



**SYLLABUS**  
**ENGLISH:- 1<sup>ST</sup> YEAR**

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UNIT - II	Comprehension Skill: Unseen Passage followed by Multiple choice questions
UNIT - III	Basic Language Skills: 1. Vocabulary Building: Suffix, Prefix, Synonyms, Antonyms, Homophones, Homonyms and One- Word Substitution.  2. Basic Grammar: Noun, Pronoun, Adjective, Verb, Adverb, Prepositions, Articles, Time and Tense.



## UNIT - 1

### 'Where the Mind is Without Fear' by Rabindranath Tagore

#### Text of the poem:

Where the mind is without fear and the head is held high  
Where knowledge is free  
Where the world has not been broken up into fragments  
By narrow domestic walls  
Where words come out from the depth of truth  
Where tireless striving stretches its arms towards perfection  
Where the clear stream of reason  
has not lost its way  
Into the dreary desert sand of dead habit  
Where the mind is led forward by thee  
Into ever-widening thought and action  
Into that heaven of freedom, my Father, let my country awake.

#### Glossary:-

1. Domestic- related to family
2. Fragments-pieces
3. Tireless- without getting tired
4. Striving-to exert much efforts
5. Dreary- dull
6. Dead habit- old customs
7. Thee- you

#### Analysis of the poetry:

“Where the Mind is Without Fear” is an emotional prayer by Rabindranath Tagore before almighty God. He is an intellectual who was also popularly known as ‘Gurudev’ & ‘Bard of Bengal’; he was



not only a composer but a painter, a humanist, a philosopher, a novelist as well as an educator who wrote on different subjects. This poetry is included in 'Gitanjali' an anthology which was composed by him during pre-independence era of India. Initially Rabindranath Tagore authored this poem in Bengali in 1901 written for a collection of divine prayers titled 'Naibedya' later translating it in English in the year 1911 for 'Gitanjali'. He won Nobel for 'Gitanjali' in the year 1913 as well as the reputation of being the first Non-European to be a Nobel laureate. He was knighted in the year 1915, but he renounced this title in 1919 as he was anguished and as a sign of his protest against the Jallianwalla Bagh massacre (Amritsar massacre) due to the He is the composer of 'Jana Gana Mana' & 'Amar Shonar Bangla' the national anthems of India and Bangladesh respectively. The original poem bears the title 'Prarthana' i.e. prayer. The poem is a prayer to the universal father as well as the fellow Indians presenting his vision of an independent India. Patriotism is the core theme of this poem solely centered on the vision of independence. The nation was under the British Rule, the society was full of disharmony and social unjust. The people were eagerly waiting to get their freedom. This poem had given a lot of strength to the people who were struggling for India's independence.

**Where the mind is without fear and the head is held high  
Where knowledge is free**

The poet prays to the Almighty that his country should be free from any kind of external pressures and oppressive factors which would create fear. He believed that freedom from such repressive situations would generate a sense of respect in individuals which was crushed due to presence of these overwhelming situations. He wants that everyone in his country should be free to live a dignified life and hold their heads high with respect for themselves and for one another. He dreams of a nation where knowledge or education would be free and available for all. Education should not be restricted to the upper class only but everybody should be free to acquire knowledge without any caste or gender distinctions.

**Where the world has not been broken up into fragments  
By narrow domestic walls**

Tagore envisions a world which is not disintegrated by biases based on caste, creed, color, religion, status or gender. He wants his people to reject any kinds of baseless superstitions and should not endorse any kinds of social evils. He lays emphasis on the rationality of mind because



clear thinking would prevent people from becoming prey to such tribulations. He also stresses on the fact that all the external forces like prejudices and superstitions as well as internal forces like narrow-mindedness should not divide the people in groups and destroy their unity.

Where words come out from the depth of truth

Where tireless striving stretches its arms towards perfection

He wishes the people of his nation to be truthful; he is of the view that people should not distort the truth for their personal benefits. The words spoken should be full of sincerity and not mere empty words which come from the bottom of the heart and soul. The poet expresses his deep desire where people of his country strive towards perfection or development free from all the biases and superstitions without giving up or getting exhausted.

Where the clear stream of reason has not lost its way  
Into the dreary desert sand of dead habit

The poet visualizes that his fellow countrymen should not lose their reasoning due to baseless superstitions and preconceived notions which is referred as dead habits as they hinder the unity of a nation and progress of an individual. He believes that these habits are like a lifeless barren region where no life can prevail. So he emphasizes on the fact that the every individual should possess a clear intellect which resembles to a clear stream free from any kinds of stagnation.

Where the mind is led forward by thee  
Into ever-widening thought and action

Into that heaven of freedom, my Father, let my country awake.

The poet prays to the almighty to bestow his countrymen the purity of thoughts, actions and rational intellect. He wishes that God awakens the shackled mind of the people and lead them towards a heavenly country. He wants his natives not to be bound by any internal or external factors which pull them back from the path of progress. Tagore makes a plea before almighty 'Father', to awaken his country



## **About the Author: Rabindranath Tagore**

Born: May 7, 1861, in Calcutta, India.

### **Achievements:**

First non-European to win the Nobel Prize in Literature (1913) for his collection Gitanjali.

Renowned poet, philosopher, musician, and artist.

A key figure in modern Indian literature, Tagore reshaped Bengali literature and music.

Founded Visva-Bharati University at Santiniketan, a center for holistic education.

**Key Works:** Gitanjali, The Home and the World, Gora, Kabuliwala, and numerous plays and essays.

**Philosophy:** Advocated for a world without borders, harmony in diversity, and freedom of thought.

### **Writing Style of Tagore**

**Simplicity and Depth:** Tagore's writing often seems simple but carries deep philosophical meaning.

**Lyricalism:** His works are highly lyrical, often merging prose and poetry to express emotions and spiritual ideas.

**Universalism:** Tagore's writings reflect humanistic and universal themes, often blending Eastern and Western philosophical ideals.

**Symbolism:** He uses nature and abstract ideas to represent larger concepts like freedom, spirituality, and humanity.

### **Theme of the Poem**

**Freedom:** Tagore envisions an ideal world where the mind is free from fear and oppression.

**Rational Thought:** Emphasizes a world where reason prevails over blind beliefs and superstitions.

**Unity:** Calls for a country where people are united, not divided by narrow ideas and boundaries.

**Progress:** Advocates for a society that moves forward in truth and integrity, abandoning deceit and stagnation.

**Spiritual and Intellectual Awakening:** The poem is a prayer for India's awakening into a country of self-reliance, dignity, and freedom.



### **Setting of the Poem**

The poem reflects pre-independence India, where Tagore longs for a nation free from British rule. However, the setting is more symbolic than physical, depicting an ideal future where individuals enjoy freedom in thought, action, and speech. The poem transcends geographical boundaries, expressing the desire for universal freedom and enlightenment.

### **Five Short Questions with Answers**

1. What is the main theme of "Where the Mind is Without Fear"?

The main theme is freedom—freedom of thought, expression, and unity in a nation where people are not bound by fear, oppression, or narrow-minded divisions.

2. What does Tagore mean by 'where the mind is without fear'?

Tagore refers to a state of being where people can think freely, without the fear of oppression or repression, and where their minds are not confined by limitations.

3. What is meant by 'narrow domestic walls'?

'Narrow domestic walls' symbolize the divisions in society caused by caste, creed, religion, and other societal barriers.

4. What does the poet mean by 'tireless striving'?

'Tireless striving' refers to constant efforts and dedication toward achieving excellence and self-improvement.

5. How does Tagore portray reason in the poem?

Tagore emphasizes the importance of reason, urging for a world where thoughts and actions are governed by logic and rationality rather than superstition or irrational beliefs.

### **Ten One-Word Questions with Answers**

1. Who wrote the poem "Where the Mind is Without Fear"?

Tagore.

2. In which collection is this poem found?

Gitanjali.

3. What does 'head is held high' signify?

Dignity.



4. What is 'narrow domestic walls' a metaphor for?

Divisions.

5. What does the poet mean by 'clear stream of reason'?

Rationality

6. Which quality does the poet seek in his country's citizens?

Freedom.

7. What does the phrase 'depth of truth' mean?

Honesty.

8. What does the word 'heaven' symbolize in the poem?

Ideal.

9. What is Tagore's vision for his country's future?

Awakening.

10. What is the mood of the poem?

Hopeful.

### **National Education by M. K. Gandhi**

-MK Gandhi(Published in Young India, 1-9-1921)

So many strange things have been said about my views on national education, that it would perhaps not be out of place to formulate them before the public. In my opinion the existing system of education is defective, apart from its association with an utterly unjust Government, in three most important matters:

1. It is based upon foreign culture to the almost entire exclusion of indigenous culture.
2. It ignores the culture of the heart and the hand, and confines itself simply to the head.
3. Real education is impossible through a foreign medium.

Let us examine the three defects. Almost from the commencement, the text-books deal, not with things the boys and the girls have always to deal with in their homes, but things to which they are perfect strangers. It is not through the text-books, that a lad learns what is right and what is wrong in the home



life. He is never taught to have any pride in his surroundings. The higher he goes, the farther he is removed from his home, so that at the end of his education he becomes estranged from his surroundings. He feels no poetry about the home life. The village scenes are all a sealed book to him. His own civilization is presented to him as imbecile, barbarous, superstitious and useless for all practical purposes. His education is calculated to wean him from this traditional culture. And if the mass of educated youths are not entirely denationalised, it is because the ancient culture is too deeply embedded in them to be altogether uprooted even by an education adverse to its growth. If I had my way, I would certainly destroy the majority of the present text-books and cause to be written text-books which have a bearing on and correspondence with the home life, so that a boy as he learns may react upon his immediate surroundings.

Secondly, whatever may be true of other countries, in India at any rate where more than eighty per cent of the population is agricultural and another ten per cent industrial, it is a crime to make education merely literary and to unfit boys and girls for manual work in after-life. Indeed I hold that as the larger part of our time is devoted to labour for earning our bread; our children must from their infancy be taught the dignity of

such labour. Our children should not be so taught as to despise labour. There is no reason, why a peasant's son after having gone to a school should become useless as he does become as agricultural labourer. It is a sad thing that our schoolboys look upon manual labour with disfavour, if not contempt. Moreover, in India, if we expect, as we must, every boy and girl of school-going age to attend public schools, we have not the means to finance education in accordance with the existing style, nor are millions of parents able to pay the fees that are at present imposed.

Education to be universal must therefore be free. I fancy that even under an ideal system of government, we shall not be able to devote two thousand million rupees which we should require for finding education for all the children of school-going age. It follows, therefore, that our children must be made to pay in labour partly or wholly for all the education they receive. Such universal labour to be profitable can only be (to my thinking) hand-spinning and hand-weaving. But for the purposes of my proposition, it is immaterial whether we have spinning or any other form of labour, so long as it can be turned to account. Only, it will be found upon examination, that on a practical, profitable and extensive





scale, there is no occupation other than the processes connected with cloth-production which can be introduced in our schools throughout India. The introduction of manual training will serve a double purpose in a poor country like ours. It will pay for the education of our children and teach them an occupation on which they can fall back in after-life, if they choose for earning a living. Such a system must make our children self-reliant. Nothing will demoralize the nation so much as that we should learn to despise labour.

One word only as to the education of the heart I do not believe, that this can be imparted through books. It can only be done through the living touch of the teacher. And, who are the teachers in the primary and even secondary schools? Are they men and women of faith and character? Have they themselves received the training of the heart? Are they even expected to take care of the permanent element in the boys and girls placed under their charge? Is not the method of engaging teachers for lower schools an effective bar against character? Do the teachers get even a living wage? And we know that the teachers of primary schools are not selected for their patriotism. They only come who cannot find any other employment.

Finally, the medium of instruction. My views on this point are too well known to need re-stating. The foreign medium has caused brain-fag, put an undue strain upon the nerves of our children, made them crammers and imitators, unfitted them for original work and thought, and disabled them for filtrating their learning to the family or the masses. The foreign medium has made our children practically foreigners in their own land. It is the greatest tragedy of the existing system. The foreign medium has prevented the growth of our vernaculars. If I had the powers of a despot, I would today stop the tuition of our boys and girls through a foreign medium, and require all the teachers and professors on pain of dismissal to introduce the change forthwith. I would not wait for the preparation of text-books. They will follow the change. It is an evil that needs a summary remedy.

My uncompromising opposition to the foreign medium has resulted in an unwarranted charge being leveled against me of being hostile to foreign culture or the learning of the English language. No reader of Young India could have missed the statement often made by me in these pages, that I regard English as the language of international commerce and diplomacy and therefore consider its knowledge on the



part of some of us as essential. As it contains some of the richest treasures of thought and literature, I would certainly encourage its careful study among those who have linguistic talents and expect them to translate those treasures for the nation in its vernaculars. Nothing can be farther from my thought than that we should become exclusive or erect barriers. But I do respectfully contend that an appreciation of other cultures can fitly follow, never precede an appreciation and assimilation of our own. It is my firm opinion, that no culture has treasures so rich as ours has. We have not known it, we have been made even to deprecate its study and deprecate its value. We have almost ceased to live it. An academic Grasp without practice behind it is like an embalmed corpse, perhaps lovely to look at but nothing to inspire or ennoble. My religion forbids me to belittle or disregard other cultures, as it insists under pain of civil suicide upon imbibing and living my own.

### Glossary:-

Pedagogic – related to teaching Repudiated – to reject

Capitalism – economic system based on the private ownership Counterfeit – fake

Pseudo – artificial Descendant – successor Archetype – example

Paradox – a statement that contradicts itself Deplore – express strong disapproval of something  
Contemptuous – expressing deep hatred

Layman – a person without professional or specialized knowledge in a particular subject

Scrapped – discard

Promptness – doing something quickly Imbecile – stupid

Wean – to detach from a source of dependence Three

R's – reading, writing and arithmetic

### About the Author: Mahatma Gandhi

Full Name: Mohandas Karamchand Gandhi (1869-1948)

Popularly Known as: Mahatma Gandhi, Father of the Nation (India)

Philosophy: Gandhi was a proponent of non-violence, truth (Satyagraha), and self-reliance (Swadeshi). His approach to education was deeply influenced by his belief in moral and spiritual development.



**Contributions to Education:** Gandhi's ideas on education centered around "Nai Talim" or basic education, which advocated for learning through manual work, character building, and self-sufficiency.

**Writings:** Gandhi wrote extensively on social, political, and economic issues. His educational philosophy is expressed in his numerous speeches, letters, and articles, with "National Education" being a key piece of writing in this domain.

### **Theme of "National Education"**

**Self-Reliance:** The essay advocates for an education system that promotes self-reliance and independence. Gandhi believed that national education should focus on building a nation that can stand on its own.

**Practical Knowledge:** Education should not be limited to bookish knowledge; instead, it should include practical skills that are useful for everyday life.

**Moral Development:** Gandhi stressed that education should be focused on moral and ethical development, promoting values like truth, non-violence, and respect for all living beings.

**Decolonization:** Gandhi criticized the colonial education system imposed by the British, which he believed was alien to Indian culture and tradition. He advocated for a system that reflected Indian values and the needs of rural India.

**Character Building:** Education, according to Gandhi, should cultivate qualities like discipline, responsibility, and simplicity in individuals, which will contribute to the nation's development.

### **Setting**

The setting for this essay is colonial India, where the British education system was dominant. Gandhi's ideas were part of a larger movement to decolonize India's institutions, including its education system. He argued for an indigenous approach to education that reflected Indian realities, such as the predominance of rural life, the need for self-sufficiency, and the importance of moral education.

### **Important Points from "National Education"**

1. **Critique of British Education:** Gandhi opposed the British education system for promoting servitude and undermining Indian values. He argued that it produced clerks and bureaucrats rather than self-reliant citizens.



2. Vernacular Languages: Gandhi advocated for education in the mother tongue, believing that language plays a crucial role in connecting students to their culture and heritage.
3. Handicrafts and Manual Work: Gandhi believed in integrating vocational training, especially handicrafts, into the curriculum to promote self-sufficiency.
4. Education for All: He stressed the need for universal education, with a focus on making it accessible to the rural masses.
5. Character over Literacy: Gandhi valued character-building over mere literacy. He wanted education to instill virtues like honesty, hard work, and respect for others.
6. Education and Economics: Gandhi's vision was for an education system that contributed to the economic development of the country by promoting locally relevant skills and trades.
7. Holistic Development: Gandhi's idea of education focused on the development of the body, mind, and soul, incorporating physical education, moral education, and intellectual education.

### **Short Questions and Answers**

Q1: What was Gandhi's primary critique of the British education system?

A1: Gandhi believed the British education system created clerks and bureaucrats rather than independent, self-reliant citizens. It promoted servitude and lacked relevance to India's culture and needs.

Q2: What kind of education did Gandhi advocate for?

A2: Gandhi advocated for an education system that emphasized moral development, practical skills, self-reliance, and was delivered in vernacular languages.

Q3: Why did Gandhi believe in teaching students handicrafts?

A3: Gandhi believed handicrafts and manual work would make students self-sufficient and provide practical skills that could contribute to the economy.

Q4: What was Gandhi's view on character building in education?

A4: Gandhi prioritized character building over mere literacy, stressing that education should instill values like truth, non-violence, honesty, and discipline.



.Q5: How did Gandhi view education's role in economic development?

A5: Gandhi viewed education as a tool for economic development, advocating for skills-based learning that would allow students to contribute to their communities and the country's self-sufficiency.

### **The Axe by R. K. Narayan**

An astrologer passing through the village foretold that Velan would live in a three-storeyed house surrounded by many acres of garden. At this everybody gathered round young Velan and made fun of him. For Koppal did not have a more ragged and godforsaken family than Velan's. His father had mortgaged every bit of property he had, and worked, with his whole family, on other people's lands in return for a few annas a week . . . A three-storeyed house for Velan indeed! . . . But the scoffers would have congratulated the astrologer if they had seen Velan about thirty or forty years later. He became the sole occupant of Kumar Baugh—that palatial house on the outskirts of Malgudi town.

When he was eighteen Velan left home. His father slapped his face one day for coming late with the midday-meal, and he did that in the presence of others in the field. Velan put down the basket, glared at his father and left the place. He just walked out of the village, and walked on and on till he came to the town. He starved for a couple of days, begged wherever he could and arrived in Malgudi, where after much knocking about, an old man took him on to assist him in laying out a garden. The garden existed only in the mind of the gardener. What they could see now was acre upon acre of weed-covered land. Velan's main business consisted in destroying all the vegetation he saw. Day after day he sat in the sun and tore up by hand the unwanted plants. And all the jungle gradually disappeared and the land stood as bare as a football field. Three sides of the land were marked off for an extensive garden, and on the rest was to be built a house. By the time the mangoes had sprouted they were laying the foundation of the house. About the time the margosa sapling had shot up a couple of yards, the walls were also coming up.

