & CLEAR)

The lesson “Big Data – Big Insights” describes how every digital action creates data, which accumulates into enormous quantities called **Big Data**. This data is so massive and complex that special techniques called **Big Data analytics** are used to extract useful insights.

Big Data is characterized by **Volume, Variety, Velocity, Veracity, and Value**. Industries such as navigation, weather forecasting, healthcare, finance, sports, advertising, media, and education heavily rely on Big Data to improve accuracy, efficiency, and personalization.

The passage concludes that Big Data is a powerful tool that must be used wisely to enhance human life and address major challenges.

7. MIND MAP (Text Diagram)



8. ONE-PAGE REVISION SHEET

BIG DATA – BIG INSIGHTS (Revision Sheet)

Definition

Big Data refers to extremely large data sets generated through digital activities like social media use, GPS tracking, online shopping, browsing, and mobile usage.

Characteristics (5 V's)

1. **Volume** – Huge amounts of data
 2. **Velocity** – Generated at high speed
 3. **Variety** – Text, images, videos, sensor data
 4. **Veracity** – Accuracy and reliability
 5. **Value** – Useful insights from data
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Big Data Analytics

A method used to:

- Discover hidden patterns
 - Predict trends
 - Understand customer behaviour
 - Make better decisions
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Applications

1. Location Tracking

- GPS, maps, traffic information
- Logistics and transportation tracking

2. Weather Patterns

- Satellites and sensors
- Predict floods, earthquakes, tsunamis
- Study global warming

3. Healthcare

- Wearables monitor heart rate, steps, sleep
- Better diagnosis
- Track epidemics
- Personalized health feedback

4. Banking & Finance

- Prevent cybercrime
- Detect fraud
- Predict server overload
- High-frequency trading using algorithms

5. Sports

- Performance analytics
- Sensors in equipment
- Video analysis

6. Advertising

- Targeted ads on Facebook, Google
- Behaviour tracking

7. Entertainment & Media

- Personalized recommendations on Netflix, YouTube
- Segmented advertisements

8. Education

- Track student performance
 - Personalized learning materials
 - Identify strengths and weaknesses
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Conclusion

Big Data is a transformative force that improves decision-making across industries. It is a powerful “genie” that must be used wisely for the progress of society and mankind.

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1.5 THE NEW DRESS – STUDY MATERIAL

1. PLOT SUMMARY

“The New Dress” is a psychological short story about **Mabel Waring**, who attends a party hosted by **Mrs. Clarissa Dalloway**. She arrives wearing a yellow silk dress that she designed herself based on an old Paris fashion book.

The moment she sees herself in the mirror at Mrs. Dalloway’s house, Mabel becomes overwhelmed by **self-doubt, insecurity**, and an **inferiority complex**. She believes everyone is judging her dress as old-fashioned and ugly. Throughout the party, she exaggerates every gesture, expression, and comment of others, thinking they are mocking her.

Her mind keeps drifting into memories of her poor childhood, her struggles, and her attempts to feel valuable. She compares herself to a **fly in a saucer**, trapped and drowning. Although no one directly insults her, her inner insecurity torments her.

Unable to bear it, Mabel leaves the party early, pretending she enjoyed herself while secretly feeling miserable and defeated.

2. CHARACTERS

★ **Mabel Waring (Protagonist)**

- Extremely insecure, self-conscious
- Obsessed with her dress being old-fashioned
- Suffers from an inferiority complex
- Sensitive, emotional, imaginative

★ **Mrs. Clarissa Dalloway**

- Host of the party
- Polite and charming
- Represents high society

★ **Rose Shaw**

- Fashionable woman
- Gives a sarcastic compliment
- Trigger for Mabel's insecurity

★ **Charles Burt**

- Sharp-tongued man
- Makes a remark that worsens Mabel's self-doubt

★ **Miss Milan**

- Dressmaker who stitched Mabel's dress
- Warm, kind-hearted
- Represents simplicity and honest affection

★ **Mrs. Holman**

- Annoyingly talkative, focused on her family issues
- Represents everyday frustrations Mabel faces

3. SETTING

Primary Setting:

- **Mrs. Dalloway's Drawing Room (Party Venue)**
Elegant, lively, filled with fashionable guests, mirrors, and social chatter.

Secondary Settings (through flashbacks):

- **Mabel's home**
- **Miss Milan's workroom** (hot, stuffy, poor)
- **Her childhood home** (poverty, crowded family)
- **Beach memories** (happy moments)

These settings reflect Mabel's emotional states—shame, nostalgia, or temporary joy.

4. KEY THEMES

✓ Inferiority Complex

The central theme—Mabel constantly feels inferior and unworthy.

✓ Appearance vs Reality

People at the party are not judging her, but she imagines that they are.

✓ Social Pressure

High-society gatherings intensify Mabel's insecurity about fashion and class.

✓ Identity & Self-worth

Mabel struggles to define her value independent of others' opinions.

✓ Class Differences

Flashbacks reveal her poor background, which fuels her current self-doubt.

✓ Stream of Consciousness

The story flows through Mabel's inner thoughts, fears, dreams, and memories.

5. IMPORTANT SCENES

1. Arrival at the Party

- Mabel looks in the mirror
- Immediately feels something is wrong
- Her confidence collapses

2. Encounters with Rose Shaw

- Rose calls her dress “charming” sarcastically
- Mabel interprets everything as criticism

3. Conversation with Charles Burt

- He says, “Mabel’s got a new dress!”
- She feels exposed and humiliated

4. Flashback to Miss Milan’s Workroom

- Mabel remembers the joy she felt seeing herself in the dress for the first time
- Contrast between hope and present despair

5. Fly in the Saucer Metaphor

- Mabel imagines herself as a trapped fly
- Symbolizes helplessness and self-loathing

6. Mabel Leaves the Party

- Pretends she “enjoyed herself enormously”
- But internally says “Lies, lies, lies!”
- Symbolic ending of defeat and continued insecurity

6. FULL SUMMARY OF THE TOPIC (CONCISE)

“The New Dress” is a psychological story about insecurity. Mabel Waring attends Mrs. Dalloway’s party wearing a yellow silk dress

designed from an old-fashioned book. The moment she sees her reflection; she becomes convinced her dress is old-fashioned and ugly. Throughout the party, she imagines everyone mocking her.

Her mind wanders through painful memories of poverty, failed dreams, and her constant struggle to fit into society. She sees herself as a fly trapped in a saucer—small, helpless, and drowning in embarrassment.

Nothing goes wrong in reality—people are polite—but Mabel's **inner fears** torture her. Feeling defeated and ashamed, she leaves the party early, pretending she enjoyed it. The story ends with Mabel still trapped in her self-doubt.

MIND MAP — *THE NEW DRESS* (Virginia Woolf)



ONE-PAGE REVISION SHEET

The New Dress – Virginia Woolf

1. Central Idea

"The New Dress" explores **Mabel Waring's deep insecurity and an inferiority complex**, revealed during Mrs. Dalloway's party. Although nothing negative actually happens, Mabel feels judged, unattractive, and socially inferior because of her self-designed yellow dress. The story uses the **stream-of-consciousness**

technique to unfold her inner fears, memories, and emotional turmoil.

2. Main Characters

★ **Mabel Waring**

- Extremely self-conscious and insecure
- Obsessed with her yellow dress appearing old-fashioned
- Haunted by memories of poverty
- Sensitive, emotional, imaginative
- Sees herself as a “fly in a saucer”

★ **Mrs. Clarissa Dalloway**

- Host of the party
- Polite, charming, high-society figure

★ **Rose Shaw**

- Fashionable woman
- Gives a sarcastic compliment that intensifies Mabel’s insecurity

★ **Charles Burt**

- Sharp, insensitive
- His remark “Mabel’s got a new dress!” hurts her deeply

★ **Miss Milan**

- Her dressmaker
- Kind, warm, simple; gives Mabel her brief moment of confidence

3. Setting

- **Mrs. Dalloway's elegant drawing room** (main setting)
 - Flashbacks to:
 - Mabel's childhood home (poverty)
 - Miss Milan's workroom (warm, affectionate but shabby)
 - Seaside memories (rare joyful moments)
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4. Key Themes

✓ Inferiority Complex

Mabel constantly feels she is inferior to others.

✓ Appearance vs Reality

No one mocks her, yet she imagines judgment everywhere.

✓ Social Pressure & Class Differences

High society and fashion expectations make her feel inadequate.

✓ Identity & Self-worth

Mabel's self-esteem depends entirely on others' comments.

✓ Stream of Consciousness

Her thoughts flow freely between present and past.

5. Important Symbols

Fly in the Saucer

- Mabel sees herself as a trapped, helpless fly
- Represents self-loathing and psychological drowning

Yellow Dress

- Symbol of her insecurity
- Represents her desire to be “original” but ends in humiliation

Mirror

- Reflects her distorted self-image
-

6. Important Scenes

1. **Mabel arrives at the party and sees her reflection** → instant collapse of confidence.
 2. **Rose Shaw’s sarcastic “perfectly charming”** → worsens her self-doubt.
 3. **Charles Burt announces her new dress** → humiliation deepens.
 4. **Flashbacks** → poor background, Miss Milan’s warmth, memories of childhood.
 5. **Fly in saucer metaphor** → symbol of despair.
 6. **Mabel leaves the party early**, pretending she enjoyed it but internally saying “Lies, lies, lies!”
-

7. Short Summary

Mabel Waring attends Mrs. Dalloway’s party wearing a yellow dress she designed based on an old-fashioned book. Seeing herself in the mirror, she becomes convinced her dress is ugly and outdated. Throughout the party, she imagines everyone judging her. Flashbacks reveal her poor childhood, low self-esteem, and emotional fragility. Feeling trapped like a “fly in a saucer,” Mabel leaves the party early, overwhelmed by her own insecurities.

1.6 Into the Wild

Plot Summary

Part I – *Lost in the Jungle*

Wildlife expert **Kiran Purandare** narrates his frightening experience in the dense forests of Umbarzara. After spending a long day inside a hide observing birds, he leaves to return to Pitezari village. While cautiously walking through the jungle, he hears **Langurs giving alarm calls**, signalling the presence of a **Leopard**. He meets a villager, **Raju**, who warns him about the Leopard's movement.

Later, the writer mistakenly takes the wrong trail and **gets lost in the forest at dusk**. The surroundings turn eerie and frightening—animal droppings, strange bird calls, and fading sunlight intensify his fear. Just when panic sets in, he finds bicycle tracks, climbs a hill and finally sees signs of human habitation. Following distant human voices, he reaches the village safely. Exhausted but grateful, he ends the night reflecting on the beauty and mystery of the jungle.

Part II – *Tracking the Panther of Nagarhole*

This section highlights the journey of **Shaaz Jung**, a celebrated wildlife photographer, big-cat tracker, and conservationist. Initially, in the field of finance, a dramatic encounter with two leopards inspires him to follow his passion for wildlife photography.

He documents famous leopards like **Scarface**, **Saya (a rare black panther)**, and **Pardus**. His work reveals the shrinking habitats of big cats. To help locals living near the forest, he establishes **BCRTI (Buffer Conflict Resolution Trust of India)**, which trains villagers, reduces man-animal conflict, and promotes conservation by linking tourism with sustainable livelihoods.

Characters

Part I

- **Kiran Purandare** – Wildlife expert, narrator, a solitary and alert nature lover.
- **Raju Iskape** – Villager who warns the writer about the Leopard.

Part II

- **Shaaz Jung** – Wildlife photographer, chronicler, and conservationist.
 - **Scarface** – A dominant leopard documented by Shaaz.
 - **Saya** – Rare black panther; protagonist of Shaaz's research.
 - **Pardus** – Old leopard defeated by Scarface.
 - **Madegowda** – Local villager trained by BCRTI, later becomes a naturalist.
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Setting

- **Umbarzara Forest (Nagzira region)** – Dense, wild, and full of predators; the setting for Part I.
 - **Pitezari Village** – A small village near the forest.
 - **Nagarhole National Park** – The wildlife-rich setting of Shaaz Jung's work in Part II.
-

Key Themes

- **Man vs. Nature** – The writer's fear and survival in the jungle.
- **Wildlife Behaviour** – Alarm calls, predator-prey relationships, tracking skills.
- **Passion and Profession** – How passion leads Shaaz towards wildlife conservation.
- **Conservation and Coexistence** – BCRTI's effort to reduce conflict between villagers and wild animals.

- **Self-Discovery** – Nature teaches patience, resilience, and awareness.
-

Important Scenes

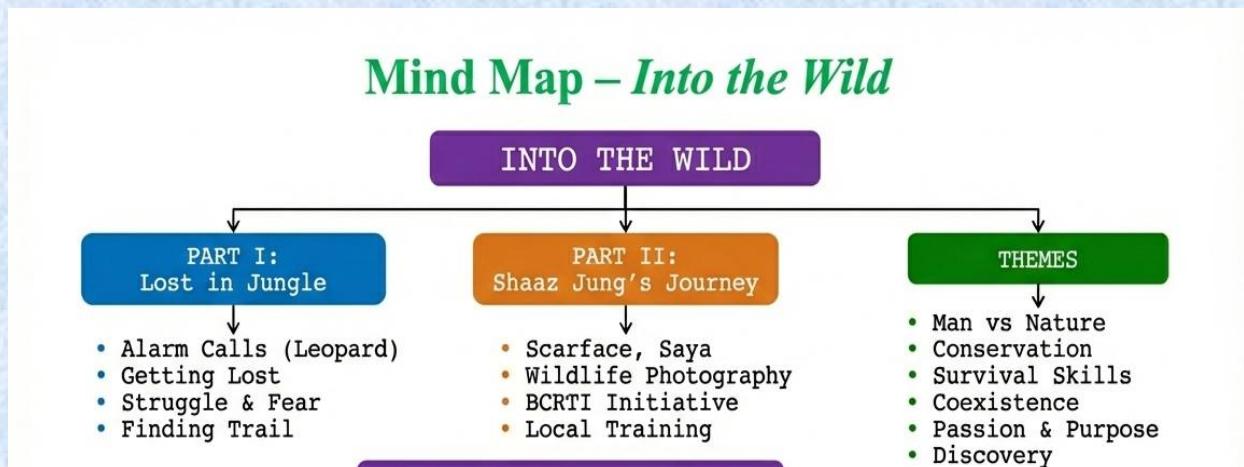
Part I

1. Writer hearing the Langur alarm calls
2. Discovery of Leopard scat and growing fear
3. Meeting Raju who warns him about danger
4. Realization that he is lost at dusk
5. Finding bicycle tracks – the silver lining
6. Spotting village lights and loudspeaker sounds
7. Reaching the village and reflecting on the experience

Part II

1. Shaaz's first encounter with the two leopards (old and young)
 2. Discovering Scarface as 'king of the jungle.'
 3. Tracking Saya – the black panther
 4. Understanding the villagers' struggles with wildlife
 5. Founding of BCRTI and training locals
 6. Madegowda's transformation from farmer to naturalist
-

Mind Map – *Into the Wild*



One-Page Revision Sheet (Quick Revision)

Title: Into the Wild – Part I & II

Author:

- **Part I:** Kiran Purandare
- **Part II:** CN Traveller (Land Rover India)

• Plot in 5 Lines

- Kiran Purandare gets lost in Umbarzara jungle at dusk after hearing Langur alarm calls indicating a Leopard nearby.
- Panic grows as trails vanish; he sees signs of wild animals and fears danger.
- A bicycle trail and distant village sounds lead him safely back.
- Part II follows Shaaz Jung, a wildlife photographer inspired by an encounter with leopards.
- His conservation trust BCRTI, trains villagers, reduces conflict, and promotes coexistence.
-

▪ **Key Characters**

Kiran, Raju, Shaaz Jung, Scarface, Saya, Pardus, Madegowda.

▪ **Important Concepts**

- Alarm calls (Langurs)
 - Predator movement (Leopard)
 - Stealth, alertness, tracking
 - Wildlife photography
 - Man-animal conflict
 - BCRTI conservation model
-

▪ **Key Themes**

- Human vulnerability in nature
 - Passion leading to purpose
 - Conservation and education
 - Survival instincts
 - Discovery & patience learned from nature
-

▪ **Important Vocabulary**

- *Camouflaged* – blended with surroundings
 - *Apex predator* – top predator
 - *Sanctum sanctorum* – central, sacred space
 - *Chronicler* – someone who records events
 - *Incursions* – attacks, intrusions
-

- **Exam-Friendly Points**

- ✓ Sequence of events
- ✓ Role of alarm calls
- ✓ How the writer realized he was lost
- ✓ Shaaz's transformation
- ✓ Purpose of BCRTI
- ✓ Lessons nature teaches (patience, alertness, humility)

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1.7 Why We Travel

PLOT SUMMARY

Pico Iyer's essay "**Why We Travel**" explores the deeper reasons why human beings feel compelled to travel. According to him, we travel **to lose ourselves, to find ourselves, to open our minds, and to rediscover the world** with new perspectives.

He explains that travel helps us escape routines and experience the world with fresh eyes. It breaks our assumptions, challenges our beliefs, and makes us aware of cultural differences. A traveler moves with openness, unlike a tourist who carries fixed ideas.

Iyer says travel *shakes up our complacency*, shows us both beauty and harsh realities, and teaches cultural relativism. Through travel, we become "carrier pigeons," carrying ideas, values, and dreams across cultures.

He highlights how travel transforms the self—it makes us childlike, curious, and free from labels like profession, caste, or status. Travel becomes a journey into our own inner world, helping us discover hidden parts of ourselves.

In the end, Pico Iyer concludes that travel keeps the mind awake, kills prejudice, fosters humor, and transforms us. Like love, the best journeys never truly end.

CHARACTERS / IMPORTANT PERSONALITIES

Though this is an essay, it mentions several real personalities:

- **Pico Iyer** – Author; essayist and travel writer.
- **George Santayana** – Philosopher quoted on the value of travel.
- **Marcel Proust** – Writer quoted about seeing with "new eyes."
- **Albert Camus** – Philosopher who said travel gives value through fear.
- **Christopher Isherwood** – Writer about travel as search.

- **Emerson & Thoreau** – Writers who stressed inner journeys.
- **Oliver Cromwell** – Quoted about not knowing where one is going.
- **Peter Matthiessen, Oliver Sacks** – Authors of travel-based books.

These names serve as intellectual support for the ideas in the essay.

SETTING

This is **not a story**, but a reflective essay written from:

- Iyer's global travel experiences (Tibet, Iceland, Kyoto, California, Pagan, Lhasa, Havana, etc.)
- His philosophical reflections on travel from many cultures.

So the setting is **the entire world and the inner mind of the traveler**.

KEY THEMES

1. **Self-Discovery**
Travel helps us lose ourselves and find ourselves anew.
2. **Cultural Awareness**
Shows us how provincial our assumptions are and exposes us to new ways of life.
3. **Breaking Prejudices**
Travel kills bias and fosters understanding and empathy.
4. **Freedom from Identity**
Travelling frees us from labels like job, caste, or reputation.
5. **Personal Transformation**
Travel is like rebirth—making us open, alert, excited, and childlike.
6. **Cultural Exchange**
Travelers become carriers of values, dreams, and information.

7. Travel as Education

Travel is a diploma in real-world learning; it deepens understanding beyond books.

IMPORTANT SCENES / IDEAS

(These are the major conceptual 'scenes' or turning points in the essay.)

1. Travel to lose and find ourselves

Travel helps us leave behind certainties and discover new parts of ourselves.

2. Difference between tourist vs traveler

A tourist complains everything is different; a traveler sees similarities and adapts.

3. Travel shakes our complacency

It forces us to confront realities unlike our own.

4. Travel as cultural exchange

Travelers carry values, stories, dreams, posters, and news across cultures.

5. Travel reveals inner worlds

Tibet invokes spirituality; Iceland awakens inner silence.

6. Travel frees us from identity

Without labels, we can reinvent ourselves.

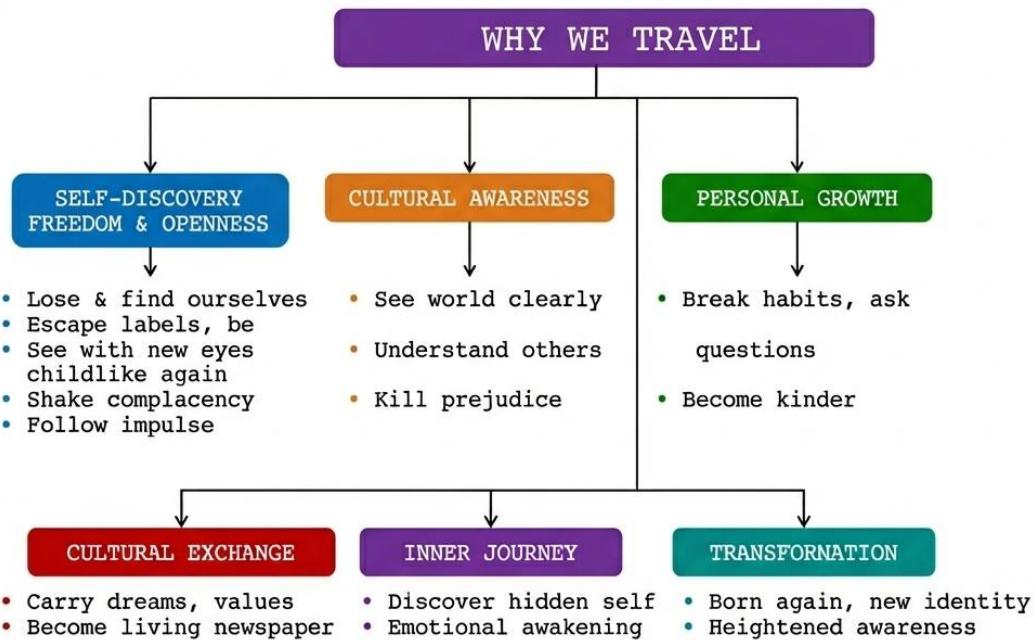
7. Travel as fear, excitement, rebirth

Travel breaks habits, encourages questioning, and creates transformation.

8. Globalization and mixed cultures

Travel shows how cultures adopt, adapt, and transform each other.

MIND MAP – WHY WE TRAVEL



ONE-PAGE REVISION SHEET (Ready for Exam Use)

1. Title: *Why We Travel*
2. Author: Pico Iyer
3. Type: Reflective Essay
4. Central Idea (2–3 lines)

Travel expands our minds, breaks our prejudices, transforms our identity, and opens the doors to inner and outer discovery. It teaches us to see the world—and ourselves—with new eyes.

5. Key Reasons Why We Travel

- To lose ourselves and find ourselves
 - To escape routine and gain new perspectives
 - To understand cultures and kill prejudice
 - To carry ideas/dreams across the world
 - To rediscover childlike curiosity
 - To come alive through fear and excitement
 - To enter inner emotional and spiritual worlds
-

6. Differences: Tourist vs Traveler

Tourist complains	Traveler accepts
“Nothing is like at home!”	“This is similar to other places I’ve seen.”

7. Important Quotes in the Essay

- **Santayana** – Travel sharpens life.
 - **Proust** – Real discovery is with “new eyes.”
 - **Camus** – Travel gains value through fear.
 - **Cromwell** – A man goes far when he doesn’t know the destination.
-

8. Key Vocabulary

- *Travail*: hardship
 - *Complacency*: self-satisfaction
 - *Cultural relativism*: understanding people through their culture
 - *Resuscitate*: revive
 - *Monasticism*: living simply, like monks
 - *Epiphany*: sudden realization
-

9. Exam-Ready 4-Line Summary

Pico Iyer explains that we travel not only to discover the world but to discover ourselves. Travel breaks our assumptions, awakens our senses, and frees us from labels. It teaches cultural understanding and inner awareness. Like love, travel transforms us and never truly ends.

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1.8 Voyaging Towards Excellence

PLOT SUMMARY

“Voyaging Towards Excellence” is an autobiographical sketch by **Achyut Godbole**, describing his journey from a simple middle-class boy to a globally respected corporate leader and bestselling writer.

He narrates his humble childhood in a small 300 sq. ft. house without basic amenities. Despite financial limitations, he grew up in a culturally rich environment, surrounded by great poets, musicians, painters, and thinkers. This early exposure developed his deep love for the arts, literature, music, and knowledge.

In school, he loved Mathematics and Science—not for marks, but for their inherent beauty. His passion for problem-solving helped him secure top ranks, including SSC Board rank and 1st rank in the university.

After entering IIT Bombay, he faced a major setback due to his weak English. A humiliating incident at the hostel made him determined to master the language. Through rigorous self-learning—reading novels, studying phonetics, practicing daily—he became a fluent, confident speaker.

As a professional, he led multinational IT companies as CEO/MD, travelled globally, and interacted with world thinkers, Nobel laureates, scientists, and technologists. These interactions broadened his worldview and strengthened his values of humility, curiosity, and excellence.

Eventually, he left a high-paying career to pursue his passion for writing. His books in Marathi, covering subjects like science, psychology, economics, management, literature, and music, transformed the lives of thousands of readers.

He concludes by sharing the greatest lessons of his life: **curiosity, humility, humanity, rationality, teamwork, excellence, big thinking, and a never-say-die attitude.**

CHARACTERS / PERSONALITIES MENTIONED

Although autobiographical, several influential people are mentioned:

1. Poets

- Vinda Karandikar
- Mangesh Padgaonkar
- Vasant Bapat

2. Musicians

- Pt. Kumar Gandharva
- Pt. Bhimsen Joshi
- Pt. Jasraj

3. Writers & Thinkers

- Shakespeare
- Charles Dickens
- Thomas Hardy
- Alvin Toffler
- Peter Drucker
- C.K. Prahalad
- Tom Peters

4. Scientists / Technologists

- Vincent Cerf (creator of TCP/IP)

5. Nobel Laureates

Various unnamed laureates he met at MIT/Harvard.

SETTING

The narrative moves across:

- **Solapur** – his early life, humble upbringing
- **IIT Bombay** – turning point, struggle with English
- **Mumbai** – early career phases
- **Global Locations** – USA, Europe, Japan, Australia (travels for corporate work)
- **International universities** – MIT, Harvard
- **Sarvodaya Movement** – activism, social work

The setting reflects his journey from small town to global exposure.

KEY THEMES

1. Quest for Excellence

Persistent effort, passion, high aim, and constant improvement.

2. Power of Knowledge & Curiosity

Learning for joy, not marks; exploring diverse subjects.

3. Humility & Humanity

Meeting great minds taught him humility and compassion.

4. Importance of Arts

Arts, literature, and music enrich life more than material success.

5. Overcoming Challenges

Particularly, his struggle with English and self-doubt.

6. Hard Work & Determination

He transforms weaknesses into strengths through discipline.

7. Leadership & Teamwork

Qualities learned during his corporate career.

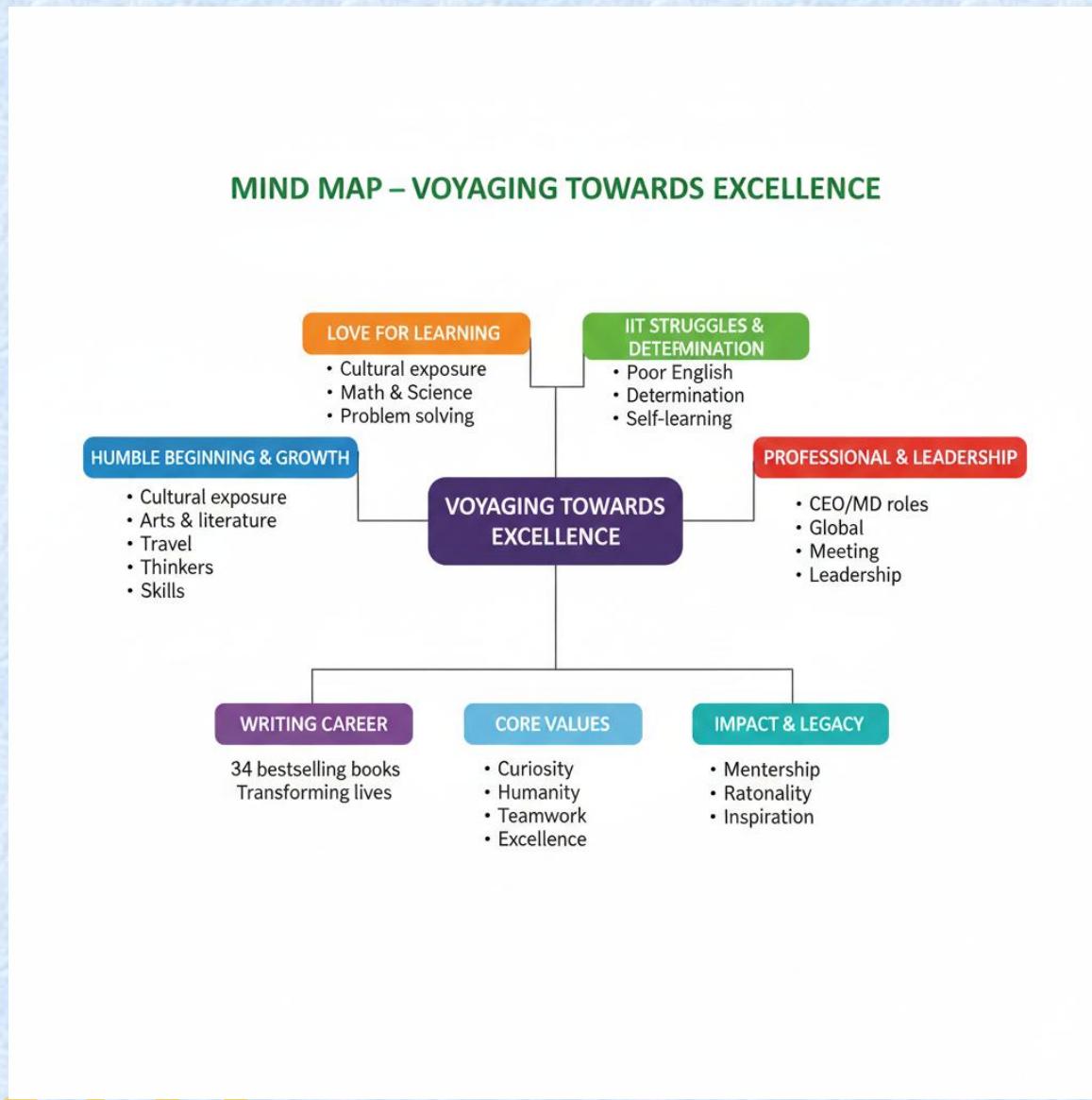
8. Social Responsibility

Serving the nation and uplifting people through writing.

