

2nd Year English Compulsory Study Material

The Remorseful Sinner

The Remorseful Sinner, is a short story written by Leo Tolstoy; one of the greatest Russian writers in the 19th century. The short story was published in 1886. It is a biblical story, based on a Christian Moral theme. The story begins with the verse from the Holy Bible, from the Gospel of the Evangelist Saint Luke. This verse describes a sinner, (a thief) who repents his sins, and asks Jesus to remember him, when Jesus returns to heaven. This humility, shown by the thief touches the heart of Jesus, and therefore Jesus tells him that, he will accompany him to heaven on the same day. This verse gives the message that, if a person repents his or her sins, then God will definitely forgive his or her sins. The Remorseful Sinner, is a story about a 70-year-old thief, who spent all his life in sins. Once he gets very ill, and there is no hope for him to recover from that illness, still, he does not repent his sins. Finally, when death comes to his doorstep, somehow, he manages to say to the Lord to forgive him... and while asking for forgiveness; he truly believed in God, and His Mercy. Finally, when he dies, he comes to the Gates of Heaven, and starts knocking, and begging, so that, he would be allowed in the Kingdom of Heaven.

Suddenly, a voice comes from behind the door, and later on, all his sins are enumerated. When it is found that, he never did a good thing in his lifetime; the voice from behind the door says that, sinners like him cannot be allowed in Heaven. The thief, asks for the name of the speaker behind the door. The voice replies that it's Peter, The Apostle. The thief then asks Peter, to remember the Human Weakness, and the Mercy of God. Later on, he makes the apostle recall his human life, and his deeds by saying that, when Jesus asked him three times to Stay Awake, and Pray; he didn't do so, because he was sleepy that night. This way he disobeyed the Lord! Again, when Jesus was taken to Caiaphas; Peter denied the Lord, three times, and when he realised that, he had denied the lord, he wept. After hearing all this, the voice from behind the door gets silent. After a while, the thief hears another voice, which orders him to go away from the doors of heaven. He comes to know that; it was King David speaking from behind the door. The thief then makes King David, recall his questionable deeds, and makes him remember, how sin entered the King's mind, when he saw poor Uriah's wife, and how he took his wife, and killed the poor man, with the sword of the ammonites. The thief further says that, he also

did similar sins, and also repented as the King did! Therefore, he should be allowed in Heaven! When he fights his case this way: the voice from behind the door gets silent.

He again knocks on the door of heaven. Now he hears the third voice, which also says that, the sinner cannot enter the Kingdom of Heaven. After enquiring, he comes to know that, Saint John, the Evangelist is speaking from behind the door. After knowing that, he gets very delighted, because he knew that, both Peter and King David will let him in, because they know Human Weakness, and the Mercy of the God, and St. John will also allow him in, because he has lot of love in him. The thief says to Saint John the Evangelist that, he wrote in his book that, God is love, and that anyone who doesn't love, doesn't know God. He further says that, Saint John gave the message to people, to Love One Another. Therefore, he cannot hate him, and send him away. And finally, the gates of heaven open, and Saint John hugs the Remorseful Sinner, and admits him to the Kingdom of Heaven.

The Sniper

One night in late June, gunfire rings out on the streets of Dublin. The violence of the Irish Civil War permeates the dark city near the River Liffey and the Four Courts government buildings. Perched on the roof of a building near O'Connell Bridge sits an Irish Republican Army (IRA) sniper in wait.

Young but experienced, thoughtful but cold, the sniper watches over the area with a rifle and binoculars. Having not eaten since that morning, he wolfs down a sandwich and drinks whiskey from a flask. After debating whether or not to risk being exposed to a match, he decides to light up and smoke a cigarette.

Right away, a bullet hits the roof's low wall. The sniper takes another drag on the cigarette, puts it out, curses, and crawls away. He then carefully peeks over the wall and spies a flash across the street; he quickly ducks down as a bullet flies over his head.