The flowers—hibiscus, chrysanthemum, jasmine, roses and canna—in the front park suddenly created a wonderland one early summer. Velan had to race with the bricklayers. He was now the chief gardener, the old man he had come to assist having suddenly fallen ill. Velan was proud of his position and responsibility. He keenly watched the progress of the bricklayers and whispered to the plants as he watered them, 'Now look sharp, young fellows. The building is going up and up every day. If it is ready and we aren't, we shall be the laughingstock of the town.' He



heaped manure, aired the roots, trimmed the branches and watered the plants twice a day, and on the whole gave an impression of hustling nature; and nature seemed to respond. For he did present a good-sized garden to his master and his family when they came to occupy the house. The house proudly held up a dome. Balconies with intricately carved woodwork hung down from the sides of the house; smooth, rounded pillars, deep verandas, chequered marble floors and spacious halls, ranged one behind another, gave the house such an imposing appearance that Velan asked himself, 'Can any mortal live in this? I thought such mansions existed only in Swarga Loka.' When he saw the kitchen and the dining room he said, 'Why, our whole village could be accommodated in this eating place alone!' The house-builder's assistant told him, 'We have built bigger houses, things costing nearly two lakhs. What is this house? It has hardly cost your master a lakh of rupees. It is just a little more than an ordinary house, that is all . . .' After returning to his hut Velan sat a long time trying to grasp the vision, scope and calculations of the builders of the house, but he felt dizzy. He went to the margosa plant, gripped its stem with his fingers and said, 'Is this all, you scraggy one? What if you wave your head so high above mine? I can put my fingers around you and shake you up like this. Grow up, little one, grow up. Grow fat. Have a trunk which two pairs of arms can't hug, and go up and spread. Be fit to stand beside this palace; otherwise I will pull you out.'

When the margosa tree came up approximately to this vision, the house had acquired a mellowness in its appearance. Successive summers and monsoons had robbed the paints on the doors and windows and woodwork of their brightness and the walls of their original colour, and had put in their place tints and shades of their own choice. And though the house had lost its splendence, it had now a more human look. Hundreds of parrots and mynas and unnamed birds lived in the branches of the margosa, and under its shade the master's great-grandchildren and the (younger) grandchildren played and quarreled. The master walked about leaning on a staff. The lady of the house, who had looked such a blooming creature on the inauguration day, was shrunken and grey and spent most of her time in an invalid's chair on the veranda, gazing at the garden with dull eyes. Velan himself was much changed. Now he had to depend more and more upon his assistants to keep the garden in shape. He had lost his parents, his wife and eight children out of fourteen. He had managed to reclaim his ancestral property, which was now being



looked after by his sons-in-law and sons. He went to the village for Pongal, New Year's and Deepavali, and brought back with him one or the other of his grandchildren, of whom he was extremely fond.

Velan was perfectly contented and happy. He demanded nothing more of life. As far as he could see, the people in the big house too seemed to be equally at peace with life. One saw no reason why these good things should not go on and on forever. But Death peeped around the corner. From the servants' quarters whispers reached the gardener in his hut that the master was very ill and lay in his room downstairs (the bedroom upstairs so laboriously planned had to be abandoned with advancing age). Doctors and visitors were constantly coming and going, and Velan had to be more than ever on guard against 'flower-pluckers'. One midnight he was awakened and told that the master was dead. 'What is to happen to the garden and to me? The sons are no good,' he thought at once.

And his fears proved to be not entirely groundless. The sons were no good, really. They stayed for a year more, quarreled among themselves and went away to live in another house. A year later some other family came in as tenants. The moment they saw Velan they said, 'Old gardener? Don't be up to any tricks. We know the sort you are. We will sack you if you don't behave yourself.' Velan found life intolerable. These people had no regard for a garden. They walked on flower beds, children climbed the fruit trees and plucked unripe fruits, and they dug pits on the garden paths. Velan had no courage to protest. They ordered him about, sent him on errands, made him wash the cow and lectured to him on how to grow a garden. He detested the whole business and often thought of throwing up his work and returning to his village. But the idea was unbearable: he couldn't live away from his plants. Fortune, however, soon favoured him. The tenants left. The house was locked up for a few years. Occasionally one of the sons of the late owner came round and inspected the garden. Gradually even this ceased. They left the keys of the house with Velan. Occasionally a prospective tenant came down, had the house opened and went away after remarking that it was in ruins—plaster was falling off in flakes, paint on doors and windows remained only in a few small patches and white ants were eating away all the cupboards and shelves. . . . A year later another tenant came, and then another, and then a third. No one remained for more than a few months. And then the house acquired the reputation of being haunted.



Even the owners dropped the practice of coming and seeing the house. Velan was very nearly the master of the house now. The keys were with him. He was also growing old. Although he did his best, grass grew on the paths, weeds and creepers strangled the flowering plants in the front garden. The fruit trees yielded their load punctually. The owners leased out the whole of the fruit garden for three years.

Velan was too old. His hut was leaky and he had no energy to put up new thatch. So he shifted his residence to the front veranda of the house. It was a deep veranda running on three sides, paved with chequered marble. The old man saw no reason why he should not live there. He had as good a right as the bats and the rats.

When the mood seized him (about once a year) he opened the house and had the floor swept and scrubbed. But gradually he gave up this practice. He was too old to bother about these things.

Years and years passed without any change. It came to be known as the 'Ghost House', and people avoided it. Velan found nothing to grumble about in this state of affairs. It suited him excellently. Once a quarter he sent his son to the old family in the town to fetch his wages. There was no reason why this should not have gone on indefinitely. But one day a car sounded its horn angrily at the gate. Velan hobbled up with the keys.

'Have you the keys? Open the gate,' commanded someone in the car.

'There is a small side-gate,' said Velan meekly. 'Open the big gate for the car!'

Velan had to fetch a spade and clear the vegetation which blocked the entrance. The gates opened on rusty hinges, creaking and groaning.

They threw open all the doors and windows, went through the house keenly examining every portion and remarked, 'Did you notice the crack on the dome? The walls too are cracked . . .

. There is no other way. If we pull down the old ramshackle carefully we may still be able to use some of the materials, though I am not at all certain that the wooden portions





are not hollow inside . . . Heaven alone knows what madness is responsible for people building houses like this.' They went round the garden and said, 'We have to clear every bit of this jungle. All this will have to go . . .' Some mighty person looked Velan up and down and said, 'You are the gardener, I suppose? We have not much use for a garden now. All the trees, except half a dozen on the very boundary of the property, will have to go. We can't afford to waste space. This flower garden . . . H'm, it is . . . old-fashioned and crude, and apart from that the front portion of the site is too valuable to be wasted . . .'

A week later one of the sons of his old master came and told Velan, 'You will have to go back to your village, old fellow. The house is sold to a company. They are not going to have a garden. They are cutting down even the fruit trees; they are offering compensation to the leaseholder; they are wiping out the garden and pulling down even the building. They are going to build small houses by the score without leaving space even for a blade of grass.'

There was much bustle and activity, much coming and going, and Velan retired to his old hut. When he felt tired he lay down and slept; at other times he went round the garden and stood gazing at his plants. He was given a fortnight's notice. Every moment of it seemed to him precious, and he would have stayed till the last second with his plants but for the sound of an axe which stirred him out of his afternoon nap two days after he was given notice. The dull noise of a blade meeting a tough surface reached his ears. He got up and rushed out. He saw four men hacking the massive trunk of the old margosa tree. He let out a scream: 'Stop that!' He took his staff and rushed at those who were hacking. They easily avoided the blow he aimed. 'What is the matter?' they asked.

Velan wept. 'This is my child. I planted it. I saw it grow. I loved it. Don't cut it down . . .'

'But it is the company's orders. What can we do? We shall be dismissed if we don't obey,

and someone else will do it.'

Velan stood thinking for a while and said, 'Will you at least do me this good turn? Give me a little time. I will bundle up my clothes and go away. After I am gone do what you like.' They laid down their axes and waited.

Presently Velan came out of his hut with a bundle on his head. He looked at the tree-cutters and said, 'You are very kind to an old man. You are very kind to wait.' He looked at the margosa



and wiped his eyes. 'Brothers, don't start cutting till I am really gone far, far away.'

The tree-cutters squatted on the ground and watched the old man go. Nearly half an hour later his voice came from a distance, half-indistinctly: 'Don't cut yet. I am still within hearing. Please wait till I am gone farther.'

## **About the Author**

R.K. Narayan (1906-2001) was one of the most celebrated Indian novelists writing in English. He was born in Madras (now Chennai), India.

Narayan's works are known for their simplicity, humor, and portrayal of Indian life, often set in the fictional town of Malgudi.

His writing style is marked by gentle irony, realistic portrayal of common people, and a deep understanding of human nature.

Major works include "Swami and Friends," "The Guide" (which won him the Sahitya Akademi Award), and "Malgudi Days."

## **Writing Style**

Language: Simple, clear, and accessible.

Humor: Subtle, often arising from everyday situations.

Characterization: Vivid and lifelike, often focusing on the lives of ordinary people.

Themes: The intersection of tradition and modernity, human emotions, and social realities in India.

Setting: Most stories are set in the fictional town of Malgudi, which acts as a microcosm of India.

## **Summary of "The Axe"**

Plot: "The Axe" tells the story of Velan, a poor gardener who works for a wealthy landlord. The story explores Velan's life from his humble beginnings to his deep connection with the land and the trees he tends. His life takes a dramatic turn when the landlord orders the felling of a massive tree, which Velan has grown emotionally attached to.

Theme: The main theme is the connection between man and nature, symbolized by Velan's bond with the tree. The story also reflects on the impact of modernization and the insensitivity of those in power.

Setting: The story is set in a rural Indian village, capturing the simple, yet profound life of the villagers.



## **Character Sketch**

**Velan:** A hardworking, humble gardener. He is deeply connected to the land he works on and has a profound attachment to the trees, particularly the one he planted and nurtured. Velan is a representation of the rural, uncomplaining Indian worker, dedicated to his work despite facing hardships.

**The Landlord:** A wealthy, indifferent man who represents authority and modernization. His decision to cut down the tree symbolizes the disregard for nature and tradition in the face of progress.

## **Themes**

**Man vs. Nature:** The story highlights the bond between Velan and the tree, illustrating the conflict between man's emotional connection to nature and the destructive forces of modernization.

**Tradition vs. Modernity:** The landlord's decision to cut down the tree represents the clash between traditional values and modern progress.

**Isolation and Loneliness:** Velan's attachment to the tree also reflects his loneliness and the sense of belonging he finds in his work.

## **Important Points**

Velan's emotional connection to the tree symbolizes his entire life's work and identity.

The landlord's indifferent attitude showcases the power dynamics and lack of empathy between the rich and the poor.

The story subtly critiques the impact of modernization on traditional lifestyles and values.

## **Short Question and Answers**

1. Who is Velan in "The Axe"?

Velan is the protagonist, a poor gardener deeply connected to the land and trees he tends.

2. What does the tree symbolize in the story?

The tree symbolizes Velan's life, identity, and his connection to nature. It also represents tradition and stability.



3. What is the significance of the landlord's decision to cut down the tree?

The decision represents the insensitivity of modernization and the disregard for nature and tradition.

4. How does the story "The Axe" reflect the theme of man vs. nature?

The story reflects this theme through Velan's deep bond with the tree and his helplessness when it is cut down, showing the conflict between human emotions and the forces of change.

5. What message does R.K. Narayan convey through "The Axe"?

Narayan conveys the message that progress and modernization often come at the cost of destroying nature and traditional values, leading to emotional loss and disconnection.

**MCQs.:**

**Q.01. Who foretold that Velan would live in a big house?**

- (a) Father
- (b) Villagers
- (c) An astrologer
- (d) A friend

**Ans: (c) An astrologer**

**Q.02. At what age did Velan leave home?**

- (a) Sixteen
- (b) Seventeen
- (c) Eighteen
- (d) Twenty

**Ans: (c) Eighteen**

**Q.03. In Velan's opinion, big mansion existed only in:**

- (a) Heaven
- (b) Hell
- (c) Swarg Loka
- (d) Big cities

**Ans: (c) Swarg Loka**

**Q.04. Which tree was most dear to Velan?**

- (a) Banyan
- (b) Pipal
- (c) Margosa
- (d) Asoka

**Ans: (c) Margosa**

**Q.05. R.K. Narayan was a novelist, an essayist and a:**

- (a) Short story writer



- (b) Poet
- (c) Historian
- (d) Dramatist

**Ans: (a) Short story writer**

**Q.06. Name the fictitious town of R.K. Narayan:**

- (a) Wessex
- (b) Malgudi
- (c) Hogwarts
- (d) Xanadu

**Ans: (b) Malgudi**

**Q.07. Kumar Baugh was called as:**

- (a) Palatial home
- (b) Old home
- (c) Lonely mansion
- (d) Ghost house

**Ans: (d) Ghost house**

**Q.08. Who says, 'Don't cut yet. I am still within hearing.'?**

- (a) Owner of the house
- (b) Labourer
- (c) Velan
- (d) Villager

**Ans: (c) Velan**

**Q.09. Velan shifted to the veranda of the bungalow because:**

- (a) He wanted to keep the bungalow for himself
- (b) His hut started giving way
- (c) He liked comforts and luxuries
- (d) None of the above

**Ans: (b) His hut started giving way**

**Q.10. The Axe has been written by:**

- (a) R.N. Tagore
- (b) R.K. Narayan
- (c) Mulk Raj Anand
- (d) Raja Rao

**Ans: (b) R.K. Narayan**



## **The Wonder that was India by A. L. Basham (an excerpt)**

Hindu civilization will, we believe, retain its continuity. The Bhagavad Gita will not cease to inspire men of action, and the Upanishads men of thought. The charm and graciousness of the Indian way of life will continue, however much affected it may be by the labour-saving devices of the West. People will still love the tales of the heroes of the Mahabharata and the Ramayana, and of the loves of Dusyanta and Sakuntala and Pururavas and Urvasi. The quiet and gentle happiness which has at all times pervaded Indian life where oppression, disease and poverty have not overclouded it will surely not vanish before the more hectic ways of the West.

Much that was useless in ancient Indian culture has already perished. The extravagant and barbarous hecatombs of the Vedic age have long since been forgotten, though animal sacrifice continues in some sects. Widows have long ceased to be burnt on their husbands' pyres. Girls may not by law be married in childhood. In buses and trains all over India brahmans rub shoulders with the lower castes without consciousness of grave pollution, and the temples are open to all by law. Caste is vanishing; the process began long ago, but its pace is now so rapid that the more objectionable features of caste may have disappeared within a generation or so. The old family system is adapting itself to present-day conditions. In fact the whole face of India is altering, but the cultural tradition continues, and it will never be lost.

The whole of South-East Asia received most of its culture from India. Early in the 5th century B.C. colonists from Western India settled in Ceylon, which was finally converted to Buddhism in the reign of Ashoka. By this time a few Indian merchants had probably found their way to Malaya, Sumatra, and other parts of South-East Asia. Gradually they established permanent settlements, often, no doubt, marrying native women. They were followed by brahmans and Buddhist monks, and Indian influence gradually leavened the indigenous culture, until by the 4th century A.D. Sanskrit was the official language of the region, and there arose great civilizations, capable of organizing large maritime empires, and of building such wonderful memorials as their greatness as the Buddhist stupa of Borobodur in Java, or the Saivite



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temples of Angkor in Cambodia. Other cultural influences, from China and the Islamic world, were felt in South-East Asia, but the primary impetus to civilization came from India.

Indian historians, proud of their country's past, often refer to this region as "Greater India", and speak of Indian "colonies". In its usual modern sense the term "colony" is hardly accurate, however. Vijaya, the legendary Aryan conqueror of Ceylon, is said to have gained the island by the sword, but beyond this we have no real evidence of any permanent Indian conquest outside the bounds of India. The Indian "colonies" were peaceful ones, and the Indianized kings of the region were indigenous chieftains who had learnt what India had to teach them.

Northwards Indian cultural influence spread through Central Asia to China. Faint and weak contact between China and India was probably made in Mauryan times, if not before, but only when, some 2,000 years ago, the Han Empire began to drive its frontiers towards the Caspian did India and China really meet. Unlike South- East Asia, China did not assimilate Indian ideas in every aspect of her culture, but the whole of the Far East is in India's debt for Buddhism, which helped to mould the distinctive civilizations of China, Korea, Japan and Tibet.

As well as her special gifts to Asia, India has conferred many practical blessings on the world at large; notably rice, cotton, the sugarcane, many spices, the domestic fowl, the game of chess and most important of all, the decimal system of numeral notation, the invention of an unknown Indian mathematician early in the Christian era. The extent of the spiritual influence of India on the ancient West is much disputed. The heterodox Jewish sect of the Essenes, which probably influenced early Christianity, followed monastic practices in some respects similar to those of Buddhism. Parallels may be traced between a few passages in the New Testament and the Pali scriptures. Similarities between the teachings of western philosophers and mystics from Pythagoras to Plotinus and those of the Upanisads have frequently been noticed. None of these similarities, however, is close enough to give certainty, especially as we have no evidence that any classical writer had a deep knowledge of Indian religion. We can only say that there was always some contact between the Hellenic world and India, mediated first by the Achaemenid Empire, then by that of the Seleucids, and finally, under the Romans, by the traders of the Indian ocean. Christianity began to spread at the time when this contact was



closest. We know that Indian ascetics occasionally visited the West, and that there was a colony of Indian merchants at Alexandria. The possibility of Indian influence on Neo-platonism and early Christianity cannot be ruled out.

Many authorities may doubt that Indian thought had any effect on that of the ancient West, but there can be no doubt of its direct and indirect influence on the thought of Europe and America in the last century and a half, though this has not received adequate recognition. This influence has not come by way of organized neo-Hindu missions. The last eighty years have seen the foundation of the Theosophical Society, of various Buddhist societies, and of societies in Europe and America looking for inspiration to the saintly 19th-century Bengali mystic, Paramahansa Ramakrishna, and to his equally saintly disciple, Swami Vivekananda. Lesser organizations and groups have been founded in the West by other Indian mystics and their disciples, some of them noble, earnest and spiritual, others of more dubious character. Here and there Westerners themselves, sometimes armed with a working knowledge of Sanskrit and first-hand Indian experience, have tried to convert the West to a streamlined Yoga or Vedanta. We would in no way disparage these teachers or their followers, many of whom are of great intellectual and spiritual caliber; but whatever we may think of the Western propagators of Indian mysticism, we cannot claim that they have had any great effect on our civilization. More subtle, but more powerful, has been the influence of Mahatma Gandhi, through the many friends of India in the West who were impressed by his burning sincerity and energy, and by the ultimate success of his policy of non-violence in achieving India's independence. Greater than any of these influences, however, has been the influence of ancient Indian religious literature through philosophy.

The pioneers of the Asiatic Society of Bengal quickly gained a small but enthusiastic following in Europe, and Goethe and many other writers of the early 19th century read all they could of ancient Indian literature in translation. We know that Goethe borrowed a device of Indian dramaturgy for the prologue to "Faust" and who can say that the triumphant final chorus of the second part of that work was not in part inspired by the monism of Indian thought as he understood it? From Goethe onwards most of the great German philosophers knew something





of Indian philosophy. Schopenhauer, whose influence on literature and psychology has been so considerable, indeed openly admitted his debt, and his outlook was virtually that of Buddhism. The monisms of Fichte and Hegel might never have taken the forms they did if it had not been for Anquetil- Duperron's translation of the Upanisads and the work of other pioneer Indologists. In the English-speaking world the strongest Indian influence was felt in America, where Emerson, Thoreau and other New England writers avidly studied much Indian religious literature in translation, and exerted immense influence on their contemporaries and successors, notably Walt Whitman. Through Carlyle and others the German philosophers in their turn made their mark on England, as did the Americans through many late 19th-century writers such as Richard Jeffries and Edward Carpenter.