IMPORTANT SCENES / EVENTS

1. **His culturally rich childhood** despite poverty.
 2. **Falling in love with Science & Math** for their beauty.
 3. **Achieving top ranks** in school and university.
 4. **Admission to IIT** and feeling inferior due to poor English.
 5. **Humiliating incident with a senior**, triggering determination.
 6. **Systematic training in English**—reading, practicing, studying phonetics.
 7. **Rise as a top IT leader** heading multinational companies.
 8. **Interactions with Nobel laureates & global thinkers**.
 9. **Joining the Sarvodaya movement**, going to jail for 10 days.
 10. **Switching careers to writing**, rejecting crore-worth offers.
 11. **Impact of his books on thousands – curing depression**, inspiring careers.
-

MIND MAP (Text Version)



ONE-PAGE REVISION SHEET (EXAM-READY)

- 1. Title: *Voyaging Towards Excellence***
- 2. Author: Achyut Godbole**
- 3. Type: Autobiographical Essay**

4. Central Idea (2–3 lines)

The essay traces Achyut Godbole's inspiring journey from a modest background to global success. It highlights how curiosity, hard work, determination, and passion for excellence shaped his life. It encourages students to pursue knowledge, overcome challenges, and think big.

5. Key Points

10. Grew up in a culturally rich but financially poor environment.
 11. Loved Science & Math for their inherent beauty—not for marks.
 12. Achieved top academic ranks.
 13. Faced an inferiority complex at IIT due to poor English.
 14. Transformed himself through disciplined self-learning.
 15. Became CEO/MD in multinational IT companies.
 16. Interacted with Nobel laureates and global thinkers.
 17. Left a lucrative career to become a writer.
 18. Authored 34 impactful books, helping thousands.
 19. Learned and lived by values like humility, curiosity, humanity, team spirit, and excellence.
-

6. Themes

- Excellence and perseverance
 - Power of education and curiosity
 - Overcoming fear and limitations
 - Leadership & teamwork
 - Social responsibility
 - Life-long learning
-

7. Vocabulary

- *Milieu* – social environment
 - *Rationalism* – thinking based on reason
 - *Phonetics* – study of sounds
 - *Plunged into* – dived deeply
 - *Horizon* – range of experience/knowledge
-

8. 4-Line Summary

Achyut Godbole narrates how cultural richness and curiosity shaped his early life. At IIT, humiliation over poor English sparked a determination to excel, leading him to transform himself. As a global IT leader, he gained vast experience and humility. Later, as a writer, he touched the lives of thousands through his insightful books.

Poetrym Section SandeepSriram

2.1 SONG OF THE OPEN ROAD ~

WALT WHITMAN

Stanza 1:

***“Afoot and light-hearted I take to the open road,
Healthy, free, the world before me,
The long brown path before me leading wherever I choose.”***

The poet is embarking on a new journey, and here he describes himself as healthy and free. He is the one who has control over his life by making proper choices. The untraveled road in front of him shows the unpredictability of destination and life.

Stanza 2:

***“Henceforth I ask not good-fortune, I myself am good-fortune
Henceforth, I whimper no more, postpone no more, need
nothing,
Done with indoor complaints, libraries, querulous criticisms,
Strong and content, I travel the open road.”***

Here, the poet addresses that as the choice is made by him, he doesn't need any good fortune. He is self-sufficient and calls himself a good fortune. While travelling on his path, he doesn't want to postpone things, nor does he have any complaint to hold on to or anything that can stop him. He is strong and satisfied enough to travel on his journey.

Stanza 3:

**“The earth, that is sufficient,
I do not want the constellations any nearer,
I know they are very well where they are,
I know they suffice for those who belong to them.”**

In this stanza poet tells us that the mother earth is sufficient for him to fulfill his necessities. He says that there is no need for any constellations in his life. Constellation is the Metaphor for an influential group of people who influence the poet to change his choices. He wants them to be in their rightful place, where they belong, and for those who need them.

Stanza 4:

**“(Still, I carry my old delicious burdens,
I carry them, men and women, I carry them with me wherever
I go,
I swear it is impossible for me to get rid of them,
I am fill’d with them, and I will fill them in return.)”**

This stanza contradicts the entire poem as the poet comes to reality hidden deep down in his heart. He speaks of the sweet memories that cannot be forgotten and carries them wherever he travels. He accepts the fact that he can't get rid of them. He is full of them, and he promises himself to fill them in return by paying back those who have been part of his life, loving and caring for him. Here, the poet converts his weaknesses into his strengths and goes on moving by accepting everything.

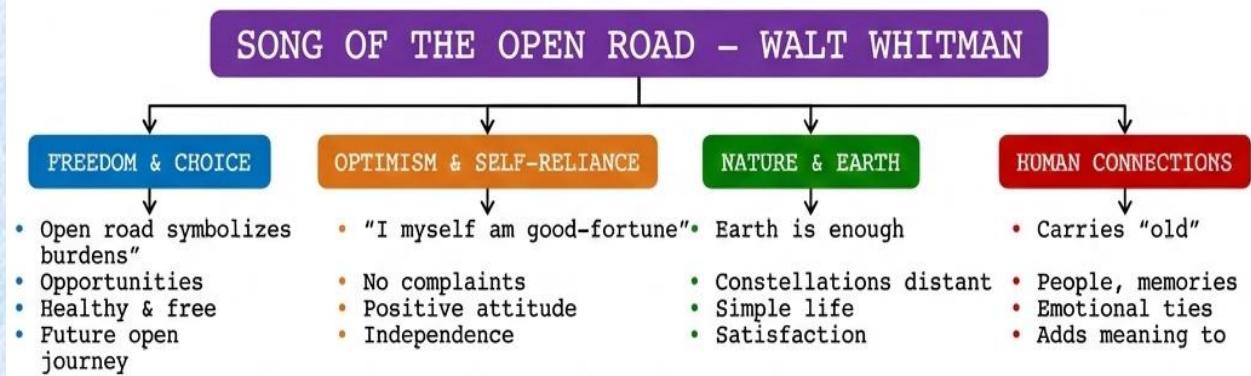
Appreciation of the Poem

- **About the poem/poet/title:** “Song of the Open Road” is written by Walt Whitman, who is an American poet, essayist, and journalist, and is often known as ‘Father of Free Verse’. This poem is taken from his beautiful collection “Leaves of Grass,” which is a blend of self-awareness, free will, and tenderness of heart. The open road signifies ‘mobility’ and ‘freedom and opportunity’.
- **Theme:** This poem focuses on freedom and opportunity while traveling on a new journey. It gives us the poet's experience that, along the journey of life, one will face a test of wisdom not taught in any school or university. There is no one superior or inferior while traveling on this open road of their lives; everyone here is equal. By the idea of mobility, the poet argues that by staying in one place for a long time, we must keep moving in our lives.
- **Language, literary devices:** The poem is written as Free Verse, that is, without any rhyme scheme. It uses simple language, which makes readers understand it thoroughly. The following are the poetic devices used in the poem:
 1. Metaphor: ‘the long brown path’ here represents the untravelled road. Similarly, ‘the constellations’ represents an influential group of people, and ‘the old delicious burdens’ signifies sweet old memories that the poet carries while travelling on his journey.
 2. Anaphora: The words such as ‘henceforth’, ‘I know’, etc., are repeated initially.
 3. Paradox: ‘still here I carry my old delicious burdens’ and ‘I am fill’d with them, and I will fill them in return’ though these lines seem to be nonsensical, it gives an underlined meaning.

And contradicts the poem as well. Repetition, Inversion, as well as symbolism are also used in the poem, which altogether give a splendid effect to the poem.

- **Special features:** This poem is a travelogue, written in the first person's perspective, indicating the speaker, with whom the poet relates to his journey of life with us. It is a dramatic monologue as well. The fourth stanza uses 'parentheses', which shows that the stanza also contradicts the rest of the poem.
- **Message/ moral/value:** This poem is a highly inspiring one that can be taken into consideration from every angle to look at our lives. It tells us that every time we start a journey, several opportunities are waiting for us on this path of life. There are going to be new challenges daily, and also many obstacles to test our capabilities, and at that time, we must be strong and content to move ahead by overcoming those obstacles. It also reminds us that destiny lies in our own hands; all we have to do is take proper efforts by being self-confident and self-sufficient.
- **Your opinion about the poem:** This poem is the most amazing piece of work ever. I love this poem because everyone can easily correlate it with their life. This poem motivates readers to start a new journey with a free heart and mind, take a step forward in one's life, and accept all the challenges we come across. Life is unpredictable, and this poem gives us a clear idea to be self-sufficient and learn to enjoy our own company, and not to submerge in this world, but to fly in the open sky.

MIND MAP – SONG OF THE OPEN ROAD – WALT WHITMAN



ONE-PAGE REVISION SHEET

Poem: *Song of the Open Road* (Extract)

Poet: Walt Whitman

Type: Inspirational, philosophical, free-verse poem

Central Idea (3–4 lines)

The poet celebrates freedom, self-reliance, and the joy of choosing one's own path in life. He steps onto the open road with optimism, leaving behind complaints, doubts, and negativity. Nature—especially the earth—is enough for him. He embraces life's journey along with the memories, relationships, and emotional “burdens” that shape him.

Stanza-wise Gist

Stanza 1

- Poet joyfully and freely takes to the open road.
- The world is full of opportunities.
- The path ahead leads wherever he chooses.

Stanza 2

- He needs no luck because *he himself becomes good fortune*.
- No more complaining or waiting.
- He is strong, satisfied, and ready for the journey.

Stanza 3

- The earth is enough for him.
- He does not want the stars (constellations) any closer.
- He is content with the natural world as it is.

Stanza 4 (*parentheses stanza*)

- He carries “old delicious burdens”—memories, relationships, past experiences.
- These cannot be removed, and he doesn’t want to remove them.
- He is filled with the people he has known, and gives back to them.

Key Themes

- **Freedom & Adventure**

The open road symbolizes life’s endless opportunities.

- **Self-Reliance**

The poet believes he is capable and strong; he needs no luck.

- **Optimism**

He travels with confidence and positivity.

- **Simplicity & Nature**

The earth is enough. He doesn’t desire anything extraordinary.

- **Human Bonds**

Our past relationships and memories shape who we are.

Important Symbols

- **Open Road** → Freedom, life's journey, choices ahead.
- **Long Brown Path** → Life's continuity and direction.
- **Earth** → Simplicity, natural satisfaction.
- **Constellations** → Distant ambitions, things beyond human control.
- **Old Delicious Burdens** → Experiences, memories, people who shaped the poet.

Style & Features

- Free verse (no fixed rhyme or rhythm).
- Conversational, open, democratic tone.
- Celebration of life, human spirit, and the natural world.

Exam-Ready 4-Line Summary

The poet sets out on the open road with a joyful, free spirit. He leaves behind all complaints and seeks no fortune, for he believes in his own strength. Nature itself satisfies him, and he accepts the earth as enough. He carries with him the memories and relationships that continue to enrich his journey.

2.2 INDIAN WEAVERS ~SAROJINI NAIDU

Stanza 1:

***WEAVERS, weaving at break of day,
Why do you weave a garment so gay? . . .
Blue as the wing of a halcyon wild,
We weave the robes of a newborn child.***

In this stanza, the poet asks weavers about the garment that they weave early in the morning. Later on, the weavers reply that they are weaving beautiful blue-coloured robes for a new-born baby. Here, the blue colour represents innocence and joy.

Stanza 2:

***Weavers, weaving at the fall of night,
Why do you weave a garment so bright? . . .
Like the plumes of a peacock, purple and green,
We weave the marriage-veils of a queen.***

In this stanza, the poet again asks weavers what they are weaving in the evening and why the garment is so bright. The weavers reply in return that they are weaving colourful dresses for the marriage of the queen. Here it represents that at the stage of adulthood, life colours us with different shades, sometimes struggle, and other times responsibilities.

Stanza 3:

***Weavers, weaving solemn and still,
What do you weave in the moonlight chill? . . .
White as a feather and white as a cloud,
We weave a dead man's funeral shroud.***

In the last stanza, the setting is of a sad and cold night, so are the weavers, solemn and calm. The poet asks them the same question, but this time, they reply in a low tone that they are weaving a garment for the funeral of a dead man. The colour of the garment is white, which represents calmness.

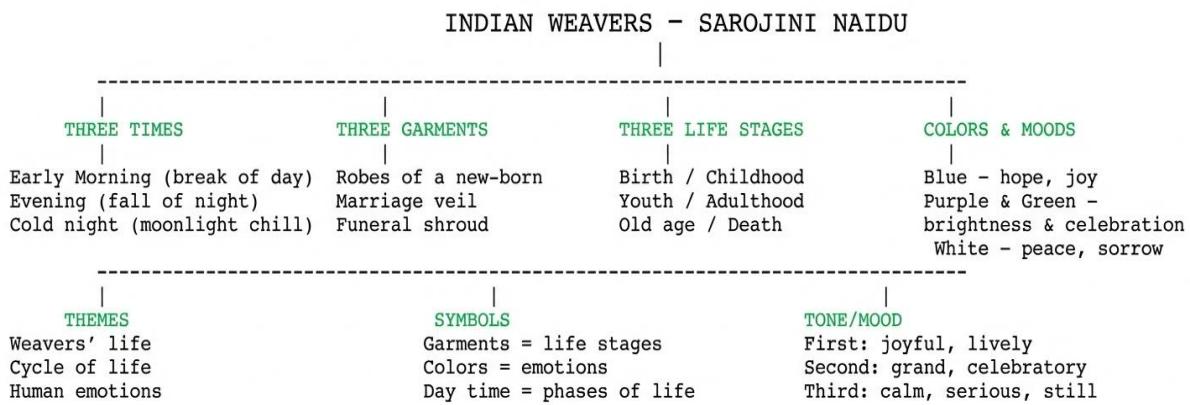
Appreciation of the poem

- **About the poem/poet/title:** 'Indian Weavers' is a short poem by Sarojini Naidu. She was a political activist, feminist, and the first Indian woman president of the Indian National Congress. By this title itself, we come to know that the poetess gives us an idea about the weavers. But this poem also talks about human life and tries to relate it with three stages of life that are Birth, Adulthood, and Death.
- **Theme:** The main theme of this poem is the three phases of life that everyone goes through: the journey from birth, adulthood, and death. It shows how the effects are at every stage in life. By mentioning the colours, the poetess wants to show us the mood through different stages of human life, characterized by joy, struggle, and sorrow, respectively.
- **Language, literary devices:** The language used in this poem is simple and is in a conversational tone. Poetic devices used are as follows:
 1. Alliteration: We can see the repetition of sounds 'w', 's', and 'p' in the poem.
 2. Simile: poetess uses 'like' and 'as' for making a comparison, where the cloth and its colour is compared with other things, such as the wind of a halcyon wild, plumes of peacock, a feather, cloud.

The rhyme scheme of the poem is 'a-a-b-b' followed in every stanza accordingly.

- **Special features:** The most effective feature of this poem is that it is written in question-answer type where the poetess asks the weavers about the cloths they weave and the weavers answer back. The second thing to be observed in this poem is the repetition of the letter 'w'. Here 'w' is repeated 22 times, which makes the poem more splendid.
- **Message/moral/value:** This poem very clearly explains the moods of humans during the three stages of life: Birth, Adulthood, Death. The garment weaved by the weavers in this poem shows the consequences of human life. As for the time of birth, there is a blue-coloured garment, at the stage of adulthood there is purple and green coloured, and for death, the white-coloured garment, represents three important events that none of us can deny to accept. On the other hand, it also focuses on the importance of weavers.
- **Your opinion about the poem:** I like this poem as there is simplicity in the language used. It also has two sides where in the first place, the poetess tries to express the moods related to the events of human life. And secondly, it also emphasizes on the Indian weavers. altogether this poem inspires us about the truth of life.

MIND MAP – INDIAN WEAVERS (Text Version)



ONE-PAGE REVISION SHEET – INDIAN WEAVERS

Poem: *Indian Weavers*

Poet: Sarojini Naidu

Type: Short symbolic poem (3 stanzas)

★ Central Idea (3-4 Lines)

The poem describes three types of garments woven by Indian weavers at three different times of the day. Each garment symbolizes a stage of human life—birth, marriage, and death. Sarojini Naidu beautifully connects the colours, moods, and time of day to reflect human emotions and the cycle of life.

■ Stanza-wise Summary

Stanza 1 – Morning (Birth)

- Weavers work at the **break of day**.

- They weave **blue robes** for a **newborn child**.
- Blue symbolizes **hope, freshness, and innocence**.

Stanza 2 – Evening (Marriage)

- Weavers work at the **fall of night**.
- They weave **purple and green marriage veils** for a **queen**.
- Colours show **joy, celebration, and richness**.

Stanza 3 – Cold Night (Death)

- Weavers work **solemn and still** in the **moonlight chill**.
- They weave a **white shroud** for the **dead man**.
- White symbolizes **peace, purity, sorrow, and silence**.

Key Themes

- Cycle of human life – birth, youth, death
- Indian culture and traditions
- Symbolism through colours and garments
- Hard work and artistry of weavers
- Connection between nature/time and emotions

Symbols

- **Garments** → stages of human life
- **Colours** → emotions (blue-hope, purple & green-joy, white-peace)
- **Times of day** → phases of life
- **Weavers** → artists shaping culture and human experiences

💡 **Tone / Mood**

- Stanza 1: bright, hopeful
- Stanza 2: grand, festive
- Stanza 3: calm, serious, sorrowful

abc **Figures of Speech**

- **Simile:** “Blue as the wing of a halcyon wild.”
- **Imagery:** vivid colours—blue, purple, green, white
- **Alliteration:** “Weavers, weaving.”
- **Metaphor:** garments symbolizing life stages

📌 **Important Vocabulary**

- **Halcyon** – kingfisher bird
- **Plumes** – soft feathers
- **Shroud** – cloth used to wrap a dead body
- **Solemn** – serious, calm

⭐ **Exam-Ready 4-Line Summary**

“Indian Weavers” highlights the artistry of weavers who create garments representing the key stages of human life. Morning brings a blue robe for a new-born, evening brings vibrant veils for a queen’s marriage, and night brings a white shroud for the dead. The poem uses colours, time, and symbols to portray human emotions and life’s journey

2.3 THE INCHCAPE ROCK ~ ROBERT SOUTHEY

Stanza 1-3:

*“No stir in the air, no stir in the sea,
The Ship was still as she could be.
Her sails from heaven received no motion,
Her keel was steady in the ocean.*

*Without either sign or sound of their shock,
The waves flowed over the Inchcape Rock.
So little they rose, so little they fell,
They did not move the Inchcape Bell.*

*The worthy Abbot of Aberbrothok
Had placed that bell on the Inchcape Rock;
On a buoy in the storm, it floated and swung,
And over the waves, its warning rang.”*

The air is calm, so is the sea. There is no movement; nature is in its peaceful state. Due to this, the ship is still as well. And the keel is steady in the ocean. The waves are gently flowing over the Inchcape rock, neither high nor low. Hence, there is no movement in the Inchcape bell.

The kind-hearted Abbot of Abrebrothok is the one who has placed this bell on the rock. At the time of the storm, it floated and swung due to the waves. The sound of the bell was a warning to everyone who sailed around.

Stanza 4-6:

**“When the Rock was hidden by the surge’s swell,
The Mariners heard the warning-Bell;
And then they knew the perilous Rock
And blest the Abbot of Aberbrothok**

**The Sun in heaven was shining gay,
All things were joyful on that day;
The sea-birds screamed as they wheeled round,
And there was joyance in their sound.**

**The buoy of the Inchcape Bell was seen
A darker speck on the ocean green;
Sir Ralph the Rover walked his deck,
And fix’d his eye on the darker speck.”**

The rock got hidden during the time of a high series of waves. The Mariners saved their lives by listening to the warning of the bell. They thanked and blessed the Abbot of Abrebrothok as they came to know about the dangerous rock which could take their lives.

Now the weather is good, the sun is brightly shining in the sky, the sea-birds are joyfully screaming around the sea, enjoying the day. The buoy of the Inchcape bell on the green ocean just as a dark speck, is visible to Sir Ralph the Rover, who is a pirate and has fixed his eyes on the rock.

Stanza 7-9:

**He felt the cheering power of spring,
It made him whistle, it made him sing;
His heart was mirthful to excess,
But the Rover’s mirth was wickedness.**

**His eye was on the Inchcape Float;
Quoth he, “My men, put out the boat,**

***And row me to the Inchcape Rock,
And I'll plague the Abbot of Aberbrothok."***

***The boat is lowered, the boatmen row,
And to the Inchcape Rock they go;
Sir Ralph bent over from the boat,
And he cut the bell from the Inchcape Float.***

Just as the cherry weather, he is joyful and enjoying the spring; he whistled and sang. His heart is cheerful (mirthful); the reason behind all his joy is wickedness.

As his eyes were on the Inchcape rock, he told his comrade to take him towards the Rock so that he could diminish the name of the Abbot of Abrebrothok. Now they head towards the Inchcape rock, Ralph the Rover cuts the bell on the Inchcape rock.

Stanza 10-13:

***Down sank the Bell with a gurgling sound,
The bubbles rose and burst around;
Quoth Sir Ralph, "The next who comes to the Rock,
Won't bless the Abbot of Aberbrothok."***

***Sir Ralph the Rover sailed away,
He scoured the seas for many a day, And now grown rich with
plundered store,
He steers his course for Scotland's shore.***

***So thick a haze overspreads the sky,
They cannot see the sun on high;
The wind hath blown a gale all day,
At evening it hath died away.***

***On the deck, the Rover takes his stand,
So dark it is they see no land.
Quoth Sir Ralph, "It will be lighter soon,
For there is the dawn of the rising Moon."***

The bell sunk in the ocean, making a gurgling sound. Due to this, the bubbles rose and burst around it. Sir Ralph said that those who will come next to the rock would never bless the Abbot of Aberbrothok. He then started travelling all around the sea and looted the other sailors, and now he is rich enough to get back to his hometown (Scotland).

There is a change in the weather. A thick layer of thin mist spreads around the sky and, the sun is not visible. Since all day, the wind was blowing, but now it is dead. Ralph, standing on the deck, cannot see any part of the land and, then he said that it would be dark soon as there is a rise of the moon.

Stanza 14-17:

***“Canst hear,” said one, “the breakers roar?
For something, we should be near the shore.”
“Now, where we are I cannot tell,
But I wish we could hear the Inchcape Bell.”***

***They hear no sound, the swell is strong,
Though the wind hath fallen they drift along;
Till the vessel strikes with a shivering shock,
“Oh, Christ! It is the Inchcape Rock!”***

***Sir Ralph the Rover tore his hair,
He curst himself in his despair;
The waves rush in on every side,
The ship is sinking beneath the tide.***

***But even is his dying fear,
One dreadful sound could the Rover hear;
A sound as if with the Inchcape Bell,
The Devil below was ringing his knell.”***

One of the companions of Ralph says that he can't hear any sound, so they can know if they are near the shore. They all don't know

where they are and are wishing to catch the sound of the Inchcape bell. But the bell was cut by Sir Ralph himself, so there is no chance of hearing the bell's sound. The wind is blowing slowly, and the tides are high and strong. Their ship goes and gets crashed to the rock as the vessel strikes with some shivering shock, then they come to know that it is the Inchcape rock.

Now, Ralph the Rover is completely perplexed and does not know what to do. The waves are rushing from every side and their ship starts sinking slowly beneath the tide. It is now the end of his life, and in this fear, Sir Ralph can hear the dreadful sound of the bell as if it is the devil below who is taking revenge and ringing the death bell.

Appreciation of the Poem

- **About the poem/poet/title:** 'The Inchcape Rock' is a ballad written by Robert Southey, who was the Poet Laureate of England from 1813 to 1843. This poem is actually a story of the 14th-century attempt by the Abbot of Aberbrothok to install a warning bell on Inchcape Rock, a sandstone reef about 11 miles. This poem is a legendary story of a pirate who removed the bell on the Inchcape Rock.
- **Theme:** The main idea discussed in this poem is that those who do bad things meet with a bad end at the hands of fate. The idea of 'what goes around, comes around' is at the core of the poem. Here, we find the conflict between Abbot, who is concerned about human beings, and tries to save the sailors. On the other hand, there is a pirate who wants Abbot to be in trouble and lure the sailors coming around.
- **Language/literary devices:** This poem is a ballad of 17 stanzas. It consists of four lines in each stanza with a rhyme scheme 'a-a-b-b' followed in the poem. There is a vast use of poetic devices in this poem as given below;

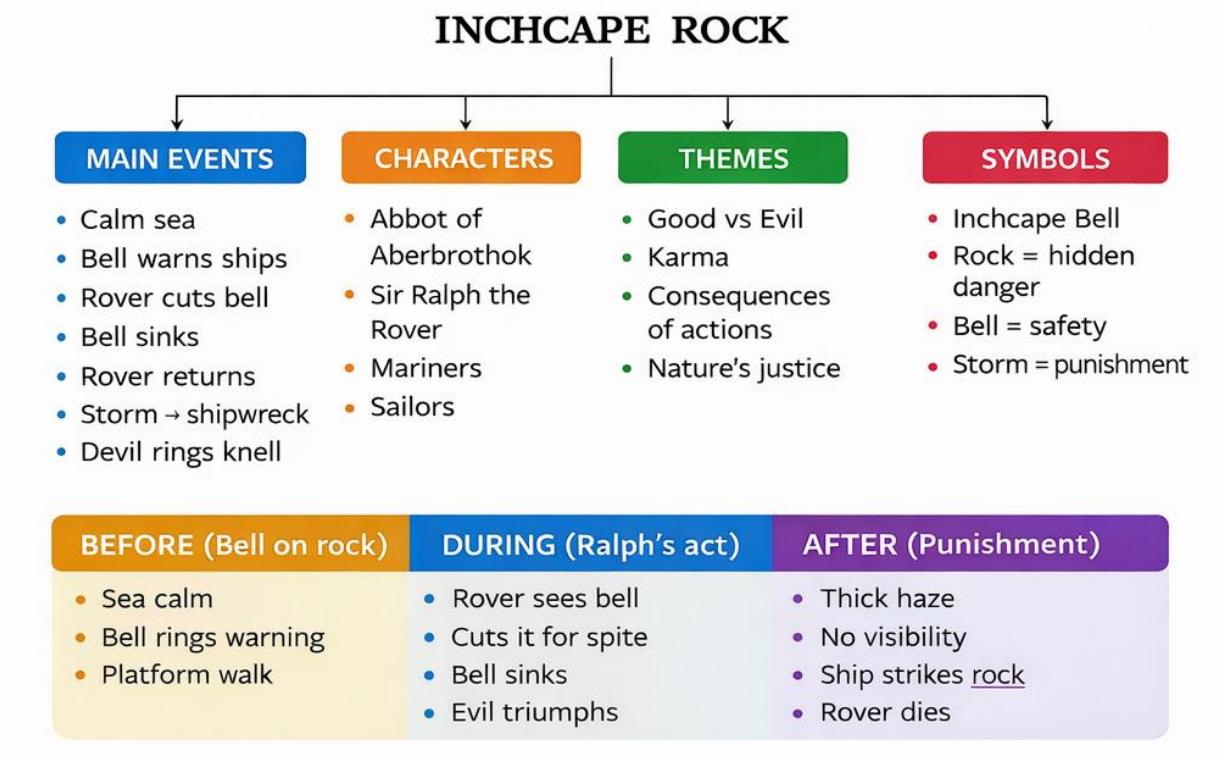
1. Antithesis: 'so little they rose, so little they fell' here, the first line contradicts the other.
2. Repetition: 'no stir', 'so little', such words are repeated in the stanza.
3. Personification: 'on the buoy in the storm it floated and swung' in this line, human qualities of floating and swinging are given to the bell.
4. Onomatopoeia: 'gurgling sound' gives a rhythmic sound.

In addition to it, Alliteration, Inversion, Anaphora, etc., are also used in the poem.

- **Special feature:** The most important feature of this poem is that it has the use of 'Poetic Justice', which emphasizes 'good to good, bad to bad'. There is the use of 'Archaism' in the poem where some of the words are written in old English, such as wheel'd round, walk'd, quoth, methink, etc.
- **Message/moral/value:** This poem gives a clear idea about the cause and its effect. It means the one who does good to all receives well in return, whereas one who does bad always gets worse. Though old, this poem gives moral value to today's generation that those who do wrong things will meet due punishment. In short, the message conveyed by this poem is that one should steer clear of wickedness and malice towards others, as that could be the cause of one's doom.
- **Your opinion about the poem:** I like this poem as it shares an idea about good and evil deeds. It tells us how one can be blessed by doing good to others, and on the contrary, what the effect can be if we do bad to others. It reminds me of the idea of Life, that is, 'Life is a circle' what we are going to give will surely return to us. The seed we sow will give us the same fruit. Hence, one must be inspired by Abbot of Abrebrothok

and do good rather than being bad/evil like Ralph the Rover and get punished for the evil deed.

MIND MAP – INCHCAPE ROCK



ONE-PAGE REVISION SHEET – INCHCAPE ROCK

Poem: *Inchcape Rock*

Poet: Robert Southey

Type: Narrative poem, moral fable

★ Central Idea (3-4 lines)

The poem highlights how wicked actions eventually return to destroy the wrongdoer. Sir Ralph the Rover cuts off the Inchcape Bell out of jealousy and spite. Without the warning bell, his own

ship crashes on the same rock in a storm, proving that evil deeds bring tragic consequences.

Summary (Short)

The Abbot of Aberbrothok places a bell on Inchcape Rock to warn sailors of danger. Sir Ralph the Rover, out of wickedness, cuts the bell and sinks it. Later, during a storm with no visibility, Ralph's own ship strikes the rock. As he dies, he hears a dreadful sound, as if the Devil is ringing the bell for his funeral.

Themes

- **Karma:** Evil returns to the doer.
- **Good vs Evil:** Abbot helps sailors; Rover harms them.
- **Consequences:** Every action has a result.
- **Nature's Justice:** The storm punishes the wicked.

Characters

- **Abbot of Aberbrothok** – Kind, caring, protects sailors.
- **Sir Ralph the Rover** – Greedy, jealous pirate; represents evil.
- **Mariners / Sailors** – Blessed the Abbot for his helpful act.

Symbols

- **Inchcape Bell** – Goodness, safety, warning.
- **Inchcape Rock** – Hidden dangers in life.
- **Storm** – Divine/nature's punishment.
- **Rover's Shipwreck** – Result of evil deeds.

Important Lines (Exam Use)

- “The waves flow’d over the Inchcape Rock; / So little they rose, so little they fell.”
- “Quoth he, ‘My men, put out the boat...’”
- “Oh Christ! It is the Inchcape Rock!”