Staying low, the sniper moves across the roof to hide beside a chimney and peeks over the wall again. He sees nothing on the rooftop of the building across the street. The enemy—an opposing Irish Free State militia member—is hiding.

An enemy armoured car crosses the bridge and drives up the street, stopping near the shipper's building. Hearing the car's motor, the sniper feels his heart beat quickly. He wants to shoot at the armoured car but knows his bullets will be ineffective against it.

The sniper then sees an old woman walk up to the car, speak to someone in its turret, and point in the sniper's direction. A man peeks out of the turret, and the sniper immediately shoots the man and then the old woman.

Suddenly, the enemy on top of the other building shoots the sniper in the right arm. The sniper drops his rifle, quickly ducks, crawls to the wall, and examines his wound.

Initially feeling no pain or sensation in his injured arm, the sniper pulls out a knife and cuts open his right sleeve. The bullet is lodged into his bone, possibly fracturing the bone. When the sniper tries to bend his arm, he feels pain. Despite the pain, he cleans and dresses the wound before lying still.

The street is still as the sniper nurses his wound and plots how to escape and kill the unseen enemy shooter. He pretends to stand up by placing his cap on his rifle and raising it, causing the unseen enemy to shoot. The sniper tips the rifle forward to drop the cap into the street. He flings a seemingly lifeless left hand over the wall, then drops the rifle over it and sinks behind it, dragging his hand behind it.

Finally, the sniper peeks and sees that he fooled his enemy into thinking he died. Standing still in silhouette, the enemy becomes an easy target. Despite the darkness and his arm's pain, the sniper shoots the enemy dead with a revolver.

The sniper watches the enemy crumble and fall off the rooftop in graphic detail. The sniper feels remorse after the dead man's body hits the ground with a thud. He no longer feels the rush of victory but disgust for himself. Tossing the revolver aside, he is startled when it goes off but feels calm again. He laughs and finishes the whiskey in his flask.

No longer sensing danger, the sniper picks up his revolver, leaves the rooftop, and descends to the street. Curious about whom he shot and complimenting himself on making a successful kill, the sniper carefully crosses the now quiet street to view the corpse.

Suddenly, machine gun fire breaks out. The sniper ducks beside the dead body, and the firing ceases. Turning over the corpse, the sniper discovers that the person he killed was his brother.

Love

The poem Love is one of Coleridge's most interesting and beautiful love-poems. It is written in the form of a ballad and describes a story within a story. The poem's composition was originally involved with that of the 'Tale of the Dark Ladie', to which it was to have been an introduction. Genevieve, the beloved in this poem, is a creature of the poet's imagination, though some critics identify her with the daughter of the poet's school-nurse.

The poem illustrates Coleridge's deep knowledge of human psychology. He describes very minutely the changing emotions of his Genevieve at listening to the different stages of the Knight's love with the Lady of the Land. Her emotional reactions to the story are very delicate and subtle, and the poet succeeds in describing them minutely and accurately. The poem

beautifully illustrates many of the best qualities of Coleridge's poetry. It is a dream poem which is remarkable for its sweet music, enchanting melody and his minute observation of natural phenomena. Some of the words, pictures, found in the poem, are very vivid and appealing.

The poet had a great love for Genevieve. Once in the evening time, when the moon was climbing up the sky, he lay midway on a hill beside a ruined tower. He quite often recollects that happy time. The moonlight was slowly and stealthily spreading over the scene. And in such a beautiful and romantic atmosphere the poet's beloved, Genevieve, was also present and enhancing its beauty. She leaned against the statue of an armed Knight. She stood there in this manner and listened to the poet who began to play on his harp and sing an old song in the lingering twilight.

Genevieve was perfectly innocent and happy in her life. She had no sorrows of her own. But she was full of tender feelings of sympathy for others' sorrows, and therefore loved the poet best whenever he sang sorrowful songs before her. The poet played a sweet and sorrowful tune, and sang an old song which described a very pathetic and moving story. Though she listened to his song with a flitting blush and downcast eyes, she was all the time conscious that the poet was gazing at her face.

