

# READING PROSE

**BA ENGLISH**

**III Semester (2011 Admission)**

**&**

**II Semester (2012 Admission)**

**CORE COURSE**



**UNIVERSITY OF CALICUT**

**SCHOOL OF DISTANCE EDUCATION**

CALICUT UNIVERSITY.P.O., MALAPPURAM, KERALA, INDIA – 673 635

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**SCHOOL OF DISTANCE EDUCATION**

STUDY MATERIAL

BA ENGLISH

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# MODULE I

## READING PROSE

### Fiction

**Fiction** is the form of any narrative or informative work that deals, in part or in whole, with information or events that are not factual, but rather, imaginary—that is, invented by the author. Although fiction describes a major branch of literary work, it may also refer to theatrical, cinematic or musical work. Fiction contrasts with non-fiction, which deals exclusively with factual (or, at least, assumed factual) events, descriptions, observations, etc. (e.g., biographies, histories).

The term “fiction” originated from a Latin word meaning ‘to make or ‘to mould’. It is any form of imagined and invented literary composition. In a narrower sense, fiction denotes only narratives that are written in prose, dealing with events or information that are not factual, but imaginary. Although the novel emerged as the most important form of prose fiction in the eighteenth century, its precursors go back to the oldest literary forms such as epics and romances.

### TYPES OF FICTION

#### Realistic fiction

Realistic fiction, although untrue, could actually happen. Some events, people, and places may even be real. This is termed “fiction”. Realistic fiction strives to make the reader feel as if they're reading something that is actually happening—something that though not real, is described in a believable way that helps the reader make a picture as if it were an actual event.

#### Non-realistic fiction

Non-realistic fiction is that in which the story's events could not happen in real life, because they are supernatural, or involve an alternate form of history of mankind other than that recorded, or need impossible technology. A good deal of fiction books are like this, e.g. *Alice in Wonderland*, *Harry Potter* and *The Lord of the Flies*

#### Semi-fiction

Semi-fiction is fiction implementing a great deal of non-fiction, for example: a fictional depiction “based on a true story”, or a fictionalized account, or a reconstructed biography. The following are some major forms of fiction:

- Flash fiction: A work of fewer than 2,000 words. (1,000 by some definitions) (around 5 pages)
- Short story: A work of at least 2,000 words but under 7,500 words. (5–25 pages)
- Novelette: A work of at least 7,500 words but under 17,500 words. (25–60 pages)
- Novella: A work of at least 17,500 words but under 50,000 words. (60–170 pages)
- Novel: A work of 50,000 words or more. (about 170+ pages)
- Epic: A work of 200,000 words or more. (about 680+ pages)

#### Elements of fiction

The main elements that function as the distinguishing features of prose fiction are

Plot.....What happens

Character.....Who acts

Narrative perspectives...Who sees what

Setting.....Where and when do events take place

## **Plot**

**Plot**, is what the character(s) did, said, and thought. Plot, or storyline, is often listed as one of the fundamental elements of fiction. It is the rendering and ordering of the events and actions of a story. Thus plot is the logical interaction of the various thematic elements of a text which lead to a change of the original situation as presented at the outset of the narrative. An ideal plot has the following five sequential levels

Exposition-Complication (rising action)-climax or turning point- falling action- resolution

The exposition or presentation of the initial situation is disturbed by a complication developed in the course of rising action which produces suspense and eventually leads to a climax or turning point . The climax is followed by falling action leading to the resolution of the complication ( denouement) with which the text usually ends. This is the basic plot structure , which is also called linear plot. At times the writers use the techniques of foreshadowing and flashback to introduce information concerning the future or past in to the narrative. Foreshadowing is a technique used by authors to provide clues so the reader can predict what might occur *later* in the story. An author drops subtle hints about plot developments to come later in the story. It prepares the reader for later action and subsequent images .Flashback (also called analepsis) is an interjected scene that takes the narrative back in time from the current point the story has reached. Flashbacks are often used to recount events that happened prior to the story's primary sequence of events or to fill in crucial back-story. In the opposite direction, a flash-forward (or prolepsis) reveals events that occur in the future. The technique is used to create suspense in a story, or develop a character. In literature, **internal analepsis** is a flashback to an earlier point in the narrative; **external analepsis** is a flashback to before the narrative started

### **1. Exposition**

Exposition refers to a fiction story's initial setup, where, variably, setting is established, characters are introduced, and conflict is initiated. For example:

*It was a dark and stormy night. The young widow glared at the shadowy man dripping on her kitchen floor. "I told you my husband's not home," she said.*

*He smiled a rictus smile and shut the door behind him. "Tell me something I don't know."*

### **Rising Action**

The Rising action, in the narrative of a work of fiction, follows the exposition and leads up to the climax. The rising action's purpose is usually to build suspense all the way up the climactic finish. The rising action should not be confused with the middle of the story, but is the action right before the climax. The material beyond the climax is known as the falling action.

### **Climax**

It is the moment of greatest danger for the protagonist(s) and usually consists of a seemingly inevitable prospect of failure. A climax often includes three elements. The most important element is that the protagonist experiences a change. The main character discovers something about himself or herself, and another unknown character. The last element is revealing the theme itself.

## **Falling Action**

The Falling action is the part of a story, following the climax and showing the effects of the climax. It leads up to the denouement (or catastrophe).<sup>[3]</sup> Where the story is settling down and you start to get the climax and where it might be resolved.

## **Resolution**

Resolution occurs after the climax, where the conflict is resolved. It may contain a moment of final suspense, during which the final outcome of the conflict is in doubt.

## **Character**

A character is a participant in the story, and is usually a person, but may be any personal identity, or entity whose existence originates from a fictional work or performance. A typified character is dominated by one specific trait and is referred to as a flat character. An individualized or round character is one with more complex and differentiated features.

Characters may be of several types:

- **Point-of view character:** The character from whose perspective (theme) the audience experiences the story. This is the character that represents the point of view the audience empathizes, or at the very least, sympathies with. Therefore this is the "Main" Character.
- **Protagonist:** The driver of the action of the story and therefore responsible for achieving the story's Objective Story Goal (the surface journey). In western storytelling tradition the Protagonist is usually the main character.
- **Static character:** A character who does not significantly change during the course of a story.
- **Dynamic Character:** A character who undergoes character development during the course of a story.
- **Foil:** The character that contrasts to the protagonist in a way that illuminates their personality or characteristic.
- **Supporting Character:** A character that plays a part in the plot, but is not major
- **Minor Character:** A character in a bit/cameo part.

## **Methods of developing characters**

- Appearance explains or describes the character's outward appearance so the readers can picture them, and identify them relative to other characters.
- Dialogue is what characters say and how they say it.
- Action is what characters do and how they do it.
- Reaction of others is how other characters see and treat a main character.

## **Narrative perspective**

Narrative perspective or point of view refers to the way in which a text presents persons, events and settings. There are mainly three types of narrative perspectives. They are:

1. **Omniscient point of view:** in this the text is presented through an exterior, an external narrator who refers to the protagonist in the third person. This is also referred to as third person narrative. In such narrations the narrator is an invisible all-knowing third person capable of providing various items of information that are beyond the knowledge of range of the acting figures of the plot.

2. First person narration: it renders the actions as seen through a participating figure, the protagonist or any other characters, who refers to himself in the first person. Such first person narratives aim at a supposedly authentic representation of the subjective experience and feelings of the narrator.
3. Figural narrative: in this the narrator moves to the background, suggesting that the plot is revealed solely through the actions of the characters in the text.

### **Setting**

Setting denotes the location, period and social surroundings in which the action of a text takes place. Sometimes it is referred to as **milieu**, to include a context (such as society) beyond the immediate surroundings of the story. In some cases, setting becomes a character itself and can set the tone of a story.

### **Essay Questions**

1. Write an essay on fiction
2. What is fiction? Which are the different types of fiction?
3. Write an essay on the distinguishing features of fiction.

### **Paragraph**

1. Fiction
2. Types of prose fiction.
3. Features of fiction.
4. Plot.
5. Elements of fiction
6. Characterization in fiction
7. Narrative perspectives in fiction
8. Setting
9. Foreshadowing and flash back
10. Basic character types in fiction
11. Methods of developing characters

### **Short answer**

1. What is meant by fiction?
2. What is meant by realistic fiction?
3. What is the difference between realistic and non-realistic fiction?
4. What is semi-fiction?
5. Which are the four basic elements of fiction?
6. Which are the sequential levels of plot in fiction?
7. Define exposition.
8. What is foreshadowing?
9. What is flash back?
10. What is climax?
11. Who is a point-of-view character?
12. What is meant by static and dynamic character?
13. Which are the three types of narration used in fiction?
14. Explain first person, omniscient point-of-view and figural narrative?
15. What is milieu?

## Short story

A short story is a concise form of prose fiction. Stories, myths and fairy tales of ancient times and middle ages can be considered as the precursors of modern short story. Unlike an anecdote, the unelaborated narration of a single incident, short story organizes the action, thought and dialogue of its characters into the pattern of a proper plot. The plot may be comic, tragic, romantic or satiric presented from one of many points of view using the narrative mode of fantasy, realism or naturalism.

The short narrative is one of the oldest literary forms. For instance, the Hebrew bible has stories of Jonah, Ruth and Esther. Also the device of Frame-story; a narrative frame within which one or more of the characters proceeds to tell a series of short narratives ( E.g.: Boccaccio's *Decameron*, *The Arabian Nights* & *Canterbury Tales*) has the elements of modern short story in it. The short story emerged as a more or less independent text type at the end of the eighteenth century along with the development of the novel and the newspaper. Regularly issued magazines of the 19<sup>th</sup> century such as *Tatler* and *Spectator* provided an ideal medium for their publication.

The short story differs from the novel in its magnitude or length. Edgar Allen Poe, who is referred to as the originator as well as the father of modern short story defines short story as a narrative which can be read at one sitting of from half an hour to two hours, and is limited to a “certain unique or single effect” to which every detail is subordinate. Due to this limitation of length short story writer introduces a very limited number of characters and focuses on one central moment of action. The action of the short story, therefore often commences close to the climax, in medias res ( in the middle of the matter) , minimizes both prior exposition and the details of the setting. The central incident is presented in such a way to manifest the protagonist's life and characters to the maximum. Short stories tend to be less complex than novels. Usually a short story focuses on one incident; has a single plot, a single setting, and a small number of characters; and covers a short period of time. In the tale or “story of incident” the focus is on the course and the results of an event as in Edgar Allan Poe’s *The Golden Bug* where as the story of character deals with the state of mind or the psychological and moral qualities of the protagonist. When short stories intend to convey a specific ethical or moral perspective, they fall into a more specific sub-category called parables (or fables). This specific kind of short story has been used by spiritual and religious leaders worldwide to inspire, enlighten, and educate their followers.

Short stories date back to oral story-telling traditions which originally produced epics such as Homer's *Iliad* and *Odyssey*. Oral narratives were often told in the form of rhyming or rhythmic verse, often including recurring sections or, in the case of Homer, *Homeric epithets*. Fables, succinct tales with an explicit "moral," said by the Greek historian Herodotus is said to have been invented in the 6th century BCE by a Greek slave named Aesop, though other times and nationalities have also been given for him. These ancient fables are today known as *Aesop's fables*. The other ancient form of short story, the anecdote, was popular under the Roman Empire. Anecdotes functioned as a sort of parable, a brief realistic narrative that embodies a point. Many surviving Roman anecdotes were collected in the 13th or 14th century as the *Gesta Romanorum*. Anecdotes remained popular in Europe well into the 18th century, when the fictional anecdotal letters of Sir Roger de Coverley were published.

In Europe, the oral story-telling tradition began to develop into written stories in the early 14th century, most notably with Geoffrey Chaucer's *Canterbury Tales* and Giovanni Boccaccio's *Decameron*. Both of these books are composed of individual short stories (which range from farce or humorous anecdotes to well-crafted literary fictions) set within a larger narrative story (a frame story), although the frame-tale device was not adopted by all writers. At the end of the 16th century, some of the most popular short stories in Europe were the darkly tragic "novella" of Matteo Bandello (especially in their French translation).

The mid 17th century in France saw the development of a refined short novel, the "nouvelle", by such authors as Madame de Lafayette. In the 1690s, traditional fairy tales began to be published (one of the most famous collections was by Charles Perrault). The appearance of Antoine Galland's first modern translation of the *Thousand and One Nights (or Arabian Nights)* (from 1704; another translation appeared in 1710–12) would have an enormous influence on the 18th century European short stories of Voltaire, Diderot and others.

The term short story covers a great diversity of prose fiction from a short short story (flash fiction) of perhaps five hundred words to a novelette or novella which is longer than a short story but shorter than a novel. This form was especially exploited in Germany where it was introduced by Goethe in 1795.

Among the early practitioners of short story were Washington Irving, Hawthorne and Poe in America, Sir Walter Scott and Mary Shelly in England, E.T.A Hoffmann in Germany Balzac in France and Gogol, Pushkin and Turgenev in Russia. Authors such as Charles Dickens, Anton Chekhov, Leo Tolstoy, William Trevor, Herman Hesse, Vladimir Nabakov, Virginia Woolf, Rudyard Kipling, William Faulkner, F. Scott Fitzgerald, James Joyce, Franz Kafka, P.G Wodehouse, J.D Salinger, H.P Lovecraft, D.H Lawrence, Thomas Mann, Richard Matheson, Shirley Jackson, Stephen King and Earnest Hemingway were highly accomplished writers of both short stories and novels.