Tone / Mood

- Beginning: Calm, peaceful
- Middle: Mischievous, wicked
- End: Dark, tragic, moralistic

Moral

“As you sow, so shall you reap.”

Evil deeds bring destruction upon the doer.

2.4 HAVE YOU EARNED YOUR TOMORROW? ~ EDGAR GUEST

Stanza 1:

*Is anybody happier because you passed his way?
Does anyone remember that you spoke to him today?
This day is almost over, and its toiling time is through;
Is there anyone to utter now a kindly word of you?*

In this stanza, the poet asks whether we did anything that could make a person happy when we met him while crossing his path. And if there is anyone to whom we spoke well, that person remembers how good we were when we spoke to him. This day is at the end, and do we think that there is someone who utters a good word about us? It means, is there something good we have done for others so that one can speak well about us?

Stanza 2:

*Did you give a cheerful greeting to the friend who came along?
Or a churlish sort of "Howdy" and then vanish in the throng?
Were you selfish, pure and simple as you rushed along the way,
Or is someone mighty grateful for a deed you did today?*

The stanza again begins with a question, asking whether we wish/greet someone cheerfully or just have a churlish way of greeting, and then disappear in the crowd. While doing all this, whether we were selfish and didn't intend to wait to talk, or just showed up for some formality. On the contrary, is there someone who offers gratitude for the deed we did for him today? Here, the poet emphasizes our behaviour towards people we meet many times.

Stanza 3:

Can you say tonight, in parting with the day that's slipping fast,

That you helped a single brother of the many that you passed?

Is a single heart rejoicing over what you did or said;

Does a man whose hopes were fading now with courage, look ahead?

While the time is slipping fast and it's almost night, do we remember any of the people we met today and helped while they were in need? Again, the poet asks whether someone whose heart is overwhelmed with joy just because of what we said or did for that person. And if a person who was losing all his hopes now is looking ahead with courage. The poet here wants us to do a deed that can make someone's day or maybe someone's life.

Stanza 4:

Did you waste the day, or lose it, was it well or sorely spent?

Did you leave a trail of kindness or a scar of discontent?

As you close your eyes in slumber do you think that God would say,

You have earned one more tomorrow by the work you did today?

Here, the poet asks us about our day, did we earn it or lose it? While passing from somewhere, did we leave the footmarks of kindness or the scars of dissatisfaction?

When we close our eyes while on our bed, our deeds done today for others are worth it so that God can say to us that we have earned our tomorrow and will be alive to see that tomorrow.

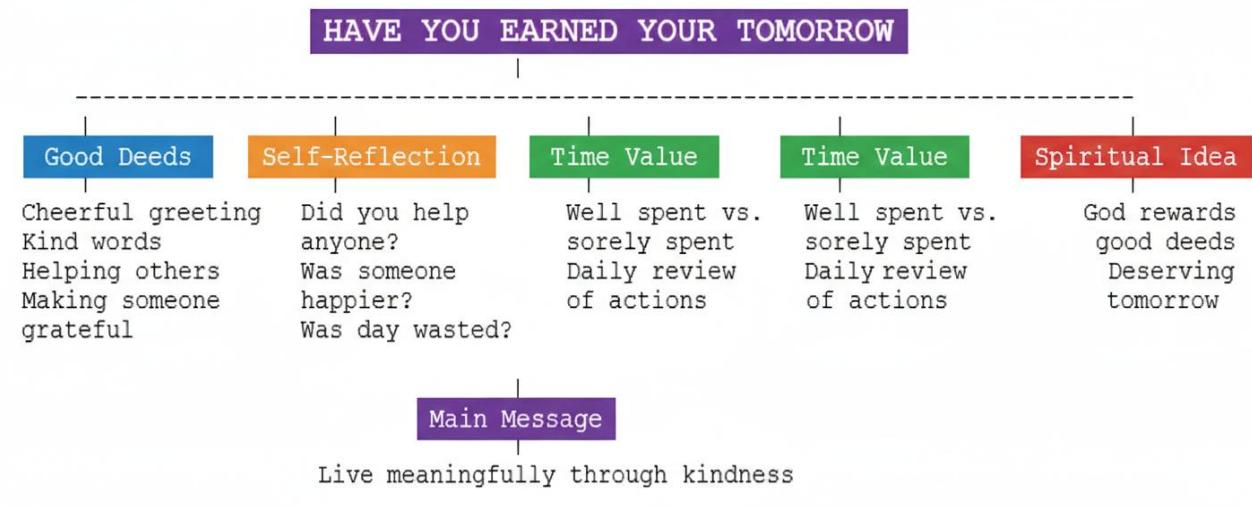
Appreciation of the Poem

- **About the poem/poet/title:** 'Have you earned your tomorrow' is written by Edgar Guest, who is popularly known as 'people's poet' for his simple style and optimistic tone of writing. The title of this poem asks us that did we earn our tomorrow. It means that did we do anything to improve the life of another human being so that we can proudly live, or vice versa?
- **Theme:** The central idea of this poem is the importance of living a worthy life. It tells us how our contribution to improving others' lives can help us earn the next day of our lives. It shows the importance of living each day by being kind and helping others in one way or another.
- **Language, literary devices:** The language of this poem is very simple and straightforward. In an Interrogative manner, the poet has expressed his message. The poetic devices used in this poem are 'Interrogation' where the poet asks us questions but not for the sake of getting answers. 'Alliteration' is used in the poem where we find the repetition of sounds in words like 'toiling time', 'then vanish in the throng' etc. The rhyme scheme of the poem is 'aabb-ccaa-ddee-ddaa' respectively. Some other figures of speech, such as Antithesis, Synecdoche, and Transferred Epithet, are also used in the poem.
- **Special features:** The use of rhetorical questions by the poet to convey his ideas and inspire readers adds gravity to the poem and makes a unique literary impact. There is the use of visuals like 'vanish in the throng', 'rushed along the way', 'slipping fast' helps us relate to the poem easily.
- **Message/moral/value:** This is a highly inspiring poem that gives us a clear idea about living a worthy life. It tells us about making others' lives happy by helping them, it may be by giving a smile while crossing a street, talking sweetly and

politely while meeting someone, giving a helping hand to those who need it, and trying to put in some effort to make someone smile. It is how we should live life and earn our tomorrow by doing good today. It gives us an idea that if we become someone's support today, someone will also be there for us when we are in need. Therefore, one should consider one's actions and deeds carefully and plan for a better future.

- **Your opinion about the poem:** I like this poem as it shows the importance of a life worth living and how our efforts to improve others' lives can help us earn our days and get the same thing back when we need it. This poem is splendid in its use of language, though in interrogative form is quite easy to understand. Altogether, it teaches us the moral values and ethics of our life, which are for everyone living in this world.

7. Mind Map (Text Format)



8. One-Page Revision Sheet

Title: *Have You Earned Your Tomorrow*

Poet: Edgar Guest

Type: Inspirational, Reflective Poem

Central Idea

The poem inspires readers to reflect on how they behave with others. Good deeds, kindness, and helpfulness define whether one has truly “earned” another day of life.

Theme Breakdown

- **Kindness:** Small gestures matter.
- **Self-examination:** Review your actions daily.
- **Use of Time:** Spend each day meaningfully.
- **Responsibility:** Improve others' lives.
- **Spiritual Reflection:** God blesses those who do good.

Key Questions from the Poem

- Did you make someone happier today?
- Did you speak kindly to those you met?
- Did you help anyone in need?
- Was the day well spent or wasted?
- Have your deeds earned you another tomorrow?

Poetic Devices

- **Interrogation:** Entire poem uses questions.
- **Alliteration:** “single soul,” “slipping fast”

- **Rhyme Scheme:** aabb (for all stanzas)

Important Vocabulary

- **Churlish** – rude
- **Throng** – crowd
- **Sorely** – painfully, badly
- **Discontent** – dissatisfaction

Message

Live each day with kindness and purpose. Your deeds define your worthiness of tomorrow.

2.5 FATHER RETURNING HOME ~ DILIP CHITRE

Stanza 1:

*My father travels on the late evening train
Standing among silent commuters in the yellow light
Suburbs slide past his unseeing eyes
His shirt and pants are soggy and his black raincoat
Stained with mud and his bag stuffed with books
Is falling apart. His eyes dimmed by age
fade homeward through the humid monsoon night.
Now I can see him getting off the train
Like a word dropped from a long sentence.
He hurries across the length of the grey platform,
Crosses the railway line, enters the lane,
His chappals are sticky with mud, but he hurries onward.*

The poet here describes the image of his father and tells us about his journey from workplace to home. On the late evening train, the father is travelling back to his home, and he stands still with the rest of the passengers in the yellow light symbolizes his monotonous life. While on this short journey through the suburb area, the father can see all the surroundings but he is not willing to see them. Hence, the poet uses the term ‘unseeing eyes’ for the slides of the suburb area passing in front of his eyes.

The poet now describes the appearance of his father, who is dressed in a soggy shirt and a pant with a black raincoat which shows the setting of rainy days and also symbolizes dullness in his life. He is carrying a bag full of books which is a metaphor for his life full of unfulfilled desires. His eyes are dimmed as he has grown older and

waiting for the station where he wants to get off on this humid monsoon night.

Now, the poet can see his father getting off the train just as if a word is dropped from a big sentence that means society has become so insensible that no one cares whether he is there or not. He hurries to reach home across the grey platform by crossing the railway line and entering the lane. His chappals are sticky due to mud which is stopping him reach home early.

Stanza 2:

*Home again, I see him drinking weak tea,
Eating a stale chapati, reading a book.
He goes into the toilet to contemplate
Man's estrangement from a man-made world.
Coming out he trembles at the sink,
The cold water running over his brown hands,
A few droplets cling to the greying hairs on his wrists.
His sullen children have often refused to share
Jokes and secrets with him. He will now go to sleep
Listening to the static on the radio, dreaming
Of his ancestors and grandchildren, thinking
Of nomads entering a subcontinent through a narrow pass.*

Now the poet can see the father at home drinking a weak tea, and then the father eats stale food and read a book. He then goes to the toilet to contemplate because it is the only place where he gets time for himself when he is alone with his thoughts. He thinks about a man getting alienated from the artificial world (manmade world). Later, he comes out, standing near the sink, washing his hands while the cold water runs over his brown hands and, a few water-droplets cling to the hair on his wrists standing for the old and weak days of his life.

His children are bad-tempered. They don't want to share their jokes and secrets and all that goes on in their lives. Afterward, he goes to bed and listens to the static on the radio, dreaming about his ancestor and grandchildren. He is thinking about how nomads entered this subcontinent through a narrow pass. Altogether, he is having an escape from his life for a while.

Appreciation of the Poem

- **About the poem/poet/title:** 'Father returning home' is a beautiful poem taken from 'Travelling in a cage' by Dilip Chitre, who was a bilingual poet and translator. He has been awarded the 'Sahitya Akademi Award' for poetry as well as his translation work 'Says Tuka', the abhangas by saint Tukaram. This poem talks about the hardworking father who is not of any importance in the world created for his children. It draws a portrait of a suburb commuter.
- **Theme:** The poem covers three ideas, they are, loneliness, the monotonous life of an old man, and isolation from the man-made world. It shows us the life of an old, tired, and exhausted father. He fights daily to feed his family, but in return, he doesn't even get the love of his children. Overall, this poem represents the idea of the lonely and painful life of an old man. (Contemplation, alienation, existentialism)
- **Language, literary devices:** The poem is written in straightforward language. It has numerous figures of speech that give different effects to the poem. Some of them are as follows;
 1. Metaphor: 'his bag stuffed with books' gives the meaning of his life full of unfulfilled desires.
 2. Paradox: 'unseeing eyes', this word is self-contradictory.

3. Synecdoche: 'a stale chapati' here, chapati designates whole food which is stale.

Symbolism is used widely in the poem, such as 'yellow light' symbolises the monotonous life of the father, 'static on the radio, dreaming...' symbolises escape from one's life for a while. There is the use of alliteration in the poem for sounds 's', 'h', 'e', etc.

- **Special features:** This poem is of 25 lines divided into 2 stanzas. It has a use of enjambment where one line of the poem is continued into the next. In this poem, the poet sketches his father's image and also communicates the apathy of society towards old people through this poem.
- **Message/moral/value:** This poem gives us a message to love our parents and treat them with care and respect. It reminds us of the struggle of our parents and the efforts they took to raise us by providing every available resource. It represents the value of one's life in this materialistic man-made world. This poem is highly relevant to today's world. In today's fast-paced and humdrum life, the only solace that a man can find is in his dreams of the past or future.
- **Your opinion about the poem:** I like this poem as it conveys a highly inspiring message about our parents, their struggle, and their efforts. It tells us to give them the respect that they deserve. The poem has simplicity in it, and it is easily applicable to today's modern world. Everyone in this man-made world has their small world, and in that world, they should get their place, it may be as a father, as a mother, as a friend, or anyone.



8. One-Page Revision Sheet

Poem: *Father Returning Home*

Poet: Dilip Chitre

Source: *Travelling in a Cage*

Central Idea

The poem depicts the emotional and physical exhaustion of a father who is neglected by society and his own family. It highlights the loneliness of old age and the alienation caused by modern urban life.

Themes

- Emotional isolation
- Generation gap
- Monotony of life
- Neglect of the elderly

- Estrangement from society
- Painful routine
- Aging and helplessness

Key Images & Lines

- **“Suburbs slide past his unseeing eyes”** → weariness
- **“Like a word dropped from a long sentence”** → invisibility
- **“Eating a stale chapati”** → neglect
- **“Contemplate man’s estrangement”** → loneliness
- **“Listening to the static on the radio”** → emptiness

Characters

- **Father:** tired, lonely, ignored
- **Children:** sullen, indifferent
- **Speaker:** narrator observing father’s pain

Poetic Devices

- **Simile:** “Like a word dropped from a long sentence.”
- **Alliteration:** “soggy and his black raincoat.”
- **Onomatopoeia:** “static on the radio.”
- **Transferred Epithet:** “humid monsoon night.”

Symbols

- Weak tea → weak emotional connection
- Stale chapati → stale life
- Train journey → monotonous struggle

- Radio static → silence and emptiness

Message

The poem urges society and families to notice, respect, and emotionally support the elderly before loneliness consumes them.

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2.6 MONEY ~ WILLIAM H. DAVIES

Stanza 1:

*When I had money, money, O!
I knew no joy till I went poor;
For many a false man as a friend
Came knocking all day at my door.*

The poet says that there was a time when he never knew what true happiness was, and many of his friends were false, who came knocking on his door just for money. The poet confesses that when he became poor, at that time, he came to know the reality.

Stanza 2:

*Then felt I like a child that holds
A trumpet that he must not blow
Because a man is dead; I dared
Not speak to let this false world know.*

The poet compares himself to a child. He holds a trumpet in his hand, but he can't play it. 'Man is dead' stands for dead humanity here. So, the poet cannot tell this truth to anyone in this false world.

Stanza 3:

*Much have I thought of life, and seen
How poor men's hearts are ever light;
And how their wives do hum like bees*

About their work from morn till night.

The poet now says that he has experienced many things in his life. The way he has seen the life of poor men, the way their heart is free and light, and their wives hum like a bee with joy, working from dawn to dusk, still having happy faces.

Stanza 4:

***So, when I hear these poor ones laugh,
And see the rich ones coldly frown
Poor men, think I, need not go up
So much as rich men should come down.***

When the poet listens to the joyful laugh of the poor and looks at the rich people, the way they are screaming for want of more makes him realize that there is no need for the poor men to rise much up than for the rich men to come down and know true happiness.

Stanza 5:

***When I had money, money, O!
My many friends proved all untrue;
But now I have no money, O!
My friends are real, though very few.***

The poet exclaims that when he had money, many of his friends were proven untrue they were just people wearing masks of friendship. But now, when he doesn't have money, there are just a few friends, but they all are real friends.

Appreciation of the Poem

- **About the poem/poet/title:** Money is a poem written by William H. Davies, who was a Welsh poet and writer. He had a

wandering life as a tramp or hobo in UK and US. After several years, he published his first volume, “The Soul’s Destroyer and Other Poems”. This is a reflective poem that deals with the reality of the rich and the poor. The poet describes his personal experience of being rich and poor as well.

- **Theme:** The central idea of this poem is money and personal happiness. The poet gives us an idea about how people in this world stick to money as bees to honey. It tells us the meaning of real happiness, which lies not in money but in real things in the world.
- **Language, literary devices:** This poem is written in the first person's perspective, where the poet shares his personal experience about the rich and poor. The language used is quite simple and catchy. The poetic devices are used as follows:
 1. Apostrophe: 'Money O!' Here the poet addresses money directly, money which is a non-living thing, merely an object.
 2. Simile: 'Then felt I like a child' in this line poet compares himself with a child holding a trumpet.
 3. Onomatopoeia: 'hum' is a word giving a rhythmic sound like humming bees.
 4. Metaphor: 'man is dead' hereby dead man poet tells us that humanity is dead, man is compared to humanity.

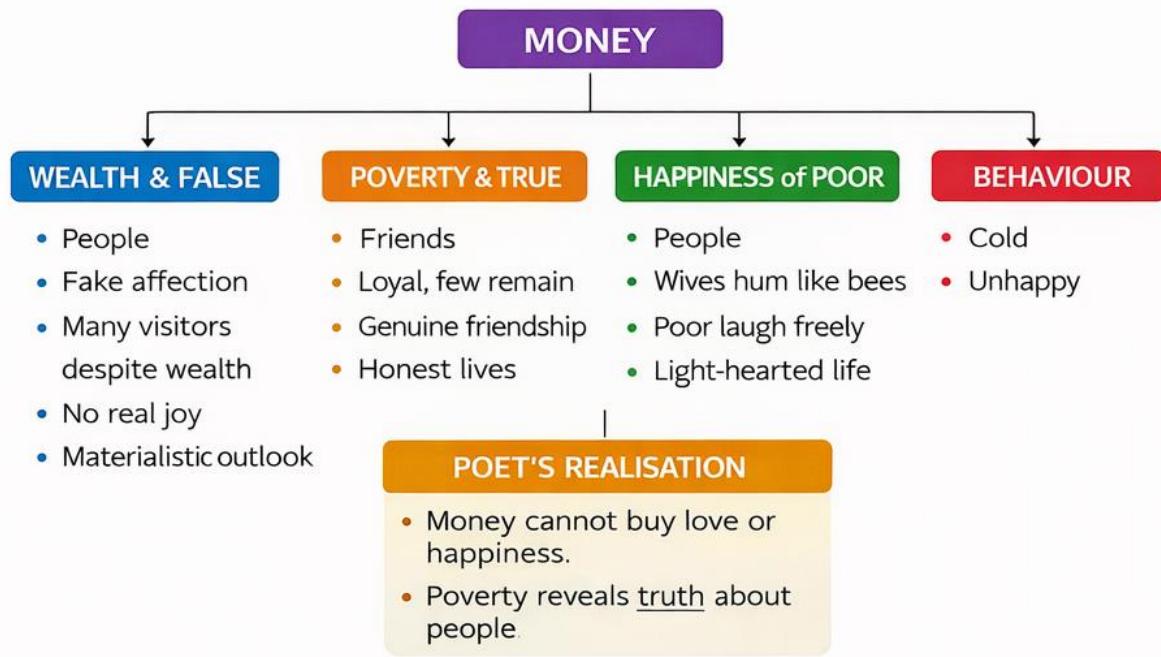
There are some other figures of speech used in the poem such as Metonymy, alliteration, hyperbole, etc., which, altogether, make the poem attractive.

- **Special features:** This poem is featured by 'Dual aspect' as well as is written in 'Narrative style'. The poet has also used Enjambment throughout the poem, where poetic lines flow

from 1st stanza to the last without any pause. In addition to it, there is a direct comparison between the life of rich and poor.

- **Message/moral/value:** This is one of the highly inspiring of all the poems which can change our perspective for the way we look at money. It tells us that money cannot give us true happiness; true happiness comes from being compassionate about one's life. Money is important but, contentment is the greatest form of wealth.
- **Your opinion about the poem:** I like this poem as it is a splendid work of poetry. In very simple language, the poet has compared the life of rich and poor. It can make us experience both aspects at once. It expresses the clear idea that real wealth can be measured not by what you have but by what you are.

MIND MAP – MONEY



8. One-Page Revision Sheet

Poem: *Money*

Poet: William H. Davies

Central Idea

The poem teaches that money cannot buy true happiness or friendship. Real joy comes from simple living and honest human bonds, not wealth.

Major Themes

- False friends vs. true friends
- Happiness in poverty
- Artificiality of wealth
- Social inequality (poor laugh, rich frown)
- Realisation of life after losing money

Key Lines

- “When I had money, money, O! / I knew no joy till I went poor.”
- “Many a false man as a friend / Came knocking all day at my door.”
- “Poor men’s hearts are ever light.”
- “Rich ones coldly frown.”
- “My friends are real, though very few.”

Symbols

- “Trumpet that he must not blow” → truth he cannot speak
- Bees → hardworking joy of poor people

- **Knocking friends** → false affection

Characters

- Poet (reflective narrator)
- False friends (materialistic)
- True friends (loyal)
- Poor men & wives (content)
- Rich men (proud, unhappy)

Poetic Devices

- **Repetition:** “money, money, O!”
- **Simile:** “hum like bees”
- **Antithesis:** “poor men laugh / rich men frown”
- **Inversion:** “Poor men, think I”
- **Onomatopoeia:** “hum”

Message

Money is temporary. True friendship, love, and happiness come from simplicity and honesty, not wealth.

2.7 SHE WALKS IN BEAUTY ~ GEORGE GORDON BYRON

STANZA-WISE EXPLANATION

Stanza 1 (Lines 1–6)

The poet describes a woman walking in unmatched beauty. She is compared to a calm, starry, cloudless night—suggesting a perfect blend of darkness and brightness. Her appearance and especially her eyes embody this harmony of “dark and bright” qualities. Her beauty is gentle, soft, and heavenly—more tender than the dazzling brightness of daytime. This stanza focuses mainly on her **external beauty**.

Stanza 2 (Lines 7–12)

Here, Byron explains that her beauty is perfectly balanced—if she had “one shade more or one ray less,” her exquisite charm would be diminished. Her black hair (“raven tress”) waves gracefully, and a soft light brightens her face. The poet reveals that her outer beauty reflects her inner purity; her serene expression shows that her thoughts are sweet, calm, and innocent. This stanza connects **external beauty with inner purity**.

Stanza 3 (Lines 13–18)

The final stanza focuses on the woman’s **inner goodness**. Her calm cheeks and soft brow express peace, virtue, and moral purity. Her glowing smiles reflect her life spent in kindness. Her mind is at peace with the world, and her heart is full of innocent love. The poem ends with admiration not only for her physical beauty but also for her gentle soul.

★ APPRECIATION OF THE POEM

1) About the Poem / Poet

“She Walks in Beauty” is a lyrical poem written by Lord Byron, one of the most celebrated Romantic poets. Inspired by a moment when Byron saw his cousin in a beautiful, black, shimmering dress, the poem praises a woman whose physical beauty is perfectly balanced with her inner purity.

2) Theme

The main themes are:

- The harmony of **outer beauty and inner goodness**
- Perfect balance between **dark and light**
- Innocence, purity, serenity, and moral virtue
- Romantic admiration and silent awe

The poem celebrates not sensual beauty, but **spiritual and moral beauty**.

3) Poetic Devices

- **Simile:** “She walks in beauty, like the night.”
- **Metaphor:** “Nameless grace,” “tints that glow.”
- **Transferred epithet:** “cloudless climes.”
- **Personification:** thoughts that “express” purity
- **Alliteration:** “day denies,” “serenely sweet.”
- **Imagery:** starry skies, tender light, glowing tints

These devices make the poem vivid, musical, and emotionally rich.

4) Special Features

- Uses **iambic tetrameter** and **three six-line stanzas**
- Soft, musical rhythm like a hymn
- Focus on harmony between the physical and spiritual
- Written in pure admiration without expressing romantic desire
- Rich visual imagery of nature (night, stars, light) to describe beauty

5) Message / Moral of the Poem

True beauty is not only about appearance—it is a perfect blend of **outer grace and inner goodness**. A peaceful mind, gentle heart, and virtuous thoughts make a person truly beautiful.

Mind - Map



ONE-PAGE REVISION SHEET

Poem: *She Walks in Beauty*

Poet: Lord Byron

Central Idea

The poem celebrates a woman whose external beauty is perfectly harmonised with her inner purity. Byron admires her gentle glow, peaceful mind, and innocent heart.

Stanza Themes

- **Stanza 1:** Her beauty compared to a calm, starry night
- **Stanza 2:** Perfect balance of dark and bright; purity of thoughts
- **Stanza 3:** Her calm expression reflects a good, innocent heart

Key Lines & Meaning

- **“She walks in beauty, like the night”** → She is elegant, serene, celestial
- **“One shade the more, one ray the less”** → Perfectly balanced beauty
- **“A mind at peace with all below”** → Her soul is pure and calm
- **“A heart whose love is innocent”** → She is morally and emotionally pure

Themes

- Harmony of inner and outer beauty
- Purity, goodness, innocence
- Beauty in balance (light and dark)

- Awe and admiration

Poetic Devices

- **Simile:** comparing her to the night
- **Metaphor:** glowing tints, nameless grace
- **Personification:** thoughts express purity
- **Imagery:** starry skies, tender light
- **Alliteration:** “serenely sweet,” “day denies.”
- **Contrast:** dark vs. bright

Message

True beauty comes from within—a peaceful mind, good deeds, and a pure heart shine brighter than outward appearance.

2.8 SMALL TOWNS AND RIVERS ~ MAMANG DAI

STANZA-WISE EXPLANATION

Stanza 1

“Small towns always remind me of death... only the rituals are permanent.”

The poet describes her small hometown surrounded by trees. The town remains the same in every season—summer or winter—with dust or howling winds. She recalls the death of someone in the town, reminding her that life and death come and go, but only the rituals surrounding them remain unchanged. The small town symbolizes stillness, silence, and the cyclical nature of life and death.

Stanza 2

“The river has a soul... torrent of grief... land of fish and stars.”

The poet shifts to the river, a sacred natural element. She states that the river has a soul—an identity and spiritual presence. In summer, it rushes violently like a “torrent of grief,” expressing intense sadness. The river sometimes seems to hold its breath, as if longing for a magical place filled with fish and stars. This stanza reflects the mystical connection between nature and emotions, showing that the river feels and remembers.

Stanza 3

“The river has a soul... immortality of water.”

The poet repeats that the river has a soul, emphasizing its consciousness. It stretches endlessly past the town, knowing everything from the first drop of rain to the mist on mountaintops.

Through this, the poet suggests the **immortality of water**—that water always returns, evaporates, and flows again. Nature continues its eternal cycle even when human life ends.

Stanza 4

“A shrine of happy pictures... small towns grow with anxiety for the future.”

Childhood memories appear like a shrine filled with happy pictures. But alongside this happiness, the poet notes that small towns grow with worry about the future. As towns expand, natural elements may be lost. The poet is concerned that development may destroy traditional beliefs and natural beauty.

Stanza 5

“The dead are placed pointing west... soul rises into the golden east.” This stanza explains a tribal belief. The dead are laid pointing west so that when their souls rise, they walk into the east—towards the rising sun, symbolizing rebirth, hope, and the divine. East signifies enlightenment and the “house of the sun.” This reflects a deep connection between spirituality and nature.

Stanza 6

“In the cool bamboo... we all want to walk with the gods.”

The poem ends with peace and nature. Among cool bamboo and sunlight, life becomes meaningful again. In small river towns, people live close to nature and desire a spiritual life—“to walk with the gods.” The ending suggests harmony between humans, nature, and divinity.

★ APPRECIATION OF THE POEM

(Points: About the poem • Theme • Poetic devices • Special features • Message)

1) About the Poem / Poet

“Small Towns and Rivers” is a reflective and spiritual poem by Mamang Dai, a poet from Arunachal Pradesh. Taken from *The River Poems* (2004), it blends childhood memories, tribal beliefs, and natural elements. The poem expresses her emotional connection to her hometown and its river.

2) Theme

The main themes are:

- Relationship between humans and nature
- Life, death, and spiritual beliefs
- Immortality of water
- Nostalgia and childhood memories
- Anxiety about modernization
- Tribal traditions and rituals

The poem emphasizes how nature holds memory, soul, and continuity.

3) Poetic Devices Used

- **Metaphor:** “torrent of grief,” “shrine of happy pictures”
- **Personification:** “the river has a soul,” river holding its breath
- **Repetition:** “life and death” and “the river has a soul”
- **Imagery:** mist, mountains, bamboo, river, winds
- **Symbolism:** east = rebirth, river = immortality, west = death
- **Alliteration:** “small towns,” “happy pictures”

These devices create a mystical, emotional, and reflective tone.

4) Special Features

- Written in **free verse**, giving natural flow
- Rich cultural references from North-East India
- Combines nature, spirituality, and human emotions
- Uses beliefs of tribal communities to discuss life and death
- Blends personal memory with universal themes
- Deep environmental message

5) Message / Moral

The poet insists that nature must be respected and preserved. Rivers, mountains, and forests are not just physical elements—they hold memory, soul, and immortality. Development should not come at the cost of destroying nature. Human life is temporary, but nature is eternal.

MIND MAP (Text Format)

SMALL TOWNS AND RIVERS

Small Towns	River	Beliefs	Themes
Life & death cycles	River has a soul	Dead face west	Nature & humans
Silence & rituals	Immortality of water	Soul to the east	Life & death
Childhood memories	Torrent of grief	Walk with gods	Spirituality
Anxiety of future	Fish & stars		Nostalgia

Message / Moral

Preserve nature; respect traditions.
Nature is eternal, human life is transient.

ONE-PAGE REVISION SHEET

Poem: *Small Towns and Rivers*

Poet: Mamang Dai

Central Idea

The poem reflects the poet's emotional attachment to her small hometown and its river. She connects nature with tribal beliefs, spirituality, and the cycle of life and death. Nature is eternal, while human life is temporary.

Key Themes

- Nature's immortality

- Life and death rituals
- Tribal customs and spirituality
- Childhood memories
- Fear of losing natural beauty
- Human–nature relationship

Important Lines

- “Small towns always remind me of death.”
- “The river has a soul.”
- “The river knows the immortality of water.”
- “The dead are placed pointing west.”
- “When the soul rises, it will walk into the golden east.”