Though in the contemporary philosophical schools of Europe and America the monistic and idealist philosophies of the last century carry little weight, their influence has been considerable, and all of them owe something at least to ancient India. The sages who meditated in the jungles of the Ganges Valley six hundred years or more before Christ are still forces in the world.

It is today something of an anachronism to speak of Western civilization or Indian civilization. Until very recently cultures were sharply divided, but now, when India is but a thirty hours' journey from London, cultural divisions are beginning to disappear. If a modus vivendi is reached between liberal democracy and communism, and civilization survives, the world of the future will have a single culture with, it is to be hoped, many local differences and variations. India's contribution to the world's cultural stock has already been very large, and it will continue and grow as her prestige and influence increases. For this reason if for no other we must take account of her ancient heritage in its successes and its failures, for it is no longer the heritage of India alone, but of all mankind.



## **1. About the Author**

A.L. Basham (Arthur Llewellyn Basham) was a prominent British historian and Indologist, known for his expertise in ancient Indian history and culture.

He was born in 1914 and passed away in 1986. Basham's contributions significantly shaped Western understanding of Indian civilization.

Basham's *The Wonder That Was India* is one of the most widely read books on ancient Indian history, appreciated for its thorough research and accessible style.

## **2. Writing Style**

**Accessible and Engaging:** Basham uses clear, straightforward language, making complex ideas and historical facts easy to understand for readers unfamiliar with the subject.

**Narrative-driven:** He intertwines historical facts with vivid descriptions of life in ancient India, creating a narrative that is not purely academic but also engaging.

**Non-Eurocentric Approach:** Unlike many Western scholars of his time, Basham avoids the colonial lens of portraying Indian civilization as inferior to the West. Instead, he presents a balanced and appreciative view of India's rich cultural heritage.

**Use of Evidence:** Basham draws extensively from archaeological findings, ancient texts, and other primary sources. He supports his interpretations with references to Vedic literature, Buddhist texts, and other historical records.

## **3. Theme and Setting**

**Ancient Indian Civilization:** The book provides an extensive look at the history, culture, religion, and achievements of India from ancient times to the beginning of the medieval period.

**Focus on Cultural Achievements:** Basham focuses on India's contributions in various fields, including art, literature, science, mathematics, and philosophy. The text highlights India's advancements in these areas and their impact on world civilization.

**Religious and Philosophical Development:** The book explores the origins of major Indian religions, including Hinduism, Buddhism, and Jainism, and their philosophical underpinnings.

**Social Structure:** Basham delves into the social and political organization of ancient India, including the caste system, the position of women, and economic systems.

**Inter-cultural Influence:** The book also discusses India's interactions with other ancient civilizations like Greece, Rome, and China, showcasing India's role as a central hub in the ancient world.

## **4. Characteristics of the Chapter**

**Rich Descriptions:** Basham vividly describes the daily lives, rituals, and customs of ancient Indians, helping



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readers visualize the civilization.

**Balance Between Religious and Secular Aspects:** Basham emphasizes not just the religious and philosophical achievements of India but also its secular advancements, particularly in art, science, and literature.

**Chronological Flow:** He takes a chronological approach, beginning with the Harappan civilization and covering the Vedic age, the Mauryan Empire, and the Gupta period, giving readers a broad understanding of India's historical timeline.

**Global Context:** The book often places India in the broader context of world history, comparing its development with that of contemporary civilizations.

**Objective Analysis:** While being appreciative of India's past, Basham does not shy away from discussing the societal flaws, like the rigidity of the caste system or the subordinate status of women in ancient society.

## **5. Important Points**

**Harappan Civilization:** Basham gives detailed accounts of the urban planning, architecture, and economy of the Indus Valley Civilization, emphasizing its sophistication.

**Vedic Culture:** The chapter covers the transition from the Harappan to the Vedic period, focusing on the rise of Aryan society and the development of early Vedic religious thought.

**Mauryan Empire:** Basham discusses the consolidation of political power under the Mauryan Empire, with special focus on Ashoka's contribution to spreading Buddhism and his policies of non-violence.

**Gupta Period:** Often referred to as the "Golden Age" of Indian culture, the Gupta period is celebrated for its achievements in arts, literature, and sciences, particularly in mathematics (invention of zero) and astronomy.

**Cultural Influence:** The chapter discusses India's influence on Southeast Asia and how Indian religions and culture spread across the continent.

## **6. Short Questions and Answers**

1. Q: Who was A.L. Basham?  
A: A.L. Basham was a British historian and Indologist, known for his works on ancient Indian history, particularly *The Wonder That Was India*.
2. Q: What is the primary focus of *The Wonder That Was India*?  
A: The book focuses on the history, culture, and achievements of ancient Indian civilization, emphasizing its contributions to art, literature, science, and religion.
3. Q: What was one of the key features of the Harappan civilization according to Basham?  
A: The Harappan civilization was known for its advanced urban planning, including grid-patterned cities,



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drainage systems, and standardized weights and measures.

4. Q: How does Basham view the caste system in ancient India?  
A: While acknowledging the societal structure it provided, Basham also critiques the rigid caste system for its restrictions and inequalities.
5. Q: How did the Mauryan Emperor Ashoka influence Indian culture?  
A: Ashoka promoted Buddhism, non-violence, and ethical governance, significantly impacting Indian society and spreading Indian culture to other parts of Asia.

## **7. Word Meaning**

Indologist: A scholar of Indian studies, particularly its history, languages, and culture.

Vedic: Related to the Vedas, the ancient sacred scriptures of Hinduism.

Mauryan Empire: An ancient Indian empire founded by Chandragupta Maurya, known for its extensive territory and powerful rulers like Ashoka.

Gupta Period: A period in ancient India noted for its advancements in arts, sciences, and political stability, often called the "Golden Age" of India.

Caste System: The social stratification system in India, where people are divided into hierarchical groups based on their birth.

## **8. Other Details**

Illustrations: The book is supplemented with illustrations and maps, helping readers visualize ancient India's geography and culture.

Critical Reception: The Wonder That Was India is praised for its depth and comprehensive coverage of India's past, but some critics point out that the book tends to romanticize certain aspects of Indian civilization.

Legacy: Basham's work remains a seminal text for students of Indian history, laying the foundation for further research in the field.

## **MCQs.:**

### **1. The main problems of India are:**

- a. labour saving devices.
- b. action and thought.
- c. disease and poverty.



d. hectic ways of the world..

**Ans: c. disease and poverty.**

**2. The old face of India:**

a. has already changed fully.

b. is vanishing daily.

c. is changing fast.

d. is not likely to change at all.

**Ans: c. is changing fast.**

**3. The earliest influence of ancient Indian culture on South- East Asia can be traced back to:**

a. 4th Century A.D.

b. 5th Century B.C.

c. 1st Century A.D.

d. 9th Century B.C.

**Ans: b. 5th Century B.C.**

**4. Vijaya, who is said to have conquered Ceylon first was:**

a. a king from folk tales.

b. a king from fables.

c. a king from epics.

d. a king from real life.

**Ans: a. a king from folk tales.**

**5. In the beginning, cultural relations between China and India were:**

a. not strong.

b. mutually all assimilative.

c. pervasive and predominant.

d. pervasive and weakening.

**Ans: a. not strong.**

**6. When was Ceylon finally converted to Buddhism:**

a. in the reign of Ashoka

b. in the reign of Harsh

c. in the reign of Chandragupta

d. in the reign of Bhoj

**Ans: a. in the reign of Ashoka.**

**7. Where is Buddhist stupa of Borobodur?**

a. in Malaya.

b. in Sumatra.

c. in Ceylon

d. in Java

**Ans: d. in Java.**

**8. Where is the Angkor located?**

a. in Malaya.

b. in Sumatra.

c. in Cambodia

d. in Java

**Ans: c. in Cambodia.**



**9. Faust is a play by:**

- a. Marlowe
- b. Goethe
- c. Schopenhauer
- d. Hegel

**Ans: b. Goethe.**

**10. Goethe, Schopenhauer and Hegel were:**

- a. American philosophers.
- b. French philosophers
- c. German philosophers
- d. Indian philosophers

**Ans: German philosophers.**



## Preface to Mahabharata by C. Rajagopalachari

It is not an exaggeration to say that the persons and incidents portrayed in the great literature of a people influence national character no less potently than the actual heroes and events enshrined in its history. It may be claimed that the former play an even more important part in the formation of ideals, which give to character its impulse of growth.

In the moving history of our land, from time immemorial great minds have been formed and nourished and touched to heroic deeds by the Ramayana and the Mahabharata. In most Indian homes, children formerly learnt these immortal stories as they learnt their mother tongue at the mother's knee. And the sweetness and sorrows of Sita and Draupadi, the heroic fortitude of Rama and Arjuna and the loving fidelity of Lakshmana and Hanuman became the stuff of their young philosophy of life.

The growing complexity of life has changed the simple pattern of early home life. Still, there are few in our lands who do not know the Ramayana and the Mahabharata. Though the stories come to them so embroidered with the garish fancies of the Kalak shepam (devotional meeting where an expert scholar and singer tells a story to his audience) and the cinema as to retain but little of the dignity and approach to truth of Vyasa or Valmiki. Vyasa's Mahabharata is one of our noblest heritages. And it is my cherished belief that to hear it faithfully told is to love it and come under its elevating influence. It strengthens the soul and drives home, as nothing else does, the vanity of ambition and the evil and futility of anger and hatred.

The realities of life are idealised by genius and given the form that makes drama, poetry or great prose. Since literature is closely related to life, so long as the human family is divided into nations, literature cannot escape the effects of such division.

But the highest literature transcends regionalism and through it, when we are properly attuned, we realise the essential oneness of the human family. The Mahabharata is of this class. It belongs to the world and not only to India. To the people of India, indeed, this epic has been an unfailing and perennial source of spiritual strength. Learnt at the mother's knee with reverence and love, it has



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inspired great men to heroic deeds as well as enabled the humble to face their trials with fortitude and faith.

The Mahabharata was composed many thousand years ago. But generations of gifted reciters have added to Vyasa's original a great mass of material. All the floating literature that was thought to be worth preserving, historical, geographical, legendary, political, theological and philosophical, of nearly thirty centuries, found a place in it.

In those days, when there was no printing, interpolation in a recognized classic seemed to correspond to inclusion in the national library. Divested of these accretions, the Mahabharata is a noble poem possessing in a supreme degree the characteristics of a true epic, great and fateful movement, heroic characters and stately diction.

The characters in the epic move with the vitality of real life. It is difficult to find anywhere such vivid portraiture on so ample a canvas. Bhishma, the perfect knight; the venerable Drona; the vain but chivalrous Karna; Duryodhana, whose perverse pride is redeemed by great courage in adversity; the high souled Pandavas with godlike strength as well as power of suffering; Draupadi, most unfortunate of queens; Kunti, the worthy mother of heroes; Gandhari, the devoted wife and sad mother of the wicked sons of Dhritarashtra, these are some of the immortal figures on that crowded, but never confused, canvas.

Then there is great Krishna himself, most energetic of men, whose divinity scintillates through a cloud of very human characteristics. His high purposefulness pervades the whole epic. One can read even a translation and feel the over whelming power of the incomparable vastness and sublimity of the poem.

The Mahabharata discloses a rich civilisation and a highly evolved society, which though of an older world, strangely resembles the India of our own time, with the same values and ideals. When India was divided into a number of independent kingdoms, occasionally, one king, more distinguished or ambitious than the rest, would assume the title of emperor, securing the acquiescence of other royalties, and signalled it by a great sacrificial feast. The adherence was generally





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voluntary. The assumption of imperial title conferred no over lordship. The emperor was only first among his peers.

The art of war was highly developed and military prowess and skill were held in high esteem. We read in the Mahabharata of standardised phalanxes and of various tactical movements. There was an accepted code of honorable warfare, deviations from which met with reproof among Kshatriyas. The advent of the Kali age is marked by many breaches of these conventions in the Kurukshetra battle, on account of the bitterness of conflict, frustration and bereavements. Some of the most impressive passages in the epic center round these breaches of dharma. The population lived in cities and villages. The cities were the headquarters of kings and their household and staff. There were beautiful palaces and gardens and the lives led were cultured and luxurious. There was trade in the cities, but the mass of the people were agriculturists.

Besides this urban and rural life, there was a very highly cultured life in the seclusion of forest recesses, centered round ascetic teachers. These ashramas kept alive the bright fires of learning and spiritual thought. Young men of noble birth eagerly sought education at these ashramas. World-weary aged went there for peace. These centers of culture were cherished by the rulers of the land and not the proudest of them would dare to treat the members of the hermitages otherwise than with respect and consideration.

### **About the Author:**

Full Name: Chakravarti Rajagopalachari (1878–1972)

Background: An Indian politician, independence activist, lawyer, writer, and statesman.

Achievements: Last Governor-General of India, founder of the Swatantra Party, and recipient of the Bharat Ratna, India's highest civilian honor.

Literary Contributions: Rajagopalachari was well-known for simplifying complex classical Indian texts like the Ramayana and Mahabharata for the common reader. His adaptations are revered for making ancient epics accessible to a modern audience.

### **Writing Style:**

Simplicity and Clarity: Rajagopalachari's writing style is marked by simplicity and clarity, aiming to make the



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stories and their moral lessons understandable to a wide range of readers, including those unfamiliar with Sanskrit or ancient texts.

**Moral and Philosophical Insights:** His writing often reflects the moral and philosophical teachings embedded within the epics, offering insights into the ethical dilemmas faced by the characters.

**Conciseness:** Rajagopalachari condensed the massive and intricate Mahabharata into a shorter, digestible narrative, focusing on key events and their meanings rather than every detail.

**Balanced and Objective Tone:** He avoids overly glorifying or criticizing any particular character, presenting the story in a balanced and objective manner.

### **Theme:**

**Good vs. Evil:** The primary theme of Rajagopalachari's version of Mahabharata revolves around the eternal battle between good and evil, symbolized by the conflict between the Pandavas and the Kauravas.

**Dharma (Righteousness):** A core theme of the Mahabharata, as presented by Rajagopalachari, is the concept of dharma, or righteous duty, and the complex, often conflicting demands it places on individuals.

**Human Frailty and Divine Justice:** The story explores the frailties of human nature and how the characters, despite their strengths, succumb to greed, envy, pride, and anger. The ultimate victory of good, as shown in the Mahabharata, is aligned with divine justice.

**The Impermanence of Power and Wealth:** Rajagopalachari highlights the fleeting nature of power, wealth, and worldly success, emphasizing the importance of virtues over materialism.

### **Setting:**

**Ancient India:** The Mahabharata is set in ancient India, covering a vast landscape that includes kingdoms like Hastinapura, Indraprastha, and Kurukshetra.

**Time Period:** Though the exact period is debated, the story is set in a mytho-historical time during the Dvapara



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Yuga, just before the start of the Kali Yuga, the last of the four stages of cosmic time in Hindu belief.

Cultural Context: The setting reflects the hierarchical structure of ancient Indian society, with its kings, warriors, and sages, and the moral and social codes they followed.

### **Other Characteristics:**

Moral Lessons: The preface emphasizes the moral lessons embedded within the epic, focusing on how the choices made by the characters reflect their adherence to or deviation from dharma.

Philosophical Depth: Rajagopalachari delves into the philosophical underpinnings of the Mahabharata, particularly through characters like Krishna, whose teachings in the Bhagavad Gita form the spiritual core of the text.

Character Development: The author highlights the complexity of the characters, who are neither entirely good nor entirely bad, but driven by personal ambitions, desires, and ethical dilemmas.

Role of Fate and Free Will: The preface explores the tension between fate (destiny) and free will, a recurring theme in the Mahabharata. The characters' struggles are often seen as part of a larger divine plan, yet they also face the consequences of their own choices.

### Short Questions and Answers:

1. Q: Who is the author of the simplified version of Mahabharata?

A: C. Rajagopalachari.

2. Q: What is the central theme of the Mahabharata as highlighted by Rajagopalachari?

A: The battle between good and evil, and the importance of dharma (righteous duty).

3. Q: How does Rajagopalachari's writing style differ from traditional tellings of the Mahabharata?

A: His style is simple, concise, and focused on moral and philosophical teachings, making the story accessible to modern readers.



4 Q: What is the significance of the setting in the Mahabharata?

A: The story is set in ancient India, during the Dvapara Yuga, reflecting the societal and cultural norms of the time.

5. Q: How does Rajagopalachari portray the characters in the Mahabharata?

A: He presents the characters as complex individuals with human flaws, neither wholly good nor wholly evil.

**MCQs.:**

1. The Mahabharata by C. Rajagopalachari is a retelling of:
  - a. The Ramayana
  - b. The Ramcharitmanas
  - c. The Mahabharata
  - d. The Gita

Ans: c. The Mahabharata

2. The full name of C. Rajagopalachari is:

- a. Chief Rajagopalachari
- b. Charles Rajagopalachari
- c. Chakravarti Rajagopalachari
- d. None

Ans: c. Chakravarti Rajagopalachari

3. C. Rajagopalachari is popularly known as:

- a. Mahatma
- b. Netaji
- c. Guruji
- d. Rajaji

Ans: d. Rajaji

4. The first Indian Governor General of India was:

- a. C. Rajagopalachari
- b. J.L. Nehru
- c. M.K. Gandhi
- d. Rajendra Prasad.

Ans: a. C. Rajagopalachari

5. C. Rajagopalachari was the founder of:

- a. Congress Party
- b. National Party
- c. Swatantra Party
- d. Revolutionary Party

Ans: c. Swatantra Party

6. The first recipient of the Bharat Ratna was:

- a. C. Rajagopalachari
- b. J.L. Nehru
- c. M.K. Gandhi
- d. Rajendra Prasad.

Ans: a. C. Rajagopalachari



7. When was C. Rajagopalachari born in:

- a. 1876
- b. 1877
- c. 1878
- d. 1879

Ans: c. 1878

8. C. Rajagopalachari left this world in:

- a. 1970
- b. 1971
- c. 1972
- d. 1973

Ans: c. 1972

9. C. Rajagopalachari is popular for:

- a. His retelling of the Mahabharata
- b. His retelling of the Kamayani
- c. His retelling of the Ramcharitmanas
- d. His retelling of Panchatantra.

Ans: a. His retelling of the Mahabharata

10. Who is the author of the Mahabharata:

- a. Kalidasa
- b. Tulsidas
- c. Vyasa
- d. Valmiki

Ans: c. Vyasa

## ASSIGNMENT QUESTIONS

- 1). Discuss how Tagore envisions an ideal nation in this poem. What values and aspirations does he emphasize?
- 2). Examine Gandhi's views on the importance of character building in education. How does this align with modern-day education systems?
- 3). Explore the theme of displacement and loyalty in Velan's character. How does his relationship with the land shape his identity?
- 4). Discuss the significance of India's cultural and intellectual contributions to the world as described by Basham. How does this shape our understanding of ancient India?

Students are required to complete any two questions from the above-mentioned assignment and submit a detailed report on the related and relevant topic.

When the mood seized him (about once a year) he opened the house and had the floor swept and scrubbed.

But gradually he gave up this practice. He was too old to bother about these things.

Years and years passed without any change. It came to be known as the 'Ghost House', and people avoided it. Velan found nothing to grumble about in this state of affairs. It suited him excellently. Once a quarter he sent his son to the old family in the town to fetch his wages. There was no reason why this should not have gone on indefinitely. But one day a car sounded its horn angrily at the gate. Velan hobbled up with the keys.



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'Have you the keys? Open the gate,' commanded someone in the car.