The poet now begins to sing the pathetic story of a Knight who carried the mark of a burning torch on his shield. He had a deep love for a lady who rejected his love. For ten long years he continued to love that lady, but that lady always treated him with a cruel scorn. He pined in her love. The poet narrated the story of that knight in deep, low and pleading tone and thus expressed his own love for Genevieve. Genevieve continued to listen to his song intently and forgave him for gazing too lovingly on her face. This is the first indication that Genevieve begins to yield to the poet's love.

The Knight had a deep love for the lady, but she did not care for him. Her cruel scorn towards him drove him mad. He left his home and wandered into the lonely woods, without taking any rest day and night. A fiend in the shape of a beautiful angel came there and tried to tempt the knight. But the knight immediately realized that it was a fiend not an angel, and did not yield to temptation. He remained firm and constant in his love for that lady.

Once that lady accidentally fell into the hands of some ruffians who wanted to molest her. The knight saw it and heroically saved that lady from the clutches of those ruffians. When that lady saw that her rejected lover had risked his life and saved her from the worst dishonor, she repented for her past cruelty towards him. She nursed him day and night and tried to remove

that scorn from his mind which had driven him mad. But it was too late. She could not save him. All her efforts proved useless. His madness, however, went away and his senses returned to him when he lay a dying man on the yellow forest leaves.

The poet now reaches the most pathetic part of the story-the last words of that knight spoken to that lady just before his death but he could not narrate it immediately. His voice faltered and his harp stopped. The soul of Genevieve was also disturbed with pity. She felt hopes and fears which came into her mind in so quick a succession that one might be taken to have caused the other. She even gave expression to her feelings of love for the poet which she was cherishing and concealing for a long time. Now she could not control herself, or suppress her feelings. She wept with pity and delight. She blushed at expressing her love for him, and felt the shyness befitting a virgin. The poet heard her speak out his name slowly and faintly.

Genevieve started breathing heavily and quickly with intense passion. Her bosom rose and fell. Then she became conscious that the poet was gazing at her and she stepped aside. Her virgin modesty would not allow her to yield so quickly. But her love proved too strong to be controlled at the moment and she rushed towards him, fear in her eyes and began to weep. Then she almost enclosed him in her arms, and gently hugged him. She bent her head back and gazed upon his face. Her look expressed partly the feeling of love and fear, and partly a maiden's artifice, or a trick of the eyes to show love. She did not allow the poet to see, but the poet felt that her bosom was heaving against his heart. In this manner she expressed her love for the poet. But she was still afraid. The poet removed her fears and comforted her. She was then assured and felt easy in her mind. She then expressed her love for him more openly, but with virgin pride. And in this manner the poet won Genevieve, his bright and beautiful bride. The story of that miserable knight made him win the love of Genevieve. The poet sang of another's love to express his own love for his beloved, and ultimately succeed in winning love. Thus, the poem ends on a happy note.

Courage

Sexton uses the title "Courage" as a theme to be explained. The "it" in the first stanza is courage, and the items listed after "it" are examples of courage. Sexton likens a small thing such as a "child's first step" to a large thing, an earthquake, meaning that, both literally and metaphorically, taking a first step is a momentous occasion. In all of these examples, Sexton attempts to show the courageous aspect of everyday, often mundane, events. Being a confessional poet, Sexton is surely speaking to another part of herself; however, these events

are universal as well, a point underscored by her use of the second person “we” and “you.” Also, most of these examples are taken from childhood, a time of exploration and firsts. It is also human beings’ most vulnerable time. This vulnerability often leads to suffering, something that Sexton points out as frequently repressed. This is what is meant by the lines “you drank their acid / and concealed it.” The “they” are those who hurt others, the bullies and abusers of the world.

