

## Study Notes as per S.R.T.M. University Examination Pattern

### B.A. 1 – SEM II – English Compulsory (2023-24)

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## Tenses

### Tense, Aspect, Mood (TAM)

TAM covers the expression of three major components of words which lead to or assist in the correct understanding of the speaker's meaning:

- **Tense**—the position of the state or action in time, that is, whether it is in the past, present or future.
- **Aspect**—the extension of the state or action in time, that is, whether it is unitary (perfective), continuous (imperfective) or repeated (habitual).
- **Mood or modality**—the reality of the state or action, that is, whether it is actual (realis), a possibility or a necessity (irrealis).

For example, in English the word "walk" would be used in different ways for the different combinations of TAM:

- Tense: He **walked** (past), He **walks** (present), He **will** walk (future).
- Aspect: He **walked** (unitary), He **was walking** (continuous), He **used to** walk (repeated).
- Mood: I **can** walk (possibility), Walk faster! (necessity).

In the last example, there is no difference in the articulation of the word, although it is being used in a different way, one for conveying information, the other for instructing.

Tenses, thus, refer to different forms of a verb or verb phrase. We use different tenses to talk or write about different times. For example, we usually use present tense verb forms to talk about states, events or actions that happen or are happening in the present time. We usually use past tense verb forms to talk about past time, to describe events, states or actions that have finished. We can also use past tense forms to refer to present time, for example, for reasons of politeness or indirectness (*I was wondering if you wanted a drink*) and present tense forms to refer to past time, for example, for dramatic effect.

There is no future tense form of verbs in English. We refer to future time in several different ways for different functions, for example, using the present tense or *be going to* or *will*.

### Aspect

Aspect is the expression of the temporal structure of an action or state. Aspect in English expresses ongoing actions or states with or without distinct end points. English has four aspects: simple, progressive, perfect, and perfect-progressive.

Although not always identified, the simple aspect is the default aspect of the simple present and simple past tenses. The simple aspect expresses single actions, habits, and routines. For the formation of the simple present and simple past verbs, please refer to the charts in the "Tense" section.

The progressive aspect expresses incomplete or ongoing actions or states at a specific time. For example, the use of the progressive aspect in *I am floating the book* indicates that I started floating the book in the past and am still floating the book in the present and presumably the future. The

formula for forming the present progressive is [simple present “to be” + present participle]. The formula for forming the past progressive is [simple past “to be” + present participle].

The perfect aspect expresses the consequences resulting from a previous action or state. For example, the use of the perfect aspect in *I have floated the book* focuses on the end result of my floating the book (my having floated the book) as opposed to the process of floating the book. The formula for forming the present perfect is [simple present “to have” + past participle]. The formula for forming the past perfect is [simple past “to have” + past participle].

The perfect-progressive aspect expresses incomplete or ongoing actions or states that began in the past and continue to a specific time. For example, the use of the perfect-progressive aspect in *I had been floating the book* indicates that I started floating the book in the past and continued to float the book until a specific point in time at which I stopped floating the book. The formula for forming the present perfect-progressive is [simple present “to have” + past participle “to be” + present participle]. The formula for forming the past perfect-progressive is [simple past “to have” + past participle “to be” + present participle].

Present participles, or *-ing* forms, are formed by adding the suffix *-ing* to the base form of a verb. For example, the present participles of *eat* and *read* are *eating* and *reading*. Past participles, or *-en* forms, are formed 1.) identically to the *-ed* past tense, 2.) by adding the suffix *-en* to the base form, or 3.) with a stem change.

For example, the past participles of *study*, *take*, and *begin* are *studied*, *taken*, and *begun*.

## **Mood**

Mood is the expression of modality of an action or state. Modality is the expression of possibility, necessity, and contingency. Modality can be expressed through modal verbs as well as through grammatical mood in English. English has three moods: indicative, subjunctive, and imperative.

The indicative mood allows speakers to express assertions, denials, and questions of actuality or strong probability. Most sentences in English are in the indicative mood because the indicative is the most commonly used mood. For example, the statement *I read the book* and the question *Did you read the book?* are both sentences in the indicative mood.