## Questions

### Essay questions

1. Write an essay on the features of short story

### Paragraph questions

1. The origin and the development of short story
2. The difference between short story and novel

### Short answer

1. What is short story?
2. What is Poe's definition of a short story?
3. What is the difference between a tale and a short story?
4. What lead to the development of short story?
5. What is the reason for the limited number of characters and events in a short story?
6. What is " medias res"? How is it relevant for short story?
7. What is a frame story?

## Tale

A tale is an unelaborated narration of a single incident. In a tale or “ story of incident the interest is on the course and outcome of the events. The title Tale usually refers to

- A traditional story told in folklore
- Fairy Tale, a fictional story that usually features folkloric characters (such as fairies, goblins, elves, trolls, witches, giants, and talking animals) and enchantments
- Folk tale, a story passed-down within a particular population, which comprises the traditions of that culture or group.
- Fable, a brief story, which illustrates a moral lesson and which features animals, plants, inanimate objects, or forces of nature
- Frame Tale, whereby the main story is composed, at least in part, for the purpose of organizing a set of shorter stories.
- Urban Legend, a modern folk tale consisting of stories often thought to be factual by those circulating them.

## Questions

### Short answer questions

1. What is a tale?
2. What are fairy tales?
3. What is a fable?
4. What is meant by frame story?

## Autobiography

An autobiography is an account of oneself written by himself. The author of an autobiography presents a continuous narrative of what he considers the major or the interesting events of his life. Autobiographical works are thus by nature subjective.

Autobiography resembles several other forms of literature such as biography, memoir, diaries and journals. A biography is the written history of a person’s life composed by someone else. A memoir is a person’s account of himself but the difference is that in a memoir the emphasis is not on the author’s developing self , but on the people and events that the author has known or witnessed . it focuses on one particular phase of a person’s life than on the whole of it. A typical memoir also speaks of the subject’s relations with notable persons or events. Diary or journal is a day-to-day record of the events in one’s life written for personal use and satisfaction with little thought of publication. A remarkable example is Dorothy Wordsworth’s Journal written in 1798-1828 and published posthumously.

Of all these related forms, autobiography is the most notable one .In antiquity such works were typically entitled apologia, written for self-justification rather than self-documentation. John Henry Newman’s autobiography (first published in 1864) is entitled *Apologia pro Vita Sua* in reference to this tradition. The first fully developed autobiography is *Confessions* of St. Augustine written in the fourth century. This is a spiritual autobiography in which the writer presents his anguished mental crisis, and a recovery and conversion in which he identifies his Christian identity and religious vocation. Other notable example of such religious self revelation is John Bunyan’s *Grace Abounding to the Chief of Sinners*(1666).

One of the first great autobiographies of the Renaissance is that of the sculptor and goldsmith Benvenuto Cellini (1500–1571), written between 1556 and 1558, and entitled by him simply *Vita* (Italian: *Life*). He declares at the start: "No matter what sort he is, everyone who has to his credit what are or really seem great achievements, if he cares for truth and goodness, ought to write the story of his own life in his own hand; but no one should venture on such a splendid undertaking before he is over forty." These criteria for autobiography generally persisted until recent times, and most serious autobiographies of the next three hundred years conformed to them.

An important offshoot of such religious autobiographies is secular autobiographies in which the writer presents his spiritual crisis which is resolved by the author's discovery of his identity and vocation not as a Christian but as a poet or artist. Wordsworth's autobiography in verse, *The prelude* (1850) James Joyce's *Portrait of the Artist as a Young Man* (1915) and Ralph Ellison's *Invisible Man* (1965) are some of the most important secular autobiographies .

The first great instance of autobiographical self revelation written for its inherent interest rather than for religious or didactic interest is Michel de Montaigne's *Essays* published in 1580. Rousseau's *Confessions* (1764-70), Goethe's *Dichtung und Wahrheit* (poetry and Truth) ,the autobiographies of Benjamin Franklin, Henry Adams, Sean O' Casey, Lillian Hellman are other examples of secular autobiographies

The earliest known autobiography in English is the early 15th-century *Booke of Margery Kempe*, describing among other things her pilgrimage to the Holy Land and visit to Rome. The book remained in manuscript and was not published until 1936.

### **Fictional autobiography**

The term "fictional autobiography" has been coined to define novels about a fictional character written as though the character were writing their own biography, of which Daniel Defoe's *Moll Flanders*, is an early example. Charles Dickens' *David Copperfield* is another such classic, and J.D Salinger's *The Cather in the Rye* is a well-known modern example of fictional autobiography. Bronte's *Jane Eyre* is yet another example of fictional autobiography, as noted on the front page of the original version. The term may also apply to works of fiction purporting to be autobiographies of real characters, e.g. ,Robert Nye's *Memoirs of Lord Byron* .

### **Questions**

#### **Essay question**

1. Write an essay on the features that make an autobiography different from other related forms of writing.

#### **Paragraph**

1. Autobiography
2. Difference between autobiography and memoir
3. Various phases in the development of autobiography
4. Fictional autobiography

#### **Short answer questions**

1. What is an autobiography?
2. What are the major features of an autobiography?
3. What is the difference between autobiography and biography?
4. What makes an autobiography different from a memoir and journal?
5. What is meant by a memoir?
6. What are the distinguishing features of a fictional autobiography?
7. What is meant by secular autobiography?

## Biography

A **biography** is a detailed description or account of someone's life. It entails more than basic facts (education, work, relationships, and death), a biography also portrays a subject's experience of these events. Unlike a profile or curriculum vitae (résumé), a biography presents a subject's life story, highlighting various aspects of his or her life, including intimate details of experience, and may include an analysis of a subject's personality.

Biographical works are usually non-fiction, but fiction can also be used to portray a person's life. One in-depth form of biographical coverage is called legacy writing. Biographical works in diverse media—from literature to film—form the genre known as a biography. In the seventeenth century, John Dryden defined biography as “the history of particular men’s lives.” It is thus an attempt to bring forth a person’s character, temperament as well as his activities and experience. Thomas Carlyle once defined history as “the essence of innumerable biographies,” and according to Emerson, “there is properly no history, only biography.”

An **authorized biography** is written with the permission, cooperation, and, at times, participation of a subject or a subject's heirs. An autobiography is about the life of a subject, written by that subject or sometimes with a collaborator.

### Early biography

Both ancient Greeks and Romans wrote about the lives of individuals. A major example is *Parallel Lives* of Greek and Roman notables by The Greek writer Plutarch (46-120 A.D) which was translated by Thomas North in 1579. It was the source of Shakespeare’s Roman plays. The Early Middle Ages (AD 400 to 1450) saw a decline in awareness of classical culture in Europe. During this time, the only repositories of knowledge and records of early history in Europe were those of the Roman Catholic Church. Hermits, monks and priests used this historic period to write the first modern biographies. Their subjects were usually restricted to church fathers, martyrs, popes and saints. Their works were meant to be inspirational to people, vehicles for conversion to Christianity. This period also witnessed the growth of hagiographies, the stylized lives of Christian saints based on pious legends rather than on facts. One significant secular example of biography from this period is the life of Charlemagne by his courtier Einhard

By the late Middle Ages, biographies became less church-oriented in Europe as biographies of kings, knights and tyrants began to appear. The most famous of these such biographies was *Le Morte d'Arthur* by Sir Thomas Malory. The book was an account of the life of the fabled King Arthur and his Knights of the Round Table. Following Malory, the new emphasis on humanism during the Renaissance promoted a focus on secular subjects such as artists and poets, and encouraged writing in the vernacular. Giorgio Vasari's *Lives of the Artists* (1550) was a landmark biography focusing on secular lives. Two other developments are noteworthy: the development of the printing press in the 15th century and the gradual increase in literacy. Biographies in the English language began appearing during the reign of Henry VIII. John Foxe's *Acts and Monuments* (1563), better known as *Foxe’s Book of Martyrs*, was essentially the first dictionary of biography in Europe, followed by Thomas Fuller’s *The History of the Worthies of England* (1662), with a distinct focus on public life. Influential in shaping popular conceptions of pirates, *A General History of the Pyrates* (1724) is the prime source for the biographies of many well-known pirates.

In England, the fairly developed secular biographies started appearing in the seventeenth century. Isaac Walton's *Lives*, which includes short biographies of John Donne and George Herbert, written between 1640-78 is one example for such secular biographies. Biography developed into a distinct literary genre in England in the eighteenth century. Samuel Johnson's *Lives of the English poets* (1779-81) and James Boswell's *Life of Samuel Johnson* are notable examples.

The conventional concept of national heroes and narratives of success disappeared in the obsession with modern world's psychological explorations of personality. The new school of biography featured iconoclasts, scientific analysts, and fictional biographers. This wave included Lytton Strachey, Gamaliel Bradford, Andre Maurois and Emil Ludwig among others. Strachey's biographies had an influence similar to that which Samuel Johnson had enjoyed earlier. In the 1920s and '30s, biographical writers sought to capitalize on Strachey's popularity and imitate his style. Robert Graves (*I, Claudius*, 1934) stood out among those following Strachey's model of "debunking biographies." The trend in literary biography was accompanied in popular biography by a sort of "celebrity voyeurism." in the early decades of the century. This latter form's appeal to readers was based on curiosity more than morality or patriotism.

The decades of the 1920s witnessed a biographical "boom." In 1929, nearly 700 biographies were published in the United States, and the first dictionary of American biography appeared. In the decade that followed, numerous biographies continued to be published despite the economic depression. They reached a growing audience through inexpensive formats and via public libraries.

### **Multimedia forms**

With technological advancements in the 20th century, multimedia biography became more popular than literary forms of personality. Along with documentary Biographical films, Hollywood produced numerous commercial films based on the lives of famous people. The popularity of these forms of biography culminated in such cable and satellite television networks as A & E, The Biography Channel, The History Channel and The History International. More recently, CD-ROM and online biographies have appeared. Unlike books and films, they often do not tell a chronological narrative; instead, they are archives of many discrete media elements related to an individual person, including video clips, photographs, and text articles.

### **Questions**

#### **Essay question**

1. Write an essay on the origin and development of biography

#### **Paragraph Questions**

1. Biography
2. Early history of biographies
3. Multimedia forms of biography

#### **Short answers**

1. What is legacy writing?
2. What is Dryden's definition of a biography?
3. What is an authorized biography?
4. What are hagiographies?

## Article

An **article** is a written work published in a print or electronic medium. It may be for the purpose of propagating the news, research results, academic analysis or debate.

### News articles

A **news article** discusses current or recent news of either general interest (i.e. daily newspapers) or of a specific topic (i.e. political or trade news magazines, club newsletters, or technology news websites).

A news article can include accounts of eye witnesses to the happening event. It can contain photographs, accounts, statistics, graphs, recollections, interviews, polls, debates on the topic, etc. Headlines can be used to focus the reader's attention on a particular (or main) part of the article. The writer can also give facts and detailed information following answers to general questions like who, what, when, where, why and how.

Quoted references can also be helpful. References to people can also be made through written accounts of interviews and debates confirming the factuality of the writer's information and the reliability of his source. While a good conclusion is an important ingredient for newspaper articles, the immediacy of a deadline environment means that copy editing often takes the form of deleting everything past an arbitrary point in the story corresponding to the dictates of available space on a page. Therefore, newspaper reporters are trained to write in inverted pyramid style, with all the most important information in the first paragraph or two.

### Other types of articles

#### Text articles

- Academic paper — is an **academic article** published in an academic journal. The status of academics is often dependent both on how many articles they have had published and on the number of times that their articles are cited by authors of other articles.
- Blog — Some styles of blog articles are more like articles. Other styles are written more like entries in a personal journal.
- Encyclopedia article — In an encyclopedia or other reference work, an *article* is a primary division of content.
- Marketing article — An often thin piece of content which is designed to draw the reader to a commercial website or product.
- Usenet article — are messages written in the style of e-mail and posted to an open moderated or unmoderated Usenet newsgroup.

#### Spoken articles

- In the general context, this term refers to articles produced in the form of audio recordings. They are also referred to as podcasts.

#### Listicles

- Articles whose primary content is a list

## Elements of an article

### Headline

A headline is text that is at the top of a newspaper article, indicating the nature of the article. The headline catches the attention of the reader and relates well to the topic.

### Byline

A byline gives the name and often the position of the writer.

### Lead

The lead (sometimes spelled *lede*) sentence captures the attention of the reader and sums up the focus of the story. The lead also establishes the subject, sets the tone and guides reader into the article.<sup>[1]</sup>

In a news story, the introductory paragraph tells the most important facts and answers the questions: *who*, *what*, *where*, *when*, *why*, and *how*. In a featured story, the author may choose to open in any number of ways, including the following:

- an anecdote
- a shocking or startling statement
- a generalization
- pure information
- a description
- a quote
- a question
- a comparison

### Body

- For the news story, details and elaboration are evident in the body of the news story and flow smoothly from the lead.
- Quotes are used to add interest and support to the story.
- The inverted pyramid is used with most news stories.

A featured article will follow a format appropriate for its type. Structures for featured articles may include

- chronological — the article may be a narrative of some sort.
- cause and effect — the reasons and results of an event or process are examined.
- classification — items in an article are grouped to help aid understanding
- compare and contrast — two or more items are examined side-by-side to see their similarities and differences
- list — A simple item-by-item run-down of pieces of information.
- question and answer — such as an interview with a celebrity or expert.

## Conclusion

One difference between a news story and a featured article is the conclusion. Endings for a hard news article occur when all of the information has been presented according to the inverted pyramid form. By contrast, the featured article needs more definite closure. The conclusions for these articles may include, but are not limited to:<sup>[4]</sup>

- a final quote
- a descriptive scene
- a play on the title or lead
- a summary statement

## Characteristics of well-written articles

- Article is usually on a well-defined topic or topics that are related in some way, such as a factual account of a newsworthy event.
- The writer is objective and shows all sides to an issue.
- The sources for this news story are identified and are reliable.