Poetic Devices

- **Metaphor:** torrent of grief
- **Personification:** the river has a soul
- **Symbolism:** east = rebirth
- **Imagery:** mist, mountains, bamboo
- **Repetition:** life and death

Symbols

- **River:** soul, immortality of nature
- **East:** new life, the sun, divinity
- **Bamboo:** peace, renewal
- **Wreath of flowers:** death and rituals

Message

Human life is short, but nature is eternal. We must preserve rivers, forests, and natural beauty while respecting traditions and spiritual beliefs.

Sandeepsir.com

Writing
Skill
Sampling.com

3.1 SUMMARY WRITING

1. Who is the Character?

This means → **Who is the story about?**

Identify the **main person/animal/figure** in the passage or story.

- Example: A boy named Rohan
- Example: A farmer
- Example: A scientist

✓ Mention only the **main character**, not all minor ones.

2. What's the Problem?

This means → **what difficulty or challenge does the character face?**

Every story has some issue or situation that causes trouble.

Examples of problems:

- He missed the train
- She lost her book
- They had no food
- The village faced a drought

✓ This becomes the *central conflict* of your summary.

3. What's the Solution?

This means → **How is the problem solved?**

Explain what the character does or what event helps resolve the issue.

Examples:

- He worked hard and found the book
- The villagers saved water and survived
- She asked for help and fixed the mistake

✓ This shows how the story moves towards the end.

4. Message in the Story

This means → **What lesson does the story teach?**

Most stories have a moral or theme.

Examples:

- Hard work leads to success
- Honesty is the best policy
- Use resources wisely
- Cooperation brings strength

✓ This is the *takeaway* for the reader.

5. Suitable Title

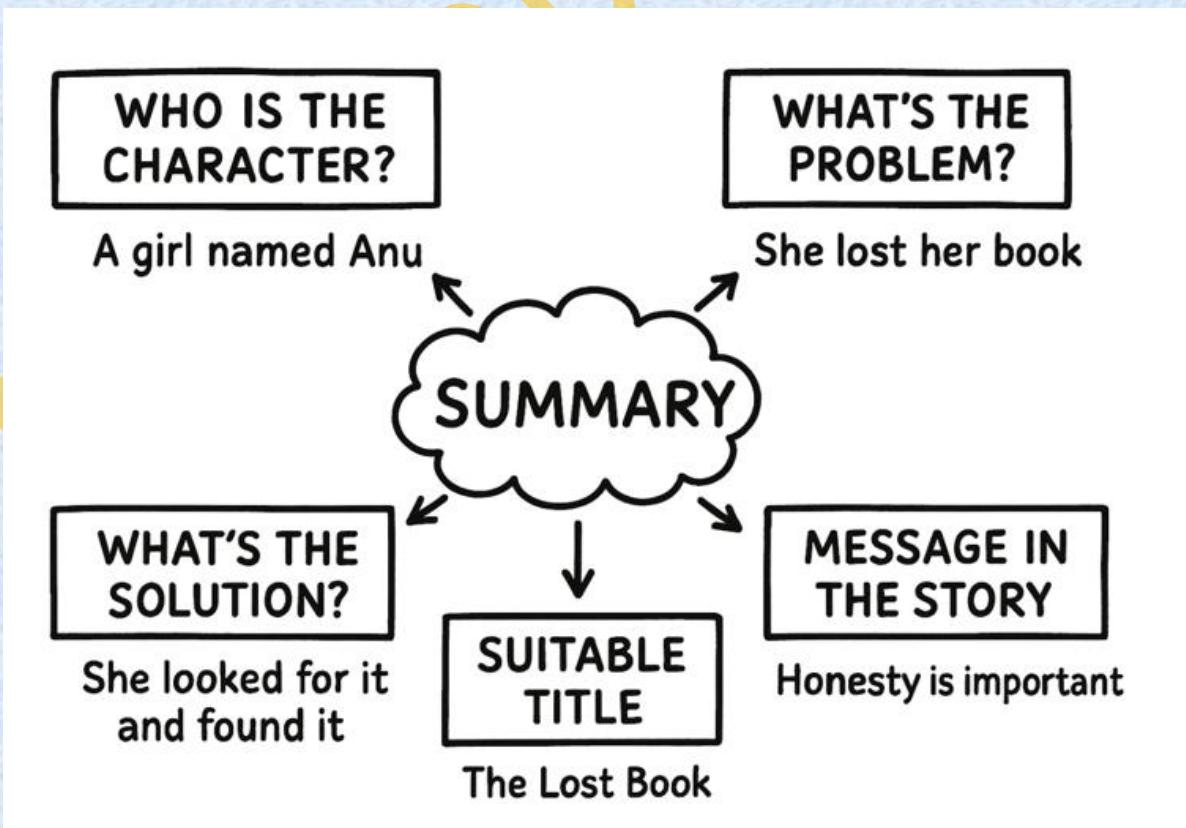
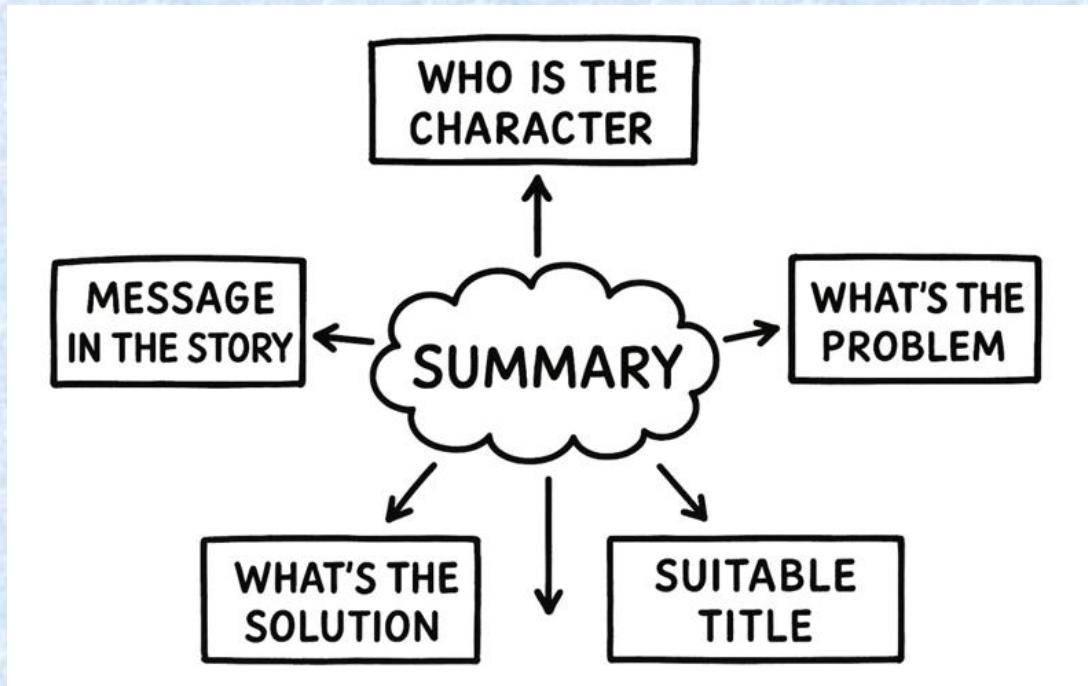
A title should be:

- Short
- Relevant
- Based on the main idea

Examples:

- “The Lost Book.”
- “The Helpful Friend.”
- “Saving the Village.”

- ✓ Write a title that matches the content of the story.



What is a Summary?

A **summary** is a *short, crisp, and clear* version of a longer passage. It captures only the **main idea**, removes all unnecessary details, and is written **in your own words**.

A good summary is like **squeezing a big sponge into a tiny cube** — all the important ideas stay, and all the extra water (details) is removed.

The One-Third Rule

A summary should be **one-third** of the original passage. That means:

★ *If the passage is long like a full paragraph...
Your summary should be short like a bite-sized paragraph!*

So, if the passage is:

- **150 words**,

Then the summary should be **about 50 words**.

This rule helps you keep your writing:

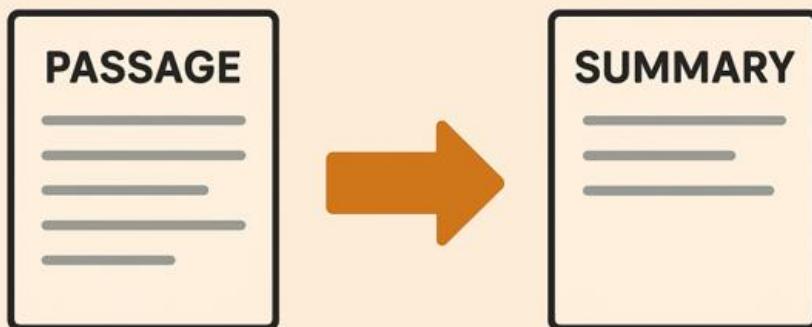
- ✓ Short
- ✓ Precise
- ✓ Focused
- ✓ Scoring!

Formula to Remember

Summary = 1/3 of the Passage

“Cut the extras, keep the essence.”

What is the One-Third Rule?



Summary = 1/3 of the Passage

Steps to Write a Good Summary:

1. Read the passage carefully
2. Find the main idea and key points
3. Remove examples, descriptions, and extra details
4. Rewrite in your own words
5. Keep it in one short paragraph
6. Follow the **1/3rd Rule**

PASSAGE 1 — (150 Words)

Electric vehicles are becoming increasingly popular as people search for cleaner and more efficient ways to travel. Traditional petrol and diesel vehicles release harmful gases that pollute the air

and contribute to climate change. Electric vehicles, on the other hand, run on rechargeable batteries and produce no direct emissions. Many countries are encouraging their citizens to switch to electric vehicles by offering subsidies and building charging stations. Although electric vehicles can be expensive to buy, they are cheaper to maintain and operate in the long run. They also reduce dependency on fossil fuels. As technology improves, the driving range of electric cars is increasing, and charging time is decreasing. If more people adopt electric vehicles, it will create a cleaner, healthier environment for future generations.

Summary (50 Words):

Electric vehicles are eco-friendly alternatives to petrol and diesel cars because they produce no emissions. Many countries support their use by offering subsidies and building charging stations. Though initially costly, they are cheaper to maintain. With improving technology, electric vehicles can help create a cleaner future.

PASSAGE 2 — (150 Words)

Healthy eating is essential for maintaining good physical and mental well-being. Many people rely on fast food because it is quick and convenient, but such foods often contain high amounts of sugar, salt, and unhealthy fats. Regular consumption of junk food can lead to obesity, diabetes, and heart disease. Eating fresh fruits, vegetables, whole grains, and proteins provides the body with necessary nutrients. Drinking enough water and avoiding sugary drinks also plays an important role in staying healthy. Developing healthy eating habits from a young age can prevent lifestyle diseases later in life. Parents and schools must encourage children to make better food choices. Simple changes like eating home-cooked meals, carrying healthy snacks, and reducing fried foods can make a big difference. A balanced diet keeps the body energetic and the mind alert.

 **Summary (50 Words):**

Healthy eating is important for physical and mental health. Fast food is convenient but harmful, leading to diseases like obesity and diabetes. Eating fruits, vegetables, whole grains, and drinking water helps maintain health. Good habits from childhood and simple changes like home-cooked meals can prevent lifestyle problems.

PASSAGE 3 — (150 Words)

Reading is one of the most valuable habits a person can develop. It not only improves vocabulary and language skills but also enhances imagination and creativity. In a world filled with screens, many people are losing interest in reading books. However, reading offers benefits that digital entertainment cannot replace. It helps reduce stress, improves concentration, and increases knowledge in various subjects. Libraries and schools play an important role in encouraging students to read more. Setting aside even fifteen minutes a day for reading can make a huge difference. Parents can inspire children by providing storybooks and reading with them regularly. Whether it is fiction, biography, or science, every book opens a new world of ideas. Developing a reading habit builds confidence and shapes a stronger personality.

 **Summary (50 Words):**

Reading improves vocabulary, creativity, and concentration. Despite digital distractions, it provides benefits like reduced stress and increased knowledge. Schools and libraries should encourage reading, and parents can support children by giving them books. Even fifteen minutes a day helps build a strong reading habit and a confident personality.

3.2 MIND MAPPING

What is a Mind Map?

A **mind map** is a visual way of organizing information.

It starts with one central idea and branches out into related points, keywords, or images.

It looks like a *diagram with a “main idea” in the centre and arrows or branches leading to sub-ideas.*

Why Use Mind Maps?

- Helps understand and remember information easily
- Encourages creativity
- Shows connections between ideas
- Useful for note-making, revision, story-planning, brainstorming, and summarizing

Key Features of a Mind Map

- **Central idea** in the middle
- **Branches** spreading out
- **Keywords** instead of long sentences
- **Colours & icons** to make memory stronger
- **Images** to represent ideas visually

When to Use Mind Maps

- To summarize a chapter
- To plan an essay
- To prepare for exams

- To create character sketches
- To brainstorm project ideas

Types of Mind Maps

1 Radial Mind Map

- The most common type
- Central idea at the center
- Branches radiate outward
- Best for brainstorming and summaries

2 Tree Mind Map

- Looks like a vertical tree
- Main idea at the top
- Branches move downward like a flowchart
- Best for classification, hierarchy, family tree, chapter notes

3 Flow Mind Map

- Information flows left-to-right or top-to-bottom
- Shows steps, processes or sequences
- Best for procedures, timelines, events

Examples of Mind Maps (All Types in One)

The image below includes:

- **A basic mind map**
- **A radial mind map**
- **A tree mind map**

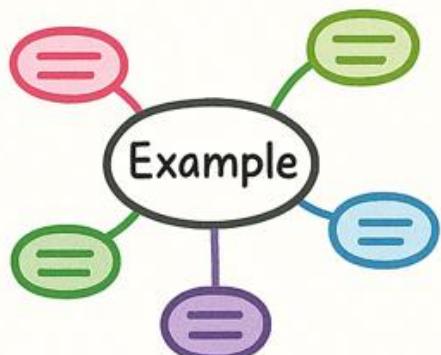
Mind Mapping

What is mind mapping?



A visual representation of ideas

Examples



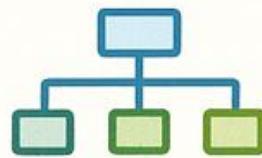
Types



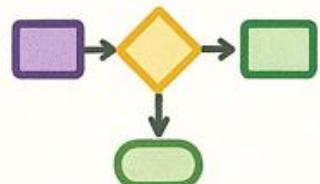
Tree



Org-chart



Flowchart

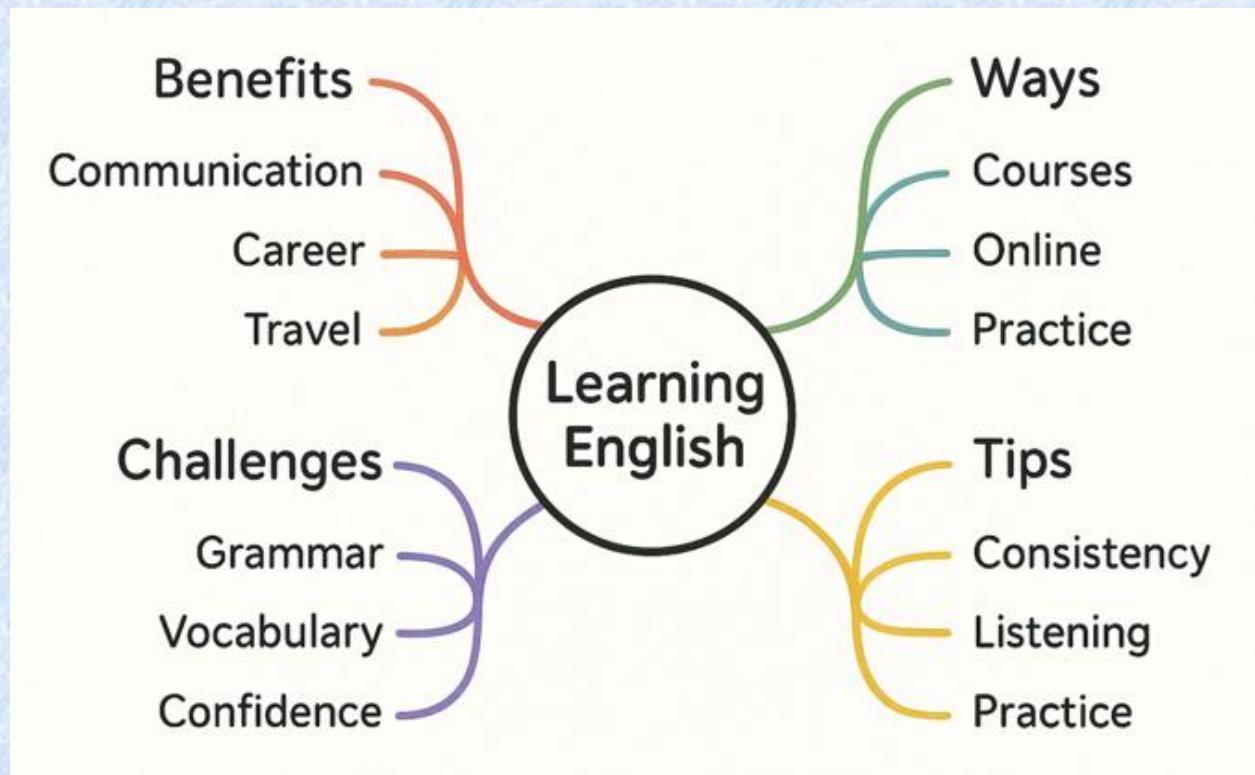


Passage: Learning English

English has become one of the most important languages in the world today. Millions of people learn it every year for education, communication, jobs, and travel. Learning English opens many doors of opportunity. It helps people communicate with others from different countries, improves career prospects, and makes travelling easier and more enjoyable.

There are many ways to learn English effectively. Students can join courses, attend coaching classes, or use online platforms that offer interactive lessons. Regular practice through reading, writing, speaking, and listening is the most important part of learning the language. However, learners also face several challenges. Grammar rules can be confusing, vocabulary takes time to build, and many students lack confidence while speaking.

To overcome these difficulties, learners must follow helpful tips. Practicing daily, listening to English conversations, watching educational videos, and talking to others in English can be very useful. Consistency is the key to success. With patience and regular practice, anyone can become confident in English and enjoy the many benefits the language offers.



Sandeep's

3.3 WHAT IS A VIRTUAL MESSAGE

WHAT IS A VIRTUAL MESSAGE?

A **virtual message** is a **short, written message** left for someone when you cannot communicate with them directly—usually because they are **not at home, not available, or busy**.

In the textbook examples, the message is written after a **telephone conversation** when one person receives information and must pass it on to another person.

It is:

- ✓ Short
- ✓ Clear
- ✓ In 50 words
- ✓ Includes only important information
- ✓ Written in a standard message format (Date, Time, Name, Message, Sender)

DRAFTING A MESSAGE



WHAT IS A VIRTUAL MESSAGE?

A virtual message is a short, written message left for someone when you cannot communicate with them directly—usually because they are not at home, not available, or busy.

- ✓ Short
- ✓ Clear
- ✓ In 50 words
- ✓ Includes only important information
- ✓ Written in a standard message format
(Date, Time, Name, Message, Sender)

June 1, 2022
2:30 pm

Dr Sarkar

Mr Rakesh called to report that his wife had a bad headache yesterday that developed into a high temperature this morning. He has asked that you go see them as soon as possible.

B - 49, New Colony, is the address.
Mrs Sarkar

FEATURES OF A VIRTUAL MESSAGE

✓ 1. Written after a Phone Call

- A doctor is not at home
- A brother is not available
- A boss is in a meeting
- A child is getting ready for school

✓ 2. Very Short (Around 50 Words)

The PDF repeatedly mentions “Draft the message in not more than 50 words.”

✓ 3. Contains Only Important Information

No extra details.

Only:

- Who called
- Why they called
- What message should be given
- If a callback is required

✓ 4. Follows a Fixed Format

PDF answers show this format:

Date

Time

Receiver's name

Message (in 2–4 sentences)

Sender's name

✓ 5. Written in Indirect Speech

No direct quotes.

Example in PDF:

“Mr. Rakesh called to report that his wife had a bad headache...”

PRACTICE MESSAGE – SET 1

1 Question

You are Neha. Your mother receives a call from your dance teacher while you are out. The teacher says tomorrow's practice is postponed to 7:00 a.m. and students must bring their costumes. Your mother has to leave urgently. Write the message she leaves for you.

Answer

March 4, 2025

4:30 p.m.

Neha,

Your dance teacher called to inform that tomorrow's practice has been rescheduled to 7:00 a.m. She also reminded you to bring your dance costume for the final rehearsal.

Mom

2 Question

You are Arjun. Your friend Ketan called while you were playing outside. He said he has completed the science project model and wants you to come over to check it. He will be home till 6 p.m. Your sister writes the message.

Answer

July 18, 2025

3:15 p.m.

Arjun,

Ketan called to say he has finished the science project model. He wants you to visit his house and check it. He will be at home until 6 p.m.

Anita

3 Question

Your father receives a call for you. Your tuition teacher says today's class is cancelled because she is unwell. She will arrange a makeup class on Sunday at 4 p.m. Your father leaves a message.

 **Answer**

August 9, 2025

10:45 a.m.

Rohan,

Your tuition teacher called to inform you that today's class is cancelled as she is unwell. She will conduct a makeup class on Sunday at 4 p.m.

Dad

4 Question

You are Saloni. Your cousin Rishi called to say he got selected for the state football team. He also wants you to attend the celebration at his house at 7 p.m. tonight. You were bathing, so your brother wrote the message.

 **Answer**

November 22, 2025

5:10 p.m.

Saloni,

Rishi called to share that he has been selected for the state football team. He invited you to a small celebration at his home at 7 p.m. tonight.

Rahul

5 Question

Your neighbour, Mrs. Gupta, called while you were at the grocery store. She wants the recipe book you borrowed last month. She will come to collect it in the evening. Your sister writes the message.

 **Answer**

April 10, 2025

12:25 p.m.

Meera,

Mrs. Gupta called, asking for the recipe book you borrowed. She said she will come home in the evening to collect it.

Pooja

PRACTICE MESSAGE – SET 2

6 Question

Your friend Sana calls when you are studying. She says the history project submission date has been changed to Monday. Students must attach a bibliography page. Your mother leaves a message.

 **Answer**

January 17, 2025

6:00 p.m.

Aisha,

Sana called to tell you that the history project is now due on

Monday. She also reminded you to add a bibliography page.

Mom

7 Question

Your uncle calls while you are out playing. He says he will be coming to stay for two days and will reach tomorrow morning by 9 a.m. Your sister writes the message.

Answer

February 2, 2025

8:20 p.m.

Ravi,

Uncle called to inform that he will arrive tomorrow morning by 9 a.m. and stay with us for two days.

Kavya

8 Question

You are Shruti. Your classmate Isha called. She says tomorrow's presentation will start early, so everyone must reach school by 8:15 a.m. Your father writes the message.

Answer

June 13, 2025

7:40 p.m.

Shruti,

Isha called to say that tomorrow's presentation will begin earlier than scheduled. She asked you to reach school by 8:15 a.m.

Dad

9 Question

Your office receptionist receives a call for your boss, Mr. Sharma. The caller, Mr. Mehta, says tomorrow's meeting is shifted to 11 a.m. and he will bring the final contract papers.

Answer

September 28, 2025

2:10 p.m.

Mr. Sharma,

Mr. Mehta called to inform that tomorrow's meeting has been rescheduled to 11 a.m. He will bring the final contract papers.

Receptionist

10 Question

You are Rohan. Your cricket coach calls while you are not home. He says practice is shifted to the main ground and players must bring their ID cards. Your father writes the message.

Answer

May 6, 2025

1:55 p.m.

Rohan,

Your coach called to say that today's practice will be held at the main ground. He reminded all players to bring their ID cards.

Dad

3.4 INTERVIEW QUESTIONS

HOW TO FRAME INTERVIEW QUESTIONS

Framing interview questions is an important writing skill. An interview is a conversation between the interviewer and an important personality, where logical, meaningful questions are asked in a smooth and polite manner. The following points must be kept in mind while framing interview questions:

1. Maintain Smooth Flow

- Questions should follow a **logical sequence**.
- They must be connected and move naturally from one idea to the next.
- Avoid random or abrupt questions.

2. Keep Questions Logical & Realistic

- They should suit the **person being interviewed**.
(Example: A singer should not be asked about cricket techniques.)
- Questions must be meaningful and relevant to the topic.

3. Imagine the Person is Sitting in Front of You

- This helps create **natural, polite, and conversational questions**.
- Maintain respect and professionalism.

4. MUST Use a Question Mark (?)

- Even if the sentence is correct, **without “?” the question is wrong**.

- Examiners cut marks for missing punctuation.

5. Frame Minimum 10 Questions

- At least **10 proper, grammatically correct questions** are required.
- Questions must cover:
 - ✓ Personal life
 - ✓ Struggles
 - ✓ Success journey
 - ✓ Advice for students
 - ✓ Future goals

6. Include Proper Greeting, Introduction & Conclusion

Format (Very Important for 1 Mark)

a) Introduction:

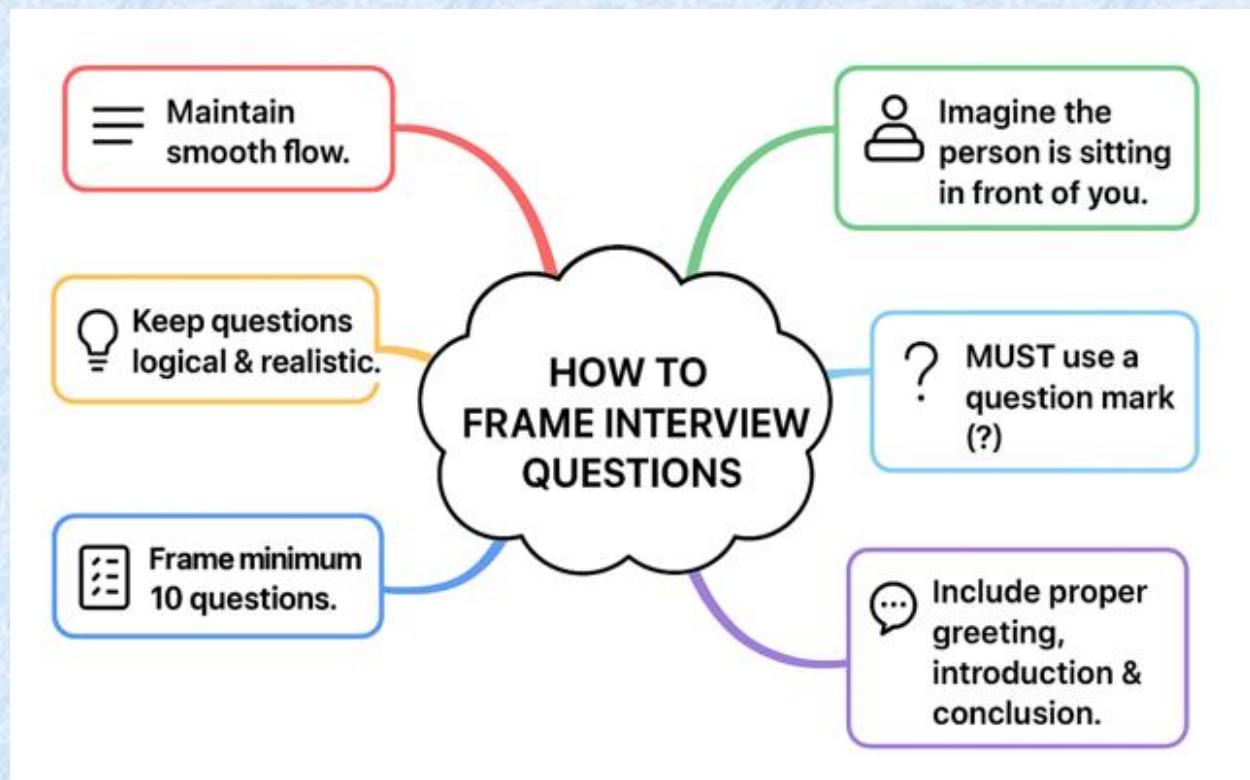
- Greeting (Good morning/evening)
 - Congratulations
 - Thank the guest
 - Welcome them
 - Ask permission to begin
- Example: "Shall we proceed?"*

b) Body:

- 10 well-framed, relevant questions

c) Conclusion:

- Thank the guest
- Wish them good luck
- Polite goodbye



FORMAT SUMMARY

Introduction

- Greeting
- Welcome
- Congratulate
- Thank the guest for their time
- Ask politely to begin

10 Interview Questions

(Numbered 1–10, each ending with?)

Conclusion

- Thank the guest
- Express gratitude

- Wish future success
- Say goodbye politely

LANGUAGE & GRAMMAR TIPS (1 Mark)

- Use polite and formal English.
- Avoid slang or offensive words.
- Maintain clarity and simplicity.
- Keep sentences short and correct.

SAMPLE STARTER

Good Evening Sir/Madam!

Hearty congratulations on your success! We warmly welcome you and thank you for joining us today. We are eager to hear about your inspiring journey.

Shall we proceed?

(10 questions...)

Thank you so much for giving your precious time. We wish you great success in the future.

Goodbye!

Here are **5 complete interview scripts** — one each for **Actor, Doctor, Social Worker, Sportsperson, and Scientist**.

All follow the **proper exam format**, with **introduction + 10 questions + conclusion**.

(You may copy any one as required in the exam.)

1. FULL INTERVIEW SCRIPT — ACTOR

Good evening Sir!

A hearty congratulations on your outstanding success! We warmly welcome you today. Thank you for taking the time from your busy

schedule. We are delighted to interact with you.

Shall we proceed?

1. How are you feeling after achieving this massive success?
2. What inspired you to choose acting as a career?
3. Who has been your biggest role model in the film industry?
4. What challenges did you face during your early days?
5. How did you deal with rejections and failures?
6. What was your daily schedule while preparing for your first big role?
7. Which character has been the most memorable for you and why?
8. How do you balance fame with your personal life?
9. What message would you like to give to young aspiring actors?
10. What are your upcoming projects and future goals?

Thank you so much, Sir, for giving us your precious time. We wish you great success ahead. Goodbye!

2. FULL INTERVIEW SCRIPT — DOCTOR

Good morning, Madam!

Heartiest congratulations on your remarkable achievements in the medical field! We warmly welcome you and thank you for joining us today.

Shall we begin the interview?

1. How are you feeling after receiving national recognition for your work?
2. What motivated you to choose the medical profession?

3. Which branch of medicine interested you the most and why?
4. What difficulties did you face during your medical studies?
5. How do you manage stress and long working hours?
6. What has been your most challenging case so far?
7. How do you stay updated with the latest medical advancements?
8. What advice would you give to students preparing for medical entrance exams?
9. How important is compassion in the life of a doctor?
10. What improvements do you wish to bring to the healthcare system?

