B.Com. II Year English

Paper : XI

English for Students of Commerce

Study Material : 1(1-17)



SCHOOL OF OPEN LEARNING
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Graduate Course

B.Com. **II Year** **English**

PAPER XI

English for Students of Commerce
Study Material: (1-17)

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LESSON 1

MASS PRODUCTION

G. C. Thornley

Objective of the lesson: To provide an analysis of the piece. In view of the book having copious exercises based on the text, it is unnecessary to compile more exercises, However, there are certain ideas and slight complexities which need elucidation. Also, the plan of the piece of writing is a reasonably organised one, ideas logically emerging out of those that go before. This needs to be pointed out to the student as a desirable trail/quality in this type of writing.

Unit I

Turning over the pages of Thornley's essay on Mass production you will notice that it is divided into four parts. Let us take a look at the first. The introductory sentence is very concise and gives a very clear indication of what the author is to talk about: large numbers and great amounts. The title has already told you that production is to be the focus of the writer's ideas. These days everybody understands that production ordinarily refers to industrial production -output or manufacture of items used by people. The author almost goes back into time historically and talks about older methods of manufacture. The most important point he makes is that before the Industrial Revolution when machines and time saving methods took over, a skilled workman or craftsman made the things that were used by reasonably well-to-do people. This one person was responsible for all the stages that his product went through ; he felt personally involved and took pride in the beauty of his product. He saw it as a manifestation of his experience, skill and artistic creativity. That is why hand-made articles are rarely identical. A slight change invariably takes place between the making of two similar pieces. Hand crafted products invariably bear something of the maker's personality. Exquisite pieces of art like Persian carpets, silverware and Chinese pottery are the product of the highly individual imagination and skill of their long dead makers. For the poor, simply made items of practical use were designed and produced faster.

In this brief resume of the first unit, the point to note is that society is made up of the rich and the poor. The needs of both sections have to be met. Later you will note that Mass Production helps all sections of society to obtain larger quantities of goods at more reasonable prices.

Unit II

The 'Industrial Revolution' was the sudden development, over a short period of time, of a number of machines which reduced the need for manual labour. The term is applied to the economic developments which between the 1750s and the 1830s transformed Britain from a primarily agricultural to a primarily industrial country. These facts (from the Pears Encyclopedia) will help you to understand the first two paragraphs of Unit II of G. C. Thornley's essay. When you read about Henry Ford and his successful use of mass production methods for assembly of motor cars, you can expect more later on about the way in which automobiles-motor cars and lorries/trucks have improved the mobility and portability of both men and goods. Can you imagine life without road transport? It is difficult, isn't it?

But to get back to the method of Mass Production. The method is to save time and labour by allowing a machine to do all the work that human hands would take a very long time to do. The machine does the work. The 'mechanic', a human worker supervises it and sets it right when needed. For illustration of this point, read Thornley's description of a stocking factory.

An important paragraph in this section (p.3) is the one that states "The price of any article depends, chiefly upon the cost of labour and raw materials, though there are other expenses such as those of advertising and transport. Mass production has reduced the cost of labour to a minimum."

The objective of new manufacturing methods is to increase output and further reduce costs.

You must be aware that industrial production involves products of varied complexity. A button or a shoelace might be simple to manufacture hut more complicated articles need human intervention at certain stages. In these, a conveyor belt passes before a worker who does the same kind of job on each piece that passes before him. This work is repetitive and he can do it very fast e.g. twisting a wire or tightening a bolt again and again does not involve any great degree of mental involvement. It becomes mechanical and repetitive. In other words a man begins to work like a machine rather than as a thinking & feeling individual interested in his wor1.. Thomely tells us that this "is an extremely efficient method of manufacture for the worker need not go and fetch his materials, and no one has to bring .them to him. Thus no time is lost". This method is both fast and economical.

The rest of unit II describes how a car is assembled, (see p. 4)

It is the concluding sentence that needs some explanation. Only a clever man should apply for the job of works manager in a motor firm. I am sure you have all visited some workshop or the other at some stage in connection with the repair of a car or scooter or bus. You see mechanics at work opening up vechiles testing parts, replacing old or borken ones. Every time they have to do something inportant or change a part, who do they approach for advice? The Works Manager. He is the man who supervises all the work going on. In addition, he also ensures that required parts are made available for use at the right time. In a factory where new cars are assembled, he is the man to ensure that both, parts and men are in their places so that the work progresses smoothly. He has to be alert and aware all the time. That is what Thornley means by, "Clever" Work must go on uninterrupted and it is the Works Manager who must ensure this.

