

SYLLABUS

Class: - B.B.A. II Semester

Subject: - English

(A)	Prose (A.G. Gardiner) 1) On Saying 'Please' 2) On Habits 3) On Courage 4) On Fear 5) On Keyhole Morals.
(B)	Poetry 1) On His Blindness – John Milton 2) It is not Growing Like a Tree – Ben Jonson 3) Elegy Written in a Country Churchyard – Thomas Gray
(C)	English Grammar & Usages
(D)	Concord; Agreement of the verb with its subject, structure of sentence, Element of a series, Active & Passive Voice, Reported Speech
(E)	Paragraph Writing
(F)	Précis-Writing
(G)	Letter & Application – Writing
(H)	Essay Writing

Class Notes Topic: - A.G. Gardiner as an essayist

Introduction: -

A.G. Gardiner was a journalist of repute and essays are marked by the fare of a journalist. Like journalistic essays, the essays of Gardiner are causal in appearance. Yet, each essay of Gardiner is a source of pure pleasure to the readers. For Gardiner any subject was good enough for writing and he wrote with perfect confidence, grace and ease. In the essay "On Catching the Train" he wrote: "and, after all, what does the subject-matter? Any peg will do to hang your hat on. The hat is the thing".

The Note of Humour

The essays of Gardiner are marked with a note of pleasant humour. There are occasional satirical touches also in the essays but the spirit of comedy is never lost. Anecdotes and episodes often make their appearance in his essays. Each essay is based on sonic personal anecdote or experience of the author. It is this personal note which provides winning charm to the essays. In a humorous vein these essays of Cardiner tells us about human life and manners.

He laughs at his own expense as well. His subtle humour can be seen in the following lines in the inimitable essay "On Keyhole Manners". In this essay he says: "There is no discredit in being curious about the people in the next cabin. We are all curious about our neighbors."

The Didactic Note in Gardiner

Besides describing his personal experiences in a playful and humorous tone, Gardiner colours his essays with a moralistic and didactic note. He makes philosophic observations of life and • manners and his remarks have universal import and significance. In the essay "On Saying Please" for example Ile says: While it is true that there is no law that compels us to say 'Please', there is a social practice much older and much more sacred than any law which enjoins us to be civil"

Nature descriptions in Gardiner

The essays of Gardiner are full of many detailed and life-like descriptions of nature. He was particularly interest in describing the sights and sciences of nature in his essays, and his descriptions are exquisitely beautiful.

We can say that essays of Gardiner sparkle with laughter and charm. By the charm of his art Gardiner succeeded admirably in lifting journalistic writings to the level of pure art. His style is typical of the best modern journalism. Though written in a playful spirit, Gardiner's essays often contain thought-provoking idea. His ideas are made palatable by a coating of fine humour. His style is marked by a perfect clearness of expression, happy choice of words, lively humour and a wealth of literary and historical allusions.

GARDINER'S PROSE STYLE

Introduction

A.G. Gardiner is one of the finest essayists of modern times. Though written in a journalistic vein yet his essays sparkle wit and wisdom. The real charm of these essays come to us though the distinctive style of Gardiner. His style is forceful, clear and direct. There is perfect clarity of expression in these very delightful essays of Gardiner.

Personal anecdotes in Gardiner

One of the most outstanding qualities in the essays of Gardiner is that they are almost always spiced with personal anecdotes. He loves to be in personal contact with his readers like is illustrious predecessor, Charles Lamb. He had a great deal to speak about men and manners, interest as he had been in his fellow human beings. Almost every essay of Gardiner has some personal anecdote through which he establishes rapport with his readers.

Happy choice of words in Gardiner

Another characteristic of the essays of Gardiner is that they are replete with choicest of words, the words that could express well the thought that the author wanted to translate into words. There are allusions and references to classical authors as well as the Bible. Every sentence of Gardiner has its own pleasure to impart. Here is a sample: "The very stones begin to be eloquent when he is about to pour out memories at his invitations, as the rock poured out water the touch of Moses."

Conclusion

Gardiner's prose style is the secret of his charm. It is because of his unique style that he has won so many admirers. His prose style is marked with a perfect clarity of expression. His style resembles the manner of a most natural and intimate conversationalist. His sentences are usually short and his figures homely. They are free from any sort of show of pedantry and learning. Each essay consist of well-written and connected sentences which have well-arranged stages of development. In a word, 'elegant' is the word which we might use for his prose style.

Chapter - 1
ON SAYING "PLEASE"

Introduction to the essay

A.G. Gardiner's representation of the little but socially important from daily life. "On Saying Please", deals with the importance of the expressions 'Please', or 'thank you', in our daily social life. It settles many bitter disputes and softens harsh tempers to support its effectiveness. The writer gives examples from his own experience which may have been also the reader's own experience in one situation or another.

Summary of the Essay

In this essay the writer gave the important and value of good manner in the society. Want of courtesy cause's irritation and sometime even lead to violence as in the case of the liftman who threw a passenger out of the lift because the passenger did not say "Top please". This act of the liftman was wrong, as we have no right to punish discourtesy with physical violence. This action of the liftman was not legally justified. Discourtesy is not legal offence and cannot be returned by violence. If this were so, our fists would never be idle and the gutters of the city would run with blood all day.

Though, incivility and impoliteness are not legally punishable, they are extremely poisonous and spoil the course of our life. Bad manners are infections. They probably do more to poison the stream of the general life than all crime in the calendar. The pain caused by bodily injuries passes away soon, but the wounded caused by bad manners remains even green. Bad manners make the lives of persons hellish.

Good manner are necessary to make our life happy and cheerful. We should use civility and politeness in our social behaviour. The first requirement of civility is that when we required a service we should say 'Please' and when the service is rendered, we should gratefully recognized it by saying 'thank you'. 'Please' and 'thank you' are the courtesies by which we keep the machine of life oiled and graceful. These courtesies make our life happy.

The writer was much impressed by a polite bus conductor. One day the writer boarded a bus. He felt that he had no money in his pocket. The conductor did not insult him but, recognizing him a gentleman, issued him a ticket with the promise that fare would be sent later on. The writer found some money in his pocket and paid the fare. He was much impresses by the courtesy and politeness of this Int5 conductor.

On day the same bus conductor trawled the writer's toe. He felt pain but the manner of the bus conductor were so pleasing that he forgot it because the conductor was really a model of good manners. He had a knack of making his passengers comfortable. He was extremely kind and considerate. With old people he was as considerate as a sari, and with children as solicitous as a father. He irradiated such an atmosphere of good temper and kindness that a journey with him was a lesson in natural courtesy and good manners. He got through his work with ease and courtesy to others.

It is a matter of general agreement that war has badly affected & our manner. War has made people uncivil and boorish. We must restore good manners if we want to make life kindly and tolerable for each other. We should try to return bad manners without good manners. We should teach moral lesson to those who are guilty of bad manners. In this connection we should follow the example of Lord Chesterfield. Once Lord Chesterfield met a person in the way. "I never give the wall to a scoundrel", said the uncivil man to Lord Chesterfield, but Lord Chesterfield replied, "I always do". This victory of Lord Chesterfield was more lasting.

Chapter - 2

ON HABITS SUMMARY OF THE ESSAY

In the present essay the writer shows how most people are the slaves of habits. He begins the essay by referring to his own habit of writing with a pencil. One morning he sat down to write an article but found that he could make no progress. Its reason was that he sat down with a new pen which someone had presented him in commemoration of an anniversary. It was an excellent pen but it refused to move on. He thought over it. It occurred to him that it was in conflict with a habit. He was habitual of writing with a pencil, but at that time since he was sitting with a pen in his hand, the whole complex of habit was distributed. The pen was unfamiliar to the touch. He could write the present essay only when he put up his pen and used a pencil instead.