Thank you very much, Madam for sharing your valuable experience. We wish you success in all your future endeavours. Goodbye!

3. FULL INTERVIEW SCRIPT — SOCIAL WORKER

Good afternoon Sir!

Congratulations on your inspiring social service! We are honoured to have you here with us today. Thank you for sparing your precious time.

Shall we proceed?

1. What inspired you to dedicate your life to social service?
2. Which social issue touched you the most?
3. What major challenges do you face while working in the community?
4. How do you motivate people to participate in social causes?
5. What achievements are you most proud of?

6. How do you manage funds and resources for your projects?
7. In your opinion, how can students contribute to society?
8. What changes have you noticed in society through your efforts?
9. What long-term goals do you wish to accomplish in your mission?
10. What message would you like to give to the young generation?

Thank you, Sir, for your inspiring words. We appreciate your valuable time and wish you continued success. Goodbye!

4. FULL INTERVIEW SCRIPT — SPORTSPERSON

Good evening, Madam!

A big congratulations on your latest victory! We warmly welcome you and thank you for being with us today.

Shall we begin?

1. How are you feeling after your recent achievement?
2. When did you discover your passion for sports?
3. Who has been your greatest inspiration in your sports journey?
4. What difficulties did you face during your training period?
5. How do you handle pressure during important matches?
6. What does your daily fitness routine include?
7. How important is teamwork in your sport?
8. Which has been your most memorable match and why?

9. What message would you like to give young aspiring sportspersons?

10. What goals have you set for the upcoming season?

Thank you so much, Madam, for your time. We wish you many more victories in the future. Goodbye!

5. FULL INTERVIEW SCRIPT — SCIENTIST

Good morning, Sir!

Heartiest congratulations on your significant scientific contribution! We warmly welcome you and feel honoured to interview you today.

Shall we proceed?

1. How do you feel after receiving international recognition for your discovery?
2. What inspired you to become a scientist?
3. Which branch of science fascinated you the most during your childhood?
4. What obstacles did you face in your research work?
5. How do you stay patient during long research experiments?
6. What has been your most exciting discovery so far?
7. How important is teamwork in scientific research?
8. What advice would you give to students who want to pursue science?
9. How can science help in solving global problems today?
10. What are your future research plans?

Thank you, Sir for your precious time and valuable insights. We wish you great success in your scientific journey. Goodbye!

3.5 APPEAL WRITING

What is Appeal Writing?

Appeal writing is a formal or semi-formal piece of writing used to **request**, **urge**, or **persuade** people or authorities to take action on an important issue.

It is mainly written for:

- social issues (global warming, pollution, water saving)
- public awareness campaigns
- charity or relief work
- support for a cause
- school or community announcements

Purpose:

- 👉 To motivate people to act
- 👉 To create awareness
- 👉 To ask for cooperation or help

❖ Format of Appeal Writing

1. Title / Heading

- Brief and attention-grabbing
(e.g., *Stop Global Warming!*)

2. Issuing Authority / Name (optional)

- Organization, NGO, or group
(e.g., *Vasundhara Organisation, Pune*)

3. **Intro / Background**

- What is the problem?
- Why is it important?

4. **Description of Issue**

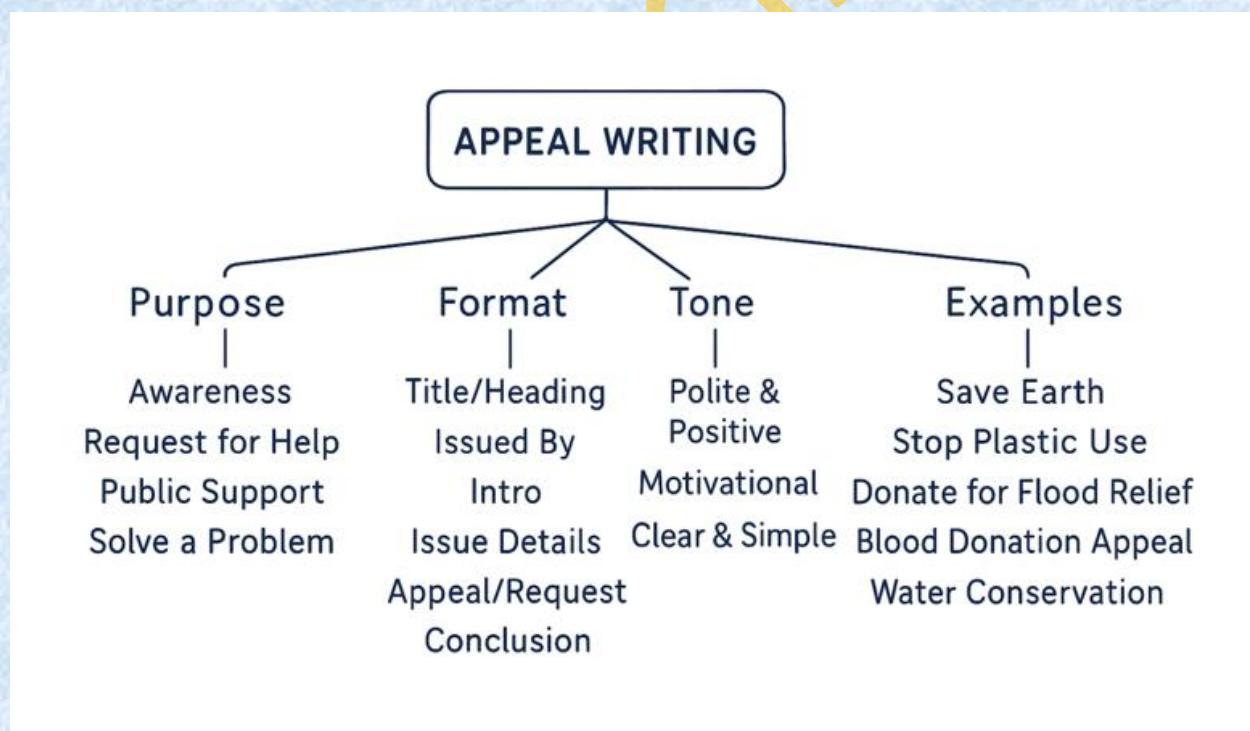
- Causes
- Effects/consequences

5. **Main Appeal (Request for Action)**

- What the public should do
- Steps to follow
- Positive solutions

6. **Conclusion**

- Motivating closing lines
- Request to join hands for the cause



* stop Global Warming

Wake up..... Wake up..... &
Be Aware about

Global Warming)



We all know that Whole World is facing
the problem of Global Warming....

Today's Global Issue is~

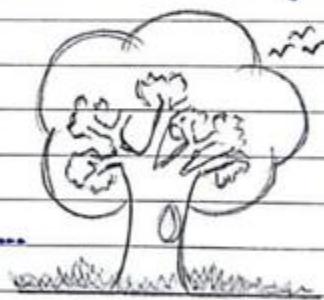
Global Warming



Due to power plants, deforestation, fertilizers,
natural gas drilling etc. this problem is becoming
HUGE & HUGE !!!



NATURE IS OUR
REAL MOTHER
SO
CARE FOR HER.....



* Remember:

- (i) Don't cut Trees
- (ii) Avoid Wastage of electricity
- (iii) Adopt measures to control pollution

Many National & International Organizations are
Working for it.

You also Raise Your  for Help...!

* Stop Ragging.

Say No To RAGGING!!

Hello Friends....

Say No to Ragging

&
Raise your Voice in appose of



RAGGING.....



All Senior College students wake up &

Be alert, Avoid Ragging....

With the help of Government &
Many Anti-ragging committees we should
work strictly with rules & regulations to
STOP RAGGING....

So, All College Students,

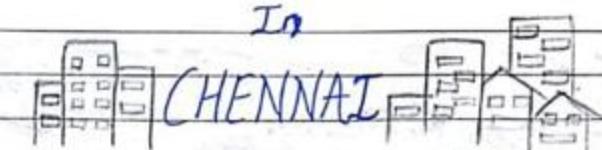
STOP RAGGING &

BE THE HERO.....!



* Help the flood affected People.

Raise Your Hands for Help
of Needy People



Since last couple of Months
Chennai is facing with flood,
So all citizens are requested to help

Flood Affected People

Flood water is increasing day by day.....
Many people are losing their lives.....
Please Help.....

To help such flood-affected people, contact

Ravi Association

For Helping flood-affected People

Help the flood-affected People

BE THE REAL HERO

* Blood Donation

Date: / /

Join....

Join....

Join.... ☺

Hello Friends,

Where are you ???
Here is....



Blood Donation Campaign

please Join it...!

Yes, My Son is back Home



because you donated blood...



Gift a Smile, Gift a drop...

All citizens are requested for the blood donation programme.... Join us try to save lives of different people..... So raise your hands to donate blood...!

A bottle of blood will



Save thousands of lives....!!

* Remember

Blood Donation is the Greatest Donation....
.....DONATE NOW.....

Novel1.com

Section

Sanctions

4.1 HISTORY OF NOVEL

Origin:

- 'Novel' is derived from the Italian word 'Novella' that means 'new'.
- The 18th century gifted English Literature with two new forms, namely 'The Periodical Essays' and 'Novel.'
- The periodical essay did not catch much popularity. On the other hand, novels became more popular among people.
- A novel is a relatively long narrative fiction that describes intimate human experiences in prose form.

Reasons why the novel hit the big time:

- People started showing their interest in reading novels due to the embellishing quality of a novel.
- It narrates the story with details such as time, place, nature, people, their minds, gestures, and activities.
- A Novel makes life easier to understand than drama and poetry.
- It creates a picture of society.
- Industrial Revolution and Increase in Trade and Commerce gave rise to the middle class.
- The realistic pictures of everyday life and problems of common people depicted in the novel appealed to the newly educated class and were regarded as reading material.

- As a form, it appears to be designed for both to voice the aspirations of the middle and lower classes and meet their longings.
- Drama and Poetry were fading away.
- A Novel was the prominent form in the 18th century and onwards to encompass the social, political, and cultural happenings and scientific progress.

A novel as a literary genre has a history of two thousand years, but it was adopted by readers in the 18th C.E.

Between the 2nd and 6th centuries, novels were written in a poetic form. For instance, Virgil's 'Eclogues', Geoffrey Chaucer's 'The Canterbury Tales', Malory's 'Morte De Arthur'.

- The world's first novel is 'Tale of Genji' (1010) by Murasaki Shikibu.
- The first European novel is 'Don Quixote' by Miguel de Cervantes, who was a Spanish writer. This novel was published in two parts between 1605 and 1615.

List of a few novels:

- The Pilgrim Progress (1678) by John Bunyan.
- Oroonoko by (1688) Aphra Behn.
- 'Robinson Crusoe' and 'Mall Flanders' by Daniel Defoe.
- Gulliver's Travels – a famous satire by Jonathan Swift.
- 'Pamela or Virtue Rewarded' and 'Clarissa' by Samuel Richardson.
- The Time Machine by H. G. Wells.

Notable Novelists of the 20th Century:

- E. M. Forster, James Joyce, Henry James, George Orwell, William Golding, Graham Greene, D. H. Lawrence, and Anthony Burgess.
- Immigrant Authors: Salman Rushdie (India), V. S. Naipaul (Trinidad), Kazuo Ishiguro (Japan).

Women Novelists:

- Evelina by Frances Burney.
- Gothic novels by Ann Radcliffe.
- Frankenstein by Mary Shelley.
- Jane Austen (Pride and Prejudice, Emma, Sense and Sensibility, Persuasion, Mansfield Park)
- The Wuthering Heights by Emily Brontë.
- Jane Eyre by Charlotte Brontë.
- Virginia Woolf (novels based on Stream of Consciousness)
- Agatha Christie (novels based on Crime) (Hercule Poirot and Miss Marple are Detectives created by her)

Indian Scenario:

- 'Rajmohan's wife' by Bankim Chandra Chattopadhyay is the first novel in English written by an Indian.
- Mulk Raj Anand, R. K. Narayan, and Raja Rao were the major trio among all Indian writers.
- Anita Desai, Nayantara Sahgal, Arun Joshi, and Manohar Malgaonkar changed the course of the Indian English Novel through their work.

- Amitav Ghosh, Vikram Seth, and Upamanyu Chatterjee refined the Indian novel in English by adding new features to it.
- Among the recent writers, some who gave dazzling performances are Arundhati Roy, Arvind Adiga, Kiran Desai, and Kiran Nagarkar.

Elements of Novel:

1. Theme

- It is the foundation of every novel.
- Central Idea of the novel.
- Expressed in a nutshell.
- A philosophical statement.
- A truth with narration.
- Exhibited in the setting.
- Reflected in story and characters.

2. Plot

- A sequence of the story or event.
- Consists of beginning, middle, and end.
- Created by conflict in characters
- May be simple or complex.
- Elements included: Insist action, Rising action, Climax, Falling action, Resolution.
- Maintains the reader's interest.

3. Characters

- Characterization is related to the plot.
- Their behaviour creates events.
- Depicts a thumbnail to a verbal sketch.
- Major and minor characters.
- Readers follow the action of the Protagonist.
- The conflict between Protagonist and Antagonist.

4. Setting

- Background of the story.
- Establishes the mood of the story.
- Develops plot in a realistic form.
- Enables readers to relate to characters.
- Aspects: Place, Period, Time, Climate & Lifestyle.
- Affects the plot and characters.

5. Conflict

- Struggle between opposing forces.
- Provides interest and curiosity.
- Provides crucial tension.
- Helps to drive the narrative forward.
- Highlights character's values.
- Types: man v/s man, man v/s self, man v/s nature, man v/s society, man v/s unknown.

6. Language

- Used for the course of the event.
- Use of an extensive vocabulary.
- Use of high phrases.
- Use of linguistic devices for effective narration.
- Decides texture and creates impact.
- Use of Figurative language.

Types of Novels

a. Realistic novel

- A fiction that gives realistic effect.
- It is also known as the novel of manner.
- It can be characterised by mixed motives.
- Characters interact with others.
- Characters face plausibility.
- Characters seem like real people with the real issue.

b. Picaresque novel

- 'Picaresque' is originated from the Spanish word 'Picaro' which means a Rogue.
- It narrates the adventure of the protagonist, who is an eccentric, disrespectful or dishonest person.
- It depicts the adventure of a wicked person.
- The story is presented in episodic form.

- Hunger, conflict, poverty, corruption, and injustice are perennial themes in the Picaresque Novel.

c. Historical novel

- Set in a period earlier than that of writing.
- Attempts to convey the spirit, manners, and social conditions of a past age.
- Transports readers to another time and place, either real or imaginary.
- The intriguing plot creates some sort of suspense.
- The plot makes sense and has a solution.

d. Epistolary novel

- Derived from the Latin word 'Epistola,' which means a letter.
- Letters & diary entries are a very popular form of Epistolary novels.
- Dates back at least to ancient Roman times.
- Gained popularity in the 17th and 18th centuries.
- Newspaper clippings are also used.
- Presentation with the help of a series of correspondence and documents.

e. Gothic novel

- Largely known by the subgenre of gothic horror.
- Extension of the Romantic literary movement.
- Emphasis on emotions & a pleasurable kind of terror.

- A story of terror, suspense, death, decay, or a haunted building.
- Usually set in a gloomy old castle or monastery.
- The term was associated with superstition in the 18th century.
- 1st gothic novel is 'The Castle of Otranto' by Horace Walpole.

f. Autobiographical novel

- Based on the life of the author.
- The author changes the places & names of characters.
- The author may change or avoid certain details of his life.
- It may or may not be in the first person's narration.
- Autofiction techniques are used.

g. Allegorical novel

- Allegory is a story that bears more than one level of meaning.
- The surface meaning is different from the symbolic meaning.
- The symbolic meaning may be political, religious, historical, or philosophical.
- It describes situations and events or expresses abstract ideas in terms of a material object, person, and action.
- It is a symbolic fiction narrative that conveys a meaning not explicitly outlined in the narrative.
- '1984' and 'Animal Farm' by George Orwell are examples of Allegorical novel.

h. Utopian/ Dystopian novel

- It is an imaginary community.

- It is an ideal society.
- The common literary theme used in science & speculative fiction.
- Utopian & Dystopian explores social and political structure.
- All social evils have been cured in Utopian society.
- Plato's The Republic is an example of a Utopian novel.

i. Psychological novel

- Treats the internal life of the main character.
- Emphasizes interior characterization.
- Examines reasons for character's behaviour.
- Also known as psychological realism.
- Explores spiritual & emotional lives.
- External factors are studied as well.

j. Stream of Consciousness

- A phrase coined by William James in his treatise 'Principles of Psychology' (1890)
- It means the flow of thoughts.
- Incidents in the plot are in the sequence of their occurrence.
- It is a person's thoughts and conscious reactions to events, perceived or a continuous flow.
- Examples: 'Mrs. Dalloway' & 'To the Lighthouse' by Virginia Woolf, 'Ulysses' by James Joyce.
- k. Bildungsroman novel
- The German word 'Bildungsroman' indicates growth.
- Involved with protagonist's mind, spirit, and character.

- Psychological, emotional, and moral growth of a main character.
- The protagonist is forced away from home on a journey.
- Concerned with education, development & maturing of youth protagonist.
- It is a fictional biography or autobiography.

1. Science fiction

- The genre of speculative fiction.
- Dealing with imaginative concepts.
- Studies space travel, time travel, and extraterrestrial life.
- Focuses on futuristic setting, science & technology.
- Explores potential consequences of Innovations.

4.2 TO SIR, WITH LOVE ~ E.R. BRAITHWAITE

ABOUT THE NOVEL

“To Sir, with Love” is an autobiographical fictional novel written by E.R. Braithwaite.

- It focuses on his experience of teaching for the 1st time at Greenslade Secondary School on London’s Lower East Side, a rough lower-class area of the city.
- The narrator is an Engineer who works in an oil refinery, to make
- both end meets (manage), he accepts the job of a teacher.
- The school is full of troublemaker students who were rejected from other schools for their behavior.
- At the beginning, the narrator is ridiculed (mocked) and bullied (tormented) by the students.
- The story is set during the colonial period, when colonialism was practiced, which made Braithwaite tough to find a decent job because of his complexion (skin tone).
- **The rejection of job has instilled bitterness about English, colonialism as well as about his white students.**
- But later, his calm demeanor (behavior) and desire to see them succeed gradually (slowly) earn him their respect.

ABOUT THE STORY

- The racism prevalent in Great Britain during the mid-1940s, the time period during which '*To Sir, with Love*' takes place, is of primary significance in the novel.
- Another facet (part) of the story that greatly affects its narrative lies in the heavy history of colonialism, its dark consequences, mental and physical trauma that increases Braithwaite's hatred and wrath for the British.
- The narrator constantly feels the prejudicial (biasness) effects of colonialism while living in England after World War II, and these negative experiences frequently shape his thoughts and actions.
- The narrator cites (quote) repeated incidents in which he experiences the racism of white Britons, including encounters on the bus, at job interviews, at Greenslade School, when searching for housing, at a restaurant with his girlfriend, and so on.
- Braithwaite is surprised and shocked by the conditions in which these students live, and also the physical trauma of the war that can be seen throughout his teaching environment.

ABOUT THE MAJOR CHARACTER: E R BRAITHWAITE

- Eustace Edward Ricardo Braithwaite (1912 to 2016), known as *E. R. Braithwaite*, was a Guyanese-born British-American novelist, writer, teacher, and diplomat, best known for his stories of social conditions and racial discrimination against black people.
- He was brought up in British Guiana, and he viewed himself as a British citizen, not as a black British citizen in Britain. Though he considers himself British, the English don't consider him one of them.

- He served in the Royal British Air Force (RAF) in the war that gave him respect and esteem (respect) in the day he left the job, he found himself to be an outsider with respect and esteem in society. On the day he left his job, he found himself an outsider.
- After the war, being a black person, he was unable to find employment. Braithwaite's extensive experience and education were of no use in job interviews, where he was informed that the job had already been filled or that he was overqualified. As a last resort (option), he applied to a school to become a teacher.
- *He was the author of one of the famous 1959 autobiographical novels, 'To Sir, with Love'.*
- He also wrote 'A Kind of Homecoming', about his tour of Africa, 'A Choice of Straws', a novel set in London, and 'Reluctant Neighbors', a memoir (journal) and treatise (essay) about racism.
- Braithwaite's numerous writings primarily deal with the difficulties of being an educated black man, a black social worker, a black teacher, and simply a human being who found himself in a set of inhumane
- He is an Engineer who works in an oil refinery. Surprisingly, he is accepted at the Greenslade School in London's East End and is set to teach the senior classes of the school.

E R BRAITHWAITE'S TEACHING CAREER

It starts out roughly (violently/forcibly) and is embarrassed time and again.

He considers his students -

- Disrespectful

- Ill-mannered
- Mischievous

His students consider him -

- Arrogant
- Outsider
- Unfamiliar with the social environment in which they have grown up

The students harass (annoy) him from day one

- slamming their desks during his lecture,
- using foul language, and
- bullying him to a great

Even the girl students do not spare a moment to harass Braithwaite. In a reaction to that Braithwaite verbally scolds the girls for acting in an unladylike manner and being unruly (disorderly/rowdy) in the class.

When he understands that his **outburst (angriness)** has not gained him any respect and cooperation from the students,

- he changes his teaching and handling tactics and he decides to interact with them as though they are adults and respectable. **He requires every girl be referred to as 'Miss' and that his students call him 'Sir.'**

At first, the students find this level of **deference (respect)**, **ridiculous (silly/stupid)** and unnecessary; however, they come around after only a few weeks, completely changing both their **hygiene (cleanliness)** and their **attitudes (behavior)** towards one another. This marks the success of Braithwaite in handling the students in a very **amicable (friendly)** way.

E.R.BRAITHWAITE's TEACHING METHOD

To increase the class cultural exposure, he takes them on field trips and excursions to museums and theatres, to everyone's surprise many of the students have never been.

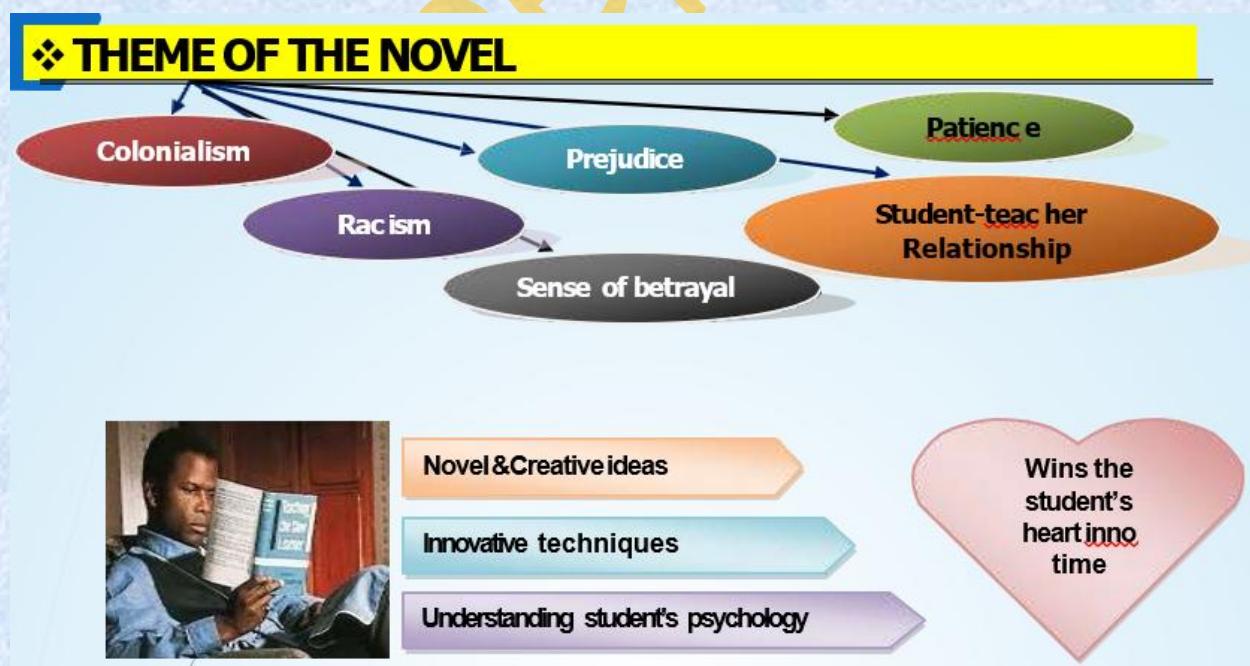
A white female teacher, **Gillian Blanchard**, accompanies the class on these excursions; this marks the beginning of a friendship between Blanchard and Braithwaite.

Similarly, Braithwaite's relationship with his students is tested many a times.

E.R.BRAITHWAITE STUDENT'S CHANGE OF ATTITUDE

Although his students frequently disappoint and hurt him, he learns to forgive them; the students constantly surprise him with their **maturity, empathy** and **knowledge**.

THEME OF THE NOVEL



- Though he was bullied, harassed, mentally and physically tortured many times, he didn't lose his patience and continued implementing his novel ideas and techniques that helped him to bring a significant change in his students' lives.
- Inspite being so qualified and experience and not able to find him a suitable job, it heightened Braithwaite's sense of betrayal. However, he never **lashes out (hits out)** physically and only rarely does he do so verbally.
- He **exhibits (publicly displays)** patient **endurance (suffering/tolerance)** at times, and at others he describes the way the **rage (temper)** inside him is transforming into hatred so strong that he desires to hurt those who treat him unfairly.
- As a result of such experiences, Braithwaite finds the students at the Greenslade School to be a bit notorious and rough in behaviour, but with proper care and treatment, all the students would surely achieve success and desired goals in their lives.

CHARACTER SKETCH: MAJOR CHARACTERS

1. GILLAN BLANCHARD:

- She is a fellow teacher, but she likes her student and teacher very much.
- She accompanies Braithwaite on field trips and excursions to museums and theatres.
- She shares a professional, friendly colleague bond with Braithwaite.

2. Mrs. DALE EVANS:

- She is the home science teacher at the school.
- She is a very welcoming source for Braithwaite, as she invites him to eat lunch in the staff lounge and introduces to other teachers.
- She treats the students with respect while holding high standards. This provides some type of vision for Braithwaite as to how he can function and be effective in the classroom.

3. DENHAM

- He is a student of Braithwaite's class.
- He is business-like and confident while allocating the tasks and fitting into the programme.
- He is an important official for the function and sits confidently.
- He is much into athletics and sports.
- He is confident, blunt, critical, argumentative, and courteous.

4. PALEMA DARE (MISS DARE)

- She is a student of Braithwaite's class.
- She spoke about the problems which all humanity has to face in terms of sickness and disease, and of the advantages gained by the interchange of knowledge, advice, and assistance.
- Her contribution was something of an anticlimax (disappointing end to an exciting event) after Ferman's performance, and she realized it, but she continued with the speech.

5. Mr. FLORIAN

- He is the British headmaster of Greenslade School, who is elderly yet excitable.
- He addresses the school on the Half-Yearly report of Student's Council. He spoke about the aims and policy of the school and the important contribution each child can make.
- He praised wherever needed, but insisted that there was yet a great deal to be done. His remarks showed that he identified himself with the school and everyone in it.
- At the end, he expresses his pride in all the children and his deep appreciation of their efforts.

CHARACTER SKETCH: MINOR CHARACTERS

1. CLINTY

- Miss Vivienne Clintridge - Familiarly known as "Clinty," she is the art and drama teacher.
- Chubby, but shapely and thirtyish, Braithwaite finds in her a friendliness.

2. MOIRA JOSEPH (MISS JOSEPH)

- She is a student in Braithwaite's class.
- She is a business-like and confident while a locating the tasks and fitting in the programme.
- She is an important official for the function. She sits on the stage with confidence beside Mr. Florian with **composure (calmness)**.
- She begins with explaining the theme that their studies during the term are the "interdependency of mankind". She addresses the audience with confidence on domestic science.

3. EUPHEMA PHILLIPS (MISS PHILLIPS)

- She is a teacher chosen to answer random questions of the students from the presentation, whose figure even appears immature.
- She, whom everyone thought to be **frilly (ruffled)** and brainless, proves while answering to Denham's question that she is best-informed of the three teachers on the stage.
- She intervenes skillfully when the two teachers on the stage are at a loss, without embarrassing them.
- She explains Denham the importance of timetable in the school and its purpose for the students.-She speaks coolly, honestly and with authority.
- She turns out to be the smartest.

4. PATRICK FERNMAN

- He is a student of Braithwaite's class.
- He is clear, precise, dramatic, and adroit (clever/skillful).
- He keeps the audience spell-bound (fascinating) with his speech.
- Miss Dare and Fernman discuss the subject of physiology, with Fernman stealing the show by exhibiting a model of the human skeleton and stressing the conclusion that "basically all people were the same".

5. JOSY DAWES

- She is a short, but strong-looking young woman with short hair, which adds to her mannish appearance that is continued with a short-sleeved man's shirt.
- She has a deep, "resonant and quite pleasing" voice.

6. POTTER

- He is a student of Braithwaite's class.
- He speaks in the field of math, focusing on how the use of common weights and measures fosters a greater understanding of the world.
- He is knowledgeable, clear, and concise.

7. THEO WATSON

- He is a veteran (experienced) teacher who has become burned out due to the demands of his profession over a period of time
- With a thin and squeaky voice, he is cynical(doubtful) about every issue and disparaging (disapproving) about the children.

8. TICH JACKSON

- He is a student of Braithwaite's class.
- Miss Pegg and Jackson spoke on the subject of Geography.
- He spoke on the distribution of mineral deposits and vegetable produce over the earth's surface, how a country rich in one was often deficient in the other, and of the interchange and interdependence which inevitably followed.

9. BARBERA PEGG

- She is a student of Braithwaite's class. She and Jackson spoke on the subject of Geography.
- She dealt with human relationships, stressing the problems facing the post-war world for feeding, clothing, and housing its populations.
- She also referred to the thousands of refugees, stateless and unwanted, and to the efforts and programmes of U.N.I.C.E.F.

10. SAPIANO

- He is a student of Braithwaite's class.
- He speaks on the subject of Nature study.