## Authorship

Publications obtain articles in a few different ways:

- **staff written** — an article may be written by a person on the staff of the publication.
- **assigned** — a freelance writer may be asked to write an article on a specific topic.
- **unsolicited** — a publication may be open to receiving article manuscripts from freelance writers.

## Questions

### Essay

1. Write an essay on the features of a well written article

### Paragraph

1. Article
2. Types of articles
3. Features of well written article
4. Elements of an article
5. News article

### Short answer questions

1. What is an article?
2. What is meant by a news article?
3. What are usenet articles?
4. What is the importance of headline in a news article?
5. What is byline?
6. What is lead?
7. What is meant by inverted pyramid style?
8. What are listicles?

## Travelogue

**Travel literature** is travel writing aspiring to literary value. Travel literature typically records the experiences of an author touring a place for the pleasure of travel. An individual work is sometimes called a **travelogue** or **itinerary**. Travel literature may be cross-cultural or transnational in focus, or may involve travel to different regions within the same country. Early examples of travel literature include Pausanias' *Description of Greece* in the 2nd century CE, and the travelogues of Ibn Jubayr (1145-1214) and Ibn Batutta (1304–1377), both of whom recorded their travels across the known world in detail. The travel genre was a fairly common genre in medieval Arabic literature..

One of the earliest known records of taking pleasure in travel, of travelling for the sake of travel and writing about it, is Petrarch's (1304–1374) ascent of Mount Ventoux in 1336. He states that he went to the mountaintop for the pleasure of seeing the top of the famous height. In 1589, Richard Hakluyt (c. 1552–1616) published *Voyages*, a foundational text of the travel literature genre. Other later examples of travel literature include accounts of the Grand Tour. Aristocrats, clergy, and others with money and leisure time travelled Europe to learn about the art and architecture of its past. One tourism literature pioneer was Robert Louis Stevenson (1850–1894). In the 18th century, travel literature was commonly known as the book of travels, which mainly consisted of maritime diaries. In 18th century Britain, almost every famous writer worked in the travel literature form. Captain James Cook's diaries (1784) were the equivalent of today's best sellers.

## Travelogues

Burton Holmes was an American traveler, photographer and filmmaker, who coined the term "travelogue". Travel stories, slide shows, and motion pictures were all in existence before Holmes began his career, as was the profession of travel lecturer; but Holmes was the first person to put all of these elements together into documentary travel lectures. The Americans, Paul Theroux, Bill Bryson, William Least Heat-Moon, Welsh author Jan Morris and Englishman Eric Newby are widely acclaimed as travel writers although Morris is also a historian and Theroux a novelist.

Travel literature often intersects with essay writing, as in V.S Naipaul's *India: A Wounded Civilization*, where a trip becomes the occasion for extended observations on a nation and people. This is similarly the case in Rebecca West's work on Yugoslavia, *Black Lamb and Grey Falcon*. Sometimes a writer will settle into a locality for an extended period, absorbing a sense of place while continuing to observe with a travel writer's sensibility. Examples of such writings include Lawrence Durrell's *Bitter Lemons*, Deborah Tall's *The Island of the White Cow* and Peter Mayle's best selling *A Year In Provence* and its sequels.

Literary travel writing also occurs when an author, famous in another field, travels and writes about his or her experiences. Examples of such writers are Samuel Johnson, Charles Dickens, Mary Wollstonecraft, Robert Louis Stevenson, Hilaire Belloc, D.H Lawrence, Rebecca West and John Steinbeck.

## Fiction

Fictional travelogues make up a large proportion of travel literature. Although it may be desirable in some contexts to distinguish fictional from non-fictional works, such distinctions have proved notoriously difficult to make in practice, as in the famous instance of the travel writings of Marco Polo or John Mandeville. Many "fictional" works of travel literature are based on factual journeys – Joseph Conrad's *Heart of Darkness* and presumably, Homer's *Odyssey* (8<sup>th</sup> century BCE)- while other works, though based on imaginary and even highly fantastic journeys- Dante's *Divine Comedy*, Jonathan Swift's *Gulliver's Travels*, Voltaire's *Candide* or Samuel Johnson's *The History of Rasselas, Prince of Abyssinia*- nevertheless contain factual elements.

Jack Kerouac's *On the Road* (1957) and *The Dharma Bums* (1958) are fictionalized accounts of his travels across the United States during the late 1940s and early 1950s.

One contemporary example of a real life journey transformed into a work of fiction is travel writer Kira Salak's novel, *The White Mary*, which takes place in Papua New Guinea and the Congo and is largely based on her own experiences in those countries.

## Questions

### Paragraph

1. Travelogues
2. Fictional travelogues

## Speech

**Public speaking** is the process of speaking to a group of people in a structured, deliberate manner intended to inform, influence, or entertain the listeners..In public speaking, as in any form of communication, there are five basic elements, often expressed as "*who* is saying *what* to *whom* using what *medium* with what *effects*?" The purpose of public speaking can range from simply transmitting information, to motivating people to act, to simply telling a story. Good orators should be able to change the emotions of their listeners, not just inform them. Public speaking can also be considered a discourse community. Interpersonal communication and public speaking have several components that embrace such things as motivational speaking, leadership/personal development, business, customer service, large group communication, and mass communication. Public speaking can be a powerful tool to use for purposes such as motivation, influence, persuasion, informing, translation, or simply ethos.

The art of public speaking was first developed by the ancient Greeks. Greek oration is known from the works of classical antiquity. Greek orators spoke, not on their own behalf, rather as representatives of either a client or a constituency, and so any citizen who wished to succeed in court, in politics, or in social life had to learn techniques of public speaking. With the political rise of the Roman Republic, Roman orators copied and modified Greek techniques of public speaking. Under Roman influence, instruction in rhetoric developed into a full curriculum.

Early training in public speaking took place in ancient Egypt. The first known Greek work on oratory, written over 2000 years ago, elaborated principles drawn from the practices and experience of orators in the ancient Greek city-states. In classical Greece and Rome, the main component was rhetoric (that is, composition and delivery of speeches), and was an important skill in public and private life. Aristotle and Quintilian discussed oratory, and the subject, with definitive rules and models, was emphasized as a part of a liberal arts education during the middle Ages and Renaissance .After World War II there began a gradual deprecation of the Latin style of

oration. With the rise of the scientific method and the emphasis on a "plain" style of speaking and writing, even formal oratory has become less polished and ornate than in the Classical period, though politicians today can still make or break their careers on the basis of a successful (or unsuccessful) speech. Abraham Lincoln, Adolf Hitler, Marcus Garvey, John F. Kennedy and Bill Clinton all advanced their careers in large part due to their skills in oratory.

The technology and the methods of this form of speech have traditionally been through oratory structure and rely on an audience. It largely depends on

- The use of gestures
- Control of the voice (inflection)
- vocabulary, register, word choice
- Speaking notes, pitches
- Using humour
- Developing a relationship with the audience

The objectives of a public speaker's presentation can range from simply transmitting information, to motivating people to act, to simply telling a story. The common fear of public speaking is called glossophobia (or, informally, "stage fright"). Language and rhetoric use are among two of the most important aspects of public speaking and interpersonal communication. Having knowledge and understanding of the use and purpose of communication can help to make a more effective speaker communicate their message in an effectual way.

Leaders such as Martin Luther King, Jr., Winston Churchill and Sukarno are notable examples of effective orators who used oratory to have a significant impact on society. The speeches of politicians are often widely analyzed by both their supporters and detractors. Some of the greatest examples of public speaking are well known and studied years after the speech was delivered. Examples are Pericles' funeral oration in 427 B.C.E. over the death of the Peloponnesian War; Abraham Lincoln's Gettysburg Address in 1863, Sojourner Truth's identification of racial problem in "Ain't I a Woman?" and Mahatma Gandhi's message of nonviolent resistance in India, Martin Luther King's "I Have a Dream" speech at the Washington Monument in 1963.

## **Questions**

### **Paragraph**

1. Public speaking
2. History of the development of public speaking
3. Essential qualities needed for public speaking

### **Short answer questions**

1. What is public speaking?
2. What are the main objectives of public speaking?
3. What are the five basic elements of public speaking?

## Essay

An **essay** is a piece of writing which is often written from an author's personal point of view. Essays can consist of a number of elements, including: literary criticism, political manifestos, learned arguments, observations of daily life, recollections, and reflections of the author. The definition of an essay is vague, overlapping with those of an article and a short story. Almost all modern essays are written in prose, but works in verse have been dubbed essays (e.g. Alexander Pope's *An essay on Criticism* and *An Essay on Man*). While brevity usually defines an essay, voluminous works like John Locke's *An Essay Concerning Human Understanding* and Thomas Malthus' *An Essay on the Principle of Population* are counterexamples.

An essay has been defined in a variety of ways. One definition is a "prose composition with a focused subject of discussion" or a "long, systematic discourse". It is difficult to define the genre into which essays fall. Aldous Huxley, a leading essayist, gives guidance on the subject. He notes that "like the novel, the essay is a literary device for saying almost everything about almost anything, usually on a certain topic. By tradition, almost by definition, the essay is a short piece, and it is therefore impossible to give all things full play within the limits of a single essay". He points out that "a collection of essays can cover almost as much ground, and cover it almost as thoroughly, as can a long novel"--he gives Montaigne's Third Book as an example. Huxley argues on several occasions that "essays belong to a literary species whose extreme variability can be studied most effectively within a three-poled frame of reference". Huxley's three poles are:

- Personal and the autobiographical essays: these use "fragments of reflective autobiography" to "look at the world through the keyhole of anecdote and description".
- Objective and factual: in these essays, the authors "do not speak directly of themselves, but turn their attention outward to some literary or scientific or political theme".
- Abstract-universal: these essays "make the best ... of all the three worlds in which it is possible for the essay to exist". This type is also known as Giraffe Style Writing.

The word *essay* derives from the French infinitive *essayer*, "to try" or "to attempt". In English *essay* first meant "a trial" or "an attempt", and this is still an alternative meaning. The Frenchman Michel de Montaigne (1533–1592) was the first author to describe his work as essays; he used the term to characterize these as "attempts" to put his thoughts into writing, and his essays grew out of his common placing. Inspired, in particular, by the works of Plutarch, a translation of whose *Oeuvres Morales* (*Moral works*) into French had just been published by Jaques Amyot, Montaigne began to compose his essays in 1572; the first edition, entitled *Essais*, was published in two volumes in 1580. For the rest of his life he continued revising previously published essays and composing new ones. Francis Bacon's essays, published in book form in 1597, 1612, and 1625, were the first works in English that described themselves as *essays*. He is usually referred to as the 'father of English essays'. Ben Johnson first used the word *essayist* in English in 1609, according to the Oxford English Dictionary.

## Forms and styles

### Cause and effect

The defining features of a "cause and effect" essay are causal chains that connect from a cause to an effect, careful language, and chronological or emphatic order. A writer using this rhetorical method must consider the subject, determine the purpose, consider the audience, think critically about different causes or consequences, consider a thesis statement, arrange the parts, consider the language, and decide on a conclusion.

### **Classification and division**

Classification is the categorization of objects into a larger whole while division is the breaking of a larger whole into smaller parts.

### **Compare and contrast**

Compare and contrast essays are characterized by a basis for comparison, points of comparison, and analogies. It is grouped by object (chunking) or by point (sequential). Comparison highlights the similarities between two or more similar objects while contrasting highlights the differences between two or more objects. When writing a compare/contrast essay, writers need to determine their purpose, consider their audience, consider the basis and points of comparison, consider their thesis statement, arrange and develop the comparison, and reach a conclusion. Compare and contrast is arranged emphatically.

### **Descriptive**

Descriptive writing is characterized by sensory details, which appeal to the physical senses, and details that appeal to a reader's emotional, physical, or intellectual sensibilities. Determining the purpose, considering the audience, creating a dominant impression, using descriptive language, and organizing the description are the rhetorical choices to be considered when using a description. A description is usually arranged spatially but can also be chronological or emphatic. The focus of a description is the scene. Description uses tools such as denotative language, connotative language, figurative language, metaphor, and simile to arrive at a dominant impression.

### **Dialectic**

In the dialectic form of essay, which is commonly used in Philosophy, the writer makes a thesis and argument, then objects to their own argument (with a counterargument), but then counters the counterargument with a final and novel argument. This form benefits from being more open-minded while countering a possible flaw that some may present.

### **Exemplification**

An exemplification essay is characterized by a generalization and relevant, representative, and believable examples including anecdotes. Writers need to consider their subject, determine their purpose, consider their audience, decide on specific examples, and arrange all the parts together when writing an exemplification essay.

### **History (thesis)**

A history essay, sometimes referred to as a thesis essay, will describe an argument or claim about one or more historical events and will support that claim with evidence, arguments and references. The text makes it clear to the reader why the argument or claim is as such.

### **Narrative**

A narrative uses tools such as flashbacks, flash-forwards, and transitions that often build to a climax. The focus of a narrative is the plot. When creating a narrative, authors must determine their purpose, consider their audience, establish their point of view, use dialogue, and organize the narrative. A narrative is usually arranged chronologically.

## **Critical**

A critical essay is an argumentative piece of writing, aimed at presenting objective analysis of the subject matter, narrowed down to a single topic. The main idea of all the criticism is to provide an opinion either of positive or negative implication. As such, a critical essay requires research and analysis, strong internal logic and sharp structure. Each argument should be supported with sufficient evidence, relevant to the point.

The logical progression and organizational structure of an essay can take many forms. Understanding how the movement of thought is managed through an essay has a profound impact on its overall cogency and ability to impress. A number of alternative logical structures for essays have been visualized as diagrams, making them easy to implement or adapt in the construction of an argument.