We are all bundles of habits neatly done-up in coat and trousers. Even the non-observance of little-habits may prove fatal to us. Sir Walter Scott described the tyranny of a little habit in the story of his school days which he narrated to Rogers. Scott told him that there was a boy in his class who always stood at the top. When he was asked a question, he always fumbled with his fingers at a particular button in the lower part of his waistcoat. Here lay the secret of his success. One day somehow Scott removed that button with a knife. When a question was put to that boy he could not answer it since his fingers searched in vain for the button. He lost of his first place in the class and once and missed it, he could never regain it in his later life. He fell a victim to the tyranny of habit.

There is no harm in cultivating habits so long as they are not injurious habits. They are a part and parcel of our daily routine. We cannot get on without them. They simplify the mechanism of life. The more we can regularize our commonplace activities by habit, the smoother our path and the more leisure we command. The writer illustrates it by his own - example. He was a member of a club. For a long time he did not form the habit of hanging his hat and coat on a particular peg in the cloakroom of the club, when he sought them, he found it difficult to find them in the midst of so many similar hats and coats. Then one day an idea struck his mind. He thought of hanging his coat and hat on a certain peg, or if that were occupied on the vacant peg nearest to it. It took him a few days to form the habit but once formed he could find his hat and coat without thinking about finding them.

Formation of habits is good but habits should be a stick that we use, not a crutch to lean on. We ought to be able to employ them, without being discomposed when we cannot employ them. The writer makes it explicit by describing how he once saw Mr. Balfour discomposed by a trivial breach of habit. It was his habit while speaking to hold the lapels of his coat. One day while speaking he was wearing a uniform without lapels and when his hands searched for lapels, they could not find them. It had an immediate effect on Mr. Balfour. His discomfiture was evident. Somehow he managed to deliver his speech but all the time it was apparent that he was at a loss what to do with his hands, having no lapels on which to hang them.

Chapter - 3
ON COURAGE

An Act becomes spiritual when both the types of
Courage-physical and moral mingle in a man.

Gardiner cites an incident of the war and says that in Flanders on Christmas Day the Germans and the English soldiers stopped fighting with one accord and they became friends. But next day once again they started killing each other under the order of their governments. Gardiner then refers to an individual action to a heroic soldier which impresses him a great deal. The incident took place on a battleship called Formidable. The ship was hit by a torpedo and it was slowly sinking. The life boat had only one seat vacant. The sailors on the ship restored to a secret ballot. The heroic soldier was lucky enough to be chosen. He felt happy that his life was to be saved. But his eyes fell on a friend who had parents. He made the friend take his place and he himself chose to be drowned. Gardiner says that he was the bravest and most heroic man of all the men. He sacrificed his own life for the sake of other and thus displayed the highest type of humanity. Gardiner says that humanity is ennobled by such acts of courage and heroism. This is a great example of great unselfishness. The nameless sailor must be an ordinary man with all the failings and defects. But he stood the test of humanity; Gardiner says that not many of us could pass such a test. We do not know what we might have done; we do not know whether we are courageous or cowardly until a crisis comes. We have more courage than we know. In the same way we are more chicken-hearted than we suspect. Only the occasion discovers what stuff we are made of. Our outward appearance does not tell us what we actually are. Gardiner says that we indulge in brave acts in hot blood. When we have time to think, we become selfish. The act of the physical courage of the heroic man was based on the higher quality of moral courage. If a person fails to show courage in the great moment, he is not necessarily a coward all the time. A brave man displays cowardliness. He cites an example of a brave man who snatched away a life-belt from a woman. He was saved and the woman lost her life. His physical courage failed in the face of danger. A man has the elements both of the hero and the coward. The conflict of the brave man and the coward takes place in us. The person who can unite both the physical and moral courage is a true hero. We exhibit physical courage in times of excitement. But the moral courage displayed by the sailor was a rare quality because he made the right choice of sacrificing his life for the sake of his friend. His action was spiritual. The author should also like to act like the sailor on the ship.

Chapter - 4
On Fear

Live in present that will keep you away from imagination as well as fear

In the given essay Gardiner has described that man's heroism consists in his capacity to conquer his fears. According to him fear is generated in the human mind there are different thoughts in mind lack and of experience give birth to fear. It is not shameful to force to agree with Captain Dolbey who believes that every man feels fear. The man without fear is a imaginative figure or can be seen in the battlefield only.

One who is conscious of fear can never be a hero. But reality is that without fear one cannot be a hero. A born coward and nervous man proved himself to be brave by overcoming fear inside him. It's time now to be truthful and believe that there in nothing shameful in knowing fear. Lots of temptation is required for a human hero.

Gardiner gives illustration of Nelson who did many brave deeds. Even so brave a man like a Nelson felt fear. On many occasion her displayed uncommon bravery. He was clam and composed even in the midst of difficulties. But he display fear when an accident occurred to his carriage. Nelson was able to overcome fear in order to achieve the grate aim before him. Swinburne a poet climbed Culver Cliff at the age of seventeen as he wanted to be cavalry officer. When his mother asked him why he did so, he answered that he wants to test himself. But actually he wanted to convince himself and test the capacity of his nerves in the face of death.

Gardiner says fear is purely subjective. It is actually inside the mind not outside. This is proved by Gardiner with an example of a shipping man who lived in a lonely house and shot himself when the war was declared on Germany. He believed that his trade could be wrecked on account of war. If he had mastered his fear he would have seen the fact that the war would give him a lot of changes to grew prosperous. In other case fear grows in the mind when it was dwell upon. Gardiner gives an illustration of a man who was challenged by another man to duel. The man went house. He dwells upon the challenge all the time while going to bed. At last out of fear he shot himself.

Imaginative people suffer most from fear because their imagination makes simple things difficult. To be unimaginative and dull is something good or we can say had to be more comfortable. But it is just like to live in present to remain away from all stupid things of past and future. As a precaution one can have a *saler person as Don Quixote has Sancho Panzas Who always helped Don to come out of fantasies. Similarly, we should also have one to prick the bubbles of our fantasies. Similarly we should also have one to prick the bubbles of our fantasies and help to live in present.

On Keyhole Morals

Be morally good and virtuous in private life

In this essay Gardiner is talking about the personal manner. He says that one should not be judge by what one does in front of others because public conduct does not reveal ones character. This he realized when he was traveling through a ship and came across a passenger who was compel to hear other adjacent to his cabin. Writer suggests him that this idea didn't come to him. Through this writer realized that the man was a eavesdropper i.e. heard intentionally. The writer said that all are presentable when they are in between people. We desire the world to take us to be gentlemen. When we go out we put on our company manner as we put on our best clothes to win the worlds admiration. Through this al wanted to have good position in the society. Actual estimation of one's character is in private conduct, When one knew very well that no one is watching, real goodness is when one treats his own wife as shortly as others wife in public.

With an example of an eminent judge's treatment of his own wife he supported the thought. He gave another example in support of it and the reader is supposed to imagine of a situation when one is with his son's jacket which contains some private letter. One would love to read and do have reasons to do so. Then the writer moves to another issue. Actually we all are curious about our neighbors. But bad things are to know their secrets through a keyhole. Here the Writer gave a story of a devil that helped Le Sage to know about neighbors. Gardiner says that if the devil offers him the same thing he would refuse the offer and send him away after thanking him. But one should think on what cast one is getting all this. It is not going to harm the neighbor as to oneself.

We should always remember that when we are pointing one finger towards others three fingers are pointing towards our self. We ate hypocrites and counterfeit come if we behave properly because we know that others me watching our behaviors. One Should not be like the two faces of a coin. Professional and personal conduct should be same that only makes a complete character or we should say a good human being. Goodness is not because writer didn't commit a murder or break into a house. He might not be doing so because of the respect of law. One should have respect for himself. It is not important what other (thinks about you; important is what you think about yourself. One should realize the 'light which is inside and try to enlighten the world with that.