The subjunctive mood expresses commands, requests, suggestions, wishes, hypotheses, purposes, doubts, and suppositions that are contrary to fact at the time of the utterance. The form of the present subjunctive is identical to the base form of English verbs. The form of the past subjunctive is identical to the plural simple past indicative. However, the subjunctive is only distinguishable in form from the indicative in the third person singular present subjunctive and with the verb *to be* in the present subjunctive and the first and third person singular in the past subjunctive.

The imperative mood allows speakers to make direct commands, express requests, and grant or deny permission. The form of the English imperative is identical to the base form of any English verb. The negative form of the English imperative is created by inserting the *do* operator and the negative adverb *not* before the base form of the verb.

## Composing a News Item

News articles report on current events that are relevant to the readership of a publication. These current events might take place locally, nationally, or internationally.

News writing is a skill that's used worldwide, but this writing format—with its unique rules and structure—differs from other forms of writing. Understanding how to write a news story correctly can ensure you're performing your journalistic duty to your audience.

There are three types of news articles:

- **Local:** reports on current events of a specific area or community. For example, “College Football Team Welcomes Legendary NFL Coach” or “School District Announces New Grading Policy.”
- **National:** reports on current affairs within a particular country. For example, “NASA’s James Webb Telescope Captures Surreal Images of the Cosmos.”
- **International:** reports on social issues or current affairs of one or more countries abroad. For example, “UK’s Record Heat Wave Expected to Continue Next Week.”
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Regardless of the type of news article you're writing, it should always include the facts of the story, a catchy but informative headline, a summary of events in paragraph form, and interview quotes from expert sources or of public sentiment about the event. News stories are typically written from a third-person point of view while avoiding opinion, speculation, or an informal tone.

## An Annihilation of the Castes by Dr. B.R. Ambedkar

*Annihilation of Caste* is an undelivered speech written in 1936 by B. R. Ambedkar. The speech was to be delivered at an anti-caste convention held in Lahore by Hindu reformers. However, upon reviewing the written speech, the conference organizers deemed it too controversial, and subsequently revoked Ambedkar's invitation to the conference. Ambedkar proceeded to self-publish the speech, which gained widespread popularity and prompted translations into multiple Indian languages.

The book focuses on the urgent need for social reform to take precedence over political and religious reform in Indian society. Ambedkar meticulously exposes the tyranny imposed by upper-caste Hindus on the untouchable community, providing instances of discrimination and advocating for the reconstruction of Hindu society. He challenges the fallacy of socialist ideals in the context of India, asserting that a socialist revolution is unattainable as long as the caste system persists.

Ambedkar begins by referencing his own status as hailing from one of the “untouchable” castes and speaks to his own unlikely position as now heading up an event striving for the abolition of the caste system since he himself is one of the more outspoken and explicit critics. This therefore makes him far more likely not to succeed in his mission. Moving on, he begins to speak of how there are numerous kinds of reform, but the three most necessary and critical are social reform, political reform, and economic reform. While many movements begin with these latter two arenas, the true goal should be first of all social reform. Any reform movement that does not begin there is doomed to failure, since political and economic reform are downstream of the overall culture and social system. Social reform, Ambedkar insists, is the true key to demolishing the caste system.

Ambedkar speaks to how the caste system fails in many of its own goals and also fails to advance and nourish Hindu society as a whole. Even those who argue for the necessity of caste in order to preserve bloodlines and some notion of racial essentialism are proven wrong, since the caste system does not even succeed in this, he argues. What is more, the caste system directly causes the social breakdown of Hindu society by pitting different groups against one another in their own kind of class warfare, where individual Hindus are set at odds with others purely on account of the caste to which each belongs. They do this even if everything else about them would be in harmony.

Caste explicitly ensures that Hindu society remain at a stand still, as the higher castes are always in competition to ensure that none of the lower castes rise above their current status. Caste even prevents the religion from gaining new followers and converts since it is not a missionary religion like Christianity or Islam; Hindu society has become insular and self-serving in large part thanks to caste. If India is to improve and change, caste must be abolished, and the real key to such a project is the social reform that is brought about by a deep and incisive criticism of the Hindu religion.