## **Questions**

### **Essay**

1. What is an essay? What are the various styles and methods used to write an essay?

### **Paragraph**

1. Essay
2. Aldous Huxley's "three poled frame of reference" for studying essay
3. Different forms of essays?

### **Short answer questions**

1. What is an essay?
2. What is Huxley's definition of an essay?
3. Which are the three poles of reference used by Huxley to study essay?
4. Which are the major forms of writing essays?

## MODULE II

### PROSE READINGS (Core)

#### Objectives:

This module seeks to:

1. Enable the student to recognize the various prose genres and forms from the given samples.
2. Enhance the level of critical thinking so that the student can interact with these prose writings.
3. Develop the student's ability to critically evaluate the cultural, social, economic, Psychological and other issues discussed in these works.
4. Introduce the student to the literary qualities of good prose and encourage creative response.

### CHAPTER 1

#### OF STUDIES

*Francis Bacon*

#### INTRODUCTION

Francis Bacon has been rightly called the Father of English Essay. He introduced Essay as a separate genre in English Prose Literature and wrote the 'Essays' proper on the model of 'Essais' by Montaigne, the French author. The characteristics of his essays are that he gives extraordinary care to success by any means. Many of the sentences of his 'Essays' have the quality of proverbs. Some of his philosophical works are: *The Advancement of Learning*(1605),*The Novum Organum*(1620),*De Augmentis*(1623),*The Essays*(1597),*New Atlantis*(1626),*History of Henry the Seventh*(1622) .

The essay *Of Studies* is the first one in Bacon's collected essays of 1597. It was Macaulay who commented on 'Of Studies' and said' this is a passage to be chewed and digested. Style is epigrammatic and thoughts highly provocative.

#### Content Summary

Francis Bacon in the outset of his essay 'Of Studies', tells us about the three important uses of study. Studies offer pleasure in our leisure times; it enables us to have the ability of exposition and speech. It is useful in business as it helps us to be fair in our judgement. Experts utilize knowledge fully to be successful in life. But the difference is that only scholars can frame principles of conduct.

With advantages lie certain disadvantages. Spending too much time on reading is nothing but laziness. Another drawback is that people who are too much well-versed may exhibit their learning. This pretention is not good for a learner and this should be avoided. Too much emphasis on book reading may hinder one's practical application to problems in real life. Even scholars should avoid this habit.

Whatever we read is theoretical and its sphere is limited. Practical experience enhances a man's deep knowledge when he utilizes the same. Cunning people find their cunningness as an effective substitute for book learning. Simple men adore the glory of books .A person who reads little should have to cover up his ignorance. Wise men apply their knowledge derived from book learning in the real life situations. Some men keep on acquiring knowledge but lack the ability to apply it.

Here Bacon states some of the rules related to study familiar. Reading should not develop the attitude of grudge towards the author. Genuineness of the material makes it reliable. An open mind should be developed in readers so as to understand the reality. Lovers of books are impartial in their criticism.

Reading books is not an easy process. There are many ways by which we can read books. Some books are to be read in parts. Some need complete reading though no close reading. There are some books which are to be 'chewed' and 'digested'. Careful reading and scanning of each and every detail are necessary. In some other cases we read abstracts from the book in order to know the content.

Reading makes man complete or well informed. Conversation makes him ready i.e., quick-witted, writing makes him exact i.e., it fixes what we read on our mind and gives precision. We acquire knowledge by reading. The study of books helps us to engage ourselves with unknown spheres and it helps to cure the infirmities of the mind. History provides wisdom. Poetry gives us imagination. Mathematics is the key of concentration. Science instills depth in our thoughts. Moral Philosophy makes us grave. Logic and rhetoric enhances the power of argument. Character is formed through proper reading. Reading helps man to enter in to the higher world of perfection. The knowledge one acquires can cure many of his mental deformities. Physical exercises can cure physical ailments. Eg: Bowling is good for kidneys, shooting for the lungs, walking for digestion etc. Likewise reading reduces one's disturbances. More over, guides one through the right path. The study of Mathematics is good to reduce external or internal disturbances. Science is the best medicine for deep thinking. Study of Law is an apt prescription for unsteady memory.

Bacon concludes the essay after looking in to the various aspects of studies. How books contribute to personal growth in terms of mind is stated. This systematic essay brings out true facts that one should believe in. Bacon's essays are basically his own thoughts. He celebrates his personality as a scholar, philosopher, writer and practitioner of worldly ideals.

### Self-check questions

I. Choose the correct answer

1. Who frames principles of conduct according to Bacon?

- (a) Experts (b) Scientists (c) Scholars (d) people

Ans: c

2. Exhibition of the acquired knowledge leads to-----

- (a) Achievement (b) pretention (c) reality (d) confidence

Ans: (b)

3 -----men apply knowledge in real life situations.

- (a) Wise (b) poor (c) rich (d) bad

Ans: (a)

**II Answer in a word or phrase**

1. Which quality does the author attribute to a good reader?

Ans: Objective/impartial criticism

2. Learning of Mathematics increases-----

Ans: Concentration

3. Study of Law can cure-----

Ans: Unsteady memory.

**III. Answer in one or two sentences**

1. Which are the three uses of studies as stated by Bacon?

Ans: Study is for pleasure, it is an ornament, and it gives the ability to judge and helps us to arrive at good conclusions.

2. What are the methods of reading?

Ans: Some books are to be read in parts, (tasted) some are to be swallowed, and some others are to be digested.

**III. Write a paragraph each on the following.**

1. Uses and abuses of study

[Hints: pleasure, ornament, speech...useful in business...experts apply.....scholars practice Spending too much time...laziness...exhibition of knowledge as pretention, not for good learner.....breach from reality ]

2. Functions and values of reading

[Make us well informed, acquisition cures infirmities.....different subjects are handled for different purposes.....History makes men wise, poetry imaginative.....]

**IV. Essay**

1. Studies serve for delight, for ornament and for ability-Justify.

Refer summary

## CHAPTER 2

### A CHRONICLE OF THE PEACOCKS

*Intizar Husain*

#### INTRODUCTION

Intizar Husain is one of the most prolific and talented among the Urdu fiction writers in Pakistan. Born in Uttar Pradesh in 1923, he migrated to Lahore at the time of partition. He has won many literary awards both in India and Pakistan. He has a unique prose style suited to evoke memories and nostalgia in his works. He often probes into the mythical and the historical roots of the complex pluralistic culture he had experienced in childhood. His collection of 15 stories, called '*A Chronicle of the Peacocks*' has been translated into English by Dr. Alok Bhalla and Viswamitter Adil.

*A Chronicle of the Peacock* is a brilliant story of lost memories, exile, and the futility of war. With an allegorical touch, the narrator of the story compares the competitive testing of nuclear weapons by India and Pakistan in May 1998 to the great war of Mahabharat. He is haunted by the cursed shadow of Ashwathama and the question raised by Parikshit about the futility of war. The craving for peace and joy, symbolized by the peacocks that have departed after the nuclear tests, remains unfulfilled.

#### Content Summary:

The narrator of the story begins by lamenting that an evil spirit is after him and then recounts the events that lead to his encounter with the cursed shadow.

It all began when the narrator read in a news report about India's 2<sup>nd</sup> nuclear test in May 1998 that after the explosion, the peacocks of Rajasthan had screamed and flown up in fear. He felt very sorry for the peacocks and, having written an article expressing his regret and sympathy, thought that he had done his duty and was free to forget it. But the notion of the frightened peacocks, taking flight and vanishing, grew in his mind and disturbed him even as the endlessly growing fish disturbed Manuji in the story of the '*Matsyawater*'.

The narrator remembers the peacocks he had seen when he visited Jaipur. Their dignity, grace and royal elegance impressed him and he felt that they had come to welcome him and to bid him farewell. He tries to imagine the city without the peacocks and their songs wondering where they are hiding. In a vision he sees a lonely, battered peacock sitting on a hill. It flies away in fright before he can reach the hill.

The picture of the bewildered peacock reminds him of the image of the forlorn and suffering duck on the shore of the oil-soaked sea which had come to be regarded as a symbol of the destruction and suffering of the innocents in the war between Iraq and the United States. He regrets that he did not write about that duck as he might have done, had it been a royal swan. But there are no royal swans to write about. Only the peacock remains a noble link between the present and the past.

The narrator now recalls the peacocks he had seen in the past. One of them sat on his terrace in his childhood but escaped before he could catch it. His grandmother had then told him not to trouble the bird of paradise which had been exiled from the Garden of Eden by God for having brought Satan into the garden. Satan had disguised himself as an old man and the peacock had carried him over the wall of paradise when the gatekeepers had refused to let him enter. So the peacock had been punished and sent to wander on earth.

He had seen another peacock in Sravasthi and it looked like a lone survivor from the days when Buddha lived there with his monks. Returning to a basti near Nizamuddin in Delhi which was desolate after it had been looted, he hears the lonely cry of another peacock though it remains invisible.

In his imagination he travels back in history and hears the song of peacocks in the gardens of Indraprastha, the city of the Pandavas. Returning from there he visits Kurushetra, the site of the great war. Realising that he has been wandering long and far he prepares to return home. But he makes a short trip to Rajasthan to see if the peacocks have returned. He discovers that they have come back but they scream in terror and fly away as soon as he goes near them. And then he realizes with a shock that he is being followed by the shadow of Ashwathama, the great criminal of Mahabharath who must have joined him at Kurushetra. Ashwathama had been cursed by Krishna to lead a lonely, hated and miserable life for three thousand years because he had thoughtlessly used the Brahmastra towards the end of the war and tried to kill the unborn children of the Pandavas. He was a symbol of the horror, guilt and thoughtless destruction brought by war just like the United States of America dropping bombs over cities.. This is why peacocks screamed with fear on seeing his shadow beside the narrator. The narrator is also tormented by a question asked by Parikshit, the grandson of Arjuna to Rishi Vyas about war. Parikshit had been saved by Krishna from the Brahmastra and when he became king he asked Rishi Vyas why even the best of men fought wars when they knew that war brought sorrows and losses to all. The question stayed alive long after the age of Parikshit and is still valid for the nations of the world including India and Pakistan.

Haunted by the shadow and the question the narrator tries to shake them off by changing the direction of his journey, taking refuge in holy places, and finally crossing the boarder to Pakistan. Back in his home-country, the narrator believes with relief that he has shaken off the evil spirit. But as he nears his home preparing to write, in peace, his chronicle of the peacocks, he realizes that the evil spirit is still with him : there is no escape from the thoughts of war and the horror it brings.

### Self-check Questions

#### I. Choose the correct answer

1. The cursed criminal of Mahabharat who appears in this story was -----

(a) Bhishma (b) Drona (c) Ashwathama

Ans: (c)

2. The peacock in Sravasthi reminds the narrator of the days of -----

(a) Buddha (b) Ashwathama (c) Parikshith

Ans: (a)

#### II. Answer in a sentence or two

1. How did the nuclear explosion affect the peacocks in Rajasthan

Ans: They screamed in terror and flew away.

2. Why was the peacock banished from paradise?

Ans: It brought Saten into paradise on its back.

3. What was the question asked by Parikshit?

Ans: He asked why even the best of men fought wars knowing that it brings sorrows to all.

#### III. Answer in a paragraph each.

1. Comment on the image of the forlorn duck

Hints: Forlorn duck - staring at oil soaked sea – poisoned body – bewildered eyes – symbol of the suffering in the U.S – Iraq - war.

2. Ashwathama as a symbol

Hints: Son of Drona – his crime in war - punishment – haunts Narrator – symbol of thoughtless destruction in war.

#### IV. Write an essay on the following

1. Attempt an appreciation of “A Chronicle of the peacock”

Ans: Ref: Summary.

## CHAPTER 3

### GRAINS GONE WILD

*Paul Krugman*

#### INTRODUCTION

Paul Robin Krugman, winner of the Nobel Prize in Economics in 2008, is Professor of Economics and International Affairs at Princeton University and a columnist of the New York Times. He is well known for his contribution to New Trade Theory and New Economic Geography. He writes on many topics of global interest including politics and economics. “Grains Gone Wild” is one of his articles that appeared in the New York Times on April seventeen 2008. It includes Krugman’s observations on the world food crisis.

#### **Content Summary.**

This news paper report begins with the comments that though much is said about the world financial crisis, there is another crisis which affects a lot more people and it is the food crisis. This crisis has occurred over the past few years as the prices of wheat, corn, rice and other basic food stuffs have gone up sharply. The high food prices affect even the rich Americans while it is devastating for the poor countries where food often accounts for the major part of the family’s budget. There have already been food riots around the world.

The crisis occurred due to a combination of many factors including bad luck and bad policy. One of these factors is the increase in population of the meat-eating Chinese who are now rich enough to eat meat like the Westerners. Since it takes about seven hundred calories’ worth of animal feed to produce a hundred – calorie piece of beef, this change in diet by the Chinese increases the overall demand for grains.

Another cause of the crisis is that modern farming is highly energy-intensive. The increase in oil prices and energy costs have become a major factor driving up agricultural costs. As emerging economies like China compete with the West for raw materials and other resources, the costs of these resources increase.

The existence of bad weather in the key growing areas like Australia has also contributed to the crisis.

Some of these factors are beyond anyone’s control but others are man - made. The increase in oil prices, for example, is in part due to the invasion of Iraq which has reduced the oil supplies. Similarly, bad weather resulting in the Australian draught is related to climate change due to man’s exploitation of nature.