On His Blindness

When I consider how my light is spent,
Ere half my days in this dark world and wide,
And that one talent which is death to hide,
Lodged with me useless, though my soul more bent
To serve therewith my Maker, and present
My just account, test He returning chide,
"Dost thou exact day-labour, light denied?"
I fondly ask. But Patience, to prevent
That murmur, soon replies, "God doth not need
Either man's work or his own gifts, Who best
Bear his mild yoke, they serve him best. His state
Is kingly: thousands at his bidding speed,
And post o'er land and ocean without rest.
They also serve who only stand and wait."

John Milton

It is not Growing Like a Tree
(The Noble Nature)
It is not growing like a tree
In bulk, doth make Man better be:
Or standing long as oak, three hundred year,
To fall along at last, dry bald, and sere:
A lily of a day
Is fairer far in may,
Although if fall and die that night
In small proportions we just beautifies see:
And in short measures life may perfect be.

B. Jonson

Ben Jonson: It is not Growing Like a Tree

Introduction

Jonson's numerous works, comedies, tragedies, masques and lyrics are of widely varying merit, but all of them show the unity of aim underlying his writing. Jonson was the first great English new-classic. Like Donne, he was in revolt against the artistic principle of his contemporaries and he sought in the classics a cure for the uncontrolled romantic endurance of Elizabethan literature. In all branches of his writing he is the conscious artist and reformer, working on clearly defined principle. To him the chief function of literature was to instruct.

Summary and Explanation of the poem

Jonson in this poem turns to this idea that the literature's chief function is to instruct. Again Jonson instructs the mankind about their way of life. Jonson says that. When a man lives his life that life should be full of meaning and only when he has individuality, and is not following all others and having the same traits as others. He should not live like trees and be like trees which are growing in a bulk or are crowding each other. Also Jonson says that there is no dignity in living a long unimportant life and then die a useless, insignificant death like on Oak tree, which lives a life of more than 200 to 300 years and is then cut, dried and used as logs.

Jonson Continues and says that mans' life should be very significant and should reflect some great purpose and beauty: He compares a true and significant human life to a flower of lily which blooms only for a day and dies the very night; although its life is very short, but it is very significant life.

So, in conclusion Jonson says that we should and we do see beauty in small things and in small measures and the life can be a perfect even if it is short.

Milton- ON HIS BLINDNESS

On his Blindness by John Milton is one of the finest sonnets by the great poet of England. It is autobiographical in character, and it presents to us the pathetic condition of the poet who had lost his eye sight, when he had hardly crossed half the span of his life. This sonnet is sublime in tone, and expresses the poet's strong faith in the mercy of God. The poet believes that those persons who merely stand and wait, and pray to God in silence are as good votaries of God, as those angels who pass over land and sea in carrying out the orders of the Almighty God.

Milton, the great poet of England, had become blind when he had hardly crossed half the span of his life. The whole world appeared to him dark and gloomy. The poetic power, which had been bestowed upon him by God, seemed useless to him for he could not write poems in his state of blindness. The heart of the poet was much inclined to write poetry, and present to God a true account of his genius. But he was helpless.

In this state of blindness the poet often asked himself whether God required full work from a man who had been deprived of his eyesight. In such movements of questioning doubt and uncertainty, patience came to the help and rescue of the poet, Patience consoled the poet that God did not require the return of His gifts. His heart was kind and merciful. Thousands of angles were at His command, and they did Him service by passing over land and sea. Those persons who patiently bore the various sufferings and sorrows of their lives were also good servants of God. They were equally good devotees of God who - prayed to Him in silence and waited for His Mercy.

It is not Growing Like a Tree

(The Noble Nature)

It is not growing like a tree

In bulk, doth make Man better be:

Or standing long as oak, three hundred year,

To fall along at last, dry bald, and sere:

A lily of a day

Is fairer far in may,

Although if fall and die that night

In small proportions we just beautifies see:

And in short measures life may perfect be.

B. Jonson

Elegy Written in a Country Churchyard

1. The ourfew tools the knell of parting day,
The lowing herd wind slowly o'er the lea.

- The plowman homeward Plods his weary way,
And leaves the world to darkness and to me.
2. Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,
Save where the battle wheels his droning flight,
And drowsy tinkling lull the distant folds;
 3. Save from that yonder ivy-mantled fower
The moping owl does to the moon complain
Of such as, wand ring near her secret bower,
Molest her ancient solitary reign.
 4. Beneath those rugged elms, that yew-tree's shade,
Where heaves the turf in many a mould' ring heap,
Each in his narrow cell for ever laid,
The rude fore fathers of the hamlet sleep.
 5. The breezy call of incense-breathing morn,
The swallow nvitering from the straw-built shed,
The cock's shrill clarion, or the echoing horn.
No more shall rouse them from their lowly bed.
 6. For them no more the blazing hearth shall burn.
Or busy housewife ply her evening care:
No children run to lisp their sire's return.
Or climb his knees the envied kiss to share.
 7. Oft did the harvest to their sickle yield,
Their furrow oft the stubborn glebe has broke;
How jocund did they drive their team afield;
How bowed the woods beneath their sturdy stroke !
 8. Let not Ambition mock their useful toil
Their homely joys, and destiny obscure;
Nor Grandeur hear with a disdainful smile,
The short and simple annals of the poor.
 9. The boast of heraldry, the pomp of power,
And all that beauty, all that wealth e're gave,
Awaits alike th' inevitable hour:
The paths of glory lead but to the grave.
 10. Nor you, ye Proud, impute to These the fault,
If Mem'ry o'er their tomb no trophies raise, '
Where through the long-drawn asile and fretted vault
The pealing anthem swells the note of praise.
 11. Can storied urn of animated bust
Back to its mansion call he fleeting breath ?
Can Honour's voice provoke the silent dust,
Or Flattery soothe the dull cold ear of Death ?
 12. Perhaps in this neglected spot is laid
Some heart once pregnant with celestial fire;
Hands, the rod of empire might have swayed,
Or waked to ecstasy the living lyre.
 13. But knowledge to their eyes her ample page
Rich with the spoils of time did ne're unroll;
Chill penury repressed their noble rage,
And froze the genial current of the soul.
 14. Full many a gem of purest ray serene
The dark unfathomed caves of ocean bear;
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.

B.B.A. II Semester

Subject: English

15. Some village Hampden, that with dauntless breast
The little tyrant of his field withstood,
Some mute inglorious Milton here may rest,
Some Cromwell guiltless of his country's blood.
16. Th' applause of list'ning senates to command,
The threats of pain and ruin to despise,
To scatter plenty o'er a smiling land,
And read their history- in a nation's eyes.
17. Their lot forbade : nor circumscribed alone
Their growing virtues, but their crimes confind;
Forbade to wade through slaughter to a throne,
And shut the gates of mercy of mankind .
18. The struggling pangs of conscious truth to hide,
to quench the blushes of ingenuous shame,
or heap the shrine of Luxury and Pride.
With incense kindled at the Muse's flame.
19. For from the madding crowd's ignoble strife
Their sober wishes never leam'd to stray;
Along the cool sequester'd value of life
They kept the noiseless tenor of their way.
20. Yet ev'n these bones from insult to protect.
Some frail memorial still erected nigh.
With uncouth rhymes and shapeless sculpture decked,
Implores the passing tribute of a sigh.
21. Their name, their years, spelt by tit' unletter'd Muse,
The place of fame and elegy supply;
And many a holy text around she strews,
That teach the rustic moralist to die.
22. For who, to dumb Forgetfulness a prey,
This pleasing anxious being e'er resing'd
Left the warm precincts of the cheerful day,
Nor cast one longing ling rink look behind ?
23. On some fond breast the parting soul relies, S
Some pious drops the closing eye requires;
E'en from the tomb the voice of Nature cries,
E'en in our Ashes live their wonted fires.
24. For thee, who, mindful of th' unhonour'd dead;
Dost in these lines their artless tale relate;
If chance, by lonely contemplation led,
Some kindred spirit shall inquire the fate.
25. Haply some hoary-headed Swain may say,
'Oft have we seen him at the peep of dawn
Brushing with hasty steps the dew away
To meet the sun upon the upland lawn.
26. There at the foot of yonder nodding beech
That wreathes its old fantastic roots so high,
His listless length at noontide would he stretch,
And pore upon the brook that baddles by.
27. Hard by you wood, now smiling as in scorn,
Multring his wayward fancies he would rove,
Now drooping, woeful wan, like one forlorn,
Or crezed with care, or crossed in hopeless love.
28. One morn I miss'd him on the custom'd hill,
Along the heath and near his fav'rite tree;