The second stanza begins with the one-word line, “Later,” signalling the time after childhood, late adolescence or early adulthood. The conditional “if” speaks to those who might have fought in the Vietnam War (“the death of bombs and bullets”). As in the first stanza, Sexton uses a series of metaphors to develop the ways in which human beings are courageous at different times in their lives. Unlike the first stanza, which speaks to both men and women, this stanza seems primarily to address men (though it is important to note that women also fought in the Vietnam War). Lines 3–5 underline the idea of modesty, as the soldier does not face death with zeal and pride (“a banner”) but with humility, signified by the hat-covered head. Sexton highlights the idea of repression again, this time comparing courage to “a small coal / you kept swallowing.” The last two lines show how courage can also be a form of love, which, like “shaving soap,” is present every day.

In this third stanza, Sexton uses a series of images to describe the healing process after one has been emotionally hurt. The “fire” is the pain itself, the “coal” and “acid” swallowed in the first two stanzas, from which the speaker recovers by purging herself of pain through a symbolic transfusion of blood: “picking the scabs off your heart, / then wringing it out like a sock.” The process of comforting oneself and letting time heal the pain is spelled out in how the speaker takes care of her sorrow: by powdering it, giving it a backrub, and letting it sleep. All of these actions suggest ways in which a baby is pampered and cared for. By extension, the speaker suggests that the self must also be shown the same kind of care and attention. The last image in the stanza alludes to the story of the phoenix, a mythical bird that lives 500 years, burns itself to ashes on a pyre, and rises from the ashes to live another 500 years. This image shows how human beings can also rise from the “ashes” of their own despair and pain if they are patient and take care of themselves.

In the final stanza, Sexton describes the courage of people in old age and the ways in which they endure by finding hope in events such as spring, itself symbolic of renewal. The stanza begins with a euphemism, when the speaker describes death as the “natural conclusion” to old age. Euphemisms are understatements, more delicate ways of saying something difficult or offensive. The seemingly mundane image of “carpet slippers” underscores the heroic nature of

the “everyman” (or woman), who goes through life largely unacknowledged and uncelebrated, yet who shows courage simply by enduring and continuing to hope. The last image is as much Sexton’s own fantasy as it is a poetic representation of the common person. Sexton was well known for her death wish, and, in these lines, she visualizes her own death, a common feature of much of her poetry.

To Youth

The revolutionary essay "Youth" (Yuvak) by Bhagat Singh is fully embalmed with symbols and tokens about the beautiful and gifted youthful life. Bhagat Singh was fired with the revolutionary thoughts for the freedom of India. At the age of eighteen, he has written such a mature and legendry essay to inspire the youth of India. The present essay is the outcome of his readings and awareness concerning the human life. The youthful age from sixteen to twenty-five is the only great weapon in the hands of the youth by which he or she can turn it into paradise. Youth is the spring of life when everybody can endeavour the fragrance of the grand actions towards the victorious life. The youth intoxicates human life and renovate human vigour into genuine creative prowess. It is the jasmine episode of human existence which adores the universe with volcanic power of the novel, innovative dreams. The youth is the grandeur of the glowing dawn of life which gleams the dark night into gorgeous, glossy sunrise. It is the age like the bomb or loaded revolver or sword in the hands of a lover of war and it depends on the user how and where to use its control. The life from sixteen to twenty-five is the 'skin and bone box' which everybody has to alter from turmoil into serene life. It is a great chapter of life where our boat is in the centre of the thunderstorm and everyone has to control and negotiate with the futuristic vision of the lighthouse life. There are only two options available to the youth; whether he or she has to venture for the triumph or fall into the valley of the chasm.