Some other factors are the result of bad policy. The rise of biofuels like demon ethanol is an instance of this. Producing a gallon of ethanol from corn uses most of the energy the gallon contains. And even seemingly good biofuel policies, like that of Brazil which uses ethanol from sugar cane, leads to climate change through deforestation. Besides, land used to grow biofuel feedstock will be unavailable to grow food. So subsidies to biofuels are a major factor in the food crisis.

Governments and private grain dealers used to hold large stocks of grains against any shortage due to bad harvest. But in recent years these precautionary stocks have been reduced as every one believes that countries could always import the food they needed from other places. This has left the world food balance highly vulnerable to a crisis affecting many countries at the same time.

The author comments that the most immediate need is to give more and more aid to the people in distress. So the U.N's World Food Programme has put out a desperate appeal for more funds. There is also a need for a push back against biofuels which have been a terrible mistake. The author is not sure to what extent these problems may be solved. He expresses the fear that "cheap food, like cheap oil, may be a thing of the past."

### Self- check questions

#### I. Choose the correct answers

1.-----is the world's 2<sup>nd</sup> largest exporter of wheat

(a)America (b)India (c)Australia (d)Africa

Ans: (c)

2.The production and use of biofuels is an example of -----

(a)bad policy (b)bad luck (c) bad weather

Ans: (a)

#### II.. Answer the following in 1 or 2 sentences

1.What according to Krugman is the role of modern farming in the world food crisis ?

Ans: Farming being highly energy-intensive, the cost of agricultural production increases with energy costs and oil prices.

2. How does Brazil's policy of using ethanol from sugarcane become harmful ?

Ans: It accelerates climate change by promoting deforestation .

#### III. Answer the following in a paragraph

1.How did the rise of biofuels contribute to the food crisis ?

Hints: Demand ethanol and other biofuels - result of bad policies – consume energy – land not available to grow food – deforestation

#### IV. Write an essay on the following

1.Krugman's comments on the world food crisis

Ans: refer summary.

## CHAPTER 4

### NOBEL PRIZE ACCEPTANCE SPEECH

*Martin Luther King Jr.*

#### INTRODUCTION

Martin Luther King Jr. was a Baptist Minister and one of America's greatest Human Rights Activists. He supported non-violent racial integration in America and founded the Southern Leadership Conference to provide new leadership for the Afro-American Civil Rights Movements. King travelled over six million miles and spoke over 2500 times, from 1957 to 1968, protesting against injustice. In 1963 he won Time Magazine's Man of the Year Award and in 1964 he became the youngest person to be awarded the Nobel Prize for peace. His works include *Why we can't wait*, *Where do we go from here* and *Chaos and Community*. This speech was delivered by King on 10 – 12 – 1964 at the University of Oslo and it is considered as one among the great speeches delivered in the history of the world.

#### **Content Summary:**

King begins his speech by saying that he accepts the Nobel Peace Prize on behalf of the 22 million Negroes of America who are engaged in the Civil Rights Movement to end racial injustice and to establish the rule of freedom and justice.

He is aware that in many places like Birmingham, Philadelphia and Mississippi peaceful protesters were brutally attacked and murdered and many houses of worship in the state of Mississippi were bombed and burned because they offered sanctuary to those in protest against racial segregation. He is also mindful of the fact that his people have been chained down by poverty and that the movement for peace and brotherhood has not yet won its goal which is the essence of the Nobel Prize.

King feels that the award is a profound recognition that non-violence is the answer to the political and moral problems of our times. Civilization and violence are antithetical concepts. The negroes of America, like the people of India have shown that non-violence is not a sterile passivity but a moral force that can transform society. The people of the world will soon have to find a way to live together in peace. To do this the people must reject revenge and aggression and take the path of love and progress like the Negroes of America.

This path has opened a new era of hope for all Americans. It has led to a new Civil Rights Bill and King is sure that it will bring justice to all in future.

King has great faith in the future of America and of all mankind. He does not think that man is doomed to war violence and despair; drifting in the current of life incapable of influencing and shaping the events around him. Thermonuclear destruction cannot be the future reality of the nations of the world.

Unarmed truth and love will triumph over evil in the end.

He expresses the hope that wounded justice will one day rise to glory and the world destroyed by self-centered men will be rebuilt by "Men other-centered". The promise of an ideal world given in the Bible (Isaiah. 11:6) will then be fulfilled. He also says that this hope and faith will give courage to his people to face present uncertainties and to carry on the struggle for freedom and justice.

In concluding the speech, King comments that he accepts the award as a trustee of all those who love peace and brotherhood. He remembers the sacrifices of such leaders as chief (Albert) Lutuli of South Africa and also the suffering and dedication of the countless unknown people who have contributed to the struggle for freedom and peace. The award honours them all and they will be remembered by future generations as the makers of a better world.

### Self-Check Questions

#### I. Choose the correct answers

1. Martin Luther King accepts the Nobel Prize on behalf of -----(a)His family (b) American Civil Rights Movement (c) Indian freedom fighters (d)None of the above

Ans:- (b)

2. According to King the negroes in America are chained down by -----

(a)Poverty (b)Injustice (c) discrimination (d)All of these

Ans: (d)

#### II. Fill in the blanks

1. -----and violence are antithetical concepts

Ans: Civilization

2. King refuses to believe that -----is the future reality of all the nations of the world.

Ans: Thermonuclear destruction

#### III. Answer in one or two sentences

1. What according to King is the answer to the political and moral problems of our time?

Ans: non-violence is the answer

2. Why were the houses of worship bombed in Mississippi?

Ans: Because they gave refuge to the protesters

#### IV. Answer in a paragraph each

1. What are King's comments about the future of mankind?

Hints: Hope for bright future -- resolving conflicts with nonviolence and love – peaceful coexistence of nations .

2. Why does King consider himself as a trustee while accepting the award?

Hints: More than personal honour – on behalf of the movement – known and unknown fighters.

#### V. Write an essay on the following

1. What are the thoughts expressed by Martin Luther King Jr. in his Nobel Prize acceptance speech ?

Ans: (Ref. content summary)

## CHAPTER 5

### A QUITE LIFE (Princeton, 1970 – 90)

*Sylvia Nasar*

#### INTRODUCTION

This is an extract from *A Beautiful Mind*, a biography of John Nash written by Sylvia Nasar. John Nash (born 1928) distinguished himself as one of the foremost Mathematical researchers and theorists of the 20<sup>th</sup> century. This mathematical genius had suffered from schizophrenia for 3 decades but recovered to win the Nobel Prize in economics in 1994 for his pioneering work in Game theory.

Sylvia Nasar is an eminent journalist and economist and the first to hold the knight chair of journalism of Columbia University's Graduate School of Journalism. She has lectured on topics ranging from globalization and economics to mental illness and mathematics. Currently working at Cambridge, she has also co-edited *The Essential John Nash* (2001) and is working on a book about 20<sup>th</sup> century economic thinkers.

*A Beautiful Mind* has been praised as an intellectual biography, “a story of the mystery of the human mind in three acts: genius, madness, reawakening”. Published in over 30 languages, the book won the National Book Critics Circle award in 1998 and was a finalist for the Pulitzer Prize. The academy award – winning movie of the same title directed by Ron Howard (2001) was based on this book.

#### **Content Summary:**

“A Quite Life” deals with the period in Nash's life from 1970 – 90 at Princeton where he had come to live with Alicia Larde, his ex-wife as her “boarder” while he was recovering from his mental illness.

Alicia had let Nash come back to live with her because she was moved by pity, loyalty and the realization that no one else could take him in. She also felt that she could offer him more than physical shelter by placing him once more in an academic community which would be better for his recovery than further hospitalization. She had written to his sister Martha that hospitalization was undesirable and that he must make a lasting adjustment under normal conditions. She was also influenced by the insight she gained into his problems, having experienced some of them for herself after their divorce.

Alicia's beauty, charm and personal tragedy had lead to a romantic relationship with John Coleman Moore, a Professor of Mathematics at Fine Hall. His good looks, formal manners, command of French and knowledge of life in New York and various European capitals gave him the sophisticated air of a character from a novel. Moore had been a friend of the Nashes even before their divorce. But the relationship turned romantic only after the divorce and after Moore spent a year and a half in hospital due to mental disorder and Alicia was one of his few visitors. When he returned to teaching at Princeton in 1965 Alicia was working at RCA and lived with her son Johnny and her mother. The prospect of their marriage faded when Alicia lost her job and drifted into small jobs and unemployment and Moore was unwilling to take on a step son. Alicia was living on welfare and food stamps due to financial difficulties when John Nash returned to live with her bringing his small income from a trust left by his mother.

Nash was quiet, withdrawn and no trouble maker. He spent much time with their son helping him in studies and playing chess. Alicia, patient honest and compassionate, took care of his needs without putting much pressure on him. Her gentle manner and the sense of security helped to improve his condition.

Alicia's circumstances improved in 1973 when she got a programming job. Johnny was once more enrolled in school. A brilliant and adorable boy from the start, Johnny (John Nash Jr.) had become moody and difficult at home but remained an excellent student with remarkable talent in mathematics like his father. John Nash often spoke to him on mathematics and he started to visit Fine hall to talk to graduate students, read "very high-powered math books" and play chess. But according to Amir Assadi, he disappeared one day and returned with his head shaved as a born-again-christian. In 1976 Solomon Leader found him behaving like a great religious figure, holding the Bible and talking of redemption. He was hospitalized by his mother as he suffered from schizophrenia just like his father.

Keeping her sorrows to herself Alicia tried to cope with her son's refusal to take medication, his constant running away, his need to be hospitalized and the drain on her slender resources without giving in to her own depression. Sometimes she turned to Gaby Morel for help. Gaby who admired Alicia's stoicism did all she could to help and remained a constant support. She calls Alicia a very brave and faithful woman.

In 1977 John David Stier, Nash's son by Eleanor Stier, a nurse, made a brief appearance in Nash's life. Nash had been in touch with him through letters since 1971 and had been concerned about his college plans. In 1976 one of his professors at Amherst told Stier that he looked just like his father. Stier visited Nash and met Alicia and Johnny. Johnny was invited that Christmas to stay with Eleanor Stier and John David. The brothers got on well with each other and Eleanor gave Johnny good care. But the reunion between father and son did not last long. John David felt that his father was more interested in his own problems while Nash, who was eager to share his life history and problems with his son, hoped that he will play a significant role in his personal 'gay liberation'. They soon drifted a part.

Schizophrenia was an episodic illness for Johnny with calm periods in between. He joined Rider College, New Jersey and Kenneth Field, the chairman of the mathematics department who had been an admirer of the Nash legend, soon realized that Johnny was too bright for any of the courses offered there and decided to tutor him personally. Johnny won an academic prize in his sophomore year, got 'A' grades and was accepted at Rutgers University with a full scholarship for a Ph.D programme. There he found answers to classical unsolved problems in the Number theory, wrote research papers on important topics, got his Ph.D in 1981 and became a first-rate research mathematician. Alicia meanwhile, had moved to El salvadore and got a job as a computer programmer. So things were looking hopeful for the Nashes.

### Self- Check Questions

#### I. Choose the correct answer

1. John Nash was awarded Nobel Prize for his pioneering work in -----

- (a) Game theory      (b) Number theory      (c) Evolution theory      (d) None of the above.

Ans: (a)

2. John Nash Jr. got his Ph.D from -----University.

- (a)Princeton      (b)Rider      (c)Rutger      (d) Fine hall

Ans: (c)

**II. Fill in the blanks**

1. John David Stier was the -----of John Nash.

Ans: Son

2. John Nash and his son suffered from the mental illness-----

Ans: Schizophrenia.

**III. Answer the following in one or two sentences**

1. What was Gaby's estimate of Alicia Larde ?

Ans: Gaby who helped Alicia during trouble admired her as a stoic and a brave and faithful woman.

2. What did John Nash expect from Stier as a son ?

Ans: to share his life's problems and to help with his personal 'Gay liberation'

**IV. Answer in a paragraph each :**

1. What were the reasons that prompted Alicia to invite Nash back into her life?

Hints: Pity and loyalty – hospitalization undesirable – insight into his plight – more than physical Shelter.

2. How does Sylvia Nasar present Coleman Moore?

Hints: Prof. of Maths – handsome – sophisticated - friend of Nashes - illness – romance with Alicia.

**V. Write essays on the following:-**

1. Comment on the events in the life of John Nash in the 1970s

2. Comment on the life and dedication of Alicia Larde

Ans: (Ref. Content Summary)

## CHAPTER 6

### JOOZHAN : A DALIT'S LIFE

*Omprakash Valmiki*

#### INTRODUCION

Poet and short story writer, Omprakash Valmiki is a prominent figure in Hindi Dalit literature. *Joozhan* is an autobiographical account of his life and struggle for survival as an untouchable in the newly independent India of the 1950s. It is one of the first portrayals of Dalit life and suffering in North India told by an insider. Omprakash traces his lineage to the author of Ramayan and deliberately uses the name Valmiki to identify himself with the larger community of the sweeper caste to which he belongs.

He calls his autobiography 'Joozhan' which means scraps of food left on a plate. The word recalls such 'poluted' food on which the untouchable often had to live and also the attitude of society towards them. The pain, humiliation, bitterness and poverty experienced by the Dalit and his journey to survival and success are recorded in this work.

#### **Content Summary:**

This extract from 'Joozhan' presents the childhood of Omprakash. The life and sufferings of his people and also his effort to gain an education in spite of terrible social oppression and caste-based discrimination.

The house where Omprakash lived stood next to the cowshed (gher) owned by Chandrabhan Taga, a person from the upper caste. A pond in front of the cowshed separated the village from the dwelling place of the chuhras or the lower caste people like Omprakash. The pond was called Dabbowali, being shaped like a big pit.