'There is a small side-gate,' said Velan meekly. 'Open the big gate for the car!'

Velan had to fetch a spade and clear the vegetation which blocked the entrance. The gates opened on rusty hinges, creaking and groaning.

They threw open all the doors and windows, went through the house keenly examining every portion and remarked, 'Did you notice the crack on the dome? The walls too are cracked . . .

. There is no other way. If we pull down the old ramshackle carefully we may still be able to use some of the materials, though I am not at all certain that the wooden portions are not hollow inside . . . Heaven alone knows what madness is responsible for people building houses like this.' They went round the garden and said, 'We have to clear every bit of this jungle. All this will have to go . . .' Some mighty person looked Velan up and down and said, 'You are the gardener, I suppose? We have not much use for a garden now. All the trees, except half a dozen on the very boundary of the property, will have to go. We can't afford to waste space. This flower garden . . . H'm, it is . . . old-fashioned and crude, and apart from that the front portion of the site is too valuable to be wasted . . .'

A week later one of the sons of his old master came and told Velan, 'You will have to go back to your village, old fellow. The house is sold to a company. They are not going to have a garden. They are cutting down even the fruit trees; they are offering compensation to the leaseholder; they are wiping out the garden and pulling down even the building. They are going to build small houses by the score without leaving space even for a blade of grass.'

There was much bustle and activity, much coming and going, and Velan retired to his old hut. When he felt tired he lay down and slept; at other times he went round the garden and stood gazing at his plants. He was given a fortnight's notice. Every moment of it seemed to him precious, and he would have stayed till the last second with his plants but for the sound of an axe which stirred him out of his afternoon nap two days after he was given notice. The dull noise of a blade meeting a tough surface reached his ears. He got up and rushed out. He saw four men hacking the massive trunk of the old margosa tree. He let out a scream: 'Stop that!' He took his staff and rushed at those who were hacking. They easily avoided the blow he aimed. 'What is the matter?' they asked.

Velan wept. 'This is my child. I planted it. I saw it grow. I loved it. Don't cut it down . . .'

'But it is the company's orders. What can we do? We shall be dismissed if we don't obey,



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and someone else will do it.'

Velan stood thinking for a while and said, 'Will you at least do me this good turn? Give me a little time. I will bundle up my clothes and go away. After I am gone do what you like.' They laid down their axes and waited.

Presently Velan came out of his hut with a bundle on his head. He looked at the tree-cutters and said, 'You are very kind to an old man. You are very kind to wait.' He looked at the margosa and wiped his eyes.

'Brothers, don't start cutting till I am really gone far, far away.'

The tree-cutters squatted on the ground and watched the old man go. Nearly half an hour later his voice came from a distance, half-indistinctly: 'Don't cut yet. I am still within hearing. Please wait till I am gone farther.'

## **About the Author**

R.K. Narayan (1906-2001) was one of the most celebrated Indian novelists writing in English. He was born in Madras (now Chennai), India.

Narayan's works are known for their simplicity, humor, and portrayal of Indian life, often set in the fictional town of Malgudi.

His writing style is marked by gentle irony, realistic portrayal of common people, and a deep understanding of human nature.

Major works include "Swami and Friends," "The Guide" (which won him the Sahitya Akademi Award), and "Malgudi Days."

## **Writing Style**

Language: Simple, clear, and accessible.

Humor: Subtle, often arising from everyday situations.

Characterization: Vivid and lifelike, often focusing on the lives of ordinary people.

Themes: The intersection of tradition and modernity, human emotions, and social realities in India.

Setting: Most stories are set in the fictional town of Malgudi, which acts as a microcosm of India.

## **Summary of "The Axe"**

Plot: "The Axe" tells the story of Velan, a poor gardener who works for a wealthy landlord. The story explores Velan's life from his humble beginnings to his deep connection with the land and the trees he tends. His life takes a dramatic turn when the landlord orders the felling of a massive tree, which Velan has grown emotionally attached to.

Theme: The main theme is the connection between man and nature, symbolized by Velan's bond with the tree. The



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story also reflects on the impact of modernization and the insensitivity of those in power.

Setting: The story is set in a rural Indian village, capturing the simple, yet profound life of the villagers.

### **Character Sketch**

**Velan:** A hardworking, humble gardener. He is deeply connected to the land he works on and has a profound attachment to the trees, particularly the one he planted and nurtured. Velan is a representation of the rural, uncomplaining Indian worker, dedicated to his work despite facing hardships.

**The Landlord:** A wealthy, indifferent man who represents authority and modernization. His decision to cut down the tree symbolizes the disregard for nature and tradition in the face of progress.

### **Themes**

**Man vs. Nature:** The story highlights the bond between Velan and the tree, illustrating the conflict between man's emotional connection to nature and the destructive forces of modernization.

**Tradition vs. Modernity:** The landlord's decision to cut down the tree represents the clash between traditional values and modern progress.

**Isolation and Loneliness:** Velan's attachment to the tree also reflects his loneliness and the sense of belonging he finds in his work.

### **Important Points**

Velan's emotional connection to the tree symbolizes his entire life's work and identity.

The landlord's indifferent attitude showcases the power dynamics and lack of empathy between the rich and the poor.

The story subtly critiques the impact of modernization on traditional lifestyles and values.

### **Short Question and Answers**

1. Who is Velan in "The Axe"?

Velan is the protagonist, a poor gardener deeply connected to the land and trees he tends.

2. What does the tree symbolize in the story?

The tree symbolizes Velan's life, identity, and his connection to nature. It also represents tradition and stability.

3. What is the significance of the landlord's decision to cut down the tree?

The decision represents the insensitivity of modernization and the disregard for nature and tradition.





4. How does the story "The Axe" reflect the theme of man vs. nature?

The story reflects this theme through Velan's deep bond with the tree and his helplessness when it is cut down, showing the conflict between human emotions and the forces of change.

5. What message does R.K. Narayan convey through "The Axe"?

Narayan conveys the message that progress and modernization often come at the cost of destroying nature and traditional values, leading to emotional loss and disconnection.

**MCQs.:**

**Q.10. Who foretold that Velan would live in a big house?**

- (e) Father
- (f) Villagers
- (g) An astrologer
- (h) A friend

**Ans: (c) An astrologer**

**Q.11. At what age did Velan leave home?**

- (e) Sixteen
- (f) Seventeen
- (g) Eighteen
- (h) Twenty

**Ans: (c) Eighteen**

**Q.12. In Velan's opinion, big mansion existed only in:**

- (e) Heaven
- (f) Hell
- (g) Swarg Loka
- (h) Big cities

**Ans: (c) Swarg Loka**

**Q.13. Which tree was most dear to Velan?**

- (e) Banyan
- (f) Pipal
- (g) Margosa
- (h) Asoka

**Ans: (c) Margosa**

**Q.14. R.K. Narayan was a novelist, an essayist and a:**

- (e) Short story writer
- (f) Poet
- (g) Historian
- (h) Dramatist



**Ans: (a) Short story writer**

**Q.15. Name the fictitious town of R.K. Narayan:**

- (e) Wessex
- (f) Malgudi
- (g) Hogwarts
- (h) Xanadu

**Ans: (b) Malgudi**

**Q.16. Kumar Baugh was called as:**

- (e) Palatial home
- (f) Old home
- (g) Lonely mansion
- (h) Ghost house

**Ans: (d) Ghost house**

**Q.17. Who says, 'Don't cut yet. I am still within hearing.'?**

- (e) Owner of the house
- (f) Labourer
- (g) Velan
- (h) Villager

**Ans: (c) Velan**

**Q.18. Velan shifted to the veranda of the bungalow because:**

- (e) He wanted to keep the bungalow for himself
- (f) His hut started giving way
- (g) He liked comforts and luxuries
- (h) None of the above

**Ans: (b) His hut started giving way**

**Q.10. The Axe has been written by:**

- (e) R.N. Tagore
- (f) R.K. Narayan
- (g) Mulk Raj Anand
- (h) Raja Rao

**Ans: (b) R.K. Narayan**

### **The Wonder that was India by A. L. Basham (an excerpt)**

Hindu civilization will, we believe, retain its continuity. The Bhagavad Gita will not cease to inspire men of action, and the Upanishads men of thought. The charm and graciousness of the Indian way of life will continue, however much affected it may be by the labour - saving devices of the West. People will still love the tales of the heroes of the Mahabharata and the Ramayana, and of the loves of Dusyanta and Sakuntala and Pururavas and Urvasi. The quiet and gentle happiness which has at all times pervaded Indian life where



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oppression, disease and poverty have not overclouded it will surely not vanish before the more hectic ways of the West

Much that was useless in ancient Indian culture has already perished. The extravagant and barbarous hecatombs of the Vedic age have long since been forgotten, though animal sacrifice continues in some sects. Widows have long ceased to be burnt on their husbands' pyres. Girls may not by law be married in childhood. In buses and trains all over India brahmans rub shoulders with the lower castes without consciousness of grave pollution, and the temples are open to all by law. Caste is vanishing; the process began long ago, but its pace is now so rapid that the more objectionable features of caste may have disappeared within a generation or so. The old family system is adapting itself to present-day conditions. In fact the whole face of India altering, but the cultural tradition continues, and it will never be lost.

The whole of South-East Asia received most of its culture from India. Early in the 5th century B.C. colonists from Western India settled in Ceylon, which was finally converted to Buddhism in the reign of Ashoka. By this time a few Indian merchants had probably found their way to Malaya, Sumatra, and other parts of South-East Asia. Gradually they established permanent settlements, often, no doubt, marrying native women. They were followed by brahmans and Buddhist monks, and Indian influence gradually leavened the indigenous culture, until by the 4th century A.D. Sanskrit was the official language of the region, and there arose great civilizations, capable of organizing large maritime empires, and of building such wonderful memorials as their greatness as the Buddhist stupa of Borobodur in Java, or the Saivite temples of Angkor in Cambodia. Other cultural influences, from China and the Islamic world, were felt in South-East Asia, but the primary impetus to civilization came from India.

Indian historians, proud of their country's past, often refer to this region as "Greater India", and speak of Indian "colonies". In its usual modern sense the term "colony" is hardly accurate, however. Vijaya, the legendary Aryan conqueror of Ceylon, is said to have gained the island by the sword, but beyond this we have no real evidence of any permanent Indian conquest outside the bounds of India. The Indian "colonies" were peaceful ones, and the Indianized kings of the region were indigenous chieftains who had learnt what India had to teach them.

Northwards Indian cultural influence spread through Central Asia to China. Faint and weak contact between China and India was probably made in Mauryan times, if not before, but only when, some 2,000



years ago, the Han Empire began to drive its frontiers towards the Caspian did India and China really meet. Unlike South- East Asia, China did not assimilate Indian ideas in every aspect of her culture, but the whole of the Far East is in India's debt for Buddhism, which helped to mould the distinctive civilizations of China, Korea, Japan and Tibet.

As well as her special gifts to Asia, India has conferred many practical blessings on the world at large; notably rice, cotton, the sugarcane, many spices, the domestic fowl, the game of chess and most important of all, the decimal system of numeral notation, the invention of an unknown Indian mathematician early in the Christian era. The extent of the spiritual influence of India on the ancient West is much disputed. The heterodox Jewish sect of the Essenes, which probably influenced early Christianity, followed monastic practices in some respects similar to those of Buddhism. Parallels may be traced between a few passages in the New Testament and the Pali scriptures. Similarities between the teachings of western philosophers and mystics from Pythagoras to Plotinus and those of the Upanisads have frequently been noticed. None of these similarities, however, is close enough to give certainty, especially as we have no evidence that any classical writer had a deep knowledge of Indian religion. We can only say that there was always some contact between the Hellenic world and India, mediated first by the Achaemenid Empire, then by that of the Seleucids, and finally, under the Romans, by the traders of the Indian ocean. Christianity began to spread at the time when this contact was closest. We know that Indian ascetics occasionally visited the West, and that there was a colony of Indian merchants at Alexandria. The possibility of Indian influence on Neo-platonism and early Christianity cannot be ruled out.

Many authorities may doubt that Indian thought had any effect on that of the ancient West, but there can be no doubt of its direct and indirect influence on the thought of Europe and America in the last century and a half, though this has not received adequate recognition. This influence has not come by way of organized neo-Hindu missions. The last eighty years have seen the foundation of the Theosophical Society, of various Buddhist societies, and of societies in Europe and America looking for inspiration to the saintly 19th-century Bengali mystic, Paramahansa Ramakrishna, and to his equally saintly disciple, Swami Vivekananda. Lesser organizations and groups have been founded in the West by other Indian mystics and their disciples, some of them noble, earnest and spiritual, others of more dubious character. Here and there Westerners themselves, sometimes armed with a working knowledge of Sanskrit and first- hand Indian experience, have tried to convert the West to a streamlined Yoga or Vedanta. We would in no way disparage



these teachers or their followers, many of whom are of great intellectual and spiritual caliber; but whatever we may think of the Western propagators of Indian mysticism, we cannot claim that they have had any great effect on our civilization. More subtle, but more powerful, has been the influence of Mahatma Gandhi, through the many friends of India in the West who were impressed by his burning sincerity and energy, and by the ultimate success of his policy of non- violence in achieving India's independence. Greater than any of these influences, however, has been the influence of ancient Indian religious literature through philosophy.

The pioneers of the Asiatic Society of Bengal quickly gained a small but enthusiastic following in Europe, and Goethe and many other writers of the early 19th century read all they could of ancient Indian literature in translation. We know that Goethe borrowed a device of Indian dramaturgy for the prologue to "Faust" and who can say that the triumphant final chorus of the second part of that work was not in part inspired by the monism of Indian thought as he understood it? From Goethe onwards most of the great German philosophers knew something of Indian philosophy. Schopenhauer, whose influence on literature and psychology has been so considerable, indeed openly admitted his debt, and his outlook was virtually that of Buddhism. The monisms of Fichte and Hegel might never have taken the forms they did if it had not been for Anquetil- Duperron's translation of the Upanisads and the work of other pioneer Indologists. In the English-speaking world the strongest Indian influence was felt in America, where Emerson, Thoreau and other New England writers avidly studied much Indian religious literature in translation, and exerted immense influence on their contemporaries and successors, notably Walt Whitman. Through Carlyle and others the German philosophers in their turn made their mark on England, as did the Americans through many late 19th-century writers such as Richard Jeffries and Edward Carpenter.

Though in the contemporary philosophical schools of Europe and America the monistic and idealist philosophies of the last century carry little weight, their influence has been considerable, and all of them owe something at least to ancient India. The sages who meditated in the jungles of the Ganges Valley six hundred years or more before Christ are still forces in the world.

It is today something of an anachronism to speak of Western civilization or Indian civilization. Until very recently cultures were sharply divided, but now, when India is but a thirty hours' journey from London, cultural divisions are beginning to disappear. If a modus vivendi is reached between liberal democracy and communism, and civilization survives, the world of the future will have a single culture with, it is to be



hoped, many local differences and variations. India's contribution to the world's cultural stock has already been very large, and it will continue and grow as her prestige and influence increases. For this reason if for no other we must take account of her ancient heritage in its successes and its failures, for it is no longer the heritage of India alone, but of all mankind.

### **1. About the Author**

A.L. Basham (Arthur Llewellyn Basham) was a prominent British historian and Indologist, known for his expertise in ancient Indian history and culture.

He was born in 1914 and passed away in 1986. Basham's contributions significantly shaped Western understanding of Indian civilization.

Basham's *The Wonder That Was India* is one of the most widely read books on ancient Indian history, appreciated for its thorough research and accessible style.

### **2. Writing Style**

**Accessible and Engaging:** Basham uses clear, straightforward language, making complex ideas and historical facts easy to understand for readers unfamiliar with the subject.

**Narrative-driven:** He intertwines historical facts with vivid descriptions of life in ancient India, creating a narrative that is not purely academic but also engaging.

**Non-Eurocentric Approach:** Unlike many Western scholars of his time, Basham avoids the colonial lens of portraying Indian civilization as inferior to the West. Instead, he presents a balanced and appreciative view of India's rich cultural heritage.

**Use of Evidence:** Basham draws extensively from archaeological findings, ancient texts, and other primary sources. He supports his interpretations with references to Vedic literature, Buddhist texts, and other historical records.

### **3. Theme and Setting**

**Ancient Indian Civilization:** The book provides an extensive look at the history, culture, religion, and achievements of India from ancient times to the beginning of the medieval period.

**Focus on Cultural Achievements:** Basham focuses on India's contributions in various fields, including art, literature, science, mathematics, and philosophy. The text highlights India's advancements in these areas and their impact on world civilization.

**Religious and Philosophical Development:** The book explores the origins of major Indian religions, including Hinduism, Buddhism, and Jainism, and their philosophical underpinnings.

**Social Structure:** Basham delves into the social and political organization of ancient India, including the caste system, the position of women, and economic systems.

**Inter-cultural Influence:** The book also discusses India's interactions with other ancient civilizations like Greece, Rome, and China, showcasing India's role as a central hub in the ancient world.



## **4. Characteristics of the Chapter**

**Rich Descriptions:** Basham vividly describes the daily lives, rituals, and customs of ancient Indians, helping readers visualize the civilization.

**Balance Between Religious and Secular Aspects:** Basham emphasizes not just the religious and philosophical achievements of India but also its secular advancements, particularly in art, science, and literature.

**Chronological Flow:** He takes a chronological approach, beginning with the Harappan civilization and covering the Vedic age, the Mauryan Empire, and the Gupta period, giving readers a broad understanding of India's historical timeline.

**Global Context:** The book often places India in the broader context of world history, comparing its development with that of contemporary civilizations.

**Objective Analysis:** While being appreciative of India's past, Basham does not shy away from discussing the societal flaws, like the rigidity of the caste system or the subordinate status of women in ancient society.

## **5. Important Points**

**Harappan Civilization:** Basham gives detailed accounts of the urban planning, architecture, and economy of the Indus Valley Civilization, emphasizing its sophistication.

**Vedic Culture:** The chapter covers the transition from the Harappan to the Vedic period, focusing on the rise of Aryan society and the development of early Vedic religious thought.

**Mauryan Empire:** Basham discusses the consolidation of political power under the Mauryan Empire, with special focus on Ashoka's contribution to spreading Buddhism and his policies of non-violence.

**Gupta Period:** Often referred to as the "Golden Age" of Indian culture, the Gupta period is celebrated for its achievements in arts, literature, and sciences, particularly in mathematics (invention of zero) and astronomy.

**Cultural Influence:** The chapter discusses India's influence on Southeast Asia and how Indian religions and culture spread across the continent.

## **6. Short Questions and Answers**

6. Q: Who was A.L. Basham?

A: A.L. Basham was a British historian and Indologist, known for his works on ancient Indian history, particularly *The Wonder That Was India*.

7. Q: What is the primary focus of *The Wonder That Was India*?

A: The book focuses on the history, culture, and achievements of ancient Indian civilization, emphasizing its contributions to art, literature, science, and religion.



8. Q: What was one of the key features of the Harappan civilization according to Basham?  
A: The Harappan civilization was known for its advanced urban planning, including grid-patterned cities, drainage systems, and standardized weights and measures.
9. Q: How does Basham view the caste system in ancient India?  
A: While acknowledging the societal structure it provided, Basham also critiques the rigid caste system for its restrictions and inequalities.
10. Q: How did the Mauryan Emperor Ashoka influence Indian culture?  
A: Ashoka promoted Buddhism, non-violence, and ethical governance, significantly impacting Indian society and spreading Indian culture to other parts of Asia.