Religious reform is a necessity without which there is no hope for social reform and the abolition of the caste system to come about. The manner in which the Hindu religion is practiced is contrary to the way in which contemporary culture thrives, and in many cases, it is even at odds with rational thought itself, he argues. The problem is that the very people who must participate in this social and religious reformation are the very people who benefit from the situation remaining as the status quo. The Brahmins, for instance, the religious leaders, would need to be a part of this reformation, but there is no way they would consent to a movement that would mean their own destruction.

In the end, the entire system would need to be overhauled so completely that it would give birth to a whole new meaning of Hindu religion and culture. There is little reason to hope that this will occur, Ambedkar states, but it is a noble goal to pursue since the caste system is one of oppression and isolation that needs to be abolished. For his own part, however, Ambedkar states that he will do this from the outside looking in, as he has determined to abandon the Hindu religion altogether. He assures his listeners/readers that he will not abandon the cause and that he will continue to work tirelessly in this regard but that his own part in the reform movement will necessarily look different as one no longer technically working from the inside.

Therefore, Ambedkar proposes two primary solutions to abolish the caste system: **inter-caste marriages** and the **destruction of religious scriptures**, including the Vedas and Puranas. He argues that opposition to inter-caste marriages stems from a fear of losing social and political power. The call for the destruction of religious scriptures is grounded in his belief that they perpetuate social injustice.

## **On the Rule of the Road by A.G. Gardiner**

On the Rule of the Road<sup>4</sup> is a famous and amusing essay by A.G. Gardiner. In this essay “The Rule Of The Road.” Gardiner strikes the bull ‘s eye when he declares that, in order to preserve the freedoms of all, it is necessary to curtail everyone’s freedoms. He points out what constitutes true liberty. Freedom and liberty have become the watchwords of today’s society and every action taken is in the interests of personal freedom. Liberty, both human and political, has acquired tremendous significance in the contemporary world of constructed social and political anarchy.

The essay starts with an amusing anecdote of a fat old lady walking down a busy street in Petrograd in the middle of the road. The traffic was, of course, confused and there followed a traffic block. When someone pointed out to her that pedestrians had to walk on footpaths, her answer was intriguing. She answered that she has the freedom to walk wherever she likes. Nothing can be said against this because it is a public road.

The author, busy the next paragraph, goes on to clarify the boundaries of personal liberty. He says these days people are liberty – drunk. On this point, the reader can not but agree with the author as we see today that everyone wants individual freedom. Over the course of time, the problem has become more acute and fighting for freedom begins early when children are very young. Independence and dependence took on many colours and shades.

According to Gardiner, sacrifice seems to be the foundation of liberty because “in order that the liberties of all may be preserved, the liberties of everybody must be curtailed.” He gives the example of traffic police at a busy junction. The policeman may seem like a nuisance at first, but later we realize he’s actually a blessing. If everyone were driving wherever and whenever they wanted there would be utter chaos and no one could reach anywhere. So in a sense, in order to make the neighbours, a reality neighbours liberty is restricted.

The main point of this essay is that people need to consider how their actions affect others, not just what they want to do themselves, and how they affect society. The rules of the road in this sense are rules of politeness and altruism. They are rules like “do not play your trombone too loudly or at the wrong time” or “do not have loud public places conversations.”

The author concludes the essay by saying that both anarchist and socialist must be a judicious mix. We need to preserve individual liberty as well as social freedom. It is in the small matter of behaviour in observing the rule of the road, we pass judgment on ourselves and declare that we are civilized or uncivilised.

## **An Astrologer’s Day by R.K. Narayan**

An Astrologer’s Day ’is a story from the Indian author R. K. Narayan’s 1943 collection *Malgudi Days*. The Malgudi of the collection’s title is a fictional city in India, where all of the stories in the collection take place. The opening story in the book, ‘An Astrologer’s Day ’is about an unnamed astrologer who is confronted by a stranger who questions his abilities. The story is about revenge, the past, and the reasons why we make the decisions we make in our lives.