The family of Omprakash consisted of 5 brothers, 1 sister and the three uncles who lived separately with their family. Everyone did some work for the upper caste people such as agriculture, cleaning and general labour but never managed to get two good meals a day. They were often forced to work without pay and were roundly abused on refusal. Omprakash recalls that the high caste Thyagas never addressed his people by name. They were insultingly called "Chahre".

A visiting Christian named Sewakram Massini had tried to teach the chuhra children to read and write. Omprakash was the only member of his family to learn the alphabets from him. But when his father had an argument with Sewakram, he took his son away to the Basic Primary School and begged the teacher to admit his son.

The school master, Harphool Singh let him in after the father had pleaded for several days. India had attained independence eight years ago and the doors of Government schools were being opened to untouchables as well. But Omprakash records the fact that the attitude of the ordinary people had not changed so that discrimination, violence and injustice continued at school. The untouchable was forced to sit on the floor, far from the others where he could hardly see the blackboard. His classmates used the insulting phrase "chuhreka" to address him and beat him up for no reason. Teachers and students joined to make life miserable for him in the hope that he would leave the school for good. This made him introverted and irritable. Yet he made friends with two other boys from lower castes: Ram Singh, who was a chamar and Sukkhan Singh, a Jhinwar. All three of them were good in their studies in spite of the terrible discrimination based on caste that they suffered. According to Omprakash the upper caste Muslim Tagas of the Borla Village behaved just like the upper caste Hindu Thyagis and humiliated the untouchables even in school.

Things came to a crisis when Omprakash reached the fourth class. Headmaster Bishambar Singh was replaced by Kaliram who along with another new teacher, terrorized the boys and outdid everyone else in thrashing the untouchables. One day he called little Omprakash, who was weak and skinny to his office and ordered him to sweep the whole school and the ground for the whole day as that was the duty of a 'chuhra'. This went on for the next three days until the boy's father found it out and took his son home after challenging the unjust headmaster.

His father's attempts to find the support of the Thyagis of the village against the headmaster's action did not succeed. They could not see why the son of a chuhra should seek education with great courage and fortitude. His father then took him to the village Pradhan, Sagwa Singh Tyagi. His passionate complaint to the Pradhan enabled his son to go back to his class and carry on with his studies. But fear would fill the child's heart every time he saw the headmaster.

### Self-check Questions

#### I. Choose the correct answers:

1. The word 'Joothan' means -----  
(a) Scraps of food      (b) Disgrace                      (c) Untouchable                      (d) None of these

Ans: (a)

2. The headmaster ordered Omprakash to -----  
(a) Give a speech      (b) Decorate the class (c) Sweep the school (d) play ball

Ans: (c)

#### II. Answer in a word or phrase

1. What did his school fellows call Omprakash ?

Ans: Chuhre ka

2. Where did his father take Omprakash when he was expelled from school ?

Ans: to the village Pradhan

#### III. Answer in a sentence or two

1. Why were the Chuhras not able to get enough food even when they had work ?

Ans: They were paid low and often forced to work without pay

2. Why did the headmaster want Omprakash to sweep the school

Ans: According to him that was the destiny of Omprakash as a chuhra.

#### IV. Answer in a paragraph each:

1. Comment on Valmiki's experiences at school

Hints: Hard earned admission – separated from others - hurt and humiliation - unjust teachers  
- harsh punishment

2. How does Valmiki depict his father ?

Hints: Loving father - pleads for his school admission - hurt and angered by his humiliation –  
Courage and fortitude – regains his right to education.

#### V. Write an essay on the following

1. The injustice and caste discrimination presented in "Joothan: A Dalit's life".

Ans: (Refer content summary)

## CHAPTER 7

### TECHNOLOGY WITH A HUMAN FACE

*E.F.Schumacher*

#### INTRODUCTION

E.F.Schumacher was an economist of International repute and the author of *Small is Beautiful*, a study of economics as if people mattered. In the work he examines the economic structure of the Western world in a revolutionary way and comments on the inhuman nature of the modern pursuit of profit and specialization which has led to gross economic inefficiency, environmental pollution and inhuman working conditions. He proposes a system of Intermediate Technology based on smaller working units, communal ownership and the utilization of local labour and resources as an alternative. Greatly influenced by the teachings of Buddhists and Taoist sages and the message of Mahatma Gandhi, Schumacher recommends a more humane and nature - friendly technology in this scientific essay, which forms a part of his work *Small is Beautiful*.

#### Content Summary

Schumacher begins with the comment that the modern world has been shaped by its metaphysics which has shaped its education and its science and technology. So it can be said that the modern world has been shaped by technology. It is also true that modern world is moving from crisis to crisis. This is because modern technology has become more and more inhuman and it is necessary to think about an alternative – a technology with a human face.

Although technology is a product of man, it develops by its own laws and principles which are different from those of man and of nature. Nature always knows where and when to stop. The system of nature, of which man is a part, is self-balancing, self-adjusting and self-cleansing. Technology, on the otherhand, recognizes no self-limit principle. So in the subtle system of nature, modern technology acts like a foreign body and there are numerous signs of rejection everywhere.

The modern world shaped by modern super - technology is now involved in three main crises. First, human nature revolts against the inhuman technological, organizational and political pattern. Second, the living environment gives signs of breakdown and third, the world's non-renewable resources are exhausted. Schumacher comments that the modern way of life based on materialism and limitless expansionism in a finite environment cannot last long. The recent developments in the industrial world have produced only discouraging result. It could not eliminate poverty or the problem of unemployment. Its apparent success is illusory. So an alternative orientation of technology is needed to solve these problems.

The primary task of technology is to lighten the burden of work. Particular pieces of machinery do so effectively. But on considering what technology does for large sections of society it is clear that it reduces some kinds of work and increases others. Modern super - technology has actually reduced the skillful productive work of human hands in touch with real materials and in coordination with the human brain. A great part of the modern neurosis in the advanced industrial society is due to the lack of skillful productive work done by the human hands and brain for, the human being enjoys being creatively, usefully and productively engaged with his hands and brains. Modern technology has succeeded in reducing the work of the human hands to such an extent that the actual time spend by the population in doing skillful productive work is only about 3.5% of the total social time. By reducing the amount of time actually spend on productive work technology has succeeded in taking away all normal human pleasure and satisfaction from that kind of work. Thus the real productive work has been reduced into an inhuman chore which is available only to a small section of the population. Modern technology has deprived man of the kind of work that he enjoys most and has given him plenty of work that is joyless, fragmented and only indirectly productive. Karl Marx anticipated this when he commented that the production of too many useful things results in too many useless people.

Schumacher observes that we possess a vast amount of knowledge, scientific techniques and experience in application. But we have made an unwise use of them in developing modern technology. He proposes a new goal i.e., to increase the amount of time spent on actual productive work to about 20% of total social time. This would provide much more time to complete any given piece of work without affecting total production. The work can be done with greater joy and satisfaction and all can participate in the productive work. Since the work itself provides joy and satisfaction there would be no need of mindless entertainment. This may be an Utopian vision but some kind of alternative has to be considered for modern society to survive. But it is difficult as the modern consumerist society is addicted to its own way of life.

The author feels that the rich countries are in greater crisis than the poor countries whose poverty has prevented them from accepting modern technology completely. But when they tried to imitate the rich countries they faced great problems like mass unemployment and mass migration. As a solution to the crisis faced by the modern society Schumacher refers to Gandhi's message that the poor countries can be helped not by mass production but by production by the masses. The system of production by the masses mobilizes the resources possessed by all human beings i.e., their skillful hands and clever brains. It makes use of the best of modern knowledge and experience, is conducive to decentralization and compatible with the laws of nature and gentle in the use of natural resources. Schumacher calls it intermediate technology which is different from primitive technology and also the modern super-technology. It is a self-help technology or people's technology which is simpler, cheaper and more human than the present day technology.

### Self- check Questions

#### I. Choose the correct answers

1. The limitation of modern technology is that it does not recognize any-----  
(a) Modification      (b) Improvement      (c) Self- limit      (d) Alteration

Ans: (c)

2. What kind of work is reduced by modern technology?  
(a) Intellectual work      (b) Virtual work      (c) Economic work      (d) Skillful productive work.

Ans: (d)

#### II. Fill in the blanks

1. How much of the total social time in modern society is spent on actual productive work in Schumacher's view?

Ans: 3.5%

2. ----- recommended production by the masses instead of mass production to help the poor countries.

Ans: Gandhi

#### III. Answer in a sentence or two

1. What do humans enjoy most according to Schumacher ?

Ans: Being engaged usefully and productively with their hands and brain.

2. What has modern technology enabled us to do ?

Ans: Reduce the amount of time spent on actual productive work.

#### IV. Answer in a paragraph each

1. What are the limitations of modern technology ?

Hints: Its principles differ from those of nature ---- no self-limit – reduces skillful productive work – crises.

2. What is the alternative proposed by Schumacher to modern technology ?

Hints: intermediate technology - Gandhi's production by the masses - mobilizing local resources and labour – small work units – participation of the masses.

#### V. Write an essay on the following.

1. Comment on the technological crisis faced by the modern world

Ans: (refer summary)

## CHAPTER 8

### EMOTIONAL INTELLIGENCE

*Daniel Goleman*

#### INTRODUCTION

Daniel Goleman is an author, psychologist and science journalist who writes for the New York Times. He has written about the brain and behavioural sciences for many years. His book *Emotional Intelligence* (1995) was an international best seller in over 30 languages. He is the founder of the SEL movement (Social and Emotional Learning) which aims at developing life skills in children by imparting emotional literacy. The interest shown by the business community in emotional intelligence prompted him to write *Working with Emotional Intelligence* in 1998. His other works include *Primal Leadership – Learning to Lead with Emotional Intelligence*, *Social Intelligence – the New Science of Human Relationships*. And *Ecological Intelligence – How Knowing the Hidden Impact of What We Buy can Change Everything*. According to the Times magazine *Ecological Intelligence* is listed as one of the ten ideas changing the world right now. The present essay forms a part of *Emotional Intelligence*.

#### Content Summary

This essay discusses the nature and function of the emotional mind and its responses in contrast to the rational mind.

#### Hallmarks of the Emotional Mind

According to Goleman a scientific model of the emotional mind has emerged only in recent years and it helps to explain how much of our actions are emotionally driven. It explains how we can be so reasonable in one moment and so irrational in the next. It also shows that emotions have their own reason and logic. The two best assessments of the emotional mind have been offered independently by Paul Ekman and Seymour Epstein. Together they offer a basic list of the qualities that distinguish emotions from the rest of mental life.

#### Quick but Sloppy response

The emotional mind is far quicker than the rational mind, springing into action without pausing to consider what it is doing. It precludes the analytic reflections of the thinking mind. In evolution this quickness of the emotional mind must have been centered around the most basic decisions which had to be made in a split second to ensure the survival of the human animal.

Actions that spring from the emotional mind carry a strong sense of certainty which is the result of a streamlined simplified perception. This is why, after an emotional response or even in mid-response we find ourselves questioning our action as the rational mind wakes up and raises doubts. Since the interval between what triggers an emotion and its eruption in response is so short, the mechanism that perceives must be capable of great speed – so rapid that it never enters our conscious awareness. This rapid mode of perception sacrifices accuracy for speed. It relies on first impressions without looking into details. The great advantage of such perception is that the emotional mind can read an emotional reality in an instant, making the intuitive judgments that prepare us for quick action. Thus the emotional mind can be our radar for danger. The drawback is that such intuitive judgments can be mistaken or misguided.

Paul Ekman proposes that this quickness of our emotional responses is essential to their being so highly adaptive. They mobilize us to respond to urgent event. Ekman is able to track the microemotions that flit across the face in less than half a second from the subtle changes in facial expression. The physiological changes typical of a given emotion also take only a fraction of a second to begin. Ekman argues that the full heat of emotion is very brief and lasts only for seconds after the event that triggers it. He reasons that it would be harmful for an emotion to capture the brain and body for a long time regardless of changing circumstances because then our feelings would be poor guides to our action. For emotion to last longer, the trigger must be sustained continually evoking the emotion, as when the loss of a loved one keeps us mourning. When feelings persists for a long time it is usually as moods. Moods set an affective tone and they are strong shapers of how we perceive and act even as the high heat of full emotions.

The first impulse in an emotional situation comes from the heart (the emotional mind) not from the head. There is also a second kind of emotional reaction, slower than the quick response, which is triggered by our thoughts before it leads to feeling. We are typically quite aware of the thoughts that lead to these reactions. There is more extended appraisal of a situation in this case. In this slower sequence, fully articulate thought precedes feeling. More complicated emotions like embarrassment or apprehension of a coming event follow the slower route. But in situations that have the urgency of primal survival the quick emotional response takes over and usually our most intense feelings like love, fear anger etc., are involuntary reactions. This is why, according to Ekman, people are able to explain away their actions by saying that they were in the grip of emotion.

Just as there are quick and slow paths to emotion there are also emotions which are voluntary and can be intentionally manipulated by calling up the appropriate thoughts to evoke them. Actors have greater skill in doing this than the others. But the rational mind usually does not decide what emotions we should have. What it can control is the course of those reactions.

### **Emotional Brilliance**

If the test of social skill is the ability to calm distressing emotion in others, then handling someone at the peak of rage is the ultimate test of mastery or emotional brilliance. One effective strategy for doing this is to distract the angry person, empathize with his feelings and then draw him into an alternative focus. As an example of such a strategy Goleman narrates a story told by his friend, the late Terry Dobson who was one of the first Americans to study the martial art aikido in Japan. According to this story when Terry was riding home on a suburban Tokyo train a drunken labourer got on the train and began terrorising the passengers. Terry was about to attack and overpower the drunk to defend the other passengers when they were all surprised by the joyful shout of an old man who addressed the drunkard warmly and asked him what he had been drinking. The drunkard roared at him that he had been drinking sake and that it was none of the old man's business. The old man told him that he too loved to drink sake and described the beautiful evening that he and his wife used to spend in their garden enjoying the drink. As he listened to the old man the drunkard's face began to soften and he started to speak about the troubles in his life. By the time Terry got off the train the old man was consoling the drunken labourer who was weeping with his head in the old man's lap. Concluding the story Goleman comments that this is emotional brilliance.