B.B.A. II Semester

Subject: English

- Another came; nor yet beside the rill
Nor up the lawn, nor at the wood was he;
29. The next with dirges due in sad array
Slow thorough the church-way path we saw him borne.
Approach and read (for thou canst read) the lay,
Graved on the stone beneath you aged thorn.
30. Here rests his head upon the lap of Earth,
A Youth to Fortune and to Fame unknown.
Fair Science frowned not on his humble birth,
And Melancholy marked him for her own.
31. Large was his bounty, and his soul sincere,
Heaven did a recompense as largely send:
He gave to Miserie all he had, a tear,
He gain'd from Heaven ('twas all he wish'd) friend,
32. No further seek his merits to disclose
Or draw his frailties from their dread abode,
(There they alike in trembling hope repose,)
The bosom; of his Father and his God.

Elegy – Critical Aspiration –

Thomas Gray occupies a distinctive place among the transitional poets of England.

Gray's "*Elegy Written in a Country Churchyard*" is among the greatest and most popular poems in the English language. It has continued to delight the readers for long. With its deep human sympathy, its profound philosophy and nobility of sentiment, the stateliness of its measure and its perfect style and diction.

It is believed that the *Elegy* was written about 1742 to commemorate the death of Gray's friend, Richard West. The poem belongs to the Graveyard School of poetry. It is a milestone in the tradition of English tragedies. It is a transitional poem and is a bridge between classicism and romanticism.

The Theme and the Subject of the Poem

The elegy is characterized by a melancholy note. The dominant mood of the poem is one of gloom and sadness. The shadow of death hovers throughout the poem, and the regret over the frustration of human efforts and hopes is inherent in its tone. The opening scene of the poem is steeped in melancholy, and the musing on human destiny in the later parts is also of a melancholy nature. The description of the rustic poet also gives a gloomy picture of his life. Thus, the whole atmosphere and mood of the poem is tinged with melancholy. Death dominates the poem. The death in the past of the forefathers, the death in the present of the people everywhere, and the death in future of the poet-youth is the main theme of the poem. Another theme treated in the *Elegy* is the transitoriness of all human glory and joy. The poet attempts to show that all 'the paths of glory lead but to grave'. Thus, the futility of all human ambitions and aspirations is hinted at.

The contrast between the lives of the rich and the poor or the privileged and unprivileged forms another theme in the *Elegy*. The poet shows how the poor are not in a position to enjoy the luxuries and happiness of life in the world. Their poverty proves an obstacle in the path of their progress. But this poverty is a blessing in disguise. If it does not allow people to rise high, it also restrains them from doing evil, by limiting the power to do so. The rich, on the other hand, possess the power and means to do good to themselves and the world. But they also have power to commit mischief, and bring destruction to innocent people.

The poem also deals with the desire for fame, and desire to be remembered after death. This theme is treated along with other themes in the poem. The poet shows how even the poor rustics try to perpetuate their memory through inscriptions on some 'frail memorial decked with 'uncouth and shapeless sculpture.'

Besides being an expression of general or universal feelings and sentiments, and describing the lot of the common Man, the *Elegy* contains some autobiographical or personal elements. It deals with the life, destiny and anticipated death of the poet himself.

The *Elegy* is didactic in nature and seeks to convey certain moral lessons about human life. Gray exhorts the proud and ambitious people not to laugh at the simple life and obscure destiny of the poor. He tells them that they are much like the poor in that they have also to die one day and leave all their glory, wealth and luxuries in this world. The poem lays emphasis on the transitoriness of all human glory and luxury and the emptiness of all boast of power and wealth. It also points out to the inevitability of death, Gray seems to impress on us the idea that being poor is not altogether a matter of misfortune. The poor are fortunate in that they do not have to resort to flattery, cruelty and violence to gain selfish ends. They do not have to shut the gates of mercy on their fellow beings as the great men have to do.

Conclusion

The *Elegy* is remarkable for its simplicity of expression, and Gray says in it plainly what he has to say.

'An *Elegy* written in a Country Churchyard' is one of the those poems which have entered so deeply into the fabric of the English mind that it is impossible to view them with detachment. The feelings it expresses are so universal, and the phrasing so perfect, that it is difficult not to regard it as a thing which has always existed. In one sense the *Elegy* is a very ordinary poem, in another and deeper sense it is a very original one.

Reported Speech

Direct Speech

In direct speech we reproduce the actual words of the speaker. The words of the speaker are put within inverted commas when they are written down.

The school will open on Monday.

Indirect Speech

In indirect speech we do not reproduce the actual words of the speaker; we report the speech after making some changes.

Example – Naresh told me that the school would open on Monday.

Direct speech : I Play cricket every day.

Indirect speech: He said that he played cricket every day.

Direct Speech : She'll ring me up tomorrow.

Indirect Speech : She said that she would ring me up the following day.

Direct Speech : I did not sing well yesterday

Indirect Speech : My friend told me that he had not sung well the previous day.

CHANGING DIFFERENT TYPES OF SENTENCES IN DIRECT SPEECH INTO INDIRECT SPEECH

Statement or assertive sentences

To change statements (or assertive sentences) into indirect speech we observe the following rules –

- Said is often changed to told if it is followed by an object.
For example:
He said to me, "You have stolen my pen."
He told me that I had stolen he pen.
- Said /told is followed by that.
- The tense of the verb and the personal pronouns are changed as discussed earlier.

Changing Interrogative Sentences (Questions)

A representative of a market research company came and met Akhil Verma, a young man and asked him the following questions:

1. Where do you work?
2. How often do you eat out at a restaurant?
3. Do you entertain friends at home or outside?
4. Are you a vegetarian or a non-vegetarian?

Later on Mr. Akhil Verma reported these questions to his wife. This is what he said:

The representative asked me –

1. Where I worked.
2. How often I ate out at a restaurant.
3. If I entertained my friends at home or outside.
4. If I was a vegetarian or non-vegetarian.

Rules for changing interrogative sentences into reported speech are given below.

- We change said to asked or enquired/ enquired of
- When an interrogative sentence begins with an interrogative pronoun (what, who, which, whom, whose) or interrogative adverb (when, where, why, how) the direct speech is introduced by the same word with which the question in the direct speech begins as in 1 and 2.
- The interrogative form of the sentence is changed into the statement (assertive) form. The subject is put before the verb and auxiliaries do, did, does, don't appear in the affirmative sentences. The question mark is replaced by a full stop at the end.
- Negative and verbal abbreviations (shan't, can't, isn't, etc.) appear in full form in written reported speech (shall not, cannot, is not).
- The tense of the verb and the personal are changed as discussed in: Rules for changing direct into indirect speech.

Changing Imperative Sentences (Requests, Commands, Orders, Advice Etc.)

Plague is curable Don't Panic

1. Notify immediately to the nearest Health Centre any suspected case of Plague.
2. Isolate the patient.
3. Treat the patient immediately with tetra cycling 500 mgs 4 times a day for 10-14 days.
4. Keep surroundings clean
5. Don't touch the dead rats.

This is how Mr. Banerjee reported these do's and don'ts to the members of his family:

The medical authorities said that plague is curable and they advise the citizens to notify immediately to the nearest health centre any suspected case of plague. They also instructed the citizens to isolate the patient and to treat him with tetracycline 500 mgs 4 times a day for 10-14 days. They warned the citizens not to touch the dead rats.