The story is about a man who makes a living as an astrologer, sitting under a tree in a busy street every day and offering to tell the fortune of any passer-by who is willing to pay for him to do so. However, the ‘astrologer ’in reality knows little of the stars, and instead tends to rely on shrewd guesses.

Narayan’s story is a short tale with a twist, and its plot is neat in the way it brings together its several strands. We learn at the end of ‘An Astrologer’s Day’ that the title character only left home and became an astrologer in the first place because he feared he had killed Guru Nayak after they drunkenly quarrelled. That one moment of anger determined the subsequent path of his life, and

forced him to move to a new town and to alter his identity, so nobody from his village would chance to recognise him.

But he is able to recognise Guru Nayak when this figure from his youth turns up one night. Faced with a tricky customer who is sceptical of his abilities (quite rightly, it turns out, since the astrologer is essentially a blagger), he is backed into a corner and only saved from humiliation when he recognises his client as the very figure from his past who had set his life on its subsequent course. This chance encounter is significant because, oddly enough, it ends up doing exactly what an encounter with an astrologer is meant to do: it gives the client clarity regarding his future, and he is now happy to return to his village, safe in the knowledge that his wrongdoer is dead.

Of course, this 'knowledge' is actually lies, but Narayan appears to be suggesting that the astrologer's actions, performed out of cowardice and a desire to save his own skin, also avert the wrongful execution of vengeance. It is better for Guru Nayak to believe his would-be murderer dead and let go of the past, after all these years.

Similarly, the astrologer's recognition of Nayak enables him to assume the role of a genuine astrologer, if only for one night, and speak with the air of an oracle or seer. Nayak is utterly convinced that the man is genuine clairvoyant, after he revealed he knew so much about his life. The astrologer is thus given a chance to be relieved of the burden of guilt he has carried around with him for all these years.

In 'An Astrologer's Day', Narayan makes effective use of light and dark symbolism. But light can be misleading as well as illuminating. At the beginning of the story, Narayan's third-person narrator tells us that the 'gleam' in the astrologer's eyes is often interpreted by clients as a sign of his 'prophetic light', but is in reality his keen eyes searching for more customers.

We are told that the lack of 'municipal lighting' in the area is part of its charm: the light comes from the nearby shops, and not all of these have their own lights, so the street is plunged in a curious mixture of light and shadow.

This is symbolic of the story itself, where truth and lies, like those lights and shadows, are conflated and confused. It is significant that it is when the stranger (later identified as Guru Nayak) lights his cheroot pipe that the astrologer recognises him as the old associate from his past: the light here illuminates his old adversary but Nayak himself remains in the dark concerning the true identity of his interlocutor.

## **The Kid by Charlie Chaplin**

The Kid is a short-story by Charlie Chaplin which was filmed by him in 1921. It tells the story of relationship between an impoverished child and a tramp.

An impoverished woman exits a charity hospital with a newborn she conceived with a struggling artist. Because she is poor and the baby's father has no interest in raising the child, the woman abandons the infant with a note instructing whoever finds him to take care of him. After spotting an expensive car parked nearby, she leaves the baby in the back seat. Unfortunately, before the owner of the car returns, the vehicle is stolen, complete with the abandoned baby.

When the car thieves discover the child, they are shocked and leave him on the side of the street, where he is found by The Tramp. At first, The Tramp wants nothing to do with the child, and tries to pass him off to someone else, but he eventually softens. Meanwhile, the child's mother has begun to feel guilty and changed her mind about giving away the baby, but is upset to find the car where she put the child is gone.

Five years later, the child has become The Tramp's partner in crime, which usually involves scamming their neighbors. The child's mother has become a big star and is now very wealthy. When The Kid falls ill and a doctor comes to treat him, it comes out that The Tramp is not his real father. The Tramp shows the doctor the handwritten note the child's mother left pinned to him, but the doctor takes it and hands it to the authorities, who decide that The Kid needs to be taken to an orphanage. After a fight and an elaborate chase, The Tramp gets The Kid back and the two become fugitives. At the same time, John's mother, still unaware of his identity, comes back to the hospital to ask how the sick little boy is doing. The doctor explains that he is missing and shows her the note The Tramp gave him, which, of course, she recognizes.