### Self- check Questions.

#### I. Choose the correct answers

1. . ----has offered one of the best assessments of the emotional mind.

- (a) Paul Krugman (b) Paul Ekman (c) Daniel Goleman (d) Nash

Ans: (b)

2. The ----- can be our radar for danger.

- (a) Brain (b) Physical strength (c) Emotional mind (d) Perception

Ans: (c)

#### II. Answer the following in one or two sentences:

1. How does the emotional mind differ from the rational mind?

Ans: Emotional Mind is quicker in response than the rational mind. It precludes thought and relies on first impressions.

2. What is the advantage of the quickness of the emotional mind ?

Ans: It is highly adaptive to intuitive judgment and quick action. It mobilizes and prepares us to face Danger.

#### III. Answer the following in a paragraph each.

1. Comment on the quick and slow paths of emotion.

Hints: Quick response ---faster than rational mind -----precludes thought----relies on first impression. Slower path -----more deliberate -----follows thought.

2. Comment on the story of emotional brilliance.

Hints: The experience of Terry Dobson ----Tokyo train -----the furious drunkard ----- Terry's reaction ----- the old man's diversion of the drunk -----emotional brilliance.

#### IV. Write an essay on the following

1. By developing emotional intelligence one can be more productive and help others ---- comment

Ans: (refer Summary).

## CHAPTER 9 FILMING INDIA

*Mrinal Sen*

### INTRODUCTION

Mrinal Sen contributed remarkably to the Indian Peoples Theatre Association. The films that he made at the outset were overtly political and earned him the reputation as a Marxist artist. His trios- *Raat Bhor* (the Dawn)(1956), *Bhuvan Shome* (1969)and *Baishey Sraven* (Wedding Day) gave him international exposure. As one of India's most politically active film makers, he gave a new sense of direction to the Indian Cinema, recognizing it as a potential medium to portray social and political realities of the time. Contemporary issues, social conflicts, problems like bureaucracy and corruption, complexity of middle class urban life, etc received his attention. Mrinal Sen has won several awards and honours.

### Content Summary:

Filming India is an interview with Mrinal Sen by Ramin Jahanbegloo, an Iranian – Canadian philosopher and Gandhi scholar. 'Filming India' manifests the creditable performance of Mrinal Sen for Indian film industry. Here he discloses facts most personal and declares that his entry to the film world is accidental and that he never dreamt of becoming a director.

### Early Influences

In answer to Ramin's questions about the early influences on Mrinal Sen he humbly recounts the thoughts of Satyajith Ray that for making a film one needs to have many things including talent, money and perseverance. Ray did not have all but surely he had perseverance, talent and the ability to organize. Mrinal Sen had not been a habitual film goer but his companionship with books from the Imperial Library made a great impact. He owed much to Rudolf Arnheim's book on cinema and later he turned his head to cinema through various channels like The Calcutta Film Society. Each and every part of cinema from its aesthetics to the social relevance captured his attention and he contemplated on the need for evolving a new language for cinema. Then he developed a taste for Soviet Cinema of the 1920s and early 1930s and the neo-realism of post war Italy and was really thankful to the trendsetters.

His first film *Raat Bhor* (1956) was found to be lousy and the second one *Nil Akasher Niche* though banned by the government for sometime, was received with a certain grace. In his view, the film was not about trading in opium, but in Cheena silk, though not real silk. Nehru liked it for its political content which exposed our national struggle against colonial rule. The film concentrated on the theme of the democratic world's fight against fascism. The story and its setting dated back to the mid 1930-s when militarist Japan attacked China. Yono Noguchi, the great national poet of Japan, took a strong stand in the defense of the aggression and wrote to Tagore. Tagore wished the people of Japan not success but remorse and Nehru praised Tagore's internationalism.

Satyajith Ray's influence on Indian film was great and Mrinal Sen was deeply impressed by all his films. Mrinal Sen's film, *Akash Kusum*, according to Sanik Banarjee, was fine for its shocking effect with regard to its technical and stylistic elements. But the more significant fact was that the plot broke away from the structures of realism and moved towards abstractions. Ray's opinion on the film differed a lot and it ended in a word battle between him and Sen, in Kolkata's 'The Statesman'. However Ramin feels with Sen that the film was a line of break.

## Calcutta in Sen's Films

Calcutta served as a breeding ground for his films. He did not consider it as a sacred cow but as a constantly erratic buoyant city mercilessly maligned and dangerously loved. His Calcutta trilogy – *Interview*, *Calcutta 71* and *Padatik* influenced Albert Johnson, who teaches cinema at the University of California. The first and the 2<sup>nd</sup> of these in his opinion, related to contemporary life and reality understanding the times and history.

In Sen's opinion conformist viewers believe in stereotyped characters. The point would be to combat. To fight, to confront, and to see how the frontiers created and closely guarded by the conservatives could be broken. Non-conformists among the film makers are almost always popular failures. However he does not believe in the idea that contemporary Indian psyche is ruled by Bollywood.

The concept of 'national cinema' occurs to him, as an Indian film maker as the culmination of various features such as outfits, food habits, local customs, regional rituals, modes of expression, the language spoken, the body language and so on. Films should give value oriented prospects to the audience. *Bhuvan Shome* (1969) his first hindi film, was a satire on Indian bureaucracy but the protagonist was an unhappy figure of ridicule, not a figure of fun

## Social Issues

Ramin opines that *Ek Din Pratidin* (1979), *Kharij* (1982) and *Ekdin Achanak* (1989) were films with a common thread where Mrinal Sen depicted the complexity of middle class urban life. After seeing the film *Ek Din Pratidin*, the public wanted to know what had happened to the girl. Mrinal Sen left the answer to the public. A decade later The Indian Express carried excerpts from a letter – the letter from Satyajith Ray stated referring to Mrinal Sen that 'never before has the maker showed ignorance about characters authored by him'. Sen says that when he read that letter he saw in it a gentle man in front of Metro cinema assuming a tone of superiority to criticise him. *Ekdin Pratidin* was obviously a social film. *Genesis* (1986) was different as it exhibited human interdependence and the dilemma between society and the individual. The film conveys the theme "wretched are the poor and the meek because they shall not inherit the earth". Disinheriting the earth, the defiant among them shall build a new world. The new world breeds virtues and vices. Jean Claude Carriere interprets it as the story of two birds flying with a big worm picked up from the earth held in their beaks – a single worm for both of them, a hunter follows them, bow in hand, never drawing it. He stops when the birds stop and starts again when they fly. His intention is to engage them in fight, but he waits for them to fight first. Thus the film pronounced the story of the growth, development, and decay of civilization. His film *Antareen* was a cinematic adoption of Sadat Hassan Manto's story. The film reminds Ramin of Antonion's intimate cinema. He was an Italian modernist film director, who instead of a conventional narrative, presented a series of apparently disconnected events. Mrinal Sen agrees with him that the film was a mixture of Manto and Tagore's *Kshudito Pashan* (Hungry Stones). In concluding the interview Mrinal Sen wishes that his films were dress rehearsal so that he could do them over again, correcting and modifying them.

### Self – check Questions

#### I. Choose the correct answers

1. Sen made his debut with the film

- (a) Bhuvan Shome (b) Raat Bhore (c) Baishey Shraavan (d) Aparijito

Ans: (b)

2. Which film concentrated on the theme of democratic world's fight against fascism.

- (a) Nil Akasher Niche (b) Pather Panchali (c) AkashKusum (d) RaatBhore

Ans: (a)

3. The wordly battle between Satyajith Ray, Mrinal Sen and his writer found expression-----

- (a) The Statesman (b) Cannes Film Festival (c) Letter from Sen (d) None of these

Ans: (a)

4. A highly conformist society like India is most likely to breed conformist viewers.

Who is the speaker?

- (a) Mrinal Sen (b) Amartya Sen (c) Satyajith Ray (d) Woody Allen

Ans: (a)

#### II. Answer in a word /Phrase

1. When did Mrinal Sen fall in love with the aesthetics of cinema ?

Ans: When he bumped in to a book on cinema by Rudolf Arnheim.

2. Why did Albert Johnson appreciate the intermingling of fact, fiction and fantasy in Interview and Calcutta 71?

Ans: as he could freely relate all three to contemporary life and reality.

#### III. Answer in one or two sentences

1. Why was Mrinal Sen not able to clarify the doubt of the people about the woman depicted in Ek din Pratidin ?

Ans: His intention was to acquire a clear judgment from people as it dealt with a serious social issue

## CHAPTER 10 ON GOOD RESOLUTIONS

*Robert Lynd*

### INTRODUCTION

Robert Lynd (1879-1949), well-known for his essays, remained one of the most remarkable essayists over a period of more than forty years. He was born in Belfast and worked as a staff reporter and also a literary editor. Under the pseudonym of Y.Y., he contributed a weekly essays to the *New Statesman* from 1913 to 1945. In Politics he was a socialist and supported Irish Nationalism and Sinn Fein-The Irish Republican Political Movement. For his gentle humour, broad sympathies, elegance and gifted fluency, his essays earned a name-familiar essays. “On Good Resolutions” is an extract from his collection of essays called *The Book of This and That which talks about the falsities of human resolutions and vows*.

### Content Summary

Good resolutions, so popular a feature of New Year, are regarded with little respect . For a man, who wants change, is never welcomed and people even invent proverbs to discourage him. This makes life worse for the well-meaning man and makes him lose his virtue. Truly speaking one can never accommodate rapid changes. The predominant nature in people determines their role in life. Good resolutions are promises and golden anticipations of the day’s work. But they become vulgarized in our attempt to carry them out. Lynd considers good resolutions as a form of morality which is too good to be allowed to disappear. Resolutions are often degraded in practice. In the case of great resolutions performance can never match promise. Lynd compares great resolutions to the Himalayas which are all the more magnificent because some of the peaks remain unscaled. Similarly the big resolutions remain noble even though they cannot be translated in to action.

Some resolutions have the quality of day dreams that is they are impossible to be carried out. They resemble the heroic dreams of childhood. As one grows older, one’s resolutions become earthier. They will be concerned with what we call good for us like giving up tobacco and taking exercise . But there is great comfort to be got out of even a modest good resolution so long as it refers to a later period of time. Good resolutions are the intelligent anticipations of events which do not take place. When we make a good resolution the future stands bright and beautiful like a city ready to be conquered. Resolutions make tomorrows beautiful and they are the April of virtue with no September following.

Putting good resolutions in to effect now and then can lead to great happiness. Lynd cites an example. If one resolves to get up at 7’o clock; for the rest of one’s like, at least one morning’s practice will be an intoxicating experience. When intoxication fades habit remains. This fact is exemplified with the story of the Prodigal son. It was not the constant virtue of the elder brother but the return of the prodigal son that was celebrated with the fatted calf.

In the case of some other good resolutions extraordinary perseverance is needed .For example, learning German Grammar. While learning it there is no possibility to be intoxicated in a short time. People often buy books on health or the latest mechanical devices to exercise but soon they become nothing more than decorations. The heavy dumb bells we used in our childhood, if taken out now, would have become light as wind. Now they lie eaten by the woodlouse .But good resolutions are founded on a belief in the possibility of performing miracles. The more determined is one’s resolution, the more is his faith in it. Will power could make a man to stick on to his

beliefs. Lynd recalls that a man used to practice strengthening his will every evening by buying almonds and raisins and sitting down before them by the hour without touching them. “Great are the mysteries of the will”, as Poe said at the top of one of his stories.

In short the craving for such a mighty will may be the most selfish or unselfish of desires. It may be for some purpose or for escape from humiliation born out of broken promises. Perhaps there is some instinct for perfection in us which makes us deny our past and move in to future. While we are the slaves of old habits, those who are richest in good resolutions are the masters of new ones. So it is natural to go for new resolutions without considering its feasibility. Lynd concludes the essay with the comment that the best thing to do as New Year approaches is to make good resolutions and to set out in search of the white flower of virtue mentioned by Tennyson in his tribute to the Prince Consort in his work. (*Idylls of the King*).

### Self – check Questions

#### I. Choose the correct answers

- 1.-----resolutions are easy to put in to practice  
(a) Hard (b) Mediocre (c) Mysterious (d) None of the above  
Ans: (b)
2. People often -----a man who desires to become good in life  
(a) laugh at and discourage (b) Welcome (c) give advice to (d) depend on  
Ans: (a)
3. Getting up early, if you do it seldom enough, is an -----experience  
(a)irritating (b) intoxicating (c) natural (d) difficult  
Ans: (b)
4. Whose return was celebrated with fatted calf in The Bible  
(a) Prodigal son (b) Elder son (c) St.John (d) Father  
Ans: (a)

#### II. Answer in a word/phrase

- 1.What we have put almost entirely in to our resolutions is -----  
Ans: Virtue
2. Which element of human beings is reaffirmed in the essay.  
Ans: Man’s instinct for perfection inspite of repeated failures
3. “Great are the mysteries of the will - who quotes this at the top of one of his stories. Which is the story?  
Ans: Edgar Allan Poe. (1809 – 1849) *Ligeia*.