Rules for changing imperative sentences into indirect speech:

- Said changes into requested, advised, ordered, proposed, asked, told etc. Told generally introduces an order or a command. Ask usually introduces a request.
- The verb of the direct speech is changed into the infinitive form. In the negative sentences 'not' is put before the infinitive.
- When the command or advice is negative, we can also use forbade.

Changing Exclamatory sentences

How beautiful is the Taj Mahal!

The man exclaimed with wonder that the Taj Mahal was very beautiful

Rules for changing Exclamatory sentences into indirect speech

- Exclamatory sentences express strong feeling. While changing such sentences into indirect speech the words such as what a , How, Alas, Bravo, Hurrah, expressive of strong feelings (of surprise, amazement, joy, anger, sorrow, bitterness, regret), are omitted.
- The reporting words are replaced with expressions such as exclaimed with joy/surprise/shock etc.
- The actual words of the speaker are changed into statements. Incomplete sentences are completed, as in the following example:
He said, "What a bitter medicine!"
He exclaimed with disgust that the medicine was very bitter.

Changing the Degree of comparison

Mount Everest is the highest peak.

This sentence is in the superlative degree of comparison. This can be rewritten in the positive and the comparative degree of comparison.

1. Mount Everest is higher than any other peak. (the comparative degree)
2. No other peak is as high as Mount Everest. (the positive degree)

Here are some more examples –

1. Swati is the most brilliant student in the class (the superlative)
Swati is more brilliant than any other student in the class. (The comparative)
No other student in the class is as brilliant as Swati (The positive)
2. Adit is one of the strongest boys in the school. (the superlative)
Adit is stronger than most other boys in the school (the comparatives)
Very few boys in the school are as strong as Adit (The positive)

When only two persons or thing are compared it is not possible to transform a sentence into the superlative degree of comparison, as in the example.

Gold is heavier than silver. (Comparative)

Silver is not so heavy as gold. (Positive)

Removing the adverb 'Too'

1. The box is too heavy that it cannot be lifted.

OR

The box is so heavy that it cannot be lifted.

2. He was too weak to walk

OR

He was too weak that he could not walk

3. He was too late for the train

OR

He was so late that he could not catch the train.

Changing one part of speech with another

1. He succeeded in the examination
2. He achieved success in the examination
3. He was successful in the examination.

In sentences 1 of the word succeed has been used as a verb. The same sentences have been rewritten as sentences 2 by using the noun form of succeed. And it has been rewritten as sentence 3 by using the adjectival form of succeeds.

In the same way we can transform sentences by replacing one part of speech with another. Here are some more examples:

- | | |
|---|-------------|
| 1. You should obey your teachers. | (Verb) |
| You should be obedient to your teachers | (Noun) |
| 2. She drives the car carefully. | (Adverb) |
| She drives the car with care. | (Noun) |
| 3. He is an intelligent man. | (Adjective) |
| He is a man of intelligence. | (Noun) |
| 4. He gave a quick reply | (Adjective) |
| He replied quickly | (Adverb) |
| 5. The cost of this book is sixty rupees. | (Noun) |
| This book costs sixty rupees. | (Verb) |

Changing exclamatory into assertive, and assertive into exclamatory sentences

- | | |
|-------------------------------------|---------------|
| 1. How beautiful she dances! | (Exclamatory) |
| She dances very beautifully | (assertive) |
| 2. Oh, for a glass of cold water! | (Exclamatory) |
| I wish I had a glass of cold water. | (Assertive) |
| 3. Alas! She is dead. | (Exclamatory) |
| It is sad that she is dead. | (Assertive) |
| 4. Oh, that I were a bird! | (Exclamatory) |
| I wish that I were a bird. | (Assertive) |

Changing Interrogative into Assertive, and Assertive into interrogative sentences

- | | |
|-----------------------------------|-----------------|
| 1. Who can live without water? | (Interrogative) |
| No one can live without water. | (Assertive) |
| 2. Who does not have his country? | (Interrogative) |
| Everybody loves his country? | (Assertive) |
| 3. Can money buy everything? | (Interrogative) |
| Money cannot buy everything | (Assertive) |

Changing Affirmative into Negative, and negative into affirmative sentences

- | | |
|---|---------------|
| 1. He is a wise man. | (Affirmative) |
| He is not a foolish man. | (Negative) |
| 2. Rohan is taller than Amitabh. | (Affirmative) |
| Amitabh is not as tall as Rohan. | (Negative) |
| 3. He is the best player in the team. | (Affirmative) |
| No other player in the team is as good as he. | (Negative) |

- | | |
|---|---------------|
| 4. He is aware of his mistakes. | (Affirmative) |
| He is not unaware of his mistakes. | (Negative) |
| 5. As soon as I saw him, I waved to him. | (Affirmative) |
| No sooner did I see him than I waved to him | (Negative) |
| 6. He is too fat that he cannot walk fast. | (Affirmative) |
| He is so fat that he cannot walk fast. | (Negative) |

Changing compound sentences into simple sentences

- | | |
|--|------------|
| 1. They were poor and often suffered from many hardships | (Compound) |
| They suffered many hardships because of their poverty. | (Simple) |
| 2. He is steady worker but he is rather slow. | (Compound) |
| His is slow and steady worker. | (Simple) |

Changing simple sentences into complex sentences

- | | |
|---|-----------|
| 1. He stole his neighbour's dog | (Simple) |
| He stole the dog which belonged to his neighbor | (Complex) |
| 2. His silence proves his guilt. | (Simple) |
| His silence proves that he is guilty. | (Complex) |

Changing complex sentences into simple sentences

- | | |
|---------------------------------------|-----------|
| 1. You must as hard as you can. | (Complex) |
| You must work you're the hardest | (Simple) |
| 2. How long I shall stay is doubtful. | (Complex) |
| The length of my stay is doubtful. | (Simple) |

DIRECT AND INDIRECT SPEECH

There are two ways by which we may report or narrate what a speaker said.

Direct Speech In direct speech (Narration/quotation) the speaker's exact words are given.

Example: John said, "I am trying for a job here."

Indirect Speech

In indirect speech (Narration) only the substance of what the speaker said is given and not the exact words.

Example: John said that he was trying for a job there.

Rules for Changing Direct into Indirect Speech:

He said, "I write a letter."

Said-Reporting verb

"I write a letter."- Reported speech

Rule 1: If the reporting verb is In the Past Tense, the Reported Speech (Indirect speech) also must be in the Past.

(a) Simple present becomes simple past.

Example: He said, "I write a letter." (Direct)

He said that he wrote a letter. (Indirect)

(b) Present continuous becomes past continuous

Example: He said, "I am writing a letter." (Direct)

He said that he was writing a letter. (Indirect)

(c) Present Perfect becomes past perfect

Example: He said, "I have written a letter." (Direct)

He said that he had written a letter. (Indirect)

(d) Present Perfect continuous becomes Past Perfect continuous

Example: He said, "I have beerr writing a letter." (Direct)

He said that he had been writing a letter. (Indirect)

(e) Simple past becomes Past perfect

Example: He said, "I wrote a letter." (Direct)

He said that he had written a letter. (Indirect)

(f) Past continuous becomes Past perfect continuous

Example: He said, "I was writing a letter." (Direct)

He said: that he had been writing a letter. (Indirect)

(g) Past perfect and Past Perfect continuous-No change

Example: He said, "I had written a letter." (Direct)

He said that he had written a letter." (Indirect)

(h) Future tense becomes future conditional tense

Example: He said, "I will write a letter." (Direct)

He said that he would write a letter. (Indirect)

Will is changed into would

Shall is changed into should

Can is changed into could

may is changed into might

has/have is changed into had

am/is/are is changed into was/were

Rule 2: If the Reporting verb Is in the Present or Future Tense the tense of the verb is not changed in the indirect.