Unit III

The third unit of Thornley's essay describes how life has been revolutionised by the motor car, And motor cars are not made one at a time they are mass produced. Another mass produced item is the newspaper. It is difficult to imagine life without a newspaper and yet we have to realise that it is a marvellously mass-produced item. Human beings compile the news on the original pages. The machines take over the printing and folding of tens of thousands of newspapers bringing us news of the entire world every morning. It is because newspapers are produced in such large numbers that even the poor have access to them. Mass production, therefore, improves availability of items, and the more items are available to people, the better their standard of living is considered. So Mass Production improves people's standard of living.

This concluding unit does not praise mass production as much as the earlier units. In fact, the first sentence tells you it is a mixed blessing. A mixed blessing is something which has both advantages and disadvantages. This section tells you about disadvantages. Mass Production is not satisfying to workers who do the same job again and again. It gives them no pleasure or job satisfaction. All they get is dry wages for their work, nothing more human than that. This is unlike craftsmen who put their heart and soul into their work and were proud of their work and derived satisfaction from it. The different reactions of a fine furniture craftsman and factory workers in a car factory show the difference in the maker's attachment to the product.

To add a human touch to the mechanical life of a factory worker Thornley suggests playing music. He closes with a very tongue-in-cheek observation, that repeated use of the same muscles at work can lead to lopsided physical functioning. He even suggests it might cause mental disorder. All said and done, Thornley feels the factory worker needs a more sympathetic approach in this age of Mass Production.

—Usha Anand

LESSON 2

CHICAGO

—Carl Sandburg

Introduction

Read the title. What or who is Chicago? Chicago is the biggest industrial and commercial city in the U.S.A. Hence, the poem is about Chicago. From a running reading of the poem you come to know that Chicago is a big, thickly populated, dusty, dirty and noisy city. Its inhabitants are either workers or criminals. At the same time, Chicago is the nerve-centre of the U.S.A. Chicago may be as rough and as dirty as a typically strong worker, but it holds the power of the whole nation in its hands. And the people of Chicago take great pride in the fact that the U.S.A. cannot survive without Chicago.

Close Reading of the poem

Lines 1-6

The narrator is a citizen of Chicago. In the opening lines of the poem, he paints the picture of Chicago in bold strokes. You will notice that in these lines there are no complete sentences. There are only phrases. Chicago is personified as a hog butcher, a tool maker, a stacker of wheat, a worker in a vast Railways. Chicago supplies pork, makes tools for machines, stacks and supplies wheal through a vast network of railway lines. It is huge in size like a typical "strong' broad shouldered worker. And it is noisy and full of quarrels and violence created by its rough and strong inhabitants.

Lines 7 -15

These lines give a list of criticisms against Chicago levelled by the people-of other cities. The three main charges against Chicago are: (1) vast prostitution; (2) criminal violence; and (3) poverty. The narrator agrees with the people of other cities. He has seen prostitutes standing under street lights, waiting for customers. He has witnessed gang wars amongst criminals. The prostitute and the gunman are common features of Chicago. There seems to be no rule of Law. And paradoxically, there is great poverty in the city. The narrator has seen hunger on the faces of women and children. In short, Chicago is immoral, criminal and cruel. The citizens of other cities look down upon Chicago with contempt. It is an uncivilized, rough, uncultured, unsophisticated city.

Lines 16 -27

The narrator is however, proud of his city. He turns upon other cities with contempt. No other city is as full of life and vigour. Chicago may be rough but it has energy. Other cities look weak and pale before Chicago. They may be cultured, civilized and sophisticated, but they are feminine. Chicago is masculine. The "little soft cities" cannot match the power and strength of Chicago. They are soft; Chicago is rough but strong. It has life's vitality. It works all the time so that the soft cities may survive. Chicago is the source of vigour and energy for other cities. It offers employment to the whole nation, because all the dirty, heavy and important jobs are done in Chicago. It is full of action, and action means life. It is like a wild dog searching for more action and fighting all odds for its survival.