## **7. Word Meaning**

**Indologist:** A scholar of Indian studies, particularly its history, languages, and culture.

**Vedic:** Related to the Vedas, the ancient sacred scriptures of Hinduism.

**Mauryan Empire:** An ancient Indian empire founded by Chandragupta Maurya, known for its extensive territory and powerful rulers like Ashoka.

**Gupta Period:** A period in ancient India noted for its advancements in arts, sciences, and political stability, often called the "Golden Age" of India.

**Caste System:** The social stratification system in India, where people are divided into hierarchical groups based on their birth.

## **8. Other Details**

**Illustrations:** The book is supplemented with illustrations and maps, helping readers visualize ancient India's geography and culture.

**Critical Reception :** The Wonder That Was India is praised for its depth and comprehensive coverage of India's past, but some critics point out that the book tends to romanticize certain aspects of Indian civilization.

**Legacy :** Basham's work remains a seminal text for students of Indian history, laying the foundation for further research in the field.

## **MCQs.:**

### **11. The main problems of India are:**

- a. labour saving devices.
- b. action and thought.





- c. disease and poverty.
- d. hectic ways of the world..

**Ans: c. disease and poverty.**

**12. The old face of India:**

- a. has already changed fully.
- b. is vanishing daily.
- c. is changing fast.
- d. is not likely to change at all.

**Ans: c. is changing fast.**

**13. The earliest influence of ancient Indian culture on South- East Asia can be traced back to:**

- a. 4th Century A.D.
- b. 5th Century B.C.
- c. 1st Century A.D.
- d. 9th Century B.C.

**Ans: b. 5th Century B.C.**

**14. Vijaya, who is said to have conquered Ceylon first was:**

- a. a king from folk tales.
- b. a king from fables.
- c. a king from epics.
- d. a king from real life.

**Ans: a. a king from folk tales.**

**15. In the beginning, cultural relations between China and India were:**

- a. not strong.
- b. mutually all assimilative.
- c. pervasive and predominant.
- d. pervasive and weakening.

**Ans: a. not strong.**

**16. When was Ceylon finally converted to Buddhism:**

- a. in the reign of Ashoka
- b. in the reign of Harsh
- c. in the reign of Chandragupta
- d. in the reign of Bhoj

**Ans: a. in the reign of Ashoka.**

**17. Where is Buddhist stupa of Borobodur?**

- a. in Malaya.
- b. in Sumatra.
- c. in Ceylon
- d. in Java

**Ans: d. in Java.**

**18. Where is the Angkor located?**

- a. in Malaya.
- b. in Sumatra.
- c. in Cambodia
- d. in Java



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**Ans: c. in Cambodia.**

**19. Faust is a play by:**

- a. Marlowe
- b. Goethe
- c. Schopenhauer
- d. Hegel

**Ans: b. Goethe.**

**20. Goethe, Schopenhauer and Hegel were:**

- a. American philosophers.
- b. French philosophers
- c. German philosophers
- d. Indian philosophers

**Ans: German philosophers.**

### Preface to Mahabharata by C. Rajagopalachari

It is not an exaggeration to say that the persons and incidents portrayed in the great literature of a people influence national character no less potently than the actual heroes and events enshrined in its history. It may be claimed that the former play an even more important part in the formation of ideals, which give to character its impulse of growth.

In the moving history of our land, from time immemorial great minds have been formed and nourished and touched to heroic deeds by the Ramayana and the Mahabharata. In most Indian homes, children formerly learnt these immortal stories as they learnt their mother tongue at the mother's knee. And the sweetness and sorrows of Sita and Draupadi, the heroic fortitude of Rama and Arjuna and the loving fidelity of Lakshmana and Hanuman became the stuff of their young philosophy of life.

The growing complexity of life has changed the simple pattern of early home life. Still, there are few in our lands who do not know the Ramayana and the Mahabharata. Though the stories come to them so embroidered with the garish fancies of the Kalak shepam (devotional meeting where an



expert scholar and singer tells a story to his audience) and the cinema as to retain but little of the dignity and approach to truth of Vyasa or Valmiki. Vyasa's Mahabharata is one of our noblest heritages. And it is my cherished belief that to hear it faithfully told is to love it and come under its elevating influence. It strengthens the soul and drives home, as nothing else does, the vanity of ambition and the evil and futility of anger and hatred.

The realities of life are idealised by genius and given the form that makes drama, poetry or great prose. Since literature is closely related to life, so long as the human family is divided into nations, literature cannot escape the effects of such division.

But the highest literature transcends regionalism and through it, when we are properly attuned, we realise the essential oneness of the human family. The Mahabharata is of this class. It belongs to the world and not only to India. To the people of India, indeed, this epic has been an unfailing and perennial source of spiritual strength. Learnt at the mother's knee with reverence and love, it has inspired great men to heroic deeds as well as enabled the humble to face their trials with fortitude and faith.

The Mahabharata was composed many thousand years ago. But generations of gifted reciters have added to Vyasa's original a great mass of material. All the floating literature that was thought to be worth preserving, historical, geographical, legendary, political, theological and philosophical, of nearly thirty centuries, found a place in it.

In those days, when there was no printing, interpolation in a recognized classic seemed to correspond to inclusion in the national library. Divested of these accretions, the Mahabharata is a noble poem possessing in a supreme degree the characteristics of a true epic, great and fateful movement, heroic characters and stately diction.

The characters in the epic move with the vitality of real life. It is difficult to find anywhere such vivid portraiture on so ample a canvas. Bhishma, the perfect knight; the venerable Drona; the vain but chivalrous Karna; Duryodhana, whose perverse pride is redeemed by great courage in adversity; the high souled Pandavas with godlike strength as well as power of suffering; Draupadi, most unfortunate of queens; Kunti, the worthy mother of heroes; Gandhari, the devoted wife and sad mother of the wicked sons of Dhritarashtra, these are some of the immortal figures on that



crowded, but never confused, canvas.

Then there is great Krishna himself, most energetic of men, whose divinity scintillates through a cloud of very human characteristics. His high purposefulness pervades the whole epic. One can read even a translation and feel the over whelming power of the incomparable vastness and sublimity of the poem.

The Mahabharata discloses a rich civilisation and a highly evolved society, which though of an older world, strangely resembles the India of our own time, with the same values and ideals. When India was divided into a number of independent kingdoms, occasionally, one king, more distinguished or ambitious than the rest, would assume the title of emperor, securing the acquiescence of other royalties, and signalled it by a great sacrificial feast. The adherence was generally voluntary. The assumption of imperial title conferred no over lordship. The emperor was only first among his peers.

The art of war was highly developed and military prowess and skill were held in high esteem. We read in the Mahabharata of standardised phalanxes and of various tactical movements. There was an accepted code of honorable warfare, deviations from which met with reproof among Kshatriyas. The advent of the Kali age is marked by many breaches of these conventions in the Kurukshetra battle, on account of the bitterness of conflict, frustration and bereavements. Some of the most impressive passages in the epic center round these breaches of dharma. The population lived in cities and villages. The cities were the headquarters of kings and their household and staff. There were beautiful palaces and gardens and the lives led were cultured and luxurious. There was trade in the cities, but the mass of the people were agriculturists.

Besides this urban and rural life, there was a very highly cultured life in the seclusion of forest recesses, centered round ascetic teachers. These ashramas kept alive the bright fires of learning and spiritual thought. Young men of noble birth eagerly sought education at these ashramas. World-weary aged went there for peace. These centers of culture were cherished by the rulers of the land and not the proudest of them would dare to treat the members of the hermitages otherwise than with respect and consideration.



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## **About the Author:**

Full Name: Chakravarti Rajagopalachari (1878–1972)

Background: An Indian politician, independence activist, lawyer, writer, and statesman.

Achievements: Last Governor-General of India, founder of the Swatantra Party, and recipient of the Bharat Ratna, India's highest civilian honor.

Literary Contributions: Rajagopalachari was well-known for simplifying complex classical Indian texts like the Ramayana and Mahabharata for the common reader. His adaptations are revered for making ancient epics accessible to a modern audience.

## **Writing Style:**

Simplicity and Clarity: Rajagopalachari's writing style is marked by simplicity and clarity, aiming to make the stories and their moral lessons understandable to a wide range of readers, including those unfamiliar with Sanskrit or ancient texts.

Moral and Philosophical Insights: His writing often reflects the moral and philosophical teachings embedded within the epics, offering insights into the ethical dilemmas faced by the characters.

Conciseness: Rajagopalachari condensed the massive and intricate Mahabharata into a shorter, digestible narrative, focusing on key events and their meanings rather than every detail.

Balanced and Objective Tone: He avoids overly glorifying or criticizing any particular character, presenting the story in a balanced and objective manner.

## **Theme:**

Good vs. Evil: The primary theme of Rajagopalachari's version of Mahabharata revolves around the eternal battle between good and evil, symbolized by the conflict between the Pandavas and the Kauravas.

Dharma (Righteousness): A core theme of the Mahabharata, as presented by Rajagopalachari, is the concept of dharma, or righteous duty, and the complex, often conflicting demands it places on individuals.

Human Frailty and Divine Justice: The story explores the frailties of human nature and how the characters,



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despite their strengths, succumb to greed, envy, pride, and anger. The ultimate victory of good, as shown in the Mahabharata, is aligned with divine justice.

The Impermanence of Power and Wealth: Rajagopalachari highlights the fleeting nature of power, wealth, and worldly success, emphasizing the importance of virtues over materialism.

**Setting:**

Ancient India: The Mahabharata is set in ancient India, covering a vast landscape that includes kingdoms like Hastinapura, Indraprastha, and Kurukshetra.

Time Period: Though the exact period is debated, the story is set in a mytho-historical time during the Dvapara Yuga, just before the start of the Kali Yuga, the last of the four stages of cosmic time in Hindu belief.

Cultural Context: The setting reflects the hierarchical structure of ancient Indian society, with its kings, warriors, and sages, and the moral and social codes they followed.

**Other Characteristics:**

Moral Lessons: The preface emphasizes the moral lessons embedded within the epic, focusing on how the choices made by the characters reflect their adherence to or deviation from dharma.

Philosophical Depth: Rajagopalachari delves into the philosophical underpinnings of the Mahabharata, particularly through characters like Krishna, whose teachings in the Bhagavad Gita form the spiritual core of the text.

Character Development: The author highlights the complexity of the characters, who are neither entirely good nor entirely bad, but driven by personal ambitions, desires, and ethical dilemmas.

Role of Fate and Free Will: The preface explores the tension between fate (destiny) and free will, a recurring theme in the Mahabharata. The characters' struggles are often seen as part of a larger divine plan, yet they also face the consequences of their own choices.

Short Questions and Answers:



4. Q: Who is the author of the simplified version of Mahabharata?

A: C. Rajagopalachari.

5. Q: What is the central theme of the Mahabharata as highlighted by Rajagopalachari?

A: The battle between good and evil, and the importance of dharma (righteous duty).

6. Q: How does Rajagopalachari's writing style differ from traditional tellings of the Mahabharata?

A: His style is simple, concise, and focused on moral and philosophical teachings, making the story accessible to modern readers.

5 Q: What is the significance of the setting in the Mahabharata?

A: The story is set in ancient India, during the Dvapara Yuga, reflecting the societal and cultural norms of the time.

5.Q: How does Rajagopalachari portray the characters in the Mahabharata?

A: He presents the characters as complex individuals with human flaws, neither wholly good nor wholly evil.

**MCQs.:**

11. The Mahabharata by C. Rajagopalachari is a retelling of:

- a. The Ramayana
- e. The Ramcharitmanas
- f. The Mahabharata
- g. The Gita

Ans: c. The Mahabharata

12. The full name of C. Rajagopalachari is:

- a. Chief Rajagopalachari
- b. Charles Rajagopalachari
- c. Chakravarti Rajagopalachari
- d. None

Ans: c. Chakravarti Rajagopalachari

13. C. Rajagopalachari is popularly known as:



a. Mahatma

b. Netaji

c. Guruji

d. Rajaji Ans: d. Rajaji

14. The first Indian Governor General of India was:

a. C. Rajagopalachari

b. J.L. Nehru

c. M.K. Gandhi

d. Rajendra Prasad.

Ans: a. C. Rajagopalachari

15. C. Rajagopalachari was the founder of:

a. Congress Party

b. National Party

c. Swatantra Party

d. Revolutionary Party Ans: c. Swatantra Party

16. The first recipient of the Bharat Ratna was:

a. C. Rajagopalachari

b. J.L. Nehru

c. M.K. Gandhi

d. Rajendra Prasad.

Ans: a. C. Rajagopalachari

17. When was C. Rajagopalachari born in:

a. 1876

b. 1877

c. 1878

d. 1879

Ans: c. 1878

18. C. Rajagopalachari left this world in:

a. 1970

b. 1971

c. 1972

d. 1973

Ans: c. 1972

19. C. Rajagopalachari is popular for:

a. His retelling of the Mahabharata

b. His retelling of the Kamayani

c. His retelling of the Ramcharitmanas

d. His retelling of Panchatantra.

Ans: a. His retelling of the Mahabharata

20. Who is the author of the Mahabharata:

a. Kalidasa

b. Tulsidas

c. Vyasa

d. Valmiki Ans: c. Vyasa





**ASSIGNMENT QUESTIONS**

- 1).Discuss how Tagore envisions an ideal nation in this poem. What values and aspirations does he emphasize?
  - 2).Examine Gandhi's views on the importance of character building in education. How does this align with modern-day education systems?
  - 3). Explore the theme of displacement and loyalty in Velan's character. How does his relationship with the land shape his identity?
  - 4). Discuss the significance of India's cultural and intellectual contributions to the world as described by Basham. How does this shape our understanding of ancient India?
- Students are required to complete any two questions from the above-mentioned assignment and submit a detailed report on the related and relevant topic.



## UNIT-2

### Comprehension Skill: Unseen Passage followed by multiple choice

#### Questions

Unseen passages can be tricky, but with the right approach, you can tackle them effectively. Here are some tips and tricks for solving unseen passages in English for bachelor degree students:

#### **1. Read Actively:**

- Start by reading the passage carefully and actively. Pay attention to every word and sentence. This initial reading will give you a sense of the overall tone and theme.

#### **2. Understand the Context:**

- Try to grasp the context of the passage. Understand who the characters are, what is happening, and why. This will help you interpret the text accurately.

#### **3. Identify the Main Idea:**

- Determine the main idea or theme of the passage. This will give you a framework for understanding the details and supporting points.

#### **4. Look for Keywords:**

- Identify keywords or phrases that are crucial to the passage's meaning. These might include names, dates, places, or specific terms related to the subject.

#### **5. Pay Attention to Punctuation:**

- Punctuation marks like commas, periods, and semicolons can provide valuable clues about sentence structure and meaning.

#### **6. Analyze Sentence Structure:**

- Understand how sentences are constructed. Pay attention to subject-verb agreements, verb tenses, and the relationship between different clauses.

#### **7. Predict Answers:**

- Before looking at the options, try to formulate your own answer to the questions. This can help you focus on the relevant parts of the passage.

#### **8. Use Context Clues:**

- If you come across an unfamiliar word, try to figure out its meaning based on the context in which it is used.



## 9. Watch for Opposite Answers:

Always double-check your choices.

## 10. Practice Active Reading Skills:

- Engage with the text actively. Underline or highlight key points, make marginal notes, and annotate the passage as you read.

## 11. Time Management:

- Allocate a specific amount of time for each passage. If you find yourself stuck on a question, move on and come back to it later.

## 12. Practice Regularly:

- Regular practice with different types of passages will help improve your comprehension skills. Try to solve unseen passages from various topics and genres.

## 13. Be Mindful of Literary Devices:

- Look for literary devices like metaphors, similes, personification, and symbolism. Understanding these can enhance your comprehension of the text.

## 14. Review Your Answers:

- Once you've answered the questions, review your choices to ensure they align with the context of the passage.

## 15. Stay Calm and Confident:

- Don't panic if you encounter a challenging passage. Stay calm, read carefully, and trust your comprehension skills.

**16. Concentrate.** Put aside your worries and distractions. Get ready to get down to business!

**17. Don't rely too much on prior knowledge.** Although you may know about the subject, the information that is presented will be the source from which your answer should come.

**18. Read the question first.** Why read the question before the passage? Because it saves time to know what you are reading for!

**19. Make sure you understand the question.** What kind of information will you need to gather when you read? Will you be looking for facts? Or will you be using the passage to come up with your own answer?



- 20. Read the passage.** Read the passage as quickly as you can. Look for the answer as you read. When you find it, take notice of it, but -- and this is important -- don't stop reading yet! Read to the end. That way you be sure that your answer is the best, most complete answer possible. If you are reading the passage in order to provide a written response, read more carefully. Make sure you understand everything.
- 21. Providing the answer.** Feel free to look back at the passage to double-check your answer.
- 22. Concentrate.** Put aside your worries and distractions. Get ready to get down to business!
- 23. Don't rely too much on prior knowledge.** Although you may know about the subject, the information that is presented will be the source from which your answer should come.
- 24. Read the question first.** Why read the question before the passage? Because it saves time to know what you are reading for!
- 25. Make sure you understand the question.** What kind of information will you need to gather when you read? Will you be looking for facts? Or will you be using the passage to come up with your own answer?
- 26. Read the passage.** Read the passage as quickly as you can. Look for the answer as you read. When you find it, take notice of it, but -- and this is important -- don't stop reading yet! Read to the end. That way you can be sure that your answer is the best, most complete answer possible. If you are reading the passage in order to provide a written response, read more carefully. Make sure you understand everything.
- 27. Providing the answer.** Feel free to look back at the passage to double-check your answer.

### Passage 1:

The Indian education system is quite an old education system that still exists. It has produced so many genius minds that are making India proud all over the world. However, while it is one of the oldest systems, it is still not that developed when compared to others, which are in fact newer. This is so as the other countries have gone through growth and advancement, but the Indian education system is still stuck in old age. It faces a lot of problems that need to be sorted to let it reach its full potential. Our Indian education system faces a lot of problems that do not let it prosper and help other children succeed in life. The biggest problem which it has to face is the poor grading system.



It judges the intelligence of a student on the basis of academics which is in the form of exam papers. That is very unfair to students who are good in their overall performance but not that good at specific subjects. Moreover, they only strive to get good marks not paying attention to understanding what is taught. In other words, this encourages getting good marks through mugging up and not actually grasping the concept efficiently. Furthermore, we see how the Indian education system focuses on theory more. Only a little percentage is given

for practical. This makes them run after the bookish knowledge and not actually applying it to the real world. This practice makes them perplexed when they go out in the real world due to lack of practical

knowledge. Most importantly, the Indian education system does not emphasize enough on the importance of sports and arts. Students are always asked to study all the time where they get no time for other activities like sports and arts. As the Indian Education System is facing so many problems, we need to come up with effective solutions so it improves and creates a brighter future for students. We can start by focusing on the skill development of the students. The schools and colleges must not only focus on the ranks and grades but on the analytical and creative skills of children. In addition, subjects must not be merely taught theoretically but with practical. This will help in a better understanding of the subject without them having to mug up the whole thing due to lack of practical knowledge. Also, the syllabus must be updated with the changing times and not follow the old age pattern. Other than that, the government and private colleges must now increase the payroll of teachers. As they clearly deserve more than what they offer. To save money, the schools hire teachers who are not qualified enough. This creates a very bad classroom environment and learning. They must be hired if they are fit for the job and not because they are working at a lesser salary.