Example: He says, "I write a letter." (Direct)

He says that he writes a letter. (Indirect)

Rule 3: If it is a statement, the conjunction 'that' is used after the reporting verb.

Example: He said, "I am happy." (Direct)

He said that he was happy. (Indirect)

Rule 4: The First and Second persons in the Direct speech should become Third in the Indirect.

Example: He said, "I watch a film." (Direct)

He said that he watched a film. (Indirect)

I (is change into) he/she

We-they

You-they/he/she

My-his/her

Our-their

Your-their/his/her

Me-him/her

Rule 5: If the person addressed to, reports the speech, The Second person In the direct becomes First person in the Indirect.

Example: He said to me, "You are a fool." (Direct)

He said to me that I was a fool. (Indirect)

Rule 6: Words expressing Nearness in time and place are generally changed into words expressing Distance.

Example: He said, "I am ready here now." (Direct)

He said that he was ready there then. (Indirect)

Now becomes then

This becomes that

These becomes those

Here becomes there

Ago becomes before

Thus becomes so

To-day becomes that day

To-morrow becomes the next day, following day etc.

Yesterday becomes the day before, the previous day etc.

Last-night becomes the night before

Next week/year becomes the following week/year last week/year becomes the previous week/year

Rule 7: To report Question in Indirect speech, the Reporting Verb Is changed Into 'Asked', 'Enquired', 'Wanted to know, etc.

Example: He said, "Who are you?" (Direct)

He asked him who he was. (Indirect)

Form-Reporting verb + suitable object + Question word + subject + verb

Rule 8: If it is a Yes/No Question, then If or whether is used after the Reporting verb.

Example: He said, "Are you happy here?"(Direct)

He enquired if they were happy there. (Indirect)

Rule 9: If it is a command, change the reporting verb to-told, ordered or commanded.

Example: The father said to his son, "Go and pay your fees at once."(Direct)

He told his son to go and pay his fees at once. (Indirect)

Rule 10: Negative Commands are changed into Indirect by not + Infinitive

Example: The Captain said to his soldiers, "Don't return the fire."(Direct)

The captain ordered his soldiers not to return fire. (Indirect)

Rule 11: When 'Let' is used for some suggestion, the Reporting verb can be changed to 'Suggested' in the Indirect.

Example: He said, "Let's listen to the music."(Direct)

He suggested our listening to the music. (Indirect)

Rule 12: To report an entreaty/request, the reporting verb is changed into, entreated, requested, begged, pleaded etc.

Example: The hungry child said, "Please give me some food"(Direct)

The hungry child begged them to give him some food. (Indirect)

Rule 13: To report an entreaty/request, the reporting verb is changed into, entreated, requested, begged, pleaded etc.

Example: The hungry child said, "Please give me some food."(Direct)

The hungry child begged them to give him some food. (Indirect)

Rule 14: To report a wish or an exclamation, the Reporting verb is changed Into- exclaimed, praised, called to witness, applauded, blamed, desired, wished etc.

Example: The boy said, "How happy I am!"(Direct)

The boy exclaimed that he was very happy. (Indirect)

TENSES

Tenses denote time of action. Time can be divided into three parts: Present, Past and Future.

Classification of Tenses

Present Tense Simple Present Tense:

The Simple Present

The Simple Present is a tense that expresses action in the present time, habitual actions, or general truths.

Example: The sun rises in the east.

Present Continuous:

It describes an incomplete ongoing present action that is in the middle of happening, but will finish at some point. This tense is formed by using the auxiliary verb be (am/is/are) with the present participle verb form ending in "ing".

Example: The boys are playing cricket.

Present Perfect Tense:

It signifies that an action started in the past and continued to present time, in which it is completed. This tense is formed by using the auxiliary verb have (have/has) with the past participle form of the verb.

Example: I have finished my work.

Note: Present perfect is never used with adverbs of past time.

Present Perfect Continuous:

It describes an action that began in the past and continued up to present time, in which it is (or most of it) is completed. This tense is formed by using the auxiliary verb have (have/has) together with the auxiliary verb been and the present participle form of the verb ending with "ing"

Example: They have been doing the work since Eight o'clock.

Past Tense

Simple Past Tense

It is an action or situation that was finished in the absolute past and has no connection with the present. Most past Simple verbs end in "ed" (regular verbs).

Example: I learnt French in Delhi.

Past Continuous It describes action which went on during a stretch of time in the past and finished. This tense is formed by using the verb be (was/were) with the present participle form of the verb ending in “ing”
 Example: when I met him, he was reading a novel.

Past Perfect Tense:

It describes an action completed in the past before certain point in time or an action which happened in the very distant past. This tense is formed by using the auxiliary verb have (had) with the Past participle form of the verb.

Example: you had studied English before you moved to New York.

Past Perfect Continuous:

It describes an action that began before a certain point in the past and continued up to that time in past. This tense is formed by using the auxiliary verb have (had) together with the auxiliary verb been and the present participle form of the verb ending with "ing".

Example: She had been working at that company for three years when It went out of business:

Future Tense

Simple Future Tense:

It describes an action or situation that has still to take place. This tense is usually formed by using the auxiliary verb will with the base form of the verb.

Example: I will call you when I arrive.

Future Continuous:

It describes an ongoing action that will be in process around a point of time in the future. This tense is usually formed by using the auxiliary verb will together with the auxiliary verb be and the present participle form of the verb ending in "ing".

Example: He will be waiting for her when she arrives home tonight.

Future Perfect Tense:

It describes that a future action will be completed before a point in time or before another action in the future. This tense is formed by using the auxiliary verb will together with the auxiliary verb be and the past participle form of the verb.

Example: BY next November, I will have received my promotion.

Future Perfect

It describes an along future action that will continuous and will be completed before point in time or before another action in the future. This tense is formed by using the auxiliary verb will, the auxiliary verb have (have), and the auxiliary verb been together with the present participle form of the verb ending in “ing”.

Example: They will have been talking for ever an hour by the time Madam arrives.

Tense	simple	continuous	perfect	Perfect Continuous
Present	Form: S + V in the Present He + reads + a book	Form: S + am/is/are + ing form He + is + reading a book	Form: S + has/have + P.P He +has + reads + a book	Form: S + has/have + been + ing form He + has + been + reading + a book
Past	Form: S + V in the Past He + reads + a book	Form: S + was/were + ing form He + was + reading + a book	Form: S + had + P.P He +had + read + a book	Form: S + had+ been + ing form He + had + been + reading + a book
Future	Form: S + will/shall + verb root He + will +read + a book	Form: S + will/shall + be + ing form root He + will + be + reading + a book	Form: S + will/shall + have + P.P He +will + have + read + a book	Form: S + will/shall + have been + ing form He + will + have + been + reading + a book

PHRASES and CLAUSES

PHRASE

Phrases: A phrase is any group of words that does not contain a subject-verb combination. Phrases also function as units, as single parts of speech. There are noun phrases, adjective phrases, adverb phrases.

Noun phrase: A Noun Phrase is a group of words that does the work of a Noun.

Example: Early to bed is a good maxim.

Adjective phrase: An Adjective Phrase is a group of words that does the work of an adjective.

Example: A crown made of gold. Adverb Phrase: An Adverb Phrase is a group of words that does the work of an adverb. Example: He fell to the ground.

CLAUSES

Clauses: Groups of words that contain a subject-verb combination are clauses. Thus a clause may be a whole sentence. If a clause can stand by itself as a sentence, it is an independent clause. If the clause is acting as a noun, adjective or adverb and cannot stand by itself, it is a dependent or subordinate clause.

Like phrases, clauses may be named by their function: noun clauses, adjectival clauses, or adverbial clauses.

Noun Clause: A Noun Clause is a group of words which contains a Subject and a predicate of its own and does the work of a Noun.

Example: No one could read what he wrote.