Lines 28-45

The narrator once again uses bold strokes to paint his city. It is the city of strong and powerful workers. They are bareheaded. They shovel coal into engines; they break things to make new things. Chicago builds, breaks and rebuilds. It is a huge complex of big factories where workers have to do their jobs in unhealthy and uncomfortable conditions. There is dust and smoke all around, but the typical Chicago worker does not mind it. On the other hand, he seems to enjoy it. His face may get black with dust and smoke, but he is always seen smiling. He seems to be enjoying his work. Chicago smiles and

laughs as a strong and lively young man. Chicago is a young and youthful city. Like young people, it does not care for its destiny. It bears the burden of its destiny with laughter. Chicago behaves and acts like young people. It brags and laughs because it holds the pulse of the whole nation. It quarrels and fights like young people. And it is as important and vital to the nation as young people are to a society. The people of the other cities - the soft cities - may abuse Chicago by calling it hog butcher, tool maker, stacker of wheat, player of railroads. But they cannot live without Chicago. Chicago supplies the life-blood to the whole nation.

GLOSSARY

hog	:	pig
butcher	:	one who kills animals for meat
stacker	:	collector; gatherer
stormy	:	violent and noisy like a storm
brawling	:	quarrelling violently
big shoulders	:	big shoulders of workers. This phrase suggests strength and power. Chicago is the city of strong people.
they	:	the citizens of other cities
wicked	:	cruel and immoral
your painted women	:	the prostitutes of Chicago who paint their faces to look attractive to their customer.
luring	:	tempting
farm boys	:	young workers in farms
the gunman	:	the professional killer
kill and go free to kill again	:	the gunmen of Chicago are not afraid of the Law. They kill freely and go scot free. There seems to be no rule of Law in Chicago.
brutal	:	violent and cruel
wanton	:	unsatisfied, uncontrolled hunger.
sneer	:	to smile with contempt
coarse	:	rough
flinging	:	throwing
magnetic curses	:	electric power lines
toil	:	hard work
pilling	:	gathering
tall bold slugger	:	tall, strong and proud worker
the little soft cities	:	the small cultured and civilized towns. These cities have become more 'soft' because their citizens do not do hard work. They look feminine in comparison to Chicago natives . Chicago may be a "slugger" but it is tall, strong and confident like a man. It is masculine.
fierce	:	strong and vigorous

lapping for action	:	wanting for more and more action. Action means life to the people of Chicago. The action may be immoral (prostitution), criminal (gangsters) or brutal (poverty), but it means that Chicago throbs with life.
savage	:	primitive, savage man
wilderness	:	darkness
shovelling	:	throwing
wrecking	:	breaking
burden	:	weight
destiny	:	fate
bragging	:	boasting
the pulse	:	the source of life-blood.

—R.M. Kala

LESSON 3

UNLOCK YOUR OWN CREATIVITY

— Robert Von Oech

When we talk of the term "creativity' we naturally tend to consider it as a sublime faculty which can be found in people such as "artists and inventors". But Robert Von Oech in this essay entitled "Unlock Your Own Creativity" argues that far from being a sublime faculty, creativity is present in every human being and further, that it is applicable in every sphere of life. It is unfortunate that we are so conditioned by set responses that often we are not able to realise our creative faculty. Towards the end of this essay the author rightly observes, "The average home-maker is confronted daily with more creative opportunities than the middle-manager in a company sees in a month."

When we are young our minds are not conditioned by set responses, therefore, children can naturally and spontaneously respond to what they observe around them. As the children's responses are instinctive, these are more imaginative than those of an adult. To illustrate this point the author points to a common experiment he has performed with numerous batches of adults and children. When he shows a white sheet with a black dot on it the adults are so used to thinking in a set pattern that they cannot see beyond the visual impact of a black dot. The children view the same black dot in different light altogether. To one child it appears a Mexican hat, to another it is a burnt hamburger and to a third it is a squashed insect.

From this difference in response of the children and the adults the author draws an important conclusion: 'When young we are naturally creative because we let our minds run free, but as we are taught to follow rules our thinking narrows." However from this statement you should not jump to the conclusion that Oech is giving preference to the mind of a child to that of an adult. Nor is he against worldly knowledge or growth of the mind as we ourselves grow up. On the contrary he regards such growth as integral and most essential to an orderly life. But we should not shut our mind to new possibilities.

However, to totally discard our own independent thinking in the process of our growth is a dangerous and an unfortunate trend, which we should guard against. We should exercise our discretion as to where to follow set rules and where to open our mind to the possibilities other than the one that naturally occurs to us. Thus the author is not advocating a state of anarchy, but merely the opening of our "mental locks".