It depends on the youth if they want to build the life as an ascetic/ angel or to destroy the life as sensualist/demon. The youthhood is the splendour of the free nation and the sign of the victorious freedom. It is the stubborn and towering waves of the tidy ocean. The youthful life is like the Bhishma's oath chapter in the Mahabharata, Ravana's valiant arrogance or Prahlad's determined Satyagraha for the concrete ambition of the life. It can be the first lesson of the sacrificed ideal life. Every youth is an exceptional poet of the beautiful life who can create and sing the songs for the new horizons by unlocking the brave, young heart. Youth is the grandeur of God's creation by which the world can experience the melodious songs and cerise waves on the new panorama of the splendid and fired life. The youth life is free from all worries of life

and he or she can enjoy flowering spring bird's life. Every youth can live for the upliftment of the society or work for oppressed people or play the expertise role on the vast stage of the universe. The sky is limit for every youth of the world.

The youth must learn the consequence of the sacrifice for building the nation. The revolutionary ideas must run through the veins of every youth of India. Instead of misleading the life, the Indian youth must learn from the Japanese youth, who are incessantly determined for building their nation. The fire of the patriotism must be burned within every youth's mind and heart. No iron cuffs or cannon can control the youth who threw himself for rebuilding the nation. The youth is the only inspiring mantra which can rejuvenate the national fervour among the people. Youth is the only beautiful dawn that can wipe-out the darkness of the country. As American youth leader Patrick Henry said that the life behind the bars is the priceless life for the nation. Henry also told that, if any government is not working for the people, that government must be ruled out by the people. So, the people are the designer as well as destroyer of every government of the world.

Through this essay, Bhagat Singh has urged the youth of India to come out from the slumber and fight for their fundamental rights. He has encouraged the Indian youth through a small India. Bhagat Singh has humbly appealed to Indian youth, who stanza of his poem to come together and work for the mother is the son of Goddess Durga and fight for the freedom of the nation. He directly challenged the milk of every mother, which must be on fire for redeeming the honour of Mother India. Therefore, every youth must take an oath to drag out their nation with the powerful slogan 'Vande Matram!' from the clutch of the unjust British rule. He concludes the essay This is a very inspiring essay written by Bhagat Singh to encourage Indian youths for the freedom of India. His patriotic fervor and sacrifice is the token for every Indian. We must learn many lessons from the life of Bhagat Singh who was hanged for the freedom of India. Every youth must see Bhagat Singh as his or her ideal hero for building the life and nation. One must not take his sacrifice and struggle for granted. He is a true icon for everybody who is determined enough to fight with life challenges.

The Quest for Happiness

In “The Quest for Happiness,” an essay by the Dalai Lama, he talks about what really makes people happy. He takes away from his own experience the general ideas about happiness. The Dalai Lama notices with great care that “hope,” which means thinking about something better or the idea of future happiness, helps people stay alive and, therefore, has survival value. He

says that people always try to find happiness and stay away from pain. With this assumption, he lists the things that most people think make them happy, like money, health, and friends. He makes it very clear that he is talking about simple joy or happiness in the everyday sense, not ultimate religious happiness. He says that what makes a person happy is different from what makes an animal happy, which is just satisfying its senses.

Wealth as a sources of happiness:

When he talks about wealth as one of the three sources of happiness, the Dalai Lama admits that material things do affect happiness for people. He says this is fair because even a hermit who lives alone in a mountain cave needs food and clothes, and so does a regular person who wants to live a decent life. He also says that money makes people happy and lets them do what they want. It also gives people choices and the freedom to choose. The Dalai Lama says that people are so worried about money that when they say “Om Mani Padme Hum,” a mantra associated with the Buddha of Compassion, they say “mani” so quickly that it sounds like the English word “money.” He agrees that having money can give you a sense of security and satisfaction. The Dalai Lama uses the Tibetan phrase “asar tsapo,” which means “very new,” to explain this. “Asar tsapo” means “one who always wants the newest material things,” which is a good way to describe the fickleness of today’s consumers. The Dalai Lama says that resources and material values are at the heart of all kinds of conflicts, both small and large. He talks about his own experience with rich billionaires who are tired of their things and become unhappy and dissatisfied because their things make them lonely instead of happy or satisfied. He uses the Tibetan word “Kunga Dhondup,” which is a nickname for “money” in Tibetan. He says that the Tibetans love money, but it brings them a lot of trouble.