Adjective Clause: An Adjective Clause is a group of words which contains a Subject and a predicate of its own and does the work of an adjective.

Example: The umbrella which has a broken handle is mine.

Adverb Clause: An Adverb Clause is a group of words which contains a subject and a predicate of its own and does the work of an adverb.

Example: They rested when evening came.

SENTENCE

A Sentence is a group of words that make sense on their own.

Example: color Pink favorite is my. (Makes no sense, therefore it is not a sentence) My favorite color is Pink. (Makes complete sense, therefore it is a sentence)

Kinds of Sentences:

Declarative (Assertive) - A declarative sentence makes a statement. These are the simple sentences.

Example: Maria lives in India.

Interrogative - An interrogative sentence asks a question. An interrogative sentence ends with a question mark.

Example: How did you get into the car?

Exclamatory - It is a sentence that expresses sudden and strong feelings, such as surprise, wonder, pity, sympathy, happiness, or gratitude. An exclamatory sentence ends with an exclamation mark.

Example: The monster is attacking!

Imperative - Imperative sentence gives a command, makes a request, or express a wish.

Example: Cheryl, try the other door.

Sometimes the subject of an imperative sentence (you) is understood.

Example: Look in the closet. (You, look in the closet.)

SUBJECT AND PREDICATE

Subject: Who or what the sentence is about. The noun, pronoun, or group of words acting as a noun, that performs the action indicated in the predicate of the sentence or clause.

The subject of a sentence typically

1. Occurs at the beginning of the sentence (position),
2. Consists of a noun phrase (form), and
3. Indicates the topic of the discussion (meaning).

Predicate: Basically, the rest of the sentence or clause other than the subject; it usually has a verb, and thus indicates some action, but may have other functions such as modifying the subject.

The predicate

1. follows the subject,
2. Starts with a verb indicating an action or state of being, and
3. Conveys a thought about the subject.

Example: I rode the bus to school today In this the subject is "I"

Predicate is "rode the bus to school today."

ACTIVE AND PASSIVE VOICE

ACTIVE VOICE

When the verb speaks of its subject as acting, it is said to be in the Active Voice.

Example: He wrote a letter.

PASSIVE VOICE

When the verb speaks of its subject of being acted upon or having something done to it, is said to be In the Passive Voice.

Example: A letter was written by him.

Note:

1. Only transitive verbs (verbs that need an object to complete their sense) can ever be in the Passive.
2. In Active Voice, the subject is given supreme importance.
3. In Passive Voice, the object is given supreme Importance.

Example: Tom killed a snake (Active Voice)

A snake was killed by Tom. (Passive Voice)

Rules for Changing the Voice:

General Form of Active Voice-Subject + Verb

General Form of Passive Voice-Object + 'Be' form + P.P

Rule 1: The Object of the Active Voice is changed into Subject in the passive.

Rule 2: The Subject of the Active Voice is changed into Object in the passive preceding 'by'. Note that the Object is often omitted in the passive.

Rule 3: After the subject, use proper form of 'Be' & cording to the tense and number of the subject. 'Be' forms- am/is/are/was/were

Transformation of Sentences-Voice Change

PRESENT TENSE

(1) Simple Present tense- He + writes + a letter. (A.V)

A letter + is + written + by him (P.V)

Form -Subject + am/is/are + Past Participle.(P.V)

(2) Present Continuous Tense -He + is+ writing + a letter. (A.V)

A letter + is + being + written + by him. (P.V)

Form -S + has/have +been + Past Participle. (P.V)

Note: Present Perfect Continuous tense has No Passive Voice.

PAST TENSE

(1) Simple Past- He + wrote + a letter. (A.V)

A letter + was + written + by him (P.V)

Form-S + was/were + Past Participle. (P.V)

(2) Past Continuous — He + was + writing + a letter. (A.V)

A letter + was + being + written + by him. (P.V)

Form-S + was/were + being + Past Participle. (P.V)

(3) Past Perfect- He + had + written + a letter. (A.V)

A letter + had + been + written + by him (P.V)

Form-S + had + been + P.P. (P.V)

Note: Past Perfect Continuous tense has No Passive Voice

FUTURE TENSE

(1) Simple Future Tense- He + will + write + a letter. (A.V)

A letter + will be+ written+ by him. (P.V)

Form-S +will/shall +be +Past Participle. (P.V)

(2) Future Perfect- He + will + have + been + written + a letter (A.V)

A letter +will have+ been+ written +by him. (P.V)

Form-S+ will/shall +have +been +Past Participle. (P.V)

Note: The future continuous and future perfect continuous have No Passive Voice.

Rule: When an imperative 'command' is to be transformed, the form will be:

B.B.A. II Semester

Subject: English

Let + S + Be + Past Participle.

Hang him. (A.V)

Rule: When interrogative sentence is to be formed, the form will be:

Q. word + auxiliary verb + S + P.P

Who killed the snake? (A.V)

By whom +was +the +snake +killed? (P.V)

Summary of Rules with Examples in Tabular Form:

Tense	Simple	Continuous	Perfect	Perfect Continuous
A.V. Present	S + V in the Present He + reads + a book	S + am/is/are + ing He + is + reading a book	S + has/have + PP He + has + read + a book	S + has/have + been + ing He + has + been + reading + a book
P.V.	S + am/is/are + PP A Book + is + read + by him	S + am/is/are + being + PP A book + is + being + read + by him	S + has/have + been + PP A book + has + been + read + by him	No Passive
A.V. Past	S + V in the Past He + read + a book	S + was/were + ing He + was + reading + a book	S + had + PP He + had + read + a book	S + had + been + ing He + had + been + reading + a book
P.V.	S + was/were + PP A book + was + read + by him	S + was/were + being + PP A Book + was + being + read + by him	S + had + been + PP A book + had + been + read + by him	No Passive
A.V. Future	S + Will/shall + root of the verb He + will + read + a book	S + will/shall + be He + will + be + reading + a book	S + will/shall + have + PP He + will + have + read + a book	S + will/shall + have + been + ing He + will + have + been + reading + a book
P.V.	S + Will/shall be + PP A letter + will be + read + by him	No Passive	S + will/shall + have + been + PP A letter + will + have + been + read + by him	No Passive

REARRANGEMENT OF SENTENCES IN PARAGRAPH

In many objective English tests, questions of rearrangement of jumbled sentences into a logical coherent paragraph are asked. You are asked to do such question in shortest possible time. Such questions are designed to test your ability to analyse and evaluate the relationships among different independent sentences of a paragraph and to synthesise them into a logical and harmonious order. In these types of questions you are given a jumbled paragraph. Basically, you are given a paragraph - but the sentences are not in the right order. You have to rearrange the sentences so that they logically make sense.

Strategies for Rearrangement of Sentences in Paragraph:

1. Find proper opening sentences.
2. Look for concluding sentences.
3. Look for connecting sentences.
4. Look for keywords: Sometimes sentences aren't able to stand on their own. They use pronouns and other keywords which can help you find the order of the sentences. For example: He, she, it, him, her, and they.
5. Look for transitions. This will help you link sentences together. For example: Besides, although, but, yet, however, also, while, therefore, in addition, for example, fortunately/unfortunately.

Example:

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A. If you are used to having your stimulation come in from outside, your mind never develops its own habits of thinking and reflecting B. Marx thought that religion was the opiate, because it soothed people's pain and suffering and prevented them from rising in rebellion C. If Karl Marx was alive today; he would say that television is the opiate of the people. D. Television and similar entertainments are even more of an opiate because of their addictive tendencies.

- 1) BACD
 - 2) ADBC
 - 3) BDCA
 - 4) CBDA
- Ans: (4)

Explanation: Sentence B has Marx (short Form) and sentence C has Karl Marx (Full form). So C will come before B. Now in given options we can clearly see 1 and 2 and 3, B is placed before C and hence we reject option 1, 2 and 3, which leaves us with only option 4 which is the correct option.