#### Questions:

- What are the major problems faced by the Indian education system?
  - a) Non development
  - b) Poor grading system
  - c) Stuck in old time



d) Discrimination

Ans. b

- What are the steps that could be taken by schools for the development of children?

a) Focusing on ranks and grades

b) Analytical and creative skills

c) Both a and b

d) None of the above

Ans. b

- According to the passage what is ironical about the Indian education system?

a) New yet not developed

b) Old yet developed

c) New yet developed

d) Old yet not developed Ans. d

- Which of the following factors is responsible for creating the bad environment in classroom?

a) Lack of knowledge

b) Mere theoretical teaching

c) Unqualified teachers

d) Old pattern of study Ans. c

- State the antonym of the word 'perplex'.

a) Bewilder

b) Explicate

c) Perturb

d) Confound Ans. B



**ASSIGNMENT QUESTION :-**

Passage:

The concept of sustainability has gained immense importance in the 21st century, as the world grapples with the effects of climate change, pollution, and resource depletion. Sustainable development focuses on meeting the needs of the present without compromising the ability of future generations to meet their own needs. This approach emphasizes the responsible management of resources and the adoption of practices that reduce harm to the environment. However, achieving sustainability requires collective action from governments, businesses, and individuals. While technological advancements have provided some solutions, they also present new challenges, such as e-waste and increased energy consumption. It is crucial for society to strike a balance between innovation and environmental protection to secure a sustainable future.

**Assignment Question:** After reading the passage carefully, identify the main idea of the passage and explain it in your own words.



## UNIT-3

**Basic Language Skills: 1. Vocabulary Building: Suffix, Prefix, Synonyms, Antonyms, Homophones, Homonyms and One-Word Substitution.**

**2. Basic Grammar: Noun, Pronoun, Adjective, Verb, Adverb, Prepositions, Articles, Time and Tense**

### Prefixes:

A morpheme added to the beginning of a word to modify its meaning is called prefix. Un: unkind, unwise, unwanted, unfair Dis: disloyal, dislike, disrespect

Non: non-stop, non-violence

Mis: misbehave, misconduct, mismanagement

### **Suffixes:-**

A morpheme added at the end of a word to modify the word's meaning is called suffix. Ness:

kindness, meanness: rapidity,

insanity I st :specialist, racialist

Ize: symbolize, hospitalize Ment:appointment, amazement

Al: refusal, dismissal Full: doubtful, wonder full Sh : foolish, childish Y: sandy, meaty,

salty En: ripen, widen

Ify: simplify, diversify

### **Synonyms:**

They are different words with almost identical or similar meanings.

Synonyms can be any part of speech e.g. nouns, verbs, adjectives, adverbs or prepositions, for e.g. Noun-

student, pupil Verb- buy, purchase Adjective- sick, ill Preposition- on, upon





- List of Synonyms:** Abductkidnap Admit confess Aggravate worsen Also  
 too  
 Answer response  
 Bliss happiness  
 Calamity disaster  
 Celestial heavenly  
 Conclude deduce  
 Dumb mute Egocentric self-centeredEgocentric self-centered  
 Luminousbright Malice ill will  
 Epoch era  
 Rough coarse  
 Reckless rough  
 Vogue fashion

Word	Synonym	Synonym
Narrow	Confined	restricted
Nature	Aspect	character
Necessary	Mandatory	requisite
Negate	Contradict	refute
Negligent	Careless	remiss
Negotiate	Bargain	deal
Nice	Affable	benign
Noble	Aristocratic	distinguished



Novice	Beginner	nonprofessional
Nuisance	Annoyance	offense
Obedient	Faithful	loyal
Objection	Disapproval	protest
Obligatory	Compulsory	required
Observe	Notice	watch
Obvious	Conspicuous	definite
Offend	Anger	irritate
Offer	Bid	proposal
Omen	Premonition	sign
Omit	Exclude	remove
Opportune	Advantageous	auspicious
Pacify	Appease	placate
Pain	Ache	discomfort
Paramount	Chief	leading
Partisan	Biased	dogmatic
Passive	Inactive	lethargic
Pause	Break	cease
Permeate	Diffuse	disseminate
Perpetuate	Endure	preserve
Perplex	Astonish	baffle
Persecute	Afflict	harass
Radiate	Effuse	emanate



Radical	Basic	fundamental
Range	Anger	furor
Rank	Arrange	classify
Realize	Accomplish	fulfill
Recalcitrant	Obstinate	stubborn
Receptacle	Container	repository
Reconcile	Atone	conciliate
Regret	Deplore	grieve
Reliable	Dependable	trustworthy
Sanction	Approval	permit
Scope	Aim	extent
Section	Division	portion
Settle	Adjust	compromise
Shallow	Superficial	trivial
Shrewd	Careful	calculating
Significant	Distinctive	important
Slight	Delicate	slender
Spontaneous	Impromptu	unplanned
Spread	Announce	broadcast
Stabilize	Balance	steady
Tame	Domesticate	subdue
Tangle	Intertwine	twist

Stabilize	Balance	steady
Tame	Domesticate	subdue
Tangle	Intertwine	twist
Temper	Mood	nature
Tendency	Inclination	trend
Term	Cycle	duration
Thrift	Conservation	prudence
Tough	Aggressive	unyielding
Transfer	Convey	exchange
Tumult	Agitation	commotion
Turbulent	Disordered	violent
Vain	Boastful	inflated
Valid	Authorized	legitimate
Variety	Assortment	diversify
Verify	Authenticate	substantiate

**Antonyms:-**

They are more commonly known as opposites. Cheap    expensive Quite    noisy

Generous    mean

Messy    tidy

Asleep    awake

Shallow    deep



Sharp            blunt

Wise            foolish

Wet             dry

Odd             even

Flexible        rigid

Brave           cowardly

Rude            polite

Shiny           dull

Tame            wild Antonym Examples

Achieve – Fail Idle – Active

Afraid – Confident Ancient – Modern Arrive – Depart Arrogant – Humble Ascend – Descend

Attack – Defend Blunt

– Sharp Brave – Cowardly Cautious – Careless Complex – Simple

Compliment – Insult Crazy – Sane Crooked – Straight Decrease – Increase Demand – Supply

Destroy – Create Divide – Unite Drunk – Sober Expand

– Contract Freeze – Boil Full – Empty

Generous – Stingy Giant – Dwarf



Gloomy – Cheerful Guilty – Innocent Hire – Fire Include – Exclude

Individual – Group Innocent – Guilty Knowledge – Ignorance Liquid – Solid

Lonely – Crowded Major

– Minor Marvelous – Terrible Mature – Immature Maximum – Minimum Noisy – Quiet Optimist

– Pessimist Ordinary – Extraordinary Partial – Complete Passive –

Active Permanent – Unstable Plentiful – Sparse Positive – Negative Powerful – Weak Praise –

Criticism

Private – Public Problem – Solution

Professional – Amateur Profit – Loss

Quality – Inferiority Random – Specific Rigid

– Flexible Segregate – Integrate Shame – Honor Simple – Complicated Single – Married

Stiff – Flexible Strength

– Weakness Sturdy – Weak Sunny – Cloudy Superb – Inferior Temporary – Permanent

Timid – Bold Toward – Away Tragic – Comic

Transparent – Opaque Triumph – Defeat Union

– Separation Unique – Common Upset – Relaxed Urge – Deter Vacant

– Occupied

Vague – Definite Vertical – Horizontal Villain – Hero Visible – Invisible Wax – Wane Wealth –

Poverty



Destroy	Create
Dim	Bright
Doubt	Trust
Dull	Sharp
Earth	Sky
Easy	Hard
End	Begin
Evening	Morning
Exceptional	Common
Fail	Pass
False	True
Fancy	Plain
Fat	Thin
Find	Lose
Firm	Flabby
Bring	Take away
Busy	Idle
Capture	Release
Cautious	Careless



Change	Remain same
Ancient	Modern
Arrive	Depart
Ascend	Descend
Attract	Repel
Awkward	Graceful
Bad	Good
Beautiful	Ugly
Bent	Straight
Big	Small
Bitter	Sweet
Blunt	Sharp
Bold	Timid
Brave	Cowardly
Brief	Long
Bright	Dull
Boy	Girl
Buy	Sell





Cause	Effect
Center	Edge
Cheap	Expensive
Chilly	Warm
Close	Open
Command	Obey

Child	Adult
Clean	Dirty
Cold	Warm
Countryman	Foreigner
Crooked	Straight
Cry	Laugh
Damage	Improve
Dawn	Sunset
Deep	shallow
Difficulty	Easy
Divide	Unite



Above	Below
Accident	Intent
Add	Subtract
Admit	Reject
Advance	Retreat
Afraid	Confident
Alive	Dead
Alone	Together
Amuse	Bore
Annoy	Soothe
Argue	Agree
Arrogant	Humble
Attack	Defend
Awake	Asleep
Back	Front
Bare	Covered
Before	After



Better	Worse
Birth	Death
Black	White

Compliment	Insult
Continue	Interrupt
Copy	Original
Crazy	Sane
Cruel	Kind
Curse	Bless
Dark	Light
Day	Night
Amateur	Professional

Pain	Pleasure
Part	Whole
Particular	General
Passive	Active



Perceive	Ignore
Life	Death
Likely	Unlikely
Little	Big
Lonely	Crowded
Lost	Founded
Love	Hate
Make	Destroy
Man	Women
Marvelous	Terrible
Melt	Freeze
Miscellaneous	Specific
Mix	Separate
More	Less
Mother	Father
Naïve	Sophisticat

Near	Far
New	Old



Nobody	Everybody
None	All
Nothing	Something
Obese	Thin
Odd	Even
offer	Refuse
Old	Young
One	Several
Other	Same
Pacify	Agitate
Panic	Calm
Partial	Complete
Pass	Fail
Peace	disturbance
Permanent	Unstable
Permit	Refuse
Physical	Spiritual
Plain	Fancy



Plentiful	Sparse
Polish	Dull
Glossy	Dull
Great	Small
Grief	Joy
Guard	Attack
Handsome	Ugly
Hard	Soft
He	She
Heaven	Hell
Height	Depth
Hero	Coward
Hill	Valley
Hire	Fire
Hot	Cold
Huge	Tiny
Hurt	Help



In	Out
Innocent	Guilty
Intelligent	Stupid
Joy	Sadness
Kind	Cruel
Large	Small
Laugh	Cry
Leave	Arrive
Less	More
Pollute	Purify
Positive	Negative
Praise	Criticism
Pretty	Ugly
Pride	Modesty
Problem	Solution
Prohibit	Allow pupil
Push	Pull
Quick	Slow



Lie	Truth
Like	Dislike
Liquid	Solid
Lively	Inactive
Loose	Tight
Loud	Soft
Major	Minor
Male	Female
Many	Few
Mature	Immature
Mess	Tidiness
Mistake	Accuracy
Moist	Dry
Move	Stay
Nasty	Nice
Never	Always
No	Yes
Noise	Quiet





North	South
Now	Then
Obvious	Hidden
Offend	Please
Often	Seldom
On	Off

Dumb	Smart
East	West
Elementary	Advanced
Even	Odd
Evil	Good
Expand	Shrink
Failure	Success
Famous	Unknown
Fast	Slow
Fiction	Fact
Finish	Start
Fix	Break
Follow	Lead
Forward	Backward
Fresh	Stale



Funny	Sad
Gain	Lose
Gentle	Harsh
Give	Receive
Gloomy	Cheerful
Greed	Generous
Ground	Sky
Guess	Know
Happy	Sad
hate	Love
Head	Foot
Heavy	Light
Help	Hinder
High	Low
Him	Her

### One Word Substitution:

One word substitution is the use of one word in place of a wordy phrase in order to make the sentence structure clearer. The meaning, with the replacement of the phrase remains identical while the sentence becomes shorter.

1. Something that cannot be heard – Inaudible
2. A song sung at a burial – Dirge
3. A period of ten years – Decade
4. One who leaves his own country to settle in another – Emigrant
5. A place where clothes are kept – Wardrobe



6. A person very reserved in speech – Reticent
7. Morals that govern one's behavior – Ethics
8. Open refusal to obey orders – Defiance
9. One who loads and unloads ships – Stevedore
10. A sudden rush of a large number of frightened people or animals. – Stampede
11. One who is preoccupied with his own interests – Egoist
12. A geometrical figure with eight sides – Octagon
13. One who loves his country – Patriot
14. Incapable of paying debts – Insolvent
15. A long and aggressive speech – Harangue
16. The school or college in which one has been educated – Alma Mater
17. Enclosed area where aircraft are kept and repaired – Hangar
18. A short story with a moral, usually with animals as characters. – Fable
19. Having two opposing feelings at the same time – Ambivalent
20. A group of ships – Fleet
21. Pertaining to an individual from birth – Congenital
22. To increase the speed – Accelerate
23. A person who attracts attention with a flashy style – Flamboyant
24. A person who preaches religion and is considered to be a messenger of God. – Prophet
25. A game in which neither party wins – Draw



26. That which cannot be satisfied – Insatiable
27. A place where plants are grown for sale – Nursery
28. Putting to death painlessly to end suffering – Euthanasia
29. To rise in value – Appreciate
30. To brighten up with lights – Illuminate
31. Central character in a story or play – Protagonist
32. Person or animal living on another – Parasite
33. Having something more than required – Surplus
34. Anger about an unfair situation or about someone's unfair behavior –  
Indignation
35. A building where grain is kept or stored – Granary
36. Working very hard and very carefully – Diligent

**Some more examples:**

A book published after the death of its author	Posthumous
A flesh eating animal	Carnivorous
A game in which no one wins	Draw



A Government by a king or queen	Monarchy
A Government by one	Autocracy
A Government by the few	Oligarchy
A Government by the Nobles	Aristocracy
A Government by the officials	Bureaucracy
A Government by the people	Democracy
A Government by the rich	Plutocracy
A grass eating animal	Herbivorous



A handwriting that cannot be read

Illegible

A life history written by oneself

Autobiography

A life history written by somebody else

Biography

A person's peculiar habit

Idiosyncrasy

A place where orphans live

Orphanage

A position for which no salary is paid

Honorary

A sentence whose meaning is unclear

**Ambiguous**

A study of ancient things

**Archaeology**



A study of animals

**Zoology**

A study of birds

**Ornithology**

A study of derivation of words

**Etymology**

A study of man

**Anthropology**

A study of races

**Ethnology**

A study of the body

**Physiology**

A thing no longer in use

**Obsolete**

An animal who preys on other animals

**Predator**

Murder of a father

**Patricide**



Murder of a human being	<b>Homicide</b>
Murder of a mother	<b>Matricide</b>
Murder of an brother	<b>Fatricide</b>
Murder of an infant	<b>Infanticide</b>
Murder of self	<b>Suicide</b>
Murder of the king	<b>Regicide</b>
One incapable of being tired	<b>Indefatigable</b>
One who always thinks himself to be ill	<b>Valetudinaria n</b>
One who believes in fate	<b>Fatalist</b>





One who can throw his voice	<b>Ventriloquist</b>
One who changes sides	<b>Turncoat</b>
One who copies from other writers	<b>Plagiarist</b>
One who dies without a Will	<b>Intestate</b>
One who does not make mistakes	<b>Infallible</b>
One who doesn't know how to read and write	<b>Illiterate</b>
One who doubts the existence of god	<b>Agnostic</b>
One who eats too much	<b>Glutton</b>
One who goes on foot	<b>Pedestrian</b>



One who has no money	<b>Pauper</b>
One who has strange habits	<b>Eccentric</b>
One who hates mankind	<b>Misanthrope</b>
One who hates women	<b>Misogynist</b>
One who is a newcomer	<b>Neophyte</b>
One who is all powerful	<b>Omnipotent</b>
One who is easily deceived	Gullible
One who is fond of sensuous pleasures	Epicure
One who is greedy for money	Avaricious
One who is indifferent to pleasure or pain	Stoic
One who is out to challenge a government	Anarchist



One who is present                      Omnipresent

everywhere

One who is quite like a woman      Effeminate

One who is recovering from  
illness                                      Convalescent

One who is unmarried                Celibate

One who knows everything          Omniscient

One who knows many  
languages                                Polyglot

One who lives in a foreign  
country                                    Immigrant

One who looks on the bright  
side of things                          Optimist

One who looks on the dark side  
of things                                 Pessimist

One who loves books                 Bibliophile  
One who loves mankind             Philanthropist



One who pretends to be what                      Hypocrite

One who questions everything                      Cynic

One who speaks less                                      Reticent

One who thinks only of himself                      Egoist

One who thinks only of welfare  
of women                                                      Feminist

One who works for free                                      Volunteer

People living at the same time                      Contemporaries

People who work together                              Colleagues

Practice of having one wife or  
husband                                                      Monogamy



Practice of having several husbands

Polyandry

husbands

Practice of having several

wives

Polygamy

Practice of having two wives or

husbands

Bigamy

Rule by the mob

Mobocracy

Something that cannot be

imitated

Inimitable

That through which light can

partly pass

Translucent

That through which light can

Transparent

That through which light

cannot pass

Opaque

That which cannot be avoided

Inevitable



That which cannot be defended      Indefensible

That which cannot be  
described      Indescribable

That which cannot be imitated      Inimitable

That which cannot be satisfied      Insatiable

That which is against law      Illegal

That which is not likely to  
happen      Improbable

To free somebody from all  
blame      Exonerate

To transfer one's authority to  
another      Delegate

Words written on the tomb of  
a person      Epitaph



To write under a different  
name Pseudonym

Violating the sanctity of a  
church Sacrilege

**Words likely to be confused and misused: Homonyms:**

Some words are so alike to each other in their meanings, spellings or pronunciation that it becomes difficult to understand and use them correctly. Such words are called Homonyms.

Bear- (a name of animal) Bear- (to sustain)

Bark- (the sound of a dog) Bark - (the skin of a tree) Left- (to leave)

Left- (related to the side of the human body) Address- (to speak to)

Address- (location)

**Homophones:**

A word that sounds the same but differs in spelling or meaning or origin is called Homophone. Ex.

See, sea.