On the run, The Tramp and John spend the night in a cheap boarding house, but the manager has seen the posters advertising a reward for any information that leads to the recovery of the missing child, and he takes John to the police station while The Tramp is asleep. When The Tramp wakes up, he panics, unable to find the little boy. He returns home, where the door is locked, and takes a nap outside, dreaming of his neighborhood becoming filled with angels and demons. His sleep is interrupted when the police officer abruptly wakes him, taking him to a mansion where the front door is flung open. The story ends with The Kid and his mother welcoming The Tramp into the house.

The theme of poverty is at the heart of *The Kid*. At the start, The Woman cannot take care of her child after giving birth out of wedlock with a father who makes no money and refuses to help support her and the child. Her devastating decision to give up the child directly results from her impoverished position. When The Tramp adopts The Kid, he too lives in poverty, but they live happily in their dilapidated garret, earning money from committing petty crimes in the neighborhood. Chaplin presents two sides to poverty, one that compels an unwed mother to give up her child in the hope that he will have a better life, and another that shows poverty to be a delightful if precarious state of being, an almost suspended position in society in which one is always gaming the system and eluding the authorities.

While it is not explicit or by any means traditionally depicted, family is a thematic centerpiece of the story, particularly the unique relationship that The Tramp and The Kid strike up. They live in a cockeyed domestic bliss, committing crimes together and making do with the very little that they have. Their home life, while lacking in resources, is portrayed as charming and, in some ways, emotionally idyllic. There is a symbiosis between the two of them, the unlikely father and his unusually precocious ward. Chaplin's representation of family, of the bond that can grow between two people who are not related by blood and who are very different ages, is part of what has made the story such an enduringly compelling and moving piece of cinema. The conclusion of the story is a continuation of this loving familial bond, as The Tramp and The Kid both go to live with The Woman in her mansion.



## **‘This Dog’ by Rabindranath Tagore**

This dog is a translated poem of Rabindranath Tagore. Originally it was written in Bengali. This poem is about the love between the poet and a stray dog. Every morning Rabindranath Tagore would have breakfast at Shanti Niketan. His breakfast consisted a few slices of bread and a cup of tea. When Tagore used to have his breakfast; a stray dog would come there and sit beside him and Tagore would give the dog a couple of slices of bread from his plate but the dog would eat only those slices of bread which were buttered. This would happen every day... therefore, gradually a good friendship is developed between the poet and the dog. If someday, the dog is absent for the breakfast; Tagore would ask his attendants to search for the dog.

At the beginning of the poem, Tagore describes his daily schedule with a dog. They both would have breakfast together. The dog would sit quietly beside the poet's seat until he touches the head of the dog and when he used to touch his head; pure delight rippled through the whole body of the dog. The dog loved when the poet showed him the recognition. The recognition of the poet gave great joy to the dog. The poet then speaks about the nature of the animals. He says that among all the animals; the dog is the only creature that has seen the whole man beyond what is good or bad in him which means; it accepts us as we are. It is said that, a dog is the only thing on earth that loves you more than you love yourself. The dog always has to offer great love and loyalty to its master.

In the second stanza, the poet speaks about a dog's love for the human beings. We all know that the most loyal living being in this world is dog. A dog is different from other animals because it can understand human emotions. A dog can sacrifice its life just for the love of its master. The relationship between man and dog has been there since ages and the same relationship has been described by the poet in this poem. The poet says that, a dog loves man for the sake of love alone... which means a dog's love is an unconditional love. He further says that, he is able to feel the unconditional love and devotion of a dog but he fails to understand that, what truth a dog finds in a man...which means what do we have in us that makes the dogs love us so much. A dog can offer all its life for a man without expecting anything. That is what the poet is trying to tell us with his own experience with a stray dog. He refers the dog, as this dog to make it clear that it is not his dog... yet the poor animal would come every day and sit beside him just for the sake of his company.