Example:

A. What came out was very large garland made out of currency notes.
B. The unsuspecting governor opened the box in full view of the gathering
C. When the RBI governor came to inaugurate the new printing press, the local unit of the BJP handed him a gift wrapped box
D. There was a twist - the notes were all as tattered as notes could get

- 1) DACB
 - 2) CABO
 - 3) CBAD
 - 4) DCAB
- Ans: (3)

Explanation: We can clearly see that sentence D is tending or concluding sentence here. Now options 2 and option 3 are left as 1 and 4 get eliminated. In option 2 chronological is disrupted as the minister could not have viewed the garland of currency notes before opening the box, thus option 3 will be the correct answer.

THE ESSENTIALS OF A BUSINESS

Technological advancements have not reduced the importance of a business letter though most software helps and guides us in producing one. In any case they are only a tool and may be used if necessary. However, we must understand the mechanical details of a business letter.

Letterhead

A letterhead is the printed stationery, which carries the essential information about the company or the organisation. Since the first contact with a company is usually made through its letterhead, therefore companies spend considerable time, effort and money on getting it designed. A letterhead generally carries a Logo, the name and postal address of the company and its contact numbers. Following the revolution in information technology and popularity of e-commerce, more and more letterheads carry the website and e-mail addresses of the company as well. Some companies even choose to have different email addresses for their different departments to enable easier access.

Reference Number

A Reference number helps us in retrieving the letter at a later stage. It may contain the initials of the letter writer, the department from which the letter originates, and the distinctive number allotted to it. For example, AK/Per/629 may be the reference number of a letter written by Amit Khanna of Personnel department. It is for an organisation to decide what the contents of a reference number should be. Some business letters show the reference numbers of both the correspondents or display printed pre-numbered stickers for the purpose.

Date

The date must be written in full without abbreviating the name of the month. For example, 1.6.2000 may

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preferably be written as 1 June, 2000. This removes the possibility of any misunderstanding as Americans are likely to read the date given in numerals as 6th of January, 2000. The date may be written either below the Reference Number or to its extreme right.

Special Markings

A few spaces below the date, one may show special markings such as Confidential, Air Mail, through Registered Post/Courier/Speed Post etc. When the contents of a letter are confidential, then care should be taken to super scribe the envelope also with the same marking.

Inside Address

The complete name and address of the recipient is written below the special markings. It must be ensured that the inside name and address is exactly the same as that used on the envelope.

Attention Line

If the letter is addressed to a company or one of its departments but the sender wishes it to be dealt with by a particular individual, then an Attention Line may be inserted either above or below the Inside address. This may read like:

For the Attention of Mr. Harish Arora, Manager (Industrial Credits)

Salutation

The choice of a salutation depends on the extent of formality one wishes to observe. The following list shows different salutations in descending order of formality:

Sir

Dear Sir/Madam

Dear Mr./Ms X

Dear Sir may be used as a standard salutation. Letters addressed to firms or companies use "Sirs" as a salutation. When informality is aimed at, then the surname of the addressee is preferred for use by most correspondents. The use of first name was traditionally avoided in business letters but salutations in business now are becoming increasingly direct.

The use of 'Respected' should also be avoided, as the word respected, not being an adjective, is grammatically unacceptable.

Subject Heading

It is useful to provide a subject heading in longer letters. This helps the reader find out in the first instance what the contents of the letter are. Subject headings may be written in initial capitals with rest in lower case and underscored or in capitals as shown: Sub:

Erection Work of Bikaner Project
(or)
Sub: ERECTION WORK OF BIKANER PROJECT

The usual place for a subject heading is either above or below the salutation. In brief letters, a subject heading may be redundant, in some circumstances a subject heading may also be useful in short letters as it would ensure that the letter reaches the right person, at the earliest, who would be dealing with that subject matter. It would be of immense help especially if it is addressed to a large organisation which has a central department where all mail are received and sorted.

Main Body

The main body of letter may be divided into three parts. Most business letters begin with a brief introduction, which states the purpose of the letter.

This is followed by a longer middle section, which presents relevant facts in a logical and coherent manner. This section may be divided into several paragraphs, each dealing with a separate point and written coherently.

The conclusion is a polite rounding off. It may mention the feedback required. Some of the expressions are given below:

We thank you in anticipation.

We look forward to a favourable response.

We will be glad to furnish additional information.

We expect you will continue to extend patronage to us.

We hope it is the beginning of a long business relationship.

We regret it may not be possible to deliver the goods immediately.

It is inadvisable to round off every business letter with the phrase "Thanking You". If the intention is to really thank the recipient, then a complete sentence may be used since a phrase beginning with an "ing" word is neither a complete sentence nor grammatically acceptable. This again would depend largely on the practice being followed in an organisation.

Complimentary Close

The Complimentary Close should match the Salutation in terms of formality or lack of it. The following table may be helpful:

Salutation	Complimentary Close
Sir	Yours truly
Dear Sir	Yours faithfully
Dear Mr. X	Yours sincerely

A common error is to use an apostrophe in Yours (Your's). Care must be taken to avoid it. "Truly" and "sincerely" are often misspelt. It should be remembered that truly does not have an 'e' in it while "sincerely" retains both the 'e's.

Signatory

After leaving four to five spaces for the signature, the name of the sender may be written in capitals within brackets followed by the designation as shown below:

(AMBUJ CHANDNA)
Regional Sales Manager

Enclosures/Copies Circulated

List of enclosures or details of those to whom copies of the letter are being circulated may be given below the designation of the sender. In some cases, copies of the letter may require circulation while keeping the original recipient in the dark. The abbreviation in such cases is suitably changed to bcc in the letters being circulated alone.

Annexure

If we wish to annex some documents with the letter, then information about these may be listed at the end.

Paragraph Writing **(BASED ON EXPANSION OF AN IDEA)**

Paragraph writing is an exercise that requires thinking over an idea and its proper expression. It may be considered as the first exercise in good essay writing or article/paper writing. A student is advised to select a topic in which he has a genuine interest and of which he has a considerable knowledge. The most important thing about paragraph writing is that it should not exceed the given word limit. Furthermore, it should also be kept in mind that there is a difference between 'paragraph writing' as an independent form of writing and dividing an essay or article into paragraphs. A paragraph of an essay contains an idea relevant to the given topic, but a paragraph (when a student is asked to write a paragraph on a given topic) should include all matter relevant to the given topic expressed in a brief and concise manner. The topic is generally a popular, well-known proverb or saying which is to be expanded in a paragraph.

PRINCIPLES OF PARAGRAPH WRITING

A good paragraph must possess:-

- (1) **Unity:** - A paragraph should not contain more than one main theme. All sentences in a paragraph must develop or expand the main idea or theme.

- (2) **Order:** - The arrangement of thoughts in a paragraph should be clear and logical.
- (3) **Emphasis:** - Emphasis should be laid on the most important sentence of a paragraph by placing it in the beginning of the paragraph.
- (4) **Variety:** - Good deal of variety may be introduced by making the sentences vary in length and structure.

GUIDELINES FOR PARAGRAPH WRITING

- (1) Sorting of matter involves inclusion of important points in a paragraph and leaving out lesser important ideas for the sake of maintaining desired word limit.
- (2) One should bear in mind that a paragraph does not describe but only states the views of its writer.
- (3) Examples in support of an idea or statement should be avoided as it may add to the length of the paragraph and an important point or idea may have to be sacrificed.
- (4) A paragraph should not exceed its given word limit. A few words less or a few words more may not matter but a 100 words paragraph should not extend into 200 words.
- (5) Simple and precise expressions should be used. Idiomatic expressions should be avoided for the sake of clarity of expression.
- (6) Grammatical mistakes and spelling mistakes should be avoided and proper punctuation marks should be used for effective writing.
- (7) A paragraph should have a good beginning and an equally effective ending.