Access- (approach) Excess- (super abundance)

Addition- (to add)



Edition- (a number of books printed at one time)Duel- (a combat between two)

Dual- (double) Gait- (manner of walking)Gate- (door)

### List of Some Common Homophones

- 1) Whir- of a machine, make a continues noiseWore-simple past tense or wear;  
having clothes onWere- singular andpluralpast of to be
- 2) Whirred- past tense of whir  
Word- these very bunch of letters together, forming what you readandcomprehend
- 3) to - preposition  
Too - also  
Two - 2
- 4) Flour- A kitchen supplementFlower- a beautiful plant
- 5) Pause- bring to momentary stop  
Paws- the feet of an animal, usually, containing pads and claws
- 6) Affects- make a difference. Used as a verb. Effects- with the same
  
- 7) Through- moving in one side and out of the otherside ofThrew- simple past of throw
- 8) Throe- an intense or violent pain  
Throw- propel with force through the air
- 9) Knot- a fastening made bytying a laceNo-  
Negative
- 10) Know- becomeaware ofNo- negative
- 11) Bow- bend the body as a sign of respectBough- the main branch of a free  
Bo- a name





- 12) Sow- plant by scattering seeds on the surface So- Submodifier  
Sew- fasten or join threads together with a needle
- 13) Wright- maker or builder  
Right- direction or correctness  
Rite- religious or any solemn ceremony Write- mark letters on surface
- 14) Wrought- simple past of work Rot- become bad
- 15) Would- indicate the possibility of an imagined event Wood- What trees are made of
- 16) You- a pronoun Ewe- female sheep
- 17) New- in a good condition
- 18) Knew -past of know
- 19) Feat- an achievement requiring great courage Feet- Plural of foot
- 20) Flew- simple past of fly  
Flu- deadly disease  
Flue- a duct for waste smoke produced by any fuel- burning installation Dye- give a different color to (usually hair) Die- stop living; lack of vitality; mana
- 21) Four- 4  
For- in support or in favor of  
Fore- situated in front
- 22) Fourth- out from a starting point Fourth- 4<sup>th</sup>
- 23) Way- Method of doing something; path Weigh- act of finding out how heavy
- 1) Wait- delay someone's actions Weight- a body's quantity of matter



- 2) I- first person pronoun  
Aye - yes  
Eye- You need them to read all this
- 3) See- act of using your eyes Sea-the ocean
- 27) Liar- someone who tells untruthful  
stories Lyre- a music a instrument
- 28) Cite- mention  
Site- an area  
Sight- point of view; power of seeing
- 29) Coal- black rock used to fuel  
Cole- cabbage, kale or rape
- 30) course- the route of something

### Confusing and the Most Misused Words in English:

In English language, there are several words which sound alike though these are spelled differently and have different meanings. Hence, one has to be very careful in using these words because they are not only confusing but are likely to be

misused. Some of the most commonly confused and misused words in English with their meanings and usage in sentence are given below:

**Advice/Advise-** Advice is a noun: John gave Naresh good advice. Advise is a verb: John advised Sheela to avoid the questionable chicken salad.



*Example-* Downed electricity affect citizens.

The effect of lazy daily routine is not good for health.

**Among/Amongst-** Among is the preferred and most common variant of this word in American English.

Amongst is more common in British English.

**Among/Between** – Among expresses a collective or loose relationship of several items: Harish found a letter hidden among the papers on the desk. Between expresses the relationship of one thing, to another thing or to many other things: Suresh spent all day carrying messages between Harish and the other students.

The idea that between can be used only when talking about two things is a myth-it's perfectly correct to use between if you are talking about multiple binary relationships.

**Assure/Ensure/Insure** - Assure means to tell someone that something will definitely

happen or is definitely true: Naresh assured John that no one would

cheat at Chess.

Ensure means to guarantee or make sure of something: Aditya took steps to ensure that no one cheated at Chess.

Insure means to take out an insurance policy: Prakash was glad the Chess hall was insured against damage caused by rowdy people.

**Breath/Breathe-** Breath is a noun; it's the air that goes in and out of your lungs: John held his breath while his kid was going down the stairs.



Breathe is a verb; it means to exhale or inhale: After Apoorva's safe landing, Pratibha had to remind herself to breathe again.

**Capital/Capitol**- Capital has several meanings. It can refer to an uppercase letter, money, or a city where a seat of government is located: Sheela visited Delhi, the capital of India. Capitol means the building where a legislature meets: Naresh visited the cafe in the basement of the capitol.

**Complement/Compliment**- A complement is something that completes something else. It's often used to describe things that go well together: his black shoes were a perfect complement to his jacket.

A compliment is a nice thing to say: she received many compliments on her purple dress.

**Disinterested/Uninterested** - Disinterested means impartial: A panel of disinterested judges had never met the accused before.

Uninterested means bored or not wanting to be involved with something: she was uninterested in attending John's kinging class.

**Defence/Defense**- Defense is standard in American English. Defence is found mainly in British

English.

**Emigrate/Immigrate** - Emigrate means to move away from a city or country to live somewhere else: Example- His grandfather emigrated from Canada sixty years ago.



Immigrate means to move into a country from somewhere else:

Example- Her sister immigrated to Ireland in 2004.

**E.g./I.e.** - These two Latin abbreviations are often mixed up, but e.g. means "for example," while i.e. means "that is."

**Empathy/Sympathy**- Empathy is the ability to understand another person's perspective or feelings. Sympathy is a feeling of sorrow for someone else's suffering. A sympathizer is someone who agrees with a particular ideal or cause.

**Farther/Further**- Farther refers to physical distance: She can run farther than him. Further refers to metaphorical distance: Prof. Subramanian is further away from finishing his project than Prof., Martin is.

**Flaunt/Flout**- Flaunt means to show off: Example- He flaunts his stylish new dress. Flout means to defy, especially in a way that shows scorn:

Example- She flouted the institute's dress code by wearing a saree.

**Gray/Grey**- Gray is the standard American English spelling. Grey is the standard British English spelling.

**Historic/Historical** - Historic means famous, important, and influential: He visited the beach in Kitty Hawk where the Wright brothers made their historic first airplane flight.

Historical means related to history: She visited the historical tomb of I Lumayun.



**Imply/Infer-** Imply means to hint at something without saying it directly: She implied that Naresh was in trouble, but he wouldn't tell her why.

Infer means to deduce something that hasn't been stated directly: Satya inferred that John was nervous about something from the way he kept looking over her shoulder.

**It's/Its** - It's is a contraction of "it is".

**Lay/Lie** - To lay means to put or to place. One way to remember this is that there is an 'a' in both to lay and to place. For example- She will lay out her overcoat before she goes to bed.

To lie means to recline. For example- She will lie down for a nap.

**Lead/Led** - Lead, when it rhymes with "bed," refers to a type of metal. Led is the past tense of the verb to lead, which means to guide or to be first.

Example- He led the way.

**Loose/Lose-** Loose is usually an adjective.

**For example-** Katy discovered that the cows were loose.

Lose is always a verb. It means to misplace something or not to be victorious in a game or contest. Example- John was careful not to lose his ticket.

**Principal/Principle-** Principal can be a noun or adjective. As a noun, it refers to the person in charge of a school or organization. He was called into the principal's office. As an adjective, it means most important: The principal reason for this meeting is to make plans for conducting the examination.

A principle (always a noun) is a firmly held belief or ideal: She doesn't like surprise parties as a



**Inquiry/Enquiry-** Inquiry and enquiry both mean "a request for information." Inquiry is the standard American English spelling. Enquiry is the British spelling.

**Stationary/Stationery-** Stationary, means un moving: The revolving door remained stationary because he was , pushing it the wrong way.

Stationery refers to letter writing materials and especially to high quality paper: John printed his resume on his best stationery.

**Than/Then-** Than is used for comparisons: He runs faster than John. Then is used to indicate time or sequence: She took off running. and then John came along and finished her breakfast.

**Their/There/They're -** Their is the possessive form of "they": Student took their time. There indicates a place: It took them an hour to get there.

They're is a contraction of "they are": Are Suresh and Sheela coming? They're almost here.

**To/Too -** To is a preposition that can indicate direction: She walked to school. She said hello to John when she saw him.

Too is used as an intensifier, and also means "also": Sheela waited too long to do her homework.

**Toward/Towards -** Toward is standard in American English. Towards is standard in British English.

**Who's/Whose-** Who's is a contraction of "who is": Who's calling John at this hour? Whose is a possessive pronoun that means "belonging to (someone)": Sheela, whose phone hadn't stopped ringing all morning, barely ate anything



**Basic Grammar: Noun, Pronoun, Adjective, Verb, Adverb,  
Prepositions, Articles, Time and Tense**

**NOUN:**

Noun is the name of person, place, thing, idea or feeling. Noun has Seven Basic kinds. These are as follows:

1. Common Noun
2. Proper Noun
3. Collective Noun
4. Material Noun
5. Abstract Noun
6. Countable Noun
7. Uncountable Noun

1. **Common Noun:** Common Noun is a name given to any person, place, or thing in general. The name 'boy' refers to all boys (Rakesh, Raju, Amit, Rajesh, Mayank etc.) but does not mention any particular boy. Hence, the name 'boy' is a common noun. Similarly, the name 'city' refers to any city in the world (Delhi, Patna, Japan, New York, etc.) but does not mention any particular city. Thus, 'city' is a common noun. (We must use an article before a singular Common noun.)

2. **Proper Noun:** Proper noun is the name given to a particular person, place or thing.





name of

a monument; Ganga the name of a river; Mt Everest, the name of a mountain range. Hence Rakesh, Mayank, Delhi, Taj Mahal, Ganga and Mt. Everest are proper nouns. Note: A Proper noun

always begins with a capital letter.

3. **Collective Noun:** A collective noun is a word or phrase that represents a group of people or things but is treated as a singular entity (Hint: a “collection” of people or things). Even though you can count the individual members of the group, you usually think of the individuals as a group, a whole, or as one unit.

- A herd of animals
- Class of students
- Flock of birds
- Pride of lions
- Choir of singers

4. **Material Noun:** It is simply a name of various raw materials or elements which exist in nature or the environment. Also, some of them are evolved from animals or plants after the biodegradation process. Material nouns are formed from nature like gold, silver, iron, coal, rock, copper, aluminum, etc. The most

important thing about this noun is that it only indicated the materials or substances and not



## Types of Material Noun

- *Material nouns for plants:* Food, oil, coffee, medicine, perfume, tea, cotton, rubber, etc.
- *Material nouns from animals:* Wool, meat, honey, egg, milk, leather, silk, etc.
- *Materials from nature:* Sand, rock, rain, salt, water, silver, gold, diamond, coal, air, etc.
- *Human-made material nouns:* Alcohol, cement, charcoal, cheese, paraffin, cloth, utensil, brick, acid, etc.

5. **Abstract Noun:** An abstract noun is a person, place, or thing without a physical form, meaning that a person cannot interact with abstract nouns using their five senses: sight, scent, taste, touch, or hearing. Abstract nouns are abstract concepts, such as philosophies or emotions. They are names given to some quality, feeling, state or action. Charity is an abstract noun for it is the name of a quality which cannot be seen but can only be understood by seeing certain actions or behavioural pattern of a person. For example, "happiness" is an abstract noun you identify through someone's actions, but you cannot touch or smell "happiness."

6. **Countable Noun:** Countable nouns are for things we can count using numbers. They have a singular and a plural form. The singular form can use the determiner "a" or "an".

### ***Singular***

one cat

### ***Plural***

two cats



one man	two men
one idea	two ideas
one dress	two dresses

7. **Uncountable Noun:** Uncountable nouns are nouns that come in a state or quantity that is impossible to count; liquids are uncountable, as are things that act like liquids (sand, air). Abstract ideas like creativity or courage are also uncountable. Uncountable nouns are always considered to be singular, and can stand alone or be used with some, any, a little, and much. See the examples below for reference:

Students don't seem to have **much homework** these days.

**A lot of equipment** is required to play hockey safely.

### **Pronoun:**

Pro means 'for' or 'acting as.' A pronoun is used as a substitute for a noun or a noun phrase. In other words, it has all the characteristics of a noun: it can function as a subject/object/complement in a sentence. A pronoun is used to avoid the repetition of nouns or noun phrases:

1. Suresh went to the market because Suresh wanted to buy a pen. i.e. Suresh went to the market because he wanted to buy a pen.

2. Walking is a form of exercise. Walking is easier than swimming. i.e. Walking is a form of



There are seven types of pronouns:

i) Personal Pronouns: A pronoun used to place instead of any person is called a personal pronoun. Personal pronoun usually indicates persons. For example, I, we, you, she, they, etc.

i) **Personal pronouns:** Personal Pronouns are pronouns that refer to a specific person or thing in a sentence. Personal pronouns are marked in bold for easy identification:

- **I** have a sweet puppet.
- **We** have been playing cards since morning.
- **You** are very good at English.
- **He** had an evergreen memory in his childhood.
- **She** is going to arrange a meeting with her colleagues.
- **They** will be played in the final match.

➤ The Pronouns which refer to the person or persons speaking are called

**Pronouns of the First Person;** as: I, we, me, us, mine, and ours.

➤ The Pronouns which refer to the person or persons spoken to are called

**Pronouns of the Second Person;** as: you, yours.



- The Pronouns which refer to the person or thing spoken of are called **Pronouns of the Third Person**; as: he, she, him, his, her, hers, they, them, theirs, and it.

ii) **Possessive Pronouns:** Possessive pronouns show who owns something described in a sentence. They include **mine, his, hers, its, ours, yours, their, and theirs**. Possessive adjectives are similar to possessive pronouns. However, the possessive adjective comes before the object of the sentence; the possessive pronoun is the object of the sentence.

Example: I had dinner with Jane and **her** brother, Michael.

**His** shoes were old and worn.

iii) **Demonstrative Pronouns:** Demonstrative pronouns point out a particular person or thing. When used before nouns, however, they are considered adjectives (these books, those houses, that flag).

Example: This, these, that, those. Sentence Example 1: These are her books.

Sentence Example 2: That is the road she took.

iv) **Reflective Pronouns:** When a pronoun consists of a reflection of the self, it is a reflexive pronoun. For example,

He hurt **himself**.

She **herself** turned up to the event.

Note: We can only use the reflexive pronoun as a reflection of the subject, but not instead of the subject.



v) **Relative Pronouns:** A relative pronoun is a word that is related to the noun mentioned before in the sentence. The relative pronoun also works as a conjunction in the sentence, thus acting as a link between various sentences.

He works in that room **which** is also like his bedroom.

The man **whose** bike was stolen came to the police station today. It is the best movie **that** I ever watched.

I have a friend **whom** I treat as my teacher.

vi) **Interrogative Pronouns:** Interrogative pronouns are used for asking questions in these sentences. Examples of such pronouns are what, who, which, when, where, why, etc.

**What** is your name?

**Where** is the Taj Mahal situated?

vii) **Indefinite Pronouns:** When the pronoun describes a general phenomenon and no one specific in a sentence, that is an indefinite pronoun. For example,

One, all, some, no one, nobody, somebody, any, other, many, anyone, everyone, someone etc.

**One** should be careful about **one's** behavior in the class.



## **Adjectives:**

An **adjective** describes or modifies noun/s and pronoun/s in a sentence. It normally indicates quality, size, shape, duration, feelings, contents, and more about a noun or pronoun. Adjectives usually provide relevant information about the nouns/pronouns they modify/describe by answering the questions: *What kind? How many? Which one? How much?* Adjectives enrich your writing by adding precision and originality to it.

### **Example:** —

- The team has a dangerous batsman. (What kind?)
- I have ten candies in my pocket. (How many?)
- I loved that red car. (Which one?)
- —
- I earn more money than he does. (How much?)

## **Degrees of Adjectives**

**Positive Degree** – An adjective is said to be in positive degree, when there is no comparison.

**Comparative Degree** – An adjective is said to be in comparative degree, when it is used to compare between two nouns or pronouns.

**Superlative Degree** – An adjective is said to be in superlative degree, when it is used to compare more than two nouns or pronouns.



### Types of Adjectives:

1. **Descriptive Objectives:** As the name suggests, these are words which describe nouns and pronouns. In other words, it adds an attribute to the nouns/pronouns. They are also known as Qualitative Adjectives.

**Examples:** I have a fast car. (The word 'fast' is describing an attribute of the car)

I am hungry. (The word 'hungry' is providing information about the subject)

2. **Quantitative Adjectives:** The quantity of the nouns or pronouns is defined by quantitative adjectives. The question 'how much?' and 'how many?' is addressed by this type.

**Examples:** I have 50 bucks in my purse. (How much)

Sunita has three kids. (How many)

3. **Proper Adjectives:** Proper nouns modifying or describing other nouns/pronouns become proper adjectives. It means 'specific' or particular.

**Examples:** Indian kabaddi players are very strong.

I love Burger King's burgers.

3. **Demonstrative Adjective:** Reference to something or someone is pointed out by Demonstrative Adjectives. The words: this, that, these, those are used as Demonstrative Adjectives.





**Examples:** That house is beautifully decorated.

(‘That’ refers to a singular noun far from the speaker)

This notebook is mine.

(‘This’ refers to a singular noun close to the speaker)

4. **Possessive Adjectives:** A possession or ownership is described by this adjective. The ownership of something to someone/something is pointed out. The most common words used: my, his, her, our, their, your.

**Examples:** My bicycle was parked outside.

His dog is very adorable.

5. **Interrogative Adjectives:** This adjective asks a Question. The adjective is followed by a noun or a pronoun. The most common words are: which, what, whose.

**Examples:** Which laptop do you use?

What game do you usually play?

6. **Indefinite Adjectives:** A non-specific modification of a noun is done by this one. Provides indefinite information about the noun. The common words are: few, many, much, most, all, any, each, every, either, nobody, several, some, etc.

**Examples:** Manisha gave some rice to her.

Raj wanted a few moments alone.



relation with the subject or a noun and stand alone as a complete sentence. Ex. I go, She went. They have completed.

**Non-Finite** (Incomplete) verbs do not show tense, person or number. Ex. He wants to play football. The Police caught him driving without a license. Here 'to play' and 'driving' are considered as non-finite verbs. These Verbs are used in various ways.

We have some more verbs and its kinds:

### Kinds of verb

Transitive verb Intransitive verb Linking verb

Auxiliary verb/helping verb

### Transitive verb

Transitive verb needs an object to complete its sense. It is SVO (subject, verb, object,) As:

Dinesh saw a film. We love our country.

Sunaina sings beautiful songs. India will win the match.

In these sentence –

**Verbs are-** saw, love, sings and will win.

**Object are-** a film, our country, beautiful. Songs, and the match.

*Note: If we combine subject and verb and ask the question "what" or "whom" and get an answer (object), it is Transitive verb.*

?

?



Examples:

S+verbs	Question	Answer(Object)
Dinesh saw	What?	a pen
We love	Whom	our country
Sunaina sings	What?	beautiful songs

Transitive verb can have two objects:

- One object
- Two objects

Transitive verb with one object She is taking milk.

I like coffee. Anand plays chess.

Our teachers teach us.

In these sentence milk, coffee, chess, and us are objects.

Transitive verb with Two object

In such cases one is the indirect object which is usually a human being and one is direct object which is usually a thing, idea or thought etc.

Ms. Mamta teaches us English. My friend gave me a book.

The stranger asked him a question.

She wrote me a letter.

In these sentence Indirect objects are- us, him, me , me and Direct object are-English, a book, a



question and a letter.

### Intransitive verb

An intransitive verb has two characteristics. First, it is an action verb, expressing a doable activity like arrive, go, lie, sneeze, sit, die, etc. Second, unlike a transitive verb, it will not have a direct object receiving the action. Here are some examples of intransitive verbs:

Meera arrived late in the class. Arrived = intransitive verb.

James went to the library today. Went  
= intransitive verb

The cats often lie in the shade under our cars. Lie = intransitive verb

Shreya was grinding peppers so she sneezed with violence. Sneezes =  
intransitive

In the evenings, Geeta sits in her garden. Sits = intransitive verbs.

Many people die in road accidents everyday. Dies = intransitive verb.

### Linking verb

It is called Intransitive verb of incomplete predication also. It is used as complement to make the sense complete. As: In other words we can say that linking verb connects a subject and its complement. As:



Geeta looks happy. The sun is a star.

Karina is beautiful. My friend is present. Music sounds sweet.

**Linking verbs:** is, am, are, was, were, looks, taste, feel, consider, sound, appear, remain, seem, grow, get, come, go, run, become, has/have, had+been.