-BOB BELMONT

-JACQUELINE BENDER

-SELMA DREW

-HACKMAN

-PALMER

-JANE PURCELL

-LARENCE SEALES

-JESS BELMONT

-BUCKLEY

-MONICA PAGE

SYNOPSIS (PRECISE) OF THE EXTRACT

- In the extract, Braithwaite tells us about the half-yearly report of the Students' Council, during which the students report to the faculty and other students on what they have been studying so far.
- It is an important and formal occasion, and Braithwaite is anxious (nervous) about the behavior of his class.
- But, Braithwaite's class representatives speak knowledgeably about their coursework and place a considerable amount of emphasis (focus) on how much they have learnt about

different people, cultures, customs, and the importance of international and interracial cooperation.

- Miss Joseph and Denham, both students of Braithwaite's class, preside (conduct) over the meeting.
- At the outset, Mr. Florian, the headmaster, addresses the meeting with a lengthy, but well-received presentation.
- One after another, each class gives a brief report of their progress, through their chosen representatives, on what they have been studying in each subject so far.
- A panel of teachers is chosen for each class to answer any questions regarding the report submitted by the class.
- The lowest class begins first, and it is obvious that as the students progress through the ranks, there is '*a marked development in their ability to express themselves*'.
- Mr. Braithwaite's class, being the oldest, was the last to present its report.

MISS JOSEPH

POTTER

Begins the highest class's proceedings by clarifying that the common theme underlying all their studies this term is the interdependency of mankind

Speaks in the field of math, focusing on how a greater understanding of the world is fostered by the use of common weights and measures.

**MISS PEGG &
JACKSON** **Speaks on Geography**

**MISS DARE &
FERNMAN** **Discuss physiology with Fernman stealing
the show by exhibiting a model of a human
skeleton and stressing the class conclusion
that “basically all people were the same**

MISS DODD **Reports on history**

MISS JOSEPH **On domestic science**

DENHAM **Create a stir by speaking on the required
subject of P.T. and games, complaining that
the class was ill-conceived and pointless.**

- Mr. Weston, Mrs. Dale-Evans, and Miss Phillips (teachers) are chosen at random to answer students' questions arising from the senior presentations.
- When Denham pursues his inquiry on the necessity of requiring all students to take P.T., Mr. Weston responds quite ridiculously, trying to bluster (talk loudly) his way out of the subject, and offering no coherent (logical) argument.
- Unexpectedly, the quiet and hesitant (cautious) Miss Phillips steps in and gives a sturdy (powerful) defense of the practice, and Denham, knowing that he has been outwitted (defeated), has no choice but to respectfully cease (stop) his heated protest.
- Braithwaite is immensely satisfied with the progress of the students in his class.

Chapter 17

- The half-yearly report of the students' council was on November 15th, and was one of the important events in the calendar of **Greenslade School. (correction)**
- I had heard quite a deal about these occasions and became as excited as the children as the day approached. It was entirely their day, arranged, presented, and controlled by them. I observed the activities of my class as they prepared for it, noting with pride the **business-like (professional)** way in which tasks were **allocated (divided)** and fitted into a neat programme. There were **whispered (murmur)** conferences with members of other classes in the arrangement of it. On that day, there was no assembly.
- The children arrived smartly dressed and polished, and Miss Joseph and Denham, who seemed to be the important officials for the occasion, moved about among their colleagues (classmates), ensuring that each one was ready to play his (her) part.
- A bell was rung at 10.00 a.m., and everyone **trooped (came together)** into the auditorium to sit together in classes. Miss Joseph and Denham, the two most senior students, sat on the stage, one on each side of Mr. Florian, who, as soon as everyone was seated and silent, stood and addressed the school. He spoke at length, **reiterating (repeating)** the aims and policy of the school and of the important contribution **each** child could make to the **furtherance (progress)** of those aims. He gave praise wherever it was indicated, but insisted that there was yet a great deal to be done, by themselves, towards a general improvement in conduct, cleanliness, and the pursuit of knowledge.

- As I listened, I realised that this man was in no way **remote (distant/far)** from his school; his remarks all showed that he identified himself with it and everyone in it. He then wished them success with the Council Meeting and left the stage to **tremendous (huge) applause (claps)**.
- Things now moved quickly into **gear (speed)**. First, Miss Joseph stood up and gave a short explanation of the Council's purpose and its activities.
- Each class would report, through its representatives, on the studies pursued during the half year which began after Easter, are presentative having been chosen for each subject.
- When all the classes had completed their reports a panel of teachers would be invited to occupy the stage and answer questions from the body of the hall on matters arising out of the various reports.
- The selection of the panel, as with everything else, was entirely at the discretion of the children, and no members of the staff knew either how many or which teachers would be invited to sit.
- The reports began with the **lowest or youngest** class first. These were mainly twelve- year- old's who had joined the school the previous summer. Most of them were shy and rather frightened at standing up before the entire school, but nevertheless, they managed it **creditably (well)**; they had been newly introduced to the difficulties of seeking information for themselves, so their report was understandably rather short.
- Class after class was represented, and it was obvious that with each **succeeding (next)** term, there was a marked development in their ability to express themselves. Much of the work was rather **elementary (basic)**, but to them it **loomed (appeared)** large because they understood it and

something of its relationship to themselves. Throughout all the reports, **the emphasis was on what they understood rather than on what they were expected to learn.**

- When the turn of my class came, I sat up **anxiously (nervously)**. From the list he held in his hand, Denham called out the names of the representatives, together with the subjects on which they would report.

• Potter	— Arithmetic
• Sapiano	— Nature Study
• Miss Pegg and Jackson	— Geography
• Miss Dare and Fernman	— Physiology
• Miss Dodd	— History
• Denham	— P. T. and Games
• Miss Joseph	— Domestic Science

- I felt terribly **pleased and proud** to see the confident courtesy with which Denham used the term '**Miss**' in addressing each of the senior girls; I felt sure that this would be in itself something for the younger ones to aim at, a sort of badge of young adulthood. As their names were called, they walked up to the stage and took their seats with commendable **gravity (significance/importance)**.
- Miss Joseph then gave a short address. She said that their lessons had a particular bias towards the brotherhood of mankind, and that they had been learning through each subject how all mankind was interdependent in spite of

geographical location and differences in colour, races, and creeds.

- Then she called on Potter. Potter went on to speak of the work they had done on weights and measures; of the relationship between the kilogram and the pound, the meter and the foot. He said that throughout the world, one or other of those two methods was either in use or understood, and that it was a symbol of the greater understanding which was being accomplished between peoples.
- Sapiano spoke of the study the class had made of pests, especially black rot on wheat, boll weevil on cotton, and the Colorado beetle on potatoes. He showed how many countries had pooled their knowledge and results of research on the behaviour, breeding habits, and migration of these pests, and were gradually reducing the threat they represented to these important products.
- Miss Pegg and Jackson divided the report on Geography between them.
- Jackson spoke first on the distribution of mineral deposits and vegetable produce over the earth's surface, how a country rich in one was often deficient in the other, and of the interchange and interdependence which inevitably followed.
- Miss Pegg dealt with human relationships, stressing the problems facing the post-war world for feeding, clothing, and housing its populations. She also referred to the thousands of refugees, stateless and unwanted, and to the efforts and programmes of U.N.I.C.E.F.
- Fernman, as usual, had a trump card up his sleeve. When called, he made a signal to someone off-stage, and Welsh and Alison appeared **bearing (carrying)** a skeleton between them, together with a sort of **gallows (hanger)**. When this

arrangement had been set up there was the skeleton hanging from a hook screwed into the top of its skull, gently revolving at the end of a cord. This was somewhat in the nature of comic relief, and the school showed its approval by laughing **uproariously (loudly)**. But **levity (to treat a serious matter with humor)** soon evaporated when Fernman began to speak; his voice was clear and precise, and he had a strong sense of the dramatic. Calmly, he told them that it was a female skeleton; that was a fact and could easily be proved. But he could not say with any assurance whether she had been Chinese or French or German or Greek; nor could he say if she had been brown or white or a mixture of both. And from that, he said, the class had concluded that basically all people were the same; the trimmings might be different, but the foundations were all laid out according to the same blueprint. Fernman was wonderful; he had them eating out of his hand (make someone do whatever you want).

- Miss Dare's contribution was something of an anticlimax after Fernman's performance, and she seemed to realise it. She spoke about the problems that all humanity has to face in terms of sickness and disease, and of the advantages gained by the interchange of knowledge, advice, and assistance.
- Miss Dodd reported on the period of History the class had studied – the Reformation in England. She told of the struggles of men of independent spirit against clerical domination and of their efforts to break from established religious traditions. From those early beginnings, gradually grew the idea of tolerance for the beliefs and cultures of others, and the now common interest in trying to study and understand those cultures.
- Denham's report was a bit of a shock. He severely **criticised (find faults)** the general pattern of P.T. and games,

emphasising the serious limitations of space obtaining and the effect of that limitation on their games activities. He complained that the P.T. was ill-conceived and pointless, and the routine monotonous; he could see no advantage in doing it; a jolly good game was far better. Apparently, he was voicing the opinions of all the boys, for they cheered him loudly.

- When the reports were over, Denham called two children at random from the audience and asked them to write the name of each teacher, including the Head, on a slip of paper. These slips were folded and placed in a hat, juggled **vigorously (strongly)**, and then withdrawn one by one. The names were called: Mr. Weston, Mrs. Dale-Evans, Miss Phillips. Denham and Miss Joseph led the others off the stage, and the teachers took their seats.

Weston is big and bushily untidy between the two women. Then the questioning began.

I believe I would have gone a long way to see what followed; it was an experience which I shall not easily forget. The questions were mostly from the two top classes, probably because the young children were either too **timid (shy)** or too uninformed to formulate their questions.

The teachers had no **briefing (information)**, and were often caught out stammering in their **indecision (inability to make decision)**. But here again, I received a big surprise. The frilly, seemingly brainless Miss Euphemia Phillips proved to be the coolest and best informed of the three. She dealt with questions put to her with **candour (frank & openness)** and authority, and would often intervene skillfully to assist one of the others without causing embarrassment. Weston cut a very **ridiculous (absurd/comical)** figure. In the face of Denham's blunt criticisms and Fernman's **adroit (clever)** questioning, he found himself completely **nonplussed (confused)** and tried to

bluster (rant/boast) his way out with a show of offended dignity. He could not effectively support the P.T. exercises, for which he was partly responsible, as having any definite physical advantage.

- Denham was a trained boxer, and insisted that such exercises were only advantageous if practised daily and for more sustained periods; P.T. twice weekly for twenty minutes was a waste of time, he asserted. Once again, Miss Phillips took **the reins, and her stock (control the situation)** promptly shot up a **hundredfold (many times)**. She reminded the school that every subject, including P.T. and games, had been carefully considered and fitted into the teaching timetable so that each student received maximum benefit from it. The school, with its limited facilities, must be considered in terms of the greatest good for the greatest number, and it would be beyond anyone's powers to please everybody. **'Some of you,' she concluded, fixing Denham with innocent eyes, 'are fortunate in your own fine physical development and do not really need the few meagre helpings of P.T. and games which this school can offer; try to remember that there are others for whom our programme is ideally suited. It may be that some of you older boys might even be able to help in that respect.'**
- Denham was not to be put off by these sugary remarks and rose in reply. **'Then why do we have to do P.T.? Why don't they take only the kids who need it? The rest of us can have a game of football or something, instead of doing a lot of daft (stupid) things that's no good to us!'** This was a **poser (impressive)**, but she came right back at him, her baby-blue eyes twinkling in her delight at this **crossing of staves**. **'Let's say it is as much an exercise of the mind as it is of the body, Denham. The whole timetable in this school is meant to help you in the world after you leave here, and doing what you are told in spite of not**

liking it, is part of the training. I feel sure that you will see the point in that.'

- That stopped him. Poor Denham knew that he'd been **outwitted (beaten by an opponent)**, but he could do nothing about it and sat looking rather **rueful (with regrets)**, while Miss Phillips' smile broadened; this frilly, innocent-looking **puss (cat)** had **gobbled (eaten)** her **canary (bird)** without leaving the tiniest feather. I began to understand how it was that so slight a creature could cope so effectively with her class. Soon after this, as the morning ended, the Head went on to the stage and closed the proceedings, expressing his pride in all the children and his deep appreciation of their efforts.

- **E. R. Braithwaite**

4.3 AROUND THE WORLD IN EIGHTY DAYS ~ JULES GABRIEL VERNE

ABOUT THE WRITER:

- Jules Gabriel Verne (1828 - 1905) was a
- French novelist, poet, and playwright.

Verne wrote a widely popular series of adventure novels, including

- Journey to the Center of the Earth (1864),
- Twenty Thousand Leagues Under the Sea (1870),
- Around the World in Eighty Days (1873).

Verne is generally considered a major literary author in France and most of Europe.

Verne has been the second most translated author in the world.

CHARACTERS OF THE NOVEL:[MAJOR CHARACTERS]

I] PHILEAS FOGG: [Protagonist]

- He is a precise & intelligent man, impeccable in manners and very
- Fogg is wealthy but simple, and He doesn't socialize much.
- He regularly visits the Reform
- He took a wager with a member in the club that he could travel the world in 80 He is determined to win the wager.

- He doesn't give up and is determined in what he does

II] JEAN PASSEPARTOUT:

- He is the loyal servant. He listens to his every command.
- He is willing to embark on a world journey and assist
- He is innocent and unknowingly gets himself into trouble along the
- He is humorous yet
- His lightheartedness and his blunders are in complete contrast to Fogg's seriousness, and together they make an unforgettable pair.

III] AOUDA:

- She is an Indian Princess who was rescued by
- She later shares the adventures with Fogg and
- She is extremely grateful for the kindness extended to
- She cares for both Fogg and Passepartout, but later falls in love with

IV] DETECTIVE FIX:

- A Short man with small eyes and bushy eyebrows that twitched
- He thinks and suspects Fogg to be the robber who robbed the Bank of England.
- He follows Fogg, Passepartout, and Aouda around the
- He is materialistic- because he follows Fogg, as there is a reward

CHARACTERS OF THE NOVEL:[MINOR CHARACTERS]

- **Sir Francis Cromarty**
- **John Bunsby**
- **The Reform Club Members**
- **The Parsee Guide**
- **Colonel Stamp Proctor**
- **Camerfield**
- **Mandiboy**
- **Elder William Hitch**
- **Mudge**
- **Captain Speedy**

PLOT OF THE NOVEL:

Around the World in Eighty Days begins at the Reform Club in England with Phileas Fogg, Thomas Flanagan, Samuel Fallentin, and John Sullivan sitting by a fireplace reading newspapers.

We are introduced to Fogg, a very precise (specific/accurate) man who regularly goes to the Reform Club every evening.

At the Reform Club, Fogg, Flanagan, Fallentin, and Sullivan are talking about a recent bank robbery. This conversation leads to a wager (bet). Fogg is quite sure he can travel around the world in eighty days, while Sullivan doesn't believe it can be done. Sullivan, Flanagan, and Fallentin think Fogg is not considering the unexpected; all of the men accept the wager for twenty-thousand pounds.

This is the beginning of the entire plot, and from then on, we see how Fogg goes around the world, and we witness the amazing adventures that he has with his companions (friends).

The main plot is based on Fogg's travels, while other such plots merely support the central theme.

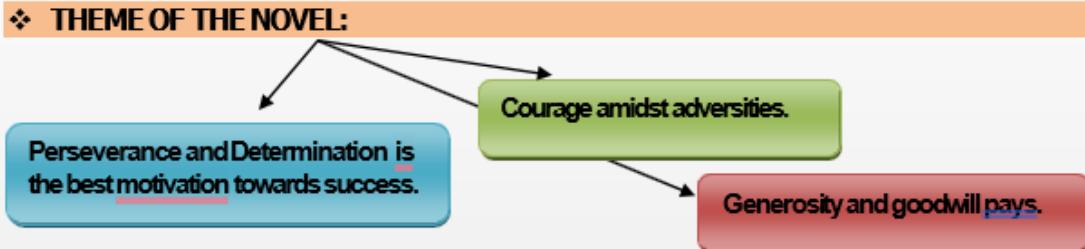
Fix, the detective, follows Fogg all over. He believes that Fogg is the bank robber who has robbed a great sum from the Bank of England. He puts obstacles (difficulties) in Fogg's path just so that he can arrest him whenever he gets the warrant from England. The suspicion that Fogg might be a clever gentleman robber is the sub-theme of the book, and the author makes the reader also suspicious. Passepartout, too, wonders whether his master might be a robber, though in his heart he has ample trust in Fogg's integrity (honesty).

The plot moves ahead with Fogg striving through various obstacles (difficulties) to reach London in time.

He goes through Brindisi, Suez, Bombay (Now Mumbai), Calcutta (Now Kolkata), Hong Kong, Yokohama, San Francisco, New York, and finally Liverpool.

Fix arrests Fogg at Liverpool, and this delays Fogg a bit. He thinks that he has missed the deadline and hasn't reached London in time, when in reality, he reached a full day earlier. Thus, Fogg wins the wager and, in the course of his travels, finds himself a worthy, charming, beautiful wife, too.

THEME OF THE NOVEL:



The novel is full of adventure and excitement that the readers come across and enjoy from the beginning to the end. Phileas Fogg, the major character in the novel, accepts the challenge to go around the world in eighty days, and in accomplishing this feat (achievement) he goes through various lands and meets with diverse (various) adventures. Thus, the novel proceeds at a fast pace (speed), and there is always some excitement resulting from the various encounters (experience). The beauty of the novel is that the writer takes the readers on a journey of many hair-raising (terrifying) incidents and exciting, adventurous, thrilling, yet beautiful places in the world.

The most important feature of this adventure novel is 'Time'. It illustrates repeatedly that time is fickle (changes frequently), and either works for or against them. In many cases, time foils (prevents/defeats) their plans, when the delays build up, and ships and trains leave without them, which sometimes lands the characters in trouble. In the end, Fogg wins the bet as he gained a day when crossing the International Date Line. The ultimate message is that;

No one can control time; time will work the way it wants to work, and humans are at its mercy

Before his journey around the world, Fogg lived a solitary (lonely) life. He closed himself off to others and cared little about the way he was perceived (thought) by other people.

By the end of the trip, though, he recognizes the importance of human connections, both in the form of love, with Aouda, and friendship and loyalty, with Passepartout. Above all, this new understanding and appreciation is the greatest thing he has gained from this trip.

Though he has the opportunity to double his fortune (wealth), Fogg's motivation to embark (start) on such a crazy adventure has little to do with the money. Instead, he wants to preserve his honour and prove his worth to the men of the Reform Club, to show that he can do what he sets out to do. Fogg spends nearly all of his money along the way, showing that riches are not what he is truly out for. For Phileas Fogg, honour is more important than money.

Throughout the entire trip, Fogg and his group encounter (meets) various obstacles (difficulties) standing in their way. These challenges allow them to use their quick thinking to come up with innovative solutions to even the most complicated of problems, relaying the message that no problem is unsolvable. It is not only Fogg who shows his clever wit in coming up with solutions; Passepartout, too, shows his ingenuity (cleverness) in multiple situations.

SYNOPSIS OF THE EXTRACT

As soon as Fogg, Aouda, and Passepartout arrive in Liverpool, Fix arrests Fogg. Phileas is thrown in jail. Several hours later, though, Fix learns that another man was responsible for the bank robbery, and he releases Fogg, who orders a special train. However, he arrives in London late, making everyone disappointed.

Phileas and company are now broke (bankrupt), the deadline for the bet has passed, and there's nothing to do but go home and pout (make a face).

Phileas locks himself in his room and, for the first time, allows himself to be seriously depressed. Aouda and Passepartout are so worried that they too can't eat or sleep.

The following evening, Fogg apologizes to Aouda for being unable to provide for her comfort as a result of losing the bet. She, in turn, proposes marriage to him, and he joyfully agrees. Passepartout is sent to engage a clergyman (priest), and he runs off to get a reverend (member of the clergy) to marry Fogg and Aouda the next day (which they all think is Monday).

While running to grab the nearest preacher (to marry Phileas and Aouda), Passepartout finds out that it's actually Sunday, not Monday, like the group has been thinking. By travelling eastward around the world, Phileas Fogg, master calculator and obsessive organizer, has forgotten the time he's gained by journeying through all those time zones. He learns that their journey through the time zones had gained them a day and that they are not at all late.

Passepartout races home, grabs Phileas by the collar, shoves him into a cab, and deposits him at the club. Phileas presents himself with minutes to spare and effectively wins the bet. He's rich once more, but more important (as he says to himself), he has won the heart of a "charming" woman.

Chapter XXXIV (34)

In which Phileas Fogg at last reaches London

Phileas Fogg was in prison. He had been shut up in the Custom House, and he was to be transferred to London the next day.

Passepartout, when he saw his master arrested, would have fallen upon (attack) Fix had he not been held back by some policemen. Aouda was thunderstruck (shocked) at the suddenness of an event which she could not understand. Passepartout explained to her how it was that the honest and courageous Fogg was arrested as a

robber. The young woman's heart revolted (disgusted) against so heinous (bad/wicked) a charge, and when she saw that she could attempt to do nothing to save her protector, she wept bitterly (in anger).

As for Fix, he had arrested Mr. Fogg because it was his duty, whether Mr. Fogg was guilty or not.

The thought then struck Passepartout that he was the cause of this new misfortune! Had he not concealed (hide) Fix's errand (task/assignment) from his master? When Fix revealed his true character and purpose, why had he not told Mr. Fogg? If the latter had been warned, he would no doubt have given Fix proof of his innocence and satisfied him of his mistake; at least, Fix would not have continued his journey at the expense and on the heels of (directly behind) his master, only to arrest him the moment he set foot on English soil. Passepartout wept till he was blind (cried too much), and felt like blowing his brains out (it was killing him).

Aouda and he had remained, despite the cold, under the portico (veranda) of the Custom House. Neither wished to leave the place; both were anxious (nervous) to see Mr. Fogg again.

That gentleman was really ruined (destroyed), and that at the moment when he was about to attain his end (to accomplish). This arrest was fatal (deadly). Having arrived at Liverpool at twenty minutes before twelve (11.40 am) on the 21st of December, he had till a quarter before nine (8.45 pm) that evening to reach the Reform Club, that is, nine hours and a quarter; the journey from Liverpool to London was six hours.

If anyone, at this moment, had entered the Custom House, he would have found Mr. Fogg seated, *motionless, calm*, and *without apparent (clear) anger*, upon a wooden bench. He was not, it is true, resigned (accepted defeat); but this last blow failed to force him into an outward (from outside) betrayal (feel of dishonesty) of any

emotion. Was he being devoured (destroyed) by one of those secret rages (anger), all the more terrible because contained, and which only burst forth, with an irresistible force, at

the last moment? No one could tell. There he sat, calmly waiting—for what? Did he still cherish hope? Did he still believe, now that the door of this prison was closed upon him, that he would succeed?

However, that may have been, Mr. Fogg carefully put his watch upon the table, and observed its advancing hands (moving hands of the clock). Not a word escaped (came out) his lips, but his look was singularly set (no movement) and stern. The situation, in any event, was a terrible one, and might be thus stated: if Phileas Fogg was honest, he was ruined; if he was a knave (dishonest), he was caught.

Did escape occur to him? Did he examine to see if there was any practicable outlet from his prison? Did he think of escaping from it? Possibly; for once, he walked slowly around the room. But the door was locked, and the window heavily barred with iron rods. He sat down again, and drew his journal from his pocket. On the line where these words were written, “21st December, Saturday, Liverpool,” he added, “80th day, 11.40 a.m.,” and waited.

The Custom House clock struck one (1 pm). Mr. Fogg observed that his watch was two hours too fast.

Two hours! Admitting that he was at this moment taking an express train, he could reach London and the Reform Club by a quarter before nine p.m. (8.45 pm) his forehead slightly wrinkled.

At thirty-three minutes past two (2:33 pm) he heard a singular noise outside, then a hasty (quick) opening of doors. Passepartout's voice was audible, and immediately after that of Fix. Phileas Fogg's eyes brightened for an instant.

The door swung open, and he saw Passepartout, Aouda, and Fix, who hurried towards him.

Fix was out of breath, and his hair was in disorder. He could not speak. "Sir," he stammered, "Sir-forgive me-most unfortunate resemblance- robber arrested three days ago-you are free!"

Phileas Fogg was free! He walked to the detective, looked him steadily (seriously) in the face, and with the only rapid motion he had ever made in his life, or which he ever would make, drew back his arms, and with the precision (accuracy) of a machine, knocked Fix down.

"Well hit!" cried Passepartout, "Parbleu! (Certainly. Good Lord) That's what you might call a good application of English fists!"

Fix, who found himself on the floor, did not utter a word. He had only received his desserts. Mr. Fogg, Aouda, and Passepartout left the Custom House without delay, got into a cab, and in a few moments **descended (go down)** at the station.

Phileas Fogg asked if there was an express train about to leave for London. It was forty minutes past two (2:40 pm). The express train had left thirty-five minutes before. Phileas Fogg then ordered a special train.

There were several rapid locomotives (railway) on hand, but the railway arrangements did not permit the special train to leave until three o'clock.

At that hour, Phileas Fogg, having **stimulated (encouraged)** the engineer by the offer of a generous reward, at last set out towards London with Aouda and his faithful servant.

It was necessary to make the journey in five hours and a half; and this would have been easy on a clear road throughout. But there were forced delays, and when Mr. Fogg stepped from the train at the

terminus, all the clocks in London were striking ten minutes before nine (8:50 pm).

8.45 pm

8.50 pm

Lost by 5 minutes!

Having made the tour of the world, he was behindhand five minutes. He had lost the wager!

Chapter XXXV (35)

In which Phileas Fogg does not have to repeat his orders to Passepartout twice.

The **dwellers (residents)** in Saville Row [Street in London] would have been surprised the next day, if they had been told that Phileas Fogg had returned home. His doors and windows were still closed; no appearance of change was visible.

After leaving the station, Mr. Fogg gave Passepartout instructions to purchase some provisions (supplies/necessities), and quietly went to his **domicile (home)**.

He bore (digging) his misfortune (bad luck) with his habitual tranquility (peace). Ruined! And by the blundering (error) of the detective! After having steadily traversed (travel across) that long journey, overcome a hundred obstacles (difficulties), braved many dangers, and still found time to do some good on his way, to fail near the goal by a sudden event which he could not have foreseen (predicted), and against which he was unarmed (not protected); it was terrible!

But a few pounds were left of the large sum he had carried with him. There only remained of his fortune the twenty thousand

pounds deposited at Barings [Private Bank], and this amount he owed to his friends of the Reform Club. So great had been the expense of his tour that, even had he won, it would not have enriched him; and, probably, he had not sought to enrich himself, being a man who rather laid wagers for honour's sake than for the stake proposed. But this wager totally ruined him.

Mr. Fogg's course, however, was fully decided upon; he knew what remained for him to do.

A room in the house in Saville Row was set apart for Aouda, who was overwhelmed with grief (sadness) at her protector's misfortune. From the words which Mr. Fogg dropped, she saw that he was **meditating (thinking)** on some serious project.

Knowing that Englishmen governed by a fixed idea sometimes resort to the desperate expedient of suicide, Passepartout kept a narrow watch upon his master, though he carefully **concealed (hide)** the appearance of so doing.

He had found a bill from the gas company.

First of all, the worthy fellow had gone up to his room and had extinguished (put out) the gas burner, which had been burning for eighty days. He had found in the letterbox a bill from the gas company, and he thought it was more than time to put a stop to this expense, which he had been doomed to (compel) bear.

The night passed. Mr. Fogg went to bed, but did he sleep? Aouda did not once close her eyes. Passepartout watched all night, like a faithful dog, at his master's door.

Mr. Fogg called him in the morning and told him to get Aouda's breakfast, a cup of tea, and a chop (meat) for himself.

He desired Aouda to excuse him (leave him for some time) from breakfast and dinner, as his time would be absorbed (engaged) all day in putting his affairs to rights. In the evening, he would ask

permission to have a few moments' conversation with the young lady.

Passepartout, having received his orders, had nothing to do but obey them. He looked at his imperturbable (calm/cool) master, and could scarcely (hardly)

bring his mind to leave him. His heart was full, and his conscience (intuitions) tortured by remorse (guilt); for he accused himself more bitterly than ever of being the cause of the irretrievable (that cannot be changed) disaster. Yes! if he had warned Mr. Fogg, and had betrayed Fix's projects to him, his master would certainly not have given the detective passage to Liverpool, and then - Passepartout could hold in no longer.

“My master! Mr. Fogg!” he cried, “why do you not curse me? It was my fault

that—”

“I blame no one,” returned Phileas Fogg, with perfect calmness.
“Go!”

Passepartout left the room and went to find Aouda, to whom he delivered his master's message.

“Madam,” he added, “I can do nothing myself—nothing! I have no influence over my master, but you, perhaps—”

“What influence could I have?” replied Aouda. “Mr. Fogg is influenced by no one. Has he ever understood that my gratitude to him is overflowing? Has he ever read my heart? My friend, he must not be left alone for an instant! You say he is going to speak with me this evening?”

“Yes, madam; probably to arrange for your protection and comfort in England.”

“We shall see,” replied Aouda, becoming suddenly pensive (thinking).

Throughout this day (Sunday) the house in Saville Row was as if uninhabited (without people), and Phileas Fogg, for the first time since he had lived in that house, did not set out for his club when the Westminster clock struck half- past eleven (11.30 am).

Why should he present himself at the Reform? His friends no longer expected him there. As Phileas Fogg had not appeared in the saloon (a public room) on the evening before (Saturday, the 21st of December, at a quarter before nine), he had lost his wager. It was not even necessary that he should go to his bankers for the twenty thousand pounds; for his antagonists (opposite party) already had his cheque in their hands, and they had only to fill it out and send it to the Barings to have the amount transferred to their credit.

Mr. Fogg, therefore, had no reason for going out, and so he remained at home. He shut himself up in his room and busied (occupied) himself putting his affairs in order.

Passepartout continually ascended and descended (climbed up and down) the stairs. The hours were long for him. He listened at his master’s door, and looked

through the keyhole, as if he had a perfect right so to do, and as if he feared that something terrible might happen at any moment. Sometimes he thought of Fix, but no longer in anger. Fix, like all the world, had been mistaken in Phileas Fogg, and had only done his duty in tracking and arresting him; while he, Passepartout This thought haunted (scared) him, and he never ceased (stopped) cursing his miserable folly (foolishness).

Finding himself too wretched (unhappy) to remain alone, he knocked at Aouda’s door, went into her room, seated himself, without speaking, in a corner, and looked ruefully (with sorrow) at the young woman. Aouda was still pensive (thinking deeply).

About half-past seven (7.30 pm) in the evening, Mr. Fogg sent to know if Aouda would receive (accept) him, and in a few moments, he found himself alone with her.