A mind open to possibilities and ideas is the need of the hour. The present age is an age of rapid change in all spheres of life: domestic as well as commercial. In the field of science and technology for instance we find rapid advance, thus old knowledge and ideas are fast becoming obsolete. Similarly, with the social awakening and more and more women opting for independent lives we need to alter our attitudes even in our personal lives. Thus, being creative has become essential for our very survival in many areas. If we continue to live with old ideas and set pattern we will be soon overtaken by the tide of lime,

The question now arises if creativity is present in and is essential for everyone, what is this faculty and how do we activate it? The author defines one creative trait by quoting from Albert Gyorgyi, a Nobel Prize winner "'Discovery consists of seeing what everybody has seen and thinking what nobody has thought". In other words when your are confronted with various everyday situations in life, to think of and respond in a new way (to respond in a manner different from the set response) is what constitutes your creative process. We can begin to think in a new way when we can break our "mental locks", or in other words when we give up an unquestionable acceptance of what is told to us. To illustrate this point, the author gives an example. When a person loses his job, the natural thing for him to do is to look for

another job. The moment however, he goes beyond this natural alternative and begins to consider other possibilities such as to start one's own business, or perhaps to learn another skill, he starts being creative,

According to Oech creativity is applicable to everyday matters such as choosing a new dish for dinner as it is useful in solving highly difficult management problems. As a manager of a company you may often be confronted with problems and situations which are peculiar to your company. Mere bookish knowledge or experiences of other people will not help you in solving these problems. When you use your brain to think of possibilities other than the ones you are aware of, you are being creative. According to Oech we are unable to unleash our creativity because of the mental locks which in his own words means "our uncritical acceptance of seven common statements".

The first of these is our tendency to believe that every problem has just one right answer. From the beginning of our education we are conditioned into thinking in this manner. Therefore, whenever we have a problem we take the course which is generally regarded as the right one. We often make up our minds in a mechanical way. Thus, once a person loses his job automatically he thinks of finding a new job. You may have observed yourselves that when a person passes his 12th standard, the natural thing for him is to apply for an under-graduate course. But when we do something apart from the accepted norm, something which we believe to be right, we are being creative. The author further implies that it is dangerous to always look for that one right answer to every problem.

Connected to our obsession with finding the right answer is the problem of logic. Logic in this modem age of science has begun to be regarded as a supreme faculty of mind, but often this very logic is "the death of a new idea". Hard logical thinking, as it often makes you think on a set pattern is often insufficient. Therefore we should venture into the realms of new possibilities even if these seem illogical at the beginning. The assumption that what is logical is right has been proved wrong time and again. To explain this point further the author gives the example of a manager who was unable to find what was wrong with his company when he kept analysing the problem in strict and logical management terms. But when he thought about his company metaphorically in terms of a galley ship which has no drummer, only then he could find out where the problem in the company lay.

Our third mental lock is our tendency to follow rules. While following rules is the basis of an orderly and harmonious existence in society it often deadens our mind. From our childhood we are taught to follow rules and by the time we are adults we find it hard to break free from this habit But great thinkers and inventors are often rule-breakers. How can you create anything new if you keep following the set and old rules and regulations? Rules curb our imagination which in turn curb new ideas. The author here gives the example of Nolan Bushnell who could increase the possibilities of a coin-operated video game only when he broke the rule that the playing field has to be 66 cm. wide. However as Oech has clarified earlier in his essay, he is not in favour of rash rule-breaking.

When we think of a new idea, we often brush it aside by saying, "it is not practical". According to the author, **possibility** and not **practicality** should be the basis of a new idea. Many things which we accept as commonplace and a part of our everyday world must have seemed utterly impractical just a few generations ago. Imagine how a person hundred years ago would have reacted to the idea that man could fly thousands of miles' distance in just a few hours? Today, it is a part of our everyday reality. I am sure you can think of many other examples of a similar nature. Therefore, the author suggests that you should freely consider an idea even it if seems impractical for the moment, who knows this very idea may lead to a great invention. Being practical is a great "mental lock". The fifth mental lock is our preoccupation with serious thinking. But hard and serious thinking is not always the right way. Sometimes the ideas which seem foolish and trivial may be the right answer for you.