### III. Answer in one/two sentences

1. How does one's resolution become earthier, as one grows older ?

Ans: They are concerned with things as giving up tobacco, taking exercise, answering letters, chewing one's food properly, going to bed before midnight, getting up before noon etc.

2. How does everyday lie before us as we make our good resolutions ?

Ans: Everyday lies before us as wonderful as a city ready to be answered.

3. Why are the resolutions April of Virtue with no September following?

Ans: Resolutions are the intelligent anticipation of events which do not take place.

4. What is the predominant characteristic of good resolutions ?

Ans: They are founded on a belief in the possibility of performing miracles

5. What is so common in those who are richest in good resolutions?

Ans: Those who are richest in good resolutions are the creatures of bad habits.

### IV. Answer in a paragraph

1. When does good resolution become more than an experiment?

Hints: When it is not easy to experiment with – Eg: German grammar – temptation – thrill – buying of apparatus – becoming mere decorations later – belief in possibility – faith – unending will power.

2. How do resolutions become good attractions of the New Year?

Hints: Hidden agenda in men – for desires – purposeful – escape from humiliation – yet faith – instinct for perfection- denial of past – habit of men – man is the slave of the old – repeated tendencies – desire to attain the best though imaginary.

### V. Essay

On the whole, then, we cannot do better as the New Year approaches than resolve to go out once more in quest of the white flower which has already been allowed to fade too long. Justify Refer Summary.

## CHAPTER 11

### RELIGION AND CIVILIZATION

*Mushirul Hassan*

#### INTRODUCION

Mushirul Hassan is a well-known historian, thinker and a reputed Islamic scholar. His major works include *Legacy of a Divided Nation*, *The Nehrus – Personal Histories*, *India Partitioned – The Other side of Freedom*, *Journey to the Holy Land*, *A Pilgrim's Diary* etc. He is the spokesman of secularism, liberal and democratic values. The chapter 'Religion and Civilization' advocates the need for a healthy co-existence of religions in order to promote secularism.

#### Content Summary

Our land with one billion people has accommodated three religions namely Hinduism, Buddhism and Jainism. Each and every one yearns to take a dip in sacred rivers and when dead their ashes are immersed in to these rivers. But organized religion did not exist at the dawn of civilization. The religion that developed around 2000 B.C until 500 B.C was embodied in a collection of hymns, ritual texts and philosophical treatises called Vedas.

The fifth and seventh centuries B.C witnessed the rise of heterodox movements like Buddhism. Its founder, a scion of the ruling class underlines four Noble Truths i.e., life is inevitably sorrowful, sorrow is due to craving, it can be stopped by stopping craving. This should be achieved through a disciplined and moral conduct with concentration and meditation. Though Buddhism has practically disappeared Hinduism has adopted some of its doctrines. Jainism also survives as a separate religion, but it did not spread beyond the land of its origin.

Soon came the monotheistic religion of Islam – aggressive in its posture but adaptive. The arrival of Arab traders especially Turks, then the Mughals, descendants of Chingiz Khan etc. was not exactly for creating an Islamic state. Some of these kingdoms yielded to breakages due to the breakdown of the consensus among the ruling elites.

The March of Muslims through the Khyber pass paved the way for many converts by force and by persuasion. Islam's egalitarian principles gave new hope to the depressed castes from which most of the converts came. Indo-Muslim encounter led to the assimilation of cultures aided by factors like the amorphous character of Hinduism, the rise of heterodox movements with their emphasis on bhakti, or devotion, and spiritual cleansing rather than outward rituals, the appeal of Sufi ideas and the inter-community alliances forged by the Muslim rulers to sustain their freedom.

The differences and the variety within Islam religion, its tenets and dogmas incorporated in to regional and local belief structures and rituals, the distinction between ideology and practice, its co-existence with other religions etc. resulted in a composite culture which forms the basis of our secularism. The culmination of religious unity can be seen in the sounds of Muslim shehnai, mingling in the deities of the most sacred Hindu temple at Benares and the Muslims of Ajmer celebrating the Hindu festival of Deepavali. The clash of civilization theory by Samuel Huntington is refuted by a cultural pluralism in India. In spite of these examples, however the question of religious harmony is a complex one in a large country like India which is still in a transitory stage.

The long journey from colonial bondage to freedom has been a complex one with regard to the communal resistance. From the 19<sup>th</sup> century the nationalist leaders tried to develop an inclusive ideology which would embrace all castes and communities. But they faced too major difficulties. First, the British government favoured the growth of religious identities and their prominence in politics, using one community against the other. Second, there were differences of opinion within the national movement where some preferred the total separation of religion and politics while others preferred the use of Hindu symbol to unify the people against the exploitative British rule. Even after independence the issue of maintaining communal harmony remained alive even in the age of globalization. India adopted a democratic and secular constitution but the old issues remained unsolved. It has been argued after the violent dispute over the Babri Mosque that the secular option exercised by westernized elites hardly reflects the concerns of the common people whose lives are bound with their religion. But the secular tradition is deeply rooted in the tradition of Hinduism and so our constitution adopted Sarva Dharma Sambhava as the foundation of our society.

Outside politics the issue of communal harmony was debated at various level. In the 10<sup>th</sup> century the response of the Indian intelligentsia to the western culture was a mixture of acceptance and rejection. The coming of the missionaries lead to religious and cultural anxieties which resulted in a search for the glory of the Hindu past and a rigorous reform of the Hindu religion, unifying its members into a “syndicated semytised Hinduism” (Romila Thapar).

This unification and reform however, left out the religious minorities and the lower castes who had to fight for their rights and the tension between the religious communities lead to the partition of the nation which was a holocaust, a brutal experience in which millions died or were separated from their own.

In independent India the Congress government tried to give equal rights and full citizenship to members of all communities and this formula was superior to the Islamic alternative followed in Pakistan.

Though India’s problems of communal conflicts are not over yet, secularism has survived in this society. The popularity of the coalition headed by the Hindu Nationalist party at the centre is beginning to wane. The religious minority can either join forces with the secularist groups or adopt Islamic ideals for themselves. The former opinion is more negotiable while the latter will only increase communal tension. After the September 11 assault on the World Trade Centre and the Pentagon, even in a state like Pakistan cannot afford to acquire the role of a fundamentalist Islamic nation. It may become an Islamic state if the Taliban succeeds or it may transfer its loyalty to some new ideal. In any case the consequences will be great for the people.

### Self-check Questions

I. Choose the correct answers.

1. Which religion survived as a separate one without spreading beyond the land of its origin.

(a) Hinduism (b) Jainism (c) Buddhism (d)None of the above.

Ans: (b)

2. The reason for the existence of Hindu – Muslim differences

(a) Dominance of the religions categories (b) Lack of popularity  
(c) Friendliness of the religion (d) Democratic principles

Ans: (a)

3. What made the Indian intelligentsia grudgingly accept the fact of British rule ?

- (a) India's encounter with Western culture                      (b) Attractive ideals  
(c) Undefying nature of the political Leaders                      (d) None of the above.

Ans: (a)

## II. Answer in a word/phrase

1. The religion of Islam is characterized by its -----

Ans: Monotheism

2. -----remained untouched though India adopted a democratic and secular constitution after the independence.

Ans: The issue based on religion.

## III. Answer in one/two sentences

1. Which are the two fold challenges Hinduism confronted in its encounter with the West ?

Ans: They were first to equip the Hindus to face the cultural and religious assault of the West by acquainting them with their great religious traditions and the second to give a rebirth to Hinduism that would be free of Islamic and Christian accretions.

2. How did India inhabit a composite culture?

Ans: The diffusion of Islam religion, its tenets and dogmas incorporated in to regional and local belief structures and rituals, the distinction between ideology and practice – its co-existence with other religions etc. made it a composite culture.

3. What made it difficult for the 19<sup>th</sup> century nationalist to embrace an inclusive ideology?

Ans: They found the policies of the British Government difficult as they fostered Religious identities to form distinctions in the political field.

## IV. Answer in a paragraph

1. Factors that influenced the growth of Hindu- Muslim difference.

Hints: Nationalist's inclusive ideology –policies of the British government- formation of religious categories in politics – polarization – division and struggle – religious fanaticism – no effective mobilization – clash between western secular ideals and Indian spiritual tradition

## V. Essay

1. This land of over a billion people has been the cradle of three religions..... India's agony over religion is not yet over. Justify

Ans: Refer summary

## CHAPTER 12

### MY DUNGEON SHOOK

*James Baldwin*

#### INTRODUCTION

James Arthur Baldwin (1924 – 1987) was acclaimed as one of the few genuinely indispensable American writers. The pain and struggle of Black Americans touched him. He tried to retrieve the identity of the Black in his works. His first novel, *Go Tell it on the Mountain* (1953) depicted hidden sins, guilt and religious torments.

“My Dungeon Shook: A letter to my nephew” is the first of the two essays written in the form of personal letters under the title *Fire Next Time* (1963). The New York Times Book Review called it “Sermon ultimatum, confession, deposition, testament and chronicle ----- all presented in scaring brilliant prose”. In this letter Baldwin states that the Negroes cannot obtain their piece of the American Dream. He hopes to guide the society with his words. Langston Hughes commented: “Baldwin uses words as the sea uses waves, to flow and beat, advance and retreat, rise and take a bow in disappearing-----”. This letter is written in the back-drop of the 100<sup>th</sup> anniversary of Emancepation.

#### Content Summary

Baldwin writes this letter to his nephew saying that he has begun the letter five times and torn it up five times. He keeps seeing the tough figure of his nephew’s father and his own brother. His nephew is tough, vulnerable, dark, moody and seemingly rough like his father. That makes them similar in appearance to his (the nephew’s) grand father . James’s father had a terrible life and was defeated by racism long before he died. For this reason he became holy to them. But his nephew belongs to another era and strides over the defected world as a living martyr.

Author recalls how much he cared for his brother and looked after him in his childhood. He was sure that if his nephew had experienced the feeling of being loved by anybody, he would have developed a strange perspective on time, human pain and effort. Behind his brother’s face, the author could see the faces of the whole race. The innocent tears of wounds in his childhood could be wiped away but he might be carrying tears invisible today. The world suppressed his voice for which his countrymen were responsible. Severe discrimination and racism affected the whole generation and nobody could forgive them. His plan was to develop an artificial identity to become tough and philosophical about destruction and death.

The conditions under which the Negroes live is because of the Whites and they still live as Charles Dickens in the London of more than a hundred years ago. Baldwin teaches his nephew not to believe the white man and his words, for most of them do not yet really know that he exists. The weapon of innocence will never suit the blacks. His grandmother, also lived with innocence but struggled the most.

In the author’s point of view his nephew, Big James, has to strengthen himself against the loveless world. Lack of identity and inequality hindered the old but they lived and loved for the survival of upcoming generations.

The Blacks live only to perish. For no reason other than being black they set limits for their ambition. They are born into a society which spells out with brutal clarity their role as also worthless. They can not aspire to excellence but only adjust to mediocrity. When Baldwin becomes aggressive and says that the Blacks are merely slaves even his countrymen will never agree with his opinion. What the whites believe as well as cause the Blacks to believe, does not testify to their inferiority but to the white's inhumanity and fear. The details and symbols of the black's life have been deliberately constructed to make him believe what white people say about him. The Black must accept the Whites with love and the concept of integration should be based on this. He owes it to the innocent people who do not understand the history in which they are trapped. They believe Black as inferior even those who know better than that do not act on what they know. To act is to be committed and to be committed is to be in danger. The danger in the minds of most white Americans is the loss of their identity. If one wakes up in the morning and finds the sun shining and all the stars aflame it is definitely frightening this profoundly attacks one's sense of one's own reality. Blackman is a fixed star, more over an immovable pillar in the white man's world. The change in it may shake the existence of the white as elite. Baldwin's main advice is never to be afraid but take in to account that those innocents are his brothers. He encourages his nephew to conquer the whites with love. The whites believe in safety through the imprisonment of the blacks. But this is an illusion. James here requests his nephew to succeed in life . By believing in the white man one cannot succeed but the knowledge of one's self and the understanding of one's reality leads one to success. The title 'My Dungeon Shook' shows the capacity of the Blacks to regain their lost freedom.

### Self- Check Questions

I. Choose the correct answers:

1. Well, he is dead, he never saw you, and he had a terrible life - who is mentioned here  
(a) James Baldwin      (b) Nephew      (c) Baldwin's father      (d) Grand mother

Ans: (c)

2. The black man has functioned in the white man's world as a -----  
(a) Spot      (b) Sun      (c) Night      (d) Fixed star

Ans: (d)

II. Answer in a word/phrase

1. What does the author see common in his nephew and his brother ?

Ans: Physical resemblance.

2. What makes one hold on in the phase of destruction ?

Ans: toughness and philosophical attitude

3. What is the danger in the minds of most white Americans ?

Ans: loss of identity.

**III. Answer in one/two sentences**

1. How is integration possible, according to Baldwin ?

Ans: It is with love that they can force their brothers to see them as they are.

2. The two realities which the blacks face are ?

Ans: Acceptance and integration.

**IV. Answer in a paragraph**

1. The portrayal of the black in white man's world.

Hints: Terrible life – process of being destroyed – emotional struggle – inequality – acceptance of white's ideals – lack of identity - question of integration.

2. The terrible paradox which questions the existence of the white man.

Hints: The symbols of black's life – purely constructed – belief of the white that black are inferior – hidden strength in the black – eg: shining sun amid stars aflame – change through love and understanding.

**V. Essay**

1. How does Baldwin discuss the black man's 'process of being born' and 'struggles' in the letter 'My Dungeon Shook'?

(Refer content summary)

2. Can you consider 'My Dungeon Shook' as James Baldwin's grave attempt at strengthening the Black against the white?. Give reasons.

(Refer content summary)

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