Phileas Fogg took a chair and sat down near the fireplace, opposite Aouda. No emotion was visible on his face. Fogg returned was exactly the Fogg who had gone away; there was the same calm, the same impassibility (incapable of any feelings).

He sat several minutes without speaking; then, bending his eyes (looking) at Aouda,

“Madam, will you pardon me for bringing you to England?”

“I, Mr. Fogg!” replied Aouda, checking the pulsations of her heart.

“Please let me finish”, returned Mr. Fogg. “When I decided to bring you far away from the country which was so unsafe for you, I was rich, and counted on putting a portion of my fortune at your disposal; then your existence would have been free and happy. But now I am ruined.”

“I know it, Mr. Fogg and I ask you in my turn, will you forgive me for having followed you, and—who knows? —for having, perhaps, delayed you, and thus contributed to your ruin?”

“Madam, you could not remain in India, and your safety could only be assured by bringing you to such a distance that your persecutors could not take you.”

“So, Mr. Fogg,” resumed Aouda, “not content with rescuing me from a terrible death, you thought yourself bound to secure my comfort in a foreign land?”

“Yes, madam, but circumstances have been against me. Still, I beg to place the little I have left at your service.”

“But what will become of you, Mr. Fogg?”

“As for me, madam,” replied the gentleman, coldly, “I need nothing.”

“But how do you look upon the fate, sir, which awaits you?”

“As I am in the habit of doing.”

“At least want should not overtake a man like you. Your friends—”

“I have no friends, madam.”

“Your relatives—”

“I have no longer any relatives.”

“I pity you, then, Mr. Fogg, for solitude (loneliness) is a sad thing, with no heart to which to confide (share) your griefs (sorrow). They say, though, that misery (suffering) itself, shared by two sympathetic souls, may be borne with patience.”

They say so, madam.”

“Mr. Fogg,” said Aouda, rising and seizing (holding) his hand, “do you wish at once a kinswoman (relative) and friend? Will you have me for your wife?”

Mr. Fogg, at this, rose (stood) in his turn. There was an unwonted (unusual) light in his eyes, and a slight trembling (shaking) of his lips. Aouda looked into his face. The sincerity, rectitude (goodness), firmness, and sweetness of this soft glance of a noble woman, who could dare all to save him to whom she owed all, at first astonished, then penetrated (forced) him. He shut his eyes for an instant, as if to avoid her look. When he opened them again,

“I love you!” he said, simply. “Yes, by all that is holiest, I love you, and I am entirely yours!”

“Ah!” cried Aouda, pressing his hand to her heart.

Passepartout was summoned (called upon) and appeared immediately. Mr. Fogg still held Aouda's hand in his own; Passepartout understood, and his big, round face became as radiant (bright) as the tropical sun at its zenith (very bright).

Mr. Fogg asked him if it was not too late to notify the Reverend Samuel Wilson, of Marylebone parish, that evening.

Passepartout smiled his most genial (friendly) smile and said, "Never too late."

It was five minutes past eight (8:05 pm).

Passepartout: "Will it be for tomorrow, Monday?" "For tomorrow, Monday," said Mr. Fogg, turning to Aouda.

"Yes, for tomorrow, Monday," she replied.

Passepartout hurried off as fast as his legs could carry him.

Chapter XXXVI (36)

In which Phileas Fogg's name is once more at a premium on 'change'.

It is time to relate what a change took place in English public opinion (newspaper) when it transpired (revealed) that the real bank robber, a certain James Strand, had been arrested, on the 17th day of December, at Edinburgh. Three days before, Phileas Fogg had been a criminal, who was being desperately followed up by the police; now he was an honourable gentleman, mathematically pursuing his eccentric (unusually/odd) journey round the world.

The papers resumed their discussion about the wager; all those who had laid bets, for or against him, revived (restore) their interest, as if by magic; the "Phileas Fogg bonds" again became negotiable, and

many new wagers were made. Phileas Fogg's name was once more at a premium on 'Change (Exchange).

His five friends of the Reform Club passed these three days in a state of feverish (sweating) suspense. Would Phileas Fogg, whom they had forgotten, reappear before their eyes! Where was he at this moment? The 17th of December, the day of James Strand's arrest, was the seventy-sixth since Phileas Fogg's departure, and no news of him had been received. Was he dead? Had he abandoned the effort, or was he continuing his journey along the route agreed upon? And would he appear on Saturday, the 21st of December, at a quarter before nine in the evening, on the threshold of the Reform Club saloon? The anxiety in which, for three days, London society existed cannot be described.

Telegrams were sent to America and Asia for news of Phileas Fogg. Messengers were dispatched to the house in Saville Row morning and evening. No news. The police were ignorant of what had become of the detective, Fix, who had so unfortunately followed up a false scent.

Bets increased, nevertheless, in number and value. Phileas Fogg, like a racehorse, was drawing near his last turning-point (reaching the end of the journey). The bonds were quoted (priced), no longer at a hundred below par, but at twenty, at ten, and at five; and paralytic old Lord Albemarle bet even in his favour.

A great crowd was collected in Pall Mall and the neighbouring streets on Saturday evening; it seemed like a multitude of brokers permanently established around the Reform Club.

Circulation (movement of people) was impeded (delayed), and everywhere disputes, discussions, and financial transactions were going on. The police had great difficulty in keeping back the crowd, and as the hour when Phileas Fogg was due approached, the excitement rose to its highest pitch.

The five antagonists (enemies) of Phileas Fogg had met in the great saloon of the club. John Sullivan and Samuel Fallentin, the bankers, Andrew Stuart, the engineer, Gauthier Ralph, the director of the Bank of England, and Thomas Flanagan, the brewer (person who manufactures beer), one and all waited anxiously.

When the clock indicated twenty minutes past eight (8:20 pm), Andrew Stuart got up, saying

“Gentlemen, in twenty minutes, the time agreed upon between Mr. Fogg and ourselves will have expired.”

“What time did the last train arrive from Liverpool?” asked Thomas Flanagan.

“At twenty-three minutes past seven,” replied Gauthier Ralph, “and the next does not arrive till ten minutes after twelve.”

"Well, gentlemen," resumed **Andrew Stuart**, "if Phileas Fogg had come in the 7:23 train, he would have got here by this time. We can, therefore, regard the bet as won."

"Why," said **Andrew Stuart** nervously, "if I should see him, I should not believe it was he."



"Wait; don't let us be too hasty," replied **Samuel Fallestin**. "You know that Mr. Fogg is very eccentric. His punctuality is well known; he never arrives too soon, or too late; and I should not be surprised if he appeared before us at the last minute."



"The fact is," resumed **Thomas Flanagan**, "Mr. Fogg's project was absurdly foolish. Whatever his punctuality, he could not prevent the delays which were certain to occur, and a delay of only two or three days would be fatal to his tour."

"Observe, too," added **John Sullivan**, "that we have received no intelligence from him, though there are telegraphic lines all along the route."



"He has lost, gentleman," said **Andrew Stuart**, "he has a hundred times lost! You know, besides, that the China is the only steamer he could have taken from New York to get here in time arrived yesterday. I have seen a list of the passengers, and the name of Phileas Fogg is not among them. Even if we admit that fortune has ~~favoured~~ him, he can scarcely have reached America. I think he will be at least twenty days behind-hand, and that Lord Albemarle will lose a cool five thousand."

"It is clear," replied **Gauthier Ralph**; "and we have nothing to do but to present Mr. Fogg's cheque at Barings to-morrow."



At that moment, the hands of the club clock pointed to twenty minutes to nine (8.40 pm).

“Five minutes more,” said Andrew Stuart.

The five gentlemen looked at each other. Their anxiety (tension) was becoming intense (deep); but, not wishing to betray (trust) it, they readily assented (agreed) to Mr. Fallentin’s proposal of a rubber (card game).

“I wouldn’t give up my four thousand of the bet,” said Andrew Stuart, as he took his seat, “for three thousand nine hundred and ninety-nine.”

The clock indicated eighteen minutes to nine (8:42 pm).

The players took up their cards, but could not keep their eyes off the clock.

Certainly, however secure they felt, minutes had never seemed so long to them!

“Seventeen minutes to nine,” said Thomas Flanagan, as he cut the cards which Ralph handed to him.

Then there was a moment of silence. The great saloon was perfectly quiet; but the murmurs of the crowd outside were heard, with now and then a shrill (high pitch) cry. The pendulum beat the seconds, which each player eagerly counted, as he listened, with mathematical regularity.

“Sixteen minutes to nine!” said John Sullivan, in a voice which betrayed his emotion. One minute more, and the wager would be won. Andrew Stuart and his partners suspended (stopped) their game. They left their cards, and counted the seconds.

At the fortieth second, nothing. At the fiftieth, still nothing.

At the fifty-fifth, a loud cry was heard in the street, followed by applause, hurrahs, and some fierce growls (wild sound).

The players rose from their seats.

At the fifty-seventh second, the door of the saloon opened, and the pendulum had not beat the sixtieth second when Phileas Fogg appeared, followed by an excited crowd who had forced their way through the club doors, and in his calm voice, said, “**Here I am, gentlemen!**”

Chapter XXXVII (37)

In which it is shown that Phileas Fogg gained nothing by his tour around the world, unless it were happiness. Yes, Phileas Fogg in person.

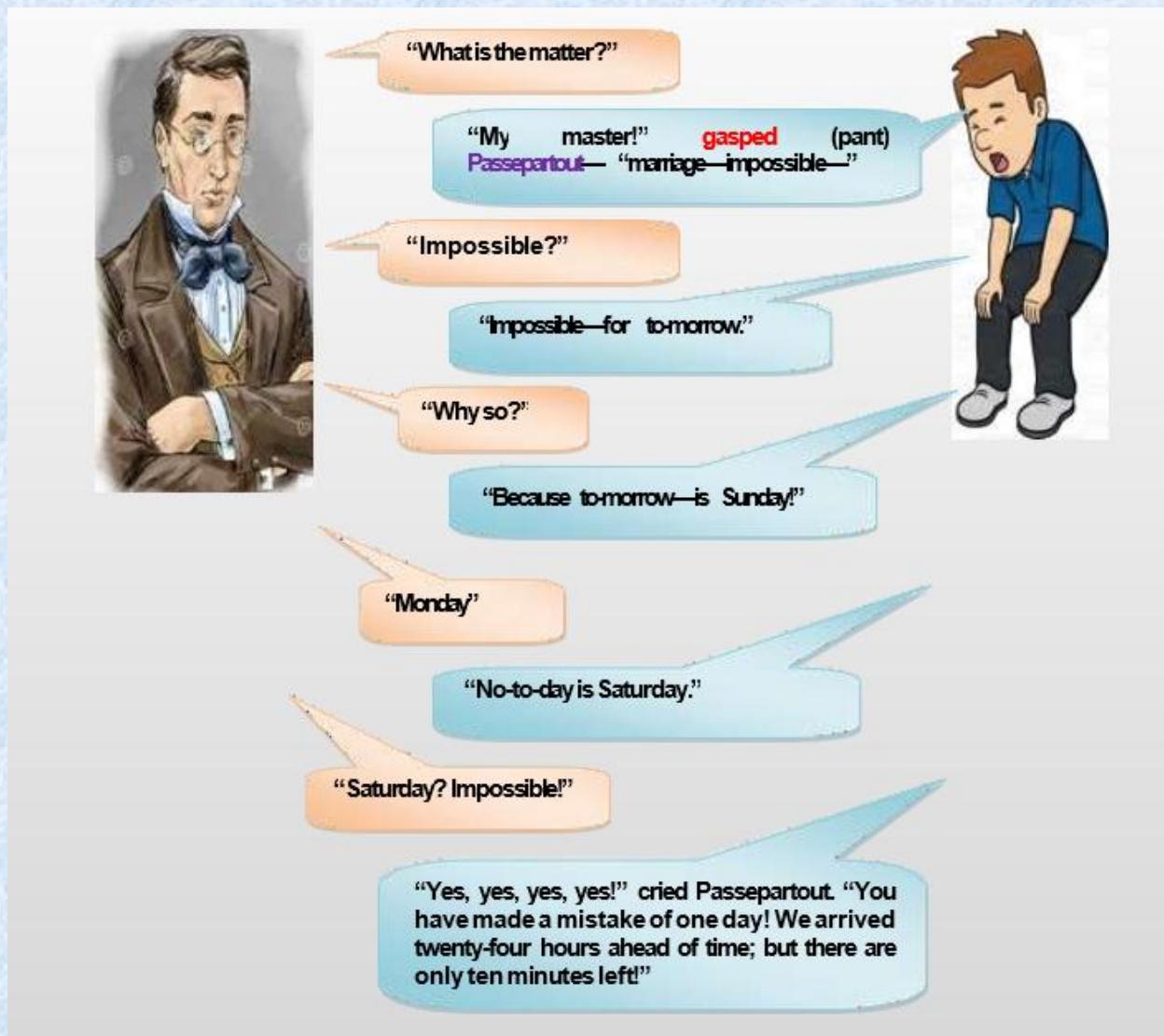
The reader will remember that at five minutes past eight (8:05 pm) in the evening—about five and twenty hours after the arrival of the travellers in London—Passepartout had been sent by his master to engage the services of the Reverend Samuel Wilson in a certain marriage ceremony, which was to take place the next day.

With his hair in disorder, and without his hat, he ran...

Passepartout went on his errand (task), enchanted. He soon reached the clergyman’s house, but found him not at home. Passepartout waited a good twenty minutes, and when he left the reverend gentleman, it was thirty-five minutes past eight (8:35 pm). But in what a state he was! With his hair in disorder, and without his hat, he ran along the street as never a man was seen to run before, overturning passersby, rushing over the sidewalk like a waterspout (tornadoes).

In three minutes, he was in Saville Row again and staggered (walked) back into Mr. Fogg’s room.

He could not speak.



Passepartout had seized his master by the collar and was dragging him along with irresistible (uncontrolled) force.

Phileas Fogg, thus kidnapped, without having time to think, left his house, jumped into a cab, promised a hundred pounds to the cabman, and, having run over two dogs (run hard) and overturned (overtook) five carriages, reached the Reform Club.

The clock indicated a quarter before nine when he appeared in the great saloon.

Phileas Fogg had accomplished the journey round the world in eighty days!

Phileas Fogg had won his wager of twenty thousand pounds!

How was it that a man so exact and fastidious (attentive/careful) could have made this error of a day? How came he to think that he had arrived in London on Saturday, the twenty-first day of December, when it was really Friday, the twentieth, the seventy-ninth day only from his departure?

The cause of the error is very simple.

Phileas Fogg had, without suspecting it, gained one day on his journey, and this merely because he had travelled constantly eastward; he would, on the contrary, have lost a day had he gone in the opposite direction, that is, westward.

In journeying eastward, he had gone towards the sun, and the days therefore diminished for him as many times four minutes as he crossed degrees in this direction. There are three hundred and sixty degrees on the circumference of the earth; and these three hundred and sixty degrees, multiplied by four minutes, give precisely twenty-four hours—that is, the day unconsciously gained. In other words, while Phileas Fogg, going eastward, saw the sun pass the meridian eighty times, his friends in London only saw it pass the meridian seventy-nine times. This is why they awaited him at the Reform Club on Saturday, and not Sunday, as Mr. Fogg thought.

And Passepartout's famous family watch, which had always kept London time, would have betrayed this fact if it had marked the days as well as the hours and the minutes!

Phileas Fogg, then, had won the twenty thousand pounds; but, as he had spent nearly nineteen thousand on the way, the pecuniary (monetary) gain was small. His object was, however, to be victorious (winner), and not to win money. He divided the one thousand pounds that remained between Passepartout and the unfortunate Fix, against whom he cherished (kept) no grudge (complaint). He deducted, however, from Passepartout's share the cost of the gas

which had burned in his room for nineteen hundred and twenty hours, for the sake of regularity.

That evening, Mr. Fogg, as tranquil (peaceful) and phlegmatic (calm and cool) as ever, said to Aouda: "Is our marriage still agreeable to you?"

"Mr. Fogg," replied she, "it is for me to ask that question. You were ruined, but now you are rich again."

"Pardon me, madam; my fortune belongs to you. If you had not suggested our marriage, my servant would not have gone to the Reverend Samuel Wilson's, I should not have been apprised of my error, and—"

"Dear Mr. Fogg!" said the young woman.

"Dear Aouda!" replied Phileas Fogg.

It need not be said that the marriage took place forty-eight hours after, and that Passepartout, glowing and dazzling, gave the bride away. Had he not saved her, and was he not entitled to this honour?

The next day, as soon as it was light, Passepartout rapped (knocked) vigorously (strongly) at his master's door. Mr. Fogg opened it, and asked, "What's the matter, Passepartout?"

"What is it, sir? Why, I've just this instant found out—"

"What?"

"That we might have made the tour of the world in only seventy-eight days."

"No doubt," returned Mr. Fogg, "by not crossing India. But if I had not crossed India, I should not have saved Aouda; she would not have been my wife, and—"

Mr. Fogg quietly shut the door.

Phileas Fogg had **won his wager** and had made his journey around the world in eighty days. To do this, he had employed every means of conveyance—steamers, railways, carriages, yachts, trading vessels, sledges, elephants. The eccentric gentleman had throughout displayed all his marvelous qualities of **coolness** and **exactitude**. But what then? What had he really gained by all this trouble? What had he brought back from this long and **weary** (**tiring**) journey?

Nothing, say you? Perhaps so; nothing but a charming woman, who, strange as it may appear, made him the happiest of men!

Truly, would you not for less than that make the tour around the world?

4.4 THE SIGN OF FOUR ~ ARTHUR CONAN DOYLE

About The Author

- Arthur Conan Doyle was a British writer and
- He created the character Sherlock
- Four novels and fifty-six short stories include Holmes and Dr. The Sherlock Holmes stories are considered milestones in the field of crime fiction.
- Doyle was a prolific

About The Novel

- The Sign of Four is the second novel of Arthur Conan Doyle in which Sherlock Holmes and Dr. Watson solve the mystery of the hidden treasure and
- This story has references of Indian
- In the textbook the story begins from Chapter
- Here the suspense of the invitation and the journey to find out the reality are given

*The sign of four:
Jonathan Small,
Mahomet Singh
Abdullah Khan
Dost Akbar*

MAJOR CHARACTERS

- SHERLOCK HOLMES
- JOHN WATSON
- MARY MORSTAN
- CAPTAIN MORSTAN
- MAJOR SHOLTO
- JONATHAN SMALL
- THADDEUS SHOLTO
- BARTHOLOMEW SHOLTO

- TONGA

DETECTIVES

- SHERLOCK HOLMES
- JOHN WATSON

CHARACTER SKETCH

- Mary Morstan
- Dr John Watson
- Sherlock Holmes
- Thaddeus Sholto

SHERLOCK HOLMES

- He Is The Main Character In the Novel.
- He Is Sharp and Highly Intelligent Having Clear Cut, hawk-like Features.
- He Is Known for His Professional skills like observation, deduction, rational thinking, and logical approach.
- Holmes works with devotion.
- He derives conclusions from handwriting.
- He has a sharp memory.
- He has a strong sense of judgement.

DR JOHN WATSON

- He is the narrator of the story
- He admires Mary Morstan.
- He is a close friend and assistant to Holmes.

- He is a doctor by profession.
- He is the second most important character after Holmes, as he helps him to solve the case.
- He shows his romantic side and hesitation to feel worthy of Miss Mary's affection.

MARY MORSTAN

- She is a young, graceful, well-dressed, sober lady.
- She is dressed in a simple, white, and plain gown.
- Complexion is not bright, but expressions are sweet.
- Her large blue eyes are spiritual
- Very attractive woman with a deep and rich-toned voice.
- She is a partial heir of the hidden treasure
- She loves Dr. Watson.

JOHNTHAN SMALL

- The wooden-legged man.
- He is revealed as a cunning and manipulative character.
- He is a man with a wide smile.
- He was serving as a soldier in India for the British Army.
- He is the villain and the fear factor of the novel.

THADDEOUS SHALTO

- Thaddeus Sholto is one of Major Sholto's sons.
- He is the brother of Bartholomew Sholto.
- He is an unusual character.

- Thaddeus is the one who decides to contact Miss Morstan and asks her to meet him.
- He is the one who tells Miss Morstan that her father is dead.

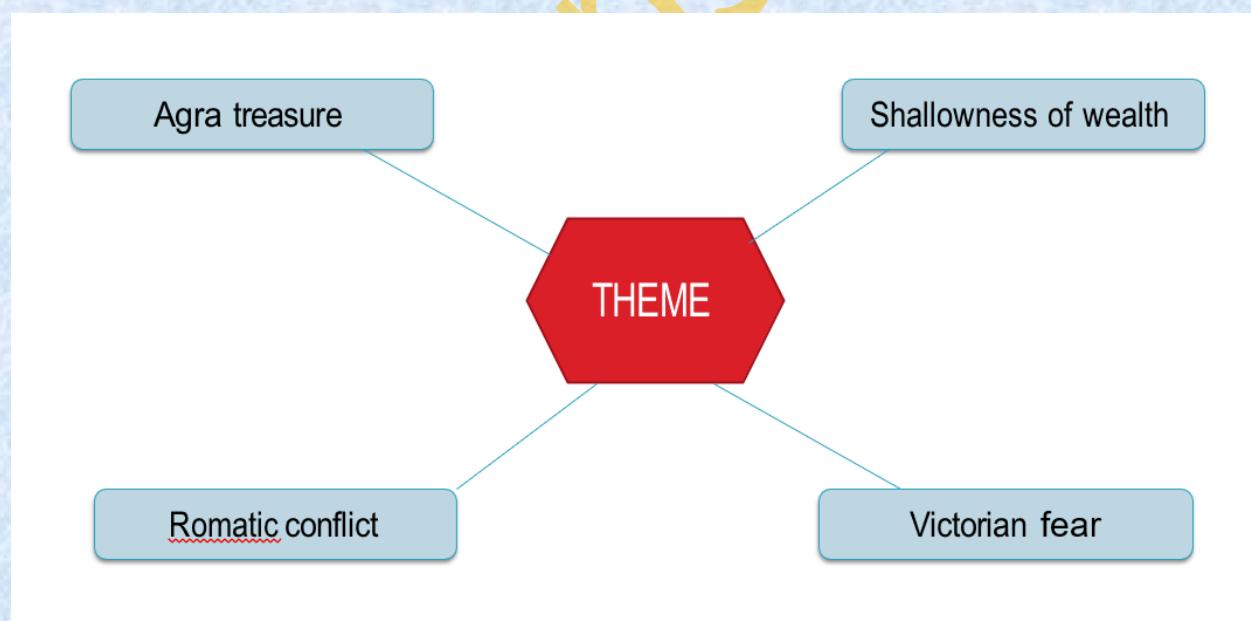
TONGA

- He is a native of the Andaman Islands who was helped by Jonathan Small when suffering from ill health. So, he is loyal to Small. (Criminal)

CAPTION MORSTAN

Captain Morstan was an officer in the British army who served in India. He is Mary Morstan's father, and his unexplained disappearance is the catalyst for the novella's plot. He was a friend of Major Sholto.

THEME OF THE NOVEL



Theme

- The theme of the novel revolves around the Agra treasure. Throughout the story, the appearance of the treasure leads to a direct and often tragic change in the lives of the characters.

Because of this, it is important that the removal of the treasure would cause the characters to return to their previous position.

- The shallowness of wealth and the destruction that can come through it is also seen prevailing throughout the novel. As the Agra treasure directly and adversely affects almost
- In the story, the sheik's emissary and Bartholomew are both murdered for the treasure, Tonga is killed while fleeing with it, and Small is sentenced to life imprisonment.
- Both Thaddeus and his father spent their lives constantly in fear about wooden legged men and of strangers in general.

PLOT OF THE NOVEL

- This story is the mystery of hidden treasure and murder.
- Mary Morstan has received six pearls in the mail from an anonymous sender. With the last pearl, she receives A letter.
- A letter instructing her to go to lyceum theatre with two. The letter gives A hint that some injustice has been done to her.
- Sherlock Holmes and dr john Watson accompany Mary to lyceum
- Holmes discovers that Major Sholto is dead.
- The only clue Mary can give Holmes is a map of a fortress found in her father's desk with the names of Jonathan Small, Mahomet Singh, Abdullah khan and Dost Akbar.
- Thaddeus confirms the Major had seen Mary's father the night he
- Sholto disposed of the body and hid the treasure.

- Dying, he called his two sons and confessed to Morstan's death and talked about the location of the treasure.
- Both brothers quarreled over whether a legacy should be left to Mary Morstan, and Thaddeus left his brother Bartholomew, taking a chaplet and sending its pearls to Mary.
- The reason he sent the letter is that Bartholomew has found the treasure, and possibly Thaddeus and Mary might confront him for a division of it.
- Bartholomew is found dead in his home from a poisonous dart, and the treasure is missing.
- Holmes deduces that there are two persons involved in the murder: a one-legged man and Jonathan Small.
- They hired a steam launch named the Aurora.
- In a police steam launch, Holmes and Watson reach the Aurora and capture it, but in the process end up killing Tonga.
- The iron treasure box is empty.
- Small claims to have dumped the treasure over the side during the chase.
- Small confesses that years before, he was a soldier.
- He was forced to flee for his life to the Agra treasure.
- The robbery and murder took place, and the crime was discovered, and he was sent to the Andaman Islands.
- Small saw his chance and made a deal with Sholto and Morstan. Sholto would recover the treasure and, in return, send a boat to pick up Small.
- Sholto cheated both Morstan and Small and stole the treasure for himself.

- Sholto fell into his fatal illness.
- Small arrived too late to hear of the treasure's location but left the note, which referred to the name of the pact between himself and his three Sikhs.
- When Bartholomew found the treasure, Small planned to only steal it, but claims a miscommunication led Tonga to kill Bartholomew as well.
- Small claims the Agra treasure brought nothing but bad luck to anyone who came in touch with it.
- Mary Morstan is left without the bulk of the Agra treasure.
- John Watson falls in love with Mary, and it is revealed at the end that he proposed to her and she has accepted.

SUMMARY

- An attractive girl comes to ask for Sherlock's help.
- Her father went missing several years back, and then for six years she would receive a pearl.
- Then she got a letter telling her to meet someone, but it's not in her father's
- They're going to meet that man with her.
- After returning from his investigation, Sherlock shares his findings with He believes that the death of Major Sholto, Mary's father's only friend in London.
- The person, who is apparently a servant of the person they are meeting, then drives them in a carriage.
- The trio arrives at a 'less fashionable' part of London, aka a more rundown, working-class neighborhood.

CHAPTER II

The Statement of the Case

- In chapter 2, characters are introduced and described.
- First, Mary Morstan is described by John Watson.
- Then the problem of Miss Mary to Holmes.
- The skills of Holmes are highlighted.
- Miss Morstan continues that, though her father made it to London.
- He suddenly disappeared, and she never saw him again.
- Among his belongings were “a considerable number of curiosities from the Andaman Islands,” where he had overseen the convict-guard.
- His only friend in London, she tells Holmes, was the retired major Sholto, who said he didn’t even know Captain Morstan was in town.
- Miss Morstan goes on, explaining that six years ago an advert appeared in the newspaper asking for her address.
- When she responded with her address, she was soon sent a “large lustrous pearl.” In each year on the same date, she has received another pearl.
- This time, for the first time, she has also received a note.
- Holmes reads the note, which instructs Miss Morstan to “be at the third pillar from the left outside the Lyceum Theatre tonight at seven o’clock.”
- It says that she can bring friends, that she is a “wrongsed woman and shall have justice.” Holmes and Watson agree to accompany Miss Morstan later that evening.

- Holmes compares the handwriting on the letter is the same to that on the pearl box addresses and deduces that it is Miss Morstan who takes back the box, thanks Holmes, and leaves the flat.
- Watson exclaims how attractive he found Miss Morstan.
- When Holmes says he hadn't noticed, Watson says, "You really are an automaton – a calculating machine, there is something positively inhuman in you at times."
- Holmes insists on separating emotional qualities from clear reasoning, saying that "a client to me is a mere unit, a factor in a problem."
- Holmes goes out for an hour, leaving Watson to daydream about miss Morstan.
- He figures out that she must be twenty-seven, "a sweet age, when youth has lost its self-consciousness and become a little sobered by" He chastises himself for thinking such "dangerous thoughts."

CHAPTER III

In Quest of a Solution

- Holmes comes back to the flat in good spirits.
- He tells Watson that he has figured out that the pearls must have something to do with Major Sholto.
- he has discovered that he died the same week that Miss Mary started receiving the mysterious pearls.
- He figures that "Sholto's heir" knows something about "the mystery and desires to make compensation."
- Miss Morstan arrives outside the flat, and the two men go down to meet her.

- Watson packs his heaviest walking stick, and Holmes takes his revolver.
- In the cab toward the Lyceum theatre, Miss Morstan explains that Major Sholto was a “very particular friend” to her father.
- Her father’s letters were full of allusions to the Major and their time together commanding troops on the Andaman Islands.
- Miss Morstan presents Holmes with a “curious paper” she has found in her father’s desk.
- Holmes examines the paper.
- He says is the diagram of a building and has a small red cross drawn on it.
- Beside the cross, the paper reads the sign of four.

The Sign of Four

- [Jonathan Small](#)
- [Mahomet Singh](#)
- [Abdullah Khan](#)
- [Dost Akbar](#)
- Watson describes the gloom of London as they head for the theatre: “dense drizzly fog,” “mud-coloured clouds”, and “misty splotches of diffused light” from lamps.
- He sees something “eerie and ghostlike” about all of the people that they pass.
- He can tell that Miss Morstan feels similarly to him; Holmes is deep in thought.
- Arriving at the Lyceum theatre, the group is greeted by “a small, dark, brisk man” who instructs them to follow him.

- They get into another cab and head through the “foggy streets.”
- Watson tells Miss Morstan about his time serving in Afghanistan.
- Eventually, the cab pulls up in a south London suburb, which Watson describes as part of the “monster tentacles which the giant city was throwing out into the country.”
- The group is led to a modest-looking house, and they are surprised to find the door answered by a “Hindoo” servant. He shows them in.

**ALL
GRAMMAR
TOPICS**

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Degree

General Rules –

- 1) For the superlative degree, there is a need for comparison in between one and many.
- 2) The sentences of comparative degree and superlative degree start with the same subject and verb.
- 3) The sentence of positive degree starts with the last subject.

(A) Comparison between two – e.g.

- 1) Ram is as tall as Seeta Ans- Seeta is not taller than Ram.
- 2) I am richer than Raju. Ans- Raju is not as rich as I (am).
- 3) They are not as clever as he. Ans- He is cleverer than they (are)
- 4) We are not stronger than his brother. Ans- His brother is as strong as we (are)

B) Change the degree using words -

ANY OTHER – NO OTHER – THE Rules-

- 1) The beginning of the comparative degree and superlative is the same.
- 2) For a positive degree, take the last subject of a comparative or superlative degree after no other and begin the sentence.

e.g.