**Auxiliary verb or Helping verb** An auxiliary verbs are—

**(i) Primary auxiliary-** Be ( is, am, was, were, been, being, ), has, have, had, do, does, did,

**(ii) Modal auxiliary-** Should, shall, will, should, may, might, can, could.

**Primary Auxiliary**

Varun is reading a novel.  
study.

I have done my work.  
has betrayed us.  
worry.

Do you like the film

**Modal Auxiliaries**

We shall come tomorrow. Madhvi was singing a song. You should

It may rain today. She

She can drive a car. They do not waste their time. You need not

Would you lend me some money?

**Conjugation of verb**

Verb has four forms: Present (first form) Past (second form)

Past participle (third form) Present participle (ing form)



**First Form**

**Second Form**

**Third Form**

**Four**

**Form**

Accept

Accepted

Accepted

Acceptin

g

Act

Acted

Acted

Acting

Agree

Agreed

Agreed

Agreeing

Buy

Bought

Bought

Buying

Bleed

Bled

Bled

Bleeding

Call

Called

Called

Calling

Cry

Cried

Cried

Crying

Close

Closed

Closed

Closing

Drink

Drank

Drank

Drinking

Enter

Entered

Entered

Entering

Free

Freed

Freed

Freeing

Give

Gave

Gave

Giving

Help

Helped

Helped

Helping

Insult

Insult

Insulted

Insulting

Kill Killed

Killed

Killing



Lay	Laid	Laying	
Make	Made	Made	Making
Meet	Met	Met	Meeting
Pay	Paid	Paid	Paying
Push	Pushed	Pushed	Pushing

### Adverb:

An **adverb** is a word that tells us more about a verb. It “**qualifies**” or “**modifies**” a verb. Read the following sentences:

It “**qualifies**” or “**modifies**” a verb. Read the following sentences:

– Alice smiled **sweetly**.

– Those mangoes were **very** sweet.

– He spoke **quite** loudly.

In sentence 1, the adverb **quickly** shows how (or in what manner) Alice smiled. It modifies the verb **smiled**.

In sentence 2, the adverb **very** says something about the sweetness of the mangoes. It modifies the adjective **sweet**.

In sentence 3, **quite** says something about the manner in which he spoke. It modifies the adverb **loudly**.

Note that the **adverbs** that are standing at the beginning of sentences sometimes modify the whole



- **Unfortunately**, no one was present there. It was unfortunate that no one was present there.)

**Probably** I am mistaken. (It is probable that I am mistaken.)

### Kinds of adverbs:

There are very many kinds of adverbs:

**1. Adverbs of action:** They are the adverbs which tell us when an action takes place. Examples are **today, yesterday, before, daily, already, ago, never etc.**

**Rule:** Time adverbs cannot be used in the present perfect, instead the past indefinite is used for them.

– I saw a 3D movie **last night**.

– I met him **yesterday**.

– His father died two years **ago**.

– I have seen him **before**.

**2. Adverbs of frequency:** They are the adverbs which tell us how often an action takes place. Examples are **often, always, once, never, again, seldom, frequently etc.**

– The Delhi Police is **always** with you.

– They **always** come in time.





– I have seen him only **once**.

**3. Adverbs of place** They are the adverbs which tell us where an action takes place. Examples are: **here, there, up, down, everywhere, out, in etc.**

– He left his bag there.

– They looked everywhere.

– Please sit here. The car parked there.

**4. Adverbs of manner:** They are the adverbs which tell us how an action takes place or in whatmanner. Examples are: **quickly, carefully, sweetly, clearly, bravely, beautifully, well, fast etc.**

– Gautam Buddha left his family stealthily.

– They helped us cheerfully.

– he speaks slowly.

**5. Adverb of Degree and quality** – They are the adverbs which tell us how much or in what degree or to what extent. **Examples** – very, quite, rather, enough, any, partly, almost, utterly, as, entirely etc.

– Shamita is **very** beautiful

– The whistle did not please him **anymore**.

– I have pleaded **enough** and now I give up.

– He's **quite** a good soccer player.



**6. Adverbs of reason** – They are the adverbs which tell us why an action takes place. **Examples**

– consequently, therefore, hence.

– It **consequently** has four vertices and six edges.

– He was **therefore** forced to relinquish his plan.



– Her triumphal progress through the skies. **Hence** he was called.

**7. Adverbs of Affirmation or negation** – They are the adverbs which tell us whether an action is done or not. **Examples** – surely, certainly, not, probably etc.

– **Surely** he should have known she would get suspicious.

– He is a fool **indeed**.

– He is a fool **indeed**.

– I was **not** playing.

**8. Interrogative adverbs** – Adverbs which are used for asking questions are called interrogative adverbs. **Examples are:** when, where, how, why etc.

– When will you go to New York ?

– How long will you stay here?

– Where are my keys ?

**9. Relative adverbs** – A relative pronoun is a type of pronoun that often introduces dependent (or relative) clauses in sentences. They also can stand alone as the subject or object of a sentence. **Examples** – who, whoever, whom, whomever, that, which, when, where, and whose.

– Where are you going ?

– That was my book.



## Prepositions:

A preposition is a word placed before a noun, pronoun or gerund. It denotes the relation of the person or thing with something else.

Examples:

**a)** The food is on the table. *In this sentence, **on** shows the relation between the nouns **table** and **food**.*

ii) I am fond of chocolates. *In this sentence, **of** shows the relation between the words **fond** and **chocolates**.*

As given in the examples above, a word such as a noun, pronoun or gerund following a preposition is said to be the object of the preposition. It is always in the objective case.

A preposition is always followed by a noun and never by a verb. If we want a verb to follow a preposition, we must use the -ing form of that particular verb, which should be a gerund (verb in a noun form). e.g. I am very fond of riding. *(The base verb 'ride' here takes the 'ing' form)*

## Kinds of Prepositions

**i) Simple Preposition :** They include **at, by, for, in, of, off, on, out, through, till, to, up, with** etc.

**ii) Compound Preposition :** These are usually formed by prefixing a preposition (*a* or *be*) to a noun, adjective or adverb.



These include **about, above, across, along, amidst, among, amongst, around, before, behind, beneath, beside, between, beyond, inside, outside, underneath, within, without** etc.

**iii) Phrasal/Group Preposition :** These are formed by joining two or more words.

These include phrases like **according to, in accordance with, in place of, agreeable to, in addition to, in reference to, along with, in (on) behalf of, in regard to, away from, in case of, in spite of, because of, in comparison of, instead of, by dint of, in compliance with, in the event of, by means of, in consequence of, an account of, by reason of, in course of, owing to, by virtue of, in favour of, with a view to, by way of, in front of, with an eye to, conformably to, in lieu of, with reference to, for the sake of, in order to, with regard to** etc.

**iv) Participle Preposition :** When present participles are used without any noun or pronoun attached to them, these are called participle prepositions.

These include **barring, concerning, passing, considering, during, notwithstanding, pending, regarding, respecting, touching** etc.

### Classes of Preposition

To make a distinction, Simple Prepositions can also be divided into three classes:



**i) Prepositions of Time and Date :** These include *at, on, in, by, to, till, until, during, for, since, from, within, before, after, afterward, then* etc.

**ii) Prepositions of Place :** These include *at, in, on, to, behind* etc.

**iii) Prepositions of Travel and Movement :** These include *from, to, by, on, in, into, at, out of, off* etc.

### Position of a Preposition

Prepositions normally precede nouns or pronouns. However, in certain cases it is possible to move the preposition to the end of the sentence.

i) When an object of the preposition is an interrogative pronoun like *what, who, whom, which, where* etc, the preposition can take the end or the beginning of a sentence.

e.g. a) What are you thinking **of**?

**b) To** whom were you talking?

ii) When the object of the preposition is the relative pronoun 'that', the preposition takes the end position.

e.g. This is the dish that she is fond **of**.

iii) When the object of the preposition is infinitive (to + verb), the preposition is placed after the infinitive.

e.g. It is a beautiful house to live **in**.



iv) In some sentences, where the relative pronoun is hidden, the preposition takes the end position.

e.g. This is the girl (that) I told you **of**.

v) In some sentences, prepositions are attached with the verb.

e.g. I hate being laughed **at**.

### Common Usage

At/In

i) **At** shows stationary position or existing state.

e.g. She is **at** home.

Also, **at** noon, **at** the age of ninety.

ii) **In** shows movement.

e.g. The train is **in** motion.

Also, it is used to express a period of time.

e.g. **in** February, **in** the morning, **in** the year 1992, **in** summer etc.

iii) **At** is also used for a small place and for a precise point of time.

e.g. a) He lives **at** Surajkund **in** Haryana.

b) The train will arrive **at** six **in** the morning.

In the above sentences, we can see that **in** is used for a big place, town, city etc and for a period of time.



To/Into

i) **To** is used in the following cases

a) **To specify direction** : Turn to the left.

b) **Destination** : I am going to Jaipur.

c) **Until** : From Monday to Friday, five minutes to ten.

d) **Comparison** : They prefer cricket to hockey.

e) **With indirect objective** : Please give it to me.

f) **As part of the infinitive** : I want to help you.

g) **In order to** : We went to the store (in order) to buy soap.

ii) **Into** is used in the following cases

a) **To the inside** : We stepped into the room.

b) **Change in condition** : The boy changed into a man.

c) **To denote movement** : He jumped into the well.

Beside/Besides

i) **Beside** : at the side of

e.g. a) He was sitting **beside** Sarla.

b) We camped **beside** a lake.

ii) **Besides** : in addition to/as well as

e.g. a) He has a car **besides** a motorcycle.

b) **Besides** doing the cooking. I help him.





Between/Among

i) **Between** is used for two things or persons, but it can also be used for more than two when we have a definite number in mind and there is a close relationship/association within them.

e.g. a) He distributed his property **between** his two sons.

b) A treaty was signed **between** the three parties.

ii) **Among** is usually used for more than two persons or things when we have no definite

iii) number in mind.

e.g. a) He was happy to be **among** his friends again.

b) He distributed his property **among** the poor.

With/By

**With** is used for instruments and **by** is used for agents.

e.g. The snake was killed **by** him **with** a stick.

Under/Underneath

**Under** is used for living beings.

**Underneath** is used for non-living things only.

e.g. a) Hide this **underneath** the table.

b) I work **under** Mr Singh.

c) He is holding **under** the table.



**On** is used when two things are touching each other. **Upon** is used when one thing is located directly above the other thing.

e.g. a) We sat **on** the chair.

b) The cat jumped **upon** the chair.

Of/Off

These are used in the following situations, referring to

i) **Location** : East **of** here, the middle **of** the road

ii) **Possession** : a friend **of** mine, the sound **of** music

iii) **Part of group** : one of us, a member of the team

iv) **Measurement** : a cup **of** milk, two metres **of** snow

v) **Not on, away or from or removal** : Please keep **off** the grass

vi) **At some distance from** : There are islands **off** the coast.

During/For

i) **During** is used with known periods of time i.e. period known by name, such as Christmas, Diwali; or periods which already have been defined.

e.g. **during** the middle ages, **during** the winter etc.

For may be used to denote purpose and may also be used before known periods.

e.g. I went there **for** the summer. They went to the club **for** partying.



i) **Since** is used to denote a point in time and never for a period of time.

e.g. It has been raining **since** 6 o'clock.

**Since** can also be used as an adverb.

e.g. He left school in 1983. I haven't seen him **since**.

ii) **From** is normally used with **to** or **till/until**.

e.g. Most people work **from** eight to six.

**From** can also be used to denote place.

e.g. He is **from** Mumbai.

#### Before/After/Afterwards

i) **Before** is used in reference of two events.

e.g. The train had left **before** he reached the station.

ii) **After** is a preposition while **afterwards** is an adverb. **Afterwards** can be used at either end of a clause and can be modified by soon, immediately, not long etc. **After** is followed by a noun, pronoun or gerund.



- e.g. a) **After** visiting them, we came back.  
b) We visited them and **afterwards** they came back.  
c) Soon **afterwards**, I got a call from him.

#### Out/Out/Out of

i) **On** is used for a place of work and also for a mode of travel.

e.g. **on** an estate , **on** the railway, **on** a bicycle.

**On** is also used with days and dates.

e.g. **on** 25th February, **on** Thursday.

ii) **Out** is used mostly with get, like get **out of** a vehicle, get **out of** the house etc.

#### Till/Until

i) **Till** means up to. It can be used with 'from' or without it.

e.g. a) We work from 10 AM **to/till** 6:30 PM.

b) We work **till** 6:30 PM.

ii) **Until** means upto a time or before. We use until when the activity continues through out the period up to the time limit.

e.g. There were visa applicants in our waiting room **until** 7 PM.

#### Determiners and Articles

Determiners or Fixing words are the words which fix or modify the nouns beforewhich they are used.



❑ This is a boy.

❑ My birthday falls in August. She is a doctor.

❑ Everybody enjoyed the film. Did you buy any book?

❑ In these sentences the Determiners are-

❑ This, my, a, every and any.

The nouns they modify are *boy, birthday, doctor, body and book*. Kind of Determiners are of five kinds:

1. Article Determiners
2. Demonstrative Determiners
3. Possessive Determiners
4. Numeral Determiners
5. Quantitative Determiners

## 1. Article Determiners

There are three Articles in English- **A, An, The**,

Articles are of two types:

(i) ~~Indefinite Article~~

(ii) Definite Article

- (i) **Indefinite Article: A, and An**, are called Indefinite Article because they do not refer to any particular person or thing.



**Usage of A**

- ❑ **Before a singular number which starts with a consonant or a vowel with a consonant sound.**

*Example:*

- ❑ A boy, a cat, a girl, a horse, a month, a year, a pencil etc.
- ❑ A unit, a university, a European, a useful thing, a uniform etc. A one-eyed person, a one-way ticket, a
- ❑ one-rupee note etc.

**Usage of An**

For example-

- ❑ An egg, an eagle, an apple, an ink-pot, an orange, an island, an uncle, an umbrella, an army, an elephant etc.

**Before a singular number starting with a consonant that gives the sound of a vowel.**

An hour, an honest person, an heir, an M.L.A., an M.P., an S.S.P., an M.A., an S.O.S.

❑

- (ii) **Definite Article:** This is called definite article because it refers to a particular person or thing.

**Usage of The**

**Before the names of heavenly bodies.**

The sun, the earth, the moon, the stars, the sky etc.

❑

**Before the directions.**

❑



The east, the earth, the south, the north,

❑ **Before a noun which is already mentioned:**

I met a man in the train. The man was very interesting. The children you met were naughty.

**Before the names of the ocean, rivers, mountains, gulfs, plains, deserts, bays, etc.**

The Indian Ocean, The Ganga, The Himalayas, The Persian Gulf, The Gangetic Plain, The Sahara Desert,

❑ The Bay of Bengal etc.

**Abbreviated names of states, countries etc.**

The U.S.A. The M.P., The Punjab, The UAE etc.

❑ **Before the superlative Degree of Adjective:**

She is the best student of the class. Australia is the largest island in the world.

**Before two or more comparative degrees of Adjectives:**

❑ The earlier, the better.

The higher you go, the cooler it is

**Before the epithets used before the names of the person:**

❑ Ashoka the Great, Alexander the Great, Charles the First

**Before the names of holy books:**

The Adi Granth, the Gita, the Koran, the Bible etc.

❑

❑



### Before the names of big organisations:

The Taj Mahal, the Qutub Minar, the Agra fort

### Before the clans:

The Marathas, the Rathores, the Sikhs etc.

### Before the names of big organization:

The BJP, the CPI, the UNO etc.

Before the names of big offices:

The Air Marshal, the Prime Minister, the President etc.

## TENSES

Tenses denote time of action. Time can be divided into three parts: Present Past and Future.

### Present Tense

#### Present Tense Simple Present Tense:

##### The Simple Present

The Simple Present is a tense that expresses action in the present time, habitual actions, or general truths.

**Example:** The sun rises in the east.

##### Present Continuous:

It describes an incomplete ongoing present action that is in the middle of happening, but will finish at some point. This tense is formed by using the auxiliary verb be (am/is/are) with the present participle verb form ending in "ing".

**Example:** The boys are playing cricket.





## Present Perfect Tense:

It signifies that an action started in the past and continued to present time, in which it is completed. This tense is formed by using the auxiliary verb have (have/has) with the past participle form of the verb.

**Example:** I have finished my work.

**Note:** Present perfect is never used with adverbs of past time.

## Present Perfect Continuous:

It describes an action that began in the past and continued up to present time, in which it is (or most of it) is completed. This tense is formed by using the auxiliary verb have (have/has) together with the auxiliary verb been and the present participle form of the verb ending with "ing"

**Example:** They have been doing the work since Eight o'clock.

## Past Tense

### Simple Past Tense

It is an action or situation that was finished in the absolute past and has no connection with the present. Always second form of the verb is used in simple past sentence.

**Example:** I learnt French in Delhi.

**Past Continuous** It describes action which went on during a stretch of time in the past and finished. This tense is formed by using the verb be (was/were) with the present participle form of the verb ending in "ing"

Example: when I met him, he was reading a novel.

## Past Perfect Tense:

It describes an action completed in the past before certain point in time or an action which happened in the very distant past. This tense is formed by using the auxiliary verb have (had) with the Past participle form of the verb.



**Example:** you had studied English before you moved to New York.

### Past Perfect Continuous:

It describes an action that began before a certain point in the past and continued up to that time in past. This tense is formed by using the auxiliary verb have (had) together with the auxiliary verb been and the present participle form of the verb ending with "ing".

Example: She had been working at that company for three years when It went out of business:

### Future Tense

#### Simple Future Tense:

It describes an action or situation that has still to take place. This tense is usually formed by using the auxiliary verb will with the base form of the verb. Example: I will call you when I arrive.

#### Future Continuous:

It describes an ongoing action that will be in process around a point of time in the future. This tense is usually formed by using the auxiliary verb will together with the auxiliary verb be and the present participle form of the verb ending in "ing".

Example: He will be waiting for her when she arrives home tonight.

#### Future Perfect Tense:

It describes that a future action will be completed before a point in time or before another action in the future. This tense is formed by using the auxiliary verb will together with the auxiliary verb be and the past participle form of the verb.

Example: BY next November, I will have received my promotion.

#### Future Perfect Continuous:

It describes an along future action that will continuous and will be completed before point



in time or before another action in the future. This tense is formed by using the auxiliary verb will, the auxiliary verb have (have), and the auxiliary verb been together with the present participle form of the verb ending in “ing”.

**Example:** They will have been talking for over an hour by the time Madam arrives.

### ASSIGNMENT QUESTIONS

1. Write a short paragraph about a place you admire, using at least five descriptive words. Then, rewrite the paragraph by replacing some of these words with simpler or more expressive ones.
2. Describe an interesting experience from your life in 5-6 sentences. Use a mix of descriptive and action words, and underline any changes in how you express time or sequence of events.
3. Create a brief dialogue between two friends discussing their weekend plans. Focus on using appropriate linking words, time expressions, and descriptive language to make the conversation realistic and engaging.
4. Write five sentences about a place you frequently visit, using descriptive words to add detail. Make sure each sentence uses different ways of connecting ideas or describing locations.
5. Rewrite the following sentences by replacing highlighted words with either a synonym or antonym. For additional practice, come up with three examples each of homophones and homonyms, using them in sentences to show their meanings clearly.

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**renaissance**

college of commerce & management

**BBA/B.Com/ B.Com (Hons)/BAJMC/ I<sup>st</sup> Year**

**Subject: English**

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