Instead of material wealth, the Dalai Lama believes that true happiness comes from mental wealth based on love and compassion. He says that natural disasters show how easy it is to lose the security and happiness that money gives you. He says that the only thing that makes people happy, whether they are rich or poor, is how they feel inside. A poor family will be happy if they love each other, are kind to each other, and trust each other. A rich family won’t be happy if they are full of suspicion or anger. In the end, the Dalai Lama says that the mental level of a person is the most important thing for happiness. He points to recent social and scientific studies that show the mental benefits of wealth don’t last. When there isn’t a big difference between the rich and the poor in how wealth is shared, people in general are happier. This

means that a person's happiness depends on a number of situational factors that affect how they think, feel, and act about money.

Health as a sources of happiness:

Dalai Lama says that health is the second thing that makes people happy. He agrees that physical health is important and suggests that precautions should be taken when it comes to eating, sleeping, exercising, and seeing a doctor if you get sick. But he disagrees with the idea that health should be seen as the only cause of happiness. He doesn't agree that being healthy makes you happy. He uses the idea that someone with a strong body might not be happy, but someone with a weak body might be. Lastly, he says that health, like money, is not the best way to find happiness. Happiness depends on how we feel, what we think, what drives us, and how much we care about other people.

Friendship as a sources of happiness:

Dalai Lama says that friendship is the third way to be happy. He thinks that true friendship is important for a person's health and rejects shallow relationships that are built on purpose for money, social credit, or looks and last as long as the person is around. He talks about meeting a Christian monk when he was in Spain a long time ago. The monk lived alone behind his monastery for five years and thought about love. The Dalai Lama noticed that the monk's eyes showed more about how he felt than his words. This example shows how having a warm heart can connect you to others even when you are by yourself. The Dalai Lama says that the only way to avoid being alone is to care about and be kind to other people from the inside.

Conclusion:

In this short essay, the Dalai Lama talks about the things that make people happy: money, health, and friendship. But he comes to the conclusion that people can't be happy forever if they follow these sources in the wrong way. He shows that these sources are useless and empty, and he shows that the inner state of mind is the key to happiness.

Writing for the Electronic Media

Electronic Media

Electronic media is one of the fastest growing fields in the world. It is the latest, more advanced form of media which is now a substitute for traditional print media. Electronic Media has left print media behind. It is much faster and more reachable than Print Media. Since digital and mobile technology has created a spiral grip all over the world, electronic media is dominant.

Features of Writing for Electronic Media: Writing is a very crucial and complex type of language skill. It allows an individual to express his or her feelings, ideas, experiences, observations, concepts, information et cetera. When one refers to about the writing skills for electronic media, one needs to be very specific and focused. The writing skills listed below are considered to be very important:

1. Use of a wide range of appropriate vocabulary
2. Simplicity and brevity of language
3. Objectivity and clarity of thoughts
4. Accuracy and accountability
5. Knowledge of plagiarism, copyright rules and licensing.

Fundamentals of Writing for Electronic Media:

1. Focus on language ability
2. Plan ideas and thoughts
3. Describe and express correctly
4. Be realistic and original
5. Avoid plagiarism and be ethical
6. Prepare drafts and revise
7. Keep one's audience in mind
8. Do not make controversial statements
9. Create original models
10. Decide on licensing terms.

Types of Content Writing for Electronic Media: In general, there are different types of content writing required for Electronic Media. They are:

1. News Columns
1. Social Media
2. E-brochures
3. Blogs
4. Featured Articles
5. Web Content
6. Script for Documentaries
7. Informational Procedures
8. Content for describing objects/commodities/products
9. Open Educational Resources
10. Advertisements