1) Ram is cleverer than any other boy.

Ans- No other boy is as clever as Ram.

Ans- Ram is the cleverest boy.

2) England is the coldest country.

Ans- England is colder than any other country.

Ans- No other country is as cold as England.

3) No other animal is as large as the elephant.

Ans- The elephant is larger than any other animal.

Ans- The elephant is the largest animal.

4) Pune is the cleanest city of Maharashtra.

Ans- Pune is cleanest than any other city of Maharashtra.

Ans- No other city of Maharashtra is as clean as Pune.

5) She is the most beautiful girl.

Ans- She is more beautiful than any other girl.

Ans- No other girl is as beautiful as she.

C) Change the degree using the words-

MOST OTHER – VERY FEW – ONE OF THE

e.g.

1) Ram is one of the tallest boys in the class.

Ans- Ram is taller than most other boys in the class.

Ans- Very few boys in the class are as tall as Ram.

2) She was more beautiful than most other girls in the college.

Ans- She was the most beautiful girl in the college.

Ans- Very few girls in the college were as beautiful as she.

3) Very few physical factors are as important as temperature.

Ans- Temperature is more important than most other physical factors.

Ans- Temperature is one of the most important physical factors.

4) Pune is cooler than most other cities.

Ans- Pune is one of the coolest cities.

Ans- Very few cities are as cool as Pune.

5) It was one of the best decisions I ever made.

Ans- It was better than most other decisions I ever made.

Ans- Very few decisions I ever made were as good as they were.

Change the Voice

Rules for changing active voice to passive voice —

- 1) Interchange the subject and object.
- 2) Take a suitable auxiliary verb of 'to be or to have' according to the new subject and tense.
- 3) Write the past participle of the main verb.
- 4) Write the subject of the given sentence after 'by'.
- 5) If the subject of the given sentence is a pronoun, change it in a passive sentence as follows-

Sr.No.	Active voice	Passive voice
1	I	(by) me
2	We	(by) us
3	You	(by) you
4	He	(by) him
5	She	(by) her
6	It	(by) it

7	They	(by) them
8	Ram	(by) Ram

6) Place the articles, adjectives, prepositions etc., near to that noun or verb along with them in the given sentence.

e.g. The boy looked at a bird. Ans- A bird was looked at by the boy.

7) If the given sentence has a pronoun object of accusative case, in the passive sentence it turns into the nominative case.

e.g. I call him. Ans- He is called by me.

8) In a passive sentence, the preposition 'by' is used before the subject of the given sentence; it is called an 'adjunct,' and that subject is called an 'agent'. When such an agent is insignificant, the construction by + Subject is omitted.

e.g. My pen is stolen.

9) The subjects like one, somebody, everyone, nobody, anybody, someone, people, you etc. are not mostly written in passive voice.

e.g. He is supported properly (by everyone).

10) Agreement of subject and auxiliary verb for passive voice

—

Sr.No.	Subject	Auxiliary verb:- to be & to have	
1	I	Am, was, shall	have, had
2	He, She, It	Is, was, will	has, had
3	You, They	Are, were, will	have, had
4	We	Are, were, will	have, had

11) Tense and auxiliary verb agreement for passive voice –

Sr.No.	Tense	Auxiliary verb
1	Simple present tense	Am, is, are
2	Simple past tense	Was, were

Sam

3	Simple future tense	Will be, shall be
4	Present continuous tense	Am, is, are + being
5	Past continuous tense	Was, were + being
6	Present perfect tense	Have, has + been
7	Past perfect tense	Had + been
8	Future perfect tense	Will have, shall have + been
9	Modal auxiliary	Modal auxiliary + be

(A) Simple Tense-

1) Simple present tense –

Form – Obj + am, is, are + p.p.of main V + by + Sub.

e.g.

1) He plays cricket.

Ans- Cricket is played by him.

2) People generally assume that money brings happiness.

Ans- Money brings happiness is generally assumed by people.

3) They write a letter.

Ans- A letter is written by them.

4) I call her to dance.

Ans- She is called to dance by me.

2) Simple past tense-

Form – Obj + was, were + p.p.of main V + by + Sub

e.g.

1) He played cricket.

Ans- Cricket was played by him.

2) My friend brought some books from the stall.

Ans- Some books from the stall were brought by my friend.

3) They wrote a letter.

Ans- A letter was written by them.

4) I called her to dance.

Ans- She was called to dance by me.

3) Simple future tense-

Form – Obj + will be, shall be + p.p.of main V + by + Sub

e.g.

1) He will play cricket.

Ans- Cricket will be played by him.

2) My friend will bring some books from the stall.

Ans- Some books from the stall will be brought by my friend.

3) They will write a letter.

Ans- A letter will be written by them.

4) She will call me to dance.

Ans- I shall be called to dance by her.

B) Continuous tense-

1) Present continuous tense-

Form – Obj + am, is, are + being + p.p.of main V + by + Sub

e.g.

1) He is playing cricket.

Ans- Cricket is being played by him.

2) My friend is bringing some books from the stall.

Ans- Some books from the stall are being brought by my friend.

3) They are writing a letter.

Ans- A letter is being written by them.

4) She is calling me to dance.

Ans: I am being called to dance by her.

2) Past continuous tense-

Form – Obj + was, were + being + p.p.of main V + by + Sub

e.g.

1) He was playing cricket.

Ans- Cricket was being played by him.

2) My friend was bringing some books from the stall.

Ans- Some books from the stall were being brought by my friend.

3) They were writing a letter.

Ans- A letter was being written by them.

4) She was calling me to dance.

Ans: I was being called to dance by her.

5) Darasing and his brother were carrying the load.

Ans- The load was being carried by Darasing and his brother.

C) Perfect tense-

1) Present perfect tense-

Form – Obj + have, has + been + p.p.of main V + by + Sub

e.g.

1) He has played cricket.

Ans- Cricket has been played by him.

2) My friend has brought some books from the stall.

Ans- Some books from the stall have been brought by my friend.

3) They have written a letter.

Ans- A letter has been written by them.

4) She has called me to dance.

Ans: I have been called to dance by her.

5) I have accepted the proposal.

Ans- The proposal has been accepted by me.

2) Past perfect tense-

Form – Obj + had + been + p.p.of main V + by + Sub

e.g.

1) He had played cricket.

Ans- Cricket had been played by him.

2) My friend had brought some books from the stall.

Ans- Some books from the stall had been brought by my friend.

3) They had written a letter.

Ans- A letter had been written by them.

4) She had called me to dance.

Ans: I had been called to dance by her.

3) Future perfect tense-

Form – Obj + will, shall + have + been + p.p.of main V + by + Sub

e.g.

1) He will have played cricket.

Ans- Cricket will have been played by him.

2) My friend will have brought some books from the stall.

Ans- Some books from the stall will have been brought by my friend.

3) They will have written a letter.

Ans- A letter will have been written by them.

4) She will have called me to dance.

Ans- I shall have been called to dance by her.

5) Ramu will have killed a cat.

Ans- A cat will have been killed by Ramu.

D) Modal Auxiliary

Can, could, should, must, may, ought to, would, might, will, shall, etc.

Form- Obj + modal auxiliary + be + p.p. of main V + by + Sub

e.g.

1) He can play cricket.

Ans- Cricket can be played by him.

2) The body cannot perform any of its functions.

Ans- Any of its functions cannot be performed by the body.

3) We should carry the load.

Ans- The load should be carried by us.

4) Rahul must sing a song.

Ans- A song must be sung by Rahul.

5) The plane may bring the dead bodies.

Ans- The dead bodies may be brought by the plane.

G) Direct object and indirect object-

(a) Direct object gets when we ask a question 'What' to the verb.

(b) Indirect object gets when we ask a question 'Whom' to the verb.

Form-

D.O. + Auxiliary verb + P.P.of Main V + to + I.O. + by + Sub. I.O. + Auxiliary verb + P.P.of Main V + D.O. + by + Sub.

e.g.

1) They tell us a story.

Ans- A story is told to us by them.

Ans- We are told a story by them.

2) Rani gave me a book.

Ans- A book was given to me by Rani.

Ans- I was given a book by Rani.

3) Prof. Chavan teaches us English.

Ans- English is taught to us by Prof. Chavan.

Ans- We are taught English by Prof. Chavan.

4) The clerk brings her an ordinary exercise book.

Ans- An ordinary exercise book is brought to her by the clerk.

Ans- She is brought an ordinary exercise book by the clerk.

5) He sends me a message.

Ans- A message is sent to me by him.

Ans- I was sent a message by him.

6) They are making her a fool.

Ans- A fool is being made to her by them

Ans- She is being made her by them.

7) Raju has described her the incident.

Ans- The incident has been described to her by Raju.

Ans- She has been described by Raju.

8) I pay them one rupee.

Ans- One rupee is paid to them by me.

Ans- They are paid one rupee by me.

H) Sentence having a request-

Form- You are requested to + V + Obj.

e.g.

1) Please open the door.

Ans- You are requested to open the door.

2) Please come in.

Ans- You are requested to come in.

3) Please accept the proposal.

Ans- You are requested to accept the proposal

I) Imperative Sentences-

Form- Let + Obj. + be + P.P. of V.

e.g.

1) Attack the enemy.

Ans- Let the enemy be attacked

2) Kill him.

Ans- Let him be killed.

3) Salute the flag.

Ans- Let the flag be saluted.

4) Open the door.

Ans- Let the door be opened.

5) Close the window.

Ans- Let the window be closed.

J) Sentence beginning with 'Let'-

Form- Let + Obj + P.P.of Main V + by + pronoun.

e.g.

1) Let me count the money.

Ans- Let the money be counted by me.

2) Let us arrange a picnic.

Ans- Let a picnic be arranged by us.

3) Let them bring the news.

Ans- Let the news be brought by them.

K) Interrogative sentences-

Rules-

- 1) For question of 'Who', write 'By whom' in passive question.
- 2) For questions of 'what, when, where, why, how', use the same words to begin the passive question.
- 3) For questions of 'Do and Does', use 'am, is, are' in passive question and for question of 'Did', use 'was, were'.
- 4) Remove wh- word. Make the given question as assertive sentence. Change its voice.
- 5) Interchange subject and auxiliary verb. Write wh- word in the beginning.

e.g.

1) Who killed the snake?

Ans- By whom was the snake killed?

2) Who carry the box?

Ans- By whom is the box carried?

3) Where did you keep my pen?

Ans- Where was my pen kept by you?

4) Why did he tell me?

Ans- Why was I told by him?

5) When will they call him?

Ans- When will he be called by them?

6) Why have you disturbed her?

Ans- Why she has been disturbed by you?

7) Does he want my exercise book?

Ans- Is my exercise book wanted by you?

8) Did he call all the officers?

Ans- Were all officers called by him

9) Has Seeta written the letter?

Ans- Has the letter been written by Seeta?

10) Are you singing a poem?

Ans- Is a poem being sung by you?

11) Will they cook our food?

Ans- Will our food be cooked by them?

Adjunct 'by'-

In passive voice before subject the preposition 'by' is used. It is called adjunct but sometimes instead of adjunct 'by' other meaningful words are also used.

e.g.

1) I know him well.

Ans- He is known well to me.

2) The sight shocked me.

Ans- I was shocked at the sight.

3) Smoke filled the hut.

Ans- The hut was filled with smoke.

Changing passive voice to active voice-

Rules-

- 1) Interchange the subject and object.
- 2) If 'by + subject' is not given, take any suitable 'noun or pronoun' as subject.
- 3) According to the auxiliary verb decide the tense of the sentence.

e.g.

is- present tense, was- past tense, been – perfect tense, being- continuous tense.

- 4) Remove by, be, been, being from the sentence.
- 5) Remove auxiliary verb in simple tense sentences if necessary.

e.g.

1) Cricket is played by him.

Ans- He play cricket.

2) She is called by me.

Ans- I call her.

3) They called me.

Ans- I was killed by them.

4) Cats were killed by her.

Ans- She called cats.

5) A letter will be written by him.

Ans- He will write a letter.

6) A ball is being caught by Raju.

Ans- Raju is catching a ball.

7) They were being called by her.

Ans- She was calling them.

8) A poem has been written by me.

Ans- I have written a poem.

9) A heavy load has been carried by her.

Ans-She has carried a heavy load.

10) A letter can be written by her.

Ans- She can write a letter.

11) News must be brought by them.

Ans- They must bring news.

12) The jeep was parked in our house.

Ans- They parked the jeep in our house.

Frame a wh-type question

<u>Sr.No.</u>	<u>Wh- word</u>	<u>Use</u>
1	What	Noun, Object
2	When	Time
3	Why	Reason
4	Whom	Object
5	How	Manner
6	How far	Distance
7	How long	About time
8	Where	Place

Rule- Above words + Auxiliary verb (to be, to do, to have) + Sub + Main verb + Remaining words.

<u>Sr.No.</u>	<u>Wh- word</u>	<u>Use</u>
1	Whose	Accusative case
2	How many	Countable
3	How much	Uncountable

Rule- Above words + Noun + Auxiliary verb (to be, to do, to have) + Sub + Main verb + Remaining words.

<u>Sr.No.</u>	<u>Wh- word</u>	<u>Use</u>
1	Who	Noun, Person
2	Which	Choice of one

Rule- Above words + Auxiliary verb (to be, to do, to have) + Remaining words.

General Rules-

- 1) Do not write the underlined words in the question.
- 2) Make such a question whose answer is the underlined words.
- 3) If the auxiliary verbs 'do, does, did' are used for making a question, use the base form of the main verbs in the question.

4) Write 'wh-word' in the beginning, interchange the subject and auxiliary verb.

e.g.

1) Seema decided to continue a diary.

Ans- What did Seema decide?

2) Sea water contains a lot of salt.

Ans- What does seawater contain?

3) They kill a cat.

Ans- What do they kill?

4) Advertising helps to produce consistency of quality.

Ans- What does advertising help to produce?

5) He decided to hide in his office.

Ans- Where did he decide to hide?

6) She went to Pune yesterday.

Ans- Where did she go yesterday?

7) The bus comes at midnight.

Ans- When does the bus come?

8) Pakistan invaded India in 1983.

Ans- When did Pakistan invade India?

9) Raju kills the tiger because he wants to save his life.

Ans- Why does Raju kill the tiger?

10) Seeta failed in the examination as she was ill.

Ans- Why did Seeta fail in the examination?

11) She gave the book to her friend.

Ans- Whom did she give the book?

12) She performs her duty with joy.

Ans- How does she perform her duty?

13) Patanadevi is 18 km away from Chalisgaon.

Ans- How far is Patanadevi from Chalisgaon?

14) Sachin hides his problem for five years.

Ans- How long does Sachin hide his problem?

15) That was Radh's book.

Ans- Whose book was that?

16) Sanju had two brothers.

Ans- How many brothers did Sanju have?

17) Poonam buys ten kg sugar.

Ans- How much sugar does Poonam buy?

18) Dhoni can make a century.

Ans- Who can make a century?

19) He will choose that way.

Ans- Which way will he choose?

Make Negative / Affirmative Sentence

A) Using opposite words-

1) This is not good.

Ans- This is bad.

2) The prince is cruel.

Ans- The prince is not kind.

B) Using fail to, fails to, failed to / do not, does not, did not

1) Ram does not understand her.

Ans- Ram fails to understand her.

2) She did not kill the cat.

Ans- She failed to kill a cat.

3) I do not come.

Ans- I fail to come.

C) Using as well as, not only - - - but also -

1) They are not only clever but also rich.

Ans- They are clever as well as rich.

2) He was strong as well as kind.

Ans- He was not only strong but also kind.

D) Using too - - - to / so - - - that -

1) She is too tired to walk.

Ans- She is so tired that she cannot walk.

2) They are so lazy that I cannot help them.

Ans- They are too lazy for me to help them.

E) Using unless / If - - - not

1) If you work hard, you will win.

Ans- Unless you work hard, you will not win.

2) Unless he runs fast, he will remain behind in the race.

Ans- If he does not run fast, he will remain behind in the race.

F) Changing the degree -

1) Ram is taller than Shyam.

Ans- Shyam is not as tall as Ram.

2) I am not as fat as Rahul.

Ans- Rahul is fatter than I.

G) Using cannot / could not or be unable to -

1) I cannot do it.

Ans- I am unable to do it.

2) He could not come.

Ans- He was unable to come.

H) Using hardly / any or no, anybody or nobody, anything or nothing

1) There are no set timings.

Ans- There are hardly any set timings.

2) Nobody liked the dance.

Ans- Hardly anybody liked the dance.

3) He had nothing to eat.

Ans- He had hardly anything to eat.

I) Using without / no / less

1) He has no children.

Ans- He is without children.

Ans- He is childless.

2) We don't have vision.

Ans- We are without vision.

Ans- We are visionless.

J) As soon as / No sooner - - - than

1) As soon as Ram came, all stood up.

Ans- No sooner did Ram come than all stood up.

2) No sooner does she sing, she gets money.

Ans- As soon as she sings, she gets money.

H) Only / nothing but (inanimate) / none but (animate)

1) It is nothing but a primary school.

Ans- It is only a primary school.

Use Modal Auxiliaries

Modal Auxiliaries and their uses –

Sr No.	Modal Auxiliary	Use
1	Can	Ability
2	Should	Advice, duty, Suggestion
3	Must	Obligation, compulsion
4	May	Permission, probability, less certainty
5	May not	Prohibition
6	Will	Certainty
7	Would, Could	Request
8	Might	Possibility

e.g.

1) I shall buy a scooter next month.
(Use modal auxiliary showing ability)

Ans- I can buy a scooter next month.

2) Students may obey their parents.
(Use modal auxiliary advice)

Ans- Students should obey their parents.

3) They need to be protected.

(Use modal auxiliary showing obligation)

Ans- They must be protected.

4) You should do what your teacher tells you (Use modal auxiliary showing possibility)

Ans- You might do what your teacher tells you

5) I will teach you this lesson next month. (Use modal auxiliary showing less certainty)

Ans- I may teach you this lesson next month.

6) Can I Come in? (Use modal auxiliary showing permission)

Ans- May I come in?

7) Will you give me a pen? (Use modal auxiliary showing request)

Ans- Could you give me a pen?

8) She will enter the class. (Use modal auxiliary showing prohibition)

Ans- She may not enter the class.

Use- Gerund or Infinitive

e.g. (Use – Infinitive)

1) She began laughing.

Ans- She began to laugh.

2) He preferred talking.

Ans- He preferred to talk.

3) Resting is rusting.

Ans- To rest is to rust.

4) A produce invests money in building up a reputation.

Ans- A producer invests money to build up a reputation.

5) Courage is sticking to your post in danger.

Ans- Courage is to stick to your post in danger.

6) I hate waiting at the crowded railway station.

Ans- I hate to wait at the crowded railway station.

7) Food is the most essential factor in building and maintaining health.

Ans- Food is the most essential factor to build and maintain health.

8) He dislikes deceiving people.

Ans- He dislikes to deceive people.

9) No one has yet invented a suitable way of using its rays.

Ans- No one has yet invented a suitable way to use its rays.

e.g.(Use – gerund)

1) To die is better than to beg.

Ans- Dying is better than begging.

2) But he refused to do so.

Ans- But he refused doing so.

3) They carry the idea to show unity.

Ans- They carry the idea showing unity.

4) She comes here to ask a question.

Ans- She comes here for asking a question.

5) They had painted the house to make history.

Ans- They had painted the house for making history.

6) To smoke is a bad habit

Ans- Smoking is a bad habit.

7) It is better to starve than to beg.

Ans- Starving is better than begging.

8) They are here to dance.

Ans- They are here for dancing.

9) To speak is easier than to write.

Ans- Speaking is easier than writing.

10) He likes to read novels.

Ans- He likes reading novels.

Points to be noted

1) When ‘- ing’ is added to the verb and it is used as a noun in the sentence, it is called a gerund.

2) When ‘to’ is placed before the base form of a verb, it is called an infinitive. If there is a change in the subject, there is no change in the infinitive.

3) If there is a preposition before the gerund in the sentence, remove it and then use the infinitive in the sentence.

Use-: If-----not or Unless

(A) When the If-sentence is negative-

e.g. (Use- Unless)

1) If he does not run fast, he will miss the train.

Ans- Unless he runs fast, he will miss the train.

2) If she did not catch the ball, she would be punished.

Ans- Unless she caught the ball, she would be punished.

3) If you are lucky, you will not fail.

Ans- Unless you are lucky, you will fail.

4) If we are not fair to any one, the world cannot be fair to us.

Ans- Unless we are fair to any one, the world cannot be fair to us.

5) If you are brave, you will not fear.

Ans- Unless you are brave, you will fear.

6) You are likely to be punished, if you don't express regret.

Ans- Unless you express regret, you are likely to be punished.

7) If they do not work hard, they will not win.

Ans- Unless they work hard, they will not win.

Rules :-

- 1) Write 'Unless' in place of 'If'.
- 2) Remove 'not' from If-sentence.
- 3) If there are two 'not', remove only one.
- 4) When 'do not' is removed, there is no change in the next verb.

When 'does not' is removed, add '–s or –es' to the next verb.

When 'did not' is removed, make past form of the next verb.

(B) When If- sentence is affirmative—

e.g. (Use-Unless)

1) If you are lucky, you will win.

Ans- Unless you are lucky, you will not win.

2) If you work hard, you will get money.

Ans- Unless you work hard, you will not get money.

3) I shall read this news, if you allow me.

Ans- I shall not read this news, unless you allow me.

4) Tree-nesting birds live only if there are trees.

Ans- Tree nesting birds do not live unless there are trees.

5) If it increases the sale of goods, the industry prospers.

Ans- Unless it increases the sale of goods, the industry does not prosper.

6) If Raju caught the bus, he would reach in time.

Ans- Unless Raju caught the bus, he would not reach on time.

7) If Seeta sings a song, she will win the prize.

Ans- Unless Seeta sings a song, she will win the prize.

Rules:-

- 1) Write 'If' in place of 'Unless'.
- 2) Write 'If-clause' as it is.
- 3) Write 'not' after the auxiliary verb of the second clause.
- 4) When there is no auxiliary verb, use 'do, does, did'.

(C) Use- If- -- not e.g.

1) Unless you work hard, you will fail.

Ans- If you do not work hard, you will fail.

2) Unless he works hard, he will not pass.

Ans- If he does not work hard, he will not pass.

3) Unless he worked hard, he would not earn money.

Ans- If he did not work hard, he would not earn money.

4) Unless you start singing, you will not get prize.

Ans- If you do not start singing, you will not get a prize.

5) Unless she accepts the proposal, I will not come.

Ans- If she does not accept the proposal, I will not come.

6) Unless they bring the news, she will not make meal.

Ans- If they don't bring the news, she will not make a meal.

7) Unless you are brave, you will not do that job.

Ans- If you are not brave, you will not do that job.

(D) For clause having without- - Use – If - - - no / Unless

e.g.

1) Without freedom, we have no civilization.

Ans- If there is no freedom, we have no civilization.

Ans- Unless there is freedom, we have no civilization.

2) Without water, all living things die.

Ans- If there is no water, all living things die.

Ans- Unless there is water, all living things die.

3) Without Nile, Egypt would be a desert.

Ans- If there is no Nile, Egypt would be a desert.

Ans- Unless there is no Nile, Egypt would be a desert.

4) The human body cannot function properly without specific nutrients.

Ans- The human body cannot function properly if there are no specific nutrients.

Ans- The human body cannot function properly, unless there are specific nutrients.

5) Without money, I will not become successful.

Ans- If there is no money, I will not become successful.

Ans- Unless there is money, I will not become successful.

6) Without books, Rahul cannot study.

Ans- If there are no books, Rahul cannot study.

Ans- Unless there are books, Rahul cannot study.

7) Without music, I cannot start dance.

Ans- If there is no music, I cannot start dance.

Ans- Unless there is music, I cannot start dance.

Rules –

1) Write 'If' or 'Unless' in place of 'without'.

2) Take subject and verb like- 'there is, there are, there was, there were'.

3) Write 'no' after verb in 'If-clause'. For 'Unless – clause' do not use 'no or not' after verb.

4) Write second clause as it is.

Note That :-

'No' is adjective while 'Not' is adverb. So before 'noun' use 'no' and before 'verb, article, adjective' use 'not'.

Use – Not only- - - but also / As well as

e.g.

1) Ram is clever and hard worker.

Ans- Ram is clever as well as hard worker.

Ans- Ram is not only clever but also hard worker.

2) I and you are fortunate to see this.

Ans- Not only I but also you are fortunate to see this.

Ans- I as well as you am fortunate to see this.

3) He and they are ready.

Ans- He as well they is ready.

Ans- Not only he but also they are ready.

4) The losers are not only the women but also the entire society.

Ans- The losers are the women as well as the entire society.

5) She was emotional and strong willed.

Ans- She was not only emotional but also strong willed.

Ans- She was emotional as well as strong willed.

6) We have Laxmi. We have Durga.

Ans- We have Laxmi as well as Durga.

Ans- We have not only Laxmi but also Durga.

7) They must be kept at home. They must be looked after.

Ans- They must be not only kept at home but also looked after.

Ans- They must be kept at home as well as looked after.

8) It was indeed a challenging job for her and for her followers.

Ans- It was indeed a challenging job not only for her but also for her followers.

Ans- It was indeed a challenging job for her as well as for her followers.

9) The nation had need of their powers and attainments.

Ans- The nation had need of not only their powers but also attainments.

Ans- The nation had need of their powers as well as attainments.

10) Its utility is steadily declining and soil quality is deteriorating.

Ans- Not only its utility is steadily declining but also soil quality is deteriorating.

Ans- Its utility is steadily declining as well as soil quality is deteriorating.

11) In sensitive areas police kept strict vigil also guiding the people.

Ans- In sensitive areas police not only kept strict vigil but also guided the people.

Ans- In sensitive areas police kept strict vigil as well as guided the people.

Rules-

- 1) Write common words only one time.
- 2) Write 'not only' and 'but also' before each uncommon word.
- 3) Write 'not only' before the word which comes before 'as well as' or 'and'.
- 4) Write 'but also' in place of 'as well as' or 'and'.
- 5) When subjects are joined by 'as well as', use the verb according to the first subject.

Use- - Can, Could or Be able to

e.g., (Use – be able to)

1) You can help the poor.

Ans- You are able to help the poor.

2) Gangu can dance on the stage.

Ans- Gangu is able to dance on stage.

3) I can run fast at any time

Ans- I am able to run fast at any time.

4) Ramu could manage it.

Ans- Ramu was able to manage it.

5) They cannot sell the goods.

Ans- They are not able to sell the goods.

6) They could not sell the goods.

Ans- They were not able to sell the goods.

7) I cannot come.

Ans- I am not able to come.

8) Can they work hard?

Ans- Are they able to work hard?

9) Can't she accept the idea?

Ans- Isn't she able to accept the idea?

10) Couldn't they catch the bus?

Ans- Weren't they able to catch the bus?

e.g. (Use – can or could)

1) He was able to run fast.

Ans- He could run fast.

2) They are able to paint a picture.

Ans- They can paint a picture.

3) They were able to carry the load.

Ans- They could carry the load.

4) Are they able to reach in time?

Ans- Can they reach in time?

5) Were they able to reach in time?

Ans- Could they reach in time?

6) Isn't Raju able to drink milk?

Ans- Can't Raju drink milk?

7) Wasn't he able to start dancing?

Ans- Couldn't he start dancing?

Rules-

- 1) 'Be able to' is used in place of 'can or could'.
- 2) Can = am, is, are + able to.
- 3) Could = was, were + able to.
- 4) Do not use 'be" in the sentence.

Use of Articles

1) The Indefinite Articles :

A and an are called the indefinite articles. They are used only before the singular verbs.

Uses of the article 'a':-

1) The article 'a' is used for any countable singular noun.

e.g., a dog, a lion, a cat, a boy.

2) The singular noun that has the pronunciation of a consonant, it takes the article 'a'.

e.g., a book, a boy, a cow, a hill, a unit, a universe, a one-legged doll.

3) The singular noun that shows the profession.

e.g., a farmer, a tailor, a doctor, an engineer

4) Before the singular noun that shows a group.

e.g., an elephant is a clever animal. A coconut tree is very useful.

5) Before the number words or number group words.

e.g., a dozen, a century, a couple, a hundred rupees.

6) With vowel letters, having a pronunciation like a consonant.

e.g., a university, a unit, a utility, a European, a unicorn, a useful article, a one-rupee note, a one-man show.

Uses of the article 'an'

1) The article 'an' is used with any countable singular noun.

e.g., an apple, an elephant, an orange, an ox.

2) The singular noun that has the pronunciation of a vowel, it takes the article 'an'. (Or with words beginning with vowel sounds.)

e.g., an egg, an elephant, an ink-bottle, an apple, an orange, an umbrella, an ass, an action, an ox, an idiot, an ultimatum, an egg.

3) The singular noun which begins with a consonant but has the pronunciation of a vowel; it takes the article 'an'. (Or words beginning with silent 'h'.)

e.g., an hour, an honest man, an honour, an heir, a hotel, a historical novel, an M.A., an S.S.C., an M.P.

2) The Indefinite Article - the :

Uses of the article 'the.'

1) To denote a particular person or thing or one already mentioned.

- e.g., a) The chain you gave me is lost.
- b) I bring a bag. The bag is really heavy.
- c) We call a boy. The boy gives us information.

2) When a singular noun represents a whole class.

- e.g., a) The king cobra is extremely poisonous.
- b) The cow is a very useful animal.
- c) The earthworm helps the farmers.

3) With superlatives.

- e.g., a) He is the best student in our class.
- b) This is the densest forest I have ever seen.

4) With names of rivers, seas, gulfs, groups of islands, mountains, and newspapers, etc.

e.g., The Ganges, the Red Sea, the Indian Ocean, the Persian Gulf, the British Isles, the Alps, The Times of India, The Indian Express, etc.

5) Before a proper noun, only when it is qualified by an adjective.

e.g., The Immortal Shakespeare, The great Caesar, The great Maratha.

6) Before the names of certain books.

e.g., The Ramayana, the Vedas, the Puranas, the Mahabharata.

7) Before the ordinals

e.g., the first, the second, the third, etc.

8) To denote the side

e.g., The left, the right.

9) Before the word 'same'.

e.g., The same book is here, the same student, etc.

10) To give stress to the common name

e.g., This is the place where I want to get off.

This is the man who brings the news.