In the third stanza the poet says that, unfortunately a dog cannot speak but it can express itself through its actions and this dog also communicates to the poet through its silent, anxious and piteous looks. It successfully conveys to the poet that, what status man has among the whole creation. A relationship between a dog and human being is out of the world. The love showed by a dog can provide a great satisfaction to human heart. This way the current poem depicts the relationship between a dog and the man. When a human being shows love to a dog it gives us a place of a master in its heart. The dog always commits all of its life for its master therefore, a dog is a symbol of true love and loyalty.

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Thus, Tagore had an exceptional ability to understand the secrets of nature. He was also able to understand the unconditional love offered by the animals and his experience with a stray dog has been wonderfully described in his poem.



## A Poison Tree by W. Blake

"A Poison Tree" is a poem by English poet William Blake, first published in his *Songs of Experience* in 1794. In deceptively simple language with an almost nursery-rhyme quality, the speaker of the poem details two different approaches to anger. In the first, openly talking about anger is presented as a way of moving past it. In the second, the speaker outlines the danger of keeping anger within. The poem uses an extended metaphor to describe the speaker's anger as growing into a tree that bears poisonous apples. The speaker's enemy then eats an apple from the tree and dies. The poem is generally interpreted as an allegory for the danger of bottling up emotions, and how doing so leads to a cycle of negativity and even violence.

In "A Poison Tree" the speaker presents a powerful argument against the suppression of anger. By clearly laying out the benefits of talking about anger, and the consequences of keeping negative emotions within, the poem implies to the reader that the suppression of anger is morally dangerous, leading only to more anger or even violence.

The speaker presents two distinct scenarios to illustrate the danger of suppressing anger. In the first two lines of the poem, the speaker describes admitting his or her "wrath" to a friend; as soon as the speaker does so, this "wrath" ends. Honesty and frankness, the speaker makes clear, causes anger to disappear.

By contrast, as described in lines 2 through lines 16 of the poem, the poem details the negative consequences of suppressed anger. In these lines, the speaker does *not* open up about being angry. Instead, the speaker actively tends to his or her wrath as if it were a garden, watering it with "fears" and "tears," and "sunning" it with "smiles" and cunning deceit in a way that indicates a kind of morbid pleasure. The speaker's careful cultivation of this rage-garden implies an inability to move on from whatever made the speaker angry in the first place, as well as the self-perpetuating nature of negative emotions; anger encourages fear, despair, and deceit—which, in turn, simply nourish more anger. The suppression of emotion thus begins a cycle of festering negativity that eventually takes on a life of its own. Through the growth of the tree and its poisonous apple, the repression of anger is shown to cause a chain reaction that makes the problem far worse than it would have been had the speaker and the "foe" just talked through their issues.

This poisonous growth contrasts with the simple way in which the anger was eliminated in the first scenario—when it was "told." Through this contrast, the poem makes clear a moral choice: either talk and find solutions, or keep quiet and enable the far-reaching, poisonous effects that come when people hold their angry emotions too close to their chest. Implicit in the poem, then, is the idea that the root of human conflict grows from the inability to find common ground through meaningful communication. The fact that, at the end of the poem, the speaker is "glad" to find the enemy lying dead beneath the tree shows how, in the second scenario, anger increasingly dominates the way the speaker sees other human beings—the speaker becomes a host for the growth of anger, which feeds on others' pain. The poem, then, suggests and warns against the fact that anger is an all-consuming emotion when allowed to grow unchecked.

The simplicity of the lines and the use of metaphor—the growth of the tree reflects the growth of the anger—also makes the message of the poem applicable well beyond the immediate conflict between the speaker and the foe. These two figures can be read as allegorical representations of different parts of humanity itself, showing the way that war and hatred develop from misplaced anger. This more general reading of the poem's moral message is further amplified by the clear allusion between the poison tree in the poem to the tree in the Garden of Eden. The poem can therefore be read as an

argument against the psychological suppression of anger on both the personal and even the *societal* level.

"A Poison Tree" ultimately makes a powerful argument in favor of opening up and trusting in the human capacity for empathy and understanding. The alternative, the poem argues, is far more dangerous.