Humour often reveals a second and more viable alternative, so don't disregard it altogether. In saying that "play is the father of necessity" the author seems to suggest that often necessity causes inventions but play or non-serious thinking or humour is also an important part of the creative process, someone may have said jokingly years ago. "Why don't we go to the moon", and that might have become the basis of a serious venture, and today man has actually reached the moon.

In this age of specialization we are so obsessed with our own particular area of specialization that we are not willing to go beyond it in search of new ideas. According to the author new ideas are often found outside one's area of specialization. Home, in his view, is the place where one is most creative. This creativity can manifest itself in many ways, in your cooking, in the way you decorate your home, the manner in which you maintain your garden etc. He goes to the extent of saying that there are more opportunities to bring out one's creativity in one's home than one finds in a month in one's company or place of work. Therefore, don't be contained by your own area of specialization when you need to tackle a problem.

The last but the most important mental lock which the author states is our feeling that we are not creative. He goes to the extent of saying that to think in this way is to deny your self- esteem. If you think you are not creative you will never be able to use your creativity in solving any great problem. We are so used to a certain way of life that we don't like change. Self- esteem, according to the author is essential for a creative man, because once you have an idea you need the courage to face the risk of its failure as well. And you have to face it alone. But it is only the new ideas that can make you a pioneer.

Thus, unlocking one's creativity is not a difficult process. It only requires of you to come out of your narrow world views, and have an independent and open mind together with the confidence to execute a new idea. Nor is creativity meant for special people, We all have this faculty and we all need to apply it in our daily existence even in matters which seem trivial.

The glossary given at the end of this lesson in our text-book lists certain difficult words and terms. You must consult it for understanding the text and also to increase your vocabulary.

EXERCISES

Comprehension

1. What experiment has the writer conducted several times?
2. What have been the different responses to his experiment?
3. What reasons does the writer attribute to the different responses of the adults and the children?
4. What conclusion does the writer draw from his experiment?
5. Why, according to the writer has creativity become even more important in this fast changing world?
6. What is implied by the term "mental locks"?
7. What are the different mental locks which the writer describes in his essay?
8. The writer uses many examples in explaining various mental locks? Point out some of these examples and their significance in the essay.
9. What is meant by the title of the essay?

Composition

Narrate any personal experience, event or situation in about 150 words when you used or unlocked your own creativity. What was the result of such an experiment?

— Anil Aneja

LESSON 4

IF YOU ARE TRUE TO YOUR GIFT

— **Irakli Abash1dze**

Introduction

What is a gift? A gift is a thing given or it can be a quality highly bestowed or endowed by nature. It may be explained as a faculty, power or quality bestowed or a natural endowment, ability or talent. God has gifted some people above their brethren with remarkable talents. Majority of human beings belong to the category of ordinary people without noticeable talents.

Milton, the greatest poet in English literature, was gifted with the talent of writing poetry. He was aware of his talent which was genuine and he was true to it. It means, Milton exercised his talent fully by writing poetry in the service of God and humanity. His poems like *Paradise Lost* are read all over the world through ages and he has become immortal. What about William Shakespeare? He did not have any formal education, but he had the gift of writing delightful and meaningful plays and they have universal and permanent appeal. He lives through his art though he died centuries ago.

In the same way musicians like Mozart, Beethoven, painters and sculptors like Raphael, Michael Angelo, Leonardo Da Vinci, became great and immortal as they were true to their gifts. True, that every one cannot become a poet or a musician or painter or sculptor. Some people are gifted with robust health and they make good use of it by working hard to achieve something great and good in whatever walk of life they may be. So, if we have a faculty or talent miraculously bestowed upon us by God/nature, we are expected to be true to it by making use of it fully for the benefit of mankind. Then what will be the result? Read the poem carefully for the answer and try to understand first what gift the poet has in mind.

The Poem

It seems in the poem the writer is addressing all talented persons in general and poets in particular. He says, if you have a real gift and if you make use of it in the service of God and mankind and thereby give hope and aspirations to your fellow men, you will become immortal. As time passes, you may become old, your face may lose its brightness your knees may be bent and crippled and your eyesight may become weak. Still, the three plagues that afflict mankind namely **old age**, **time** and **space** can do nothing to you.

If you are gifted with the art of writing poetry and if you are sincere to your talent, you will be able to write poems that touch the mind and heart of people of all ages. Then your poems will be read by generations after generations and you never die. Church bells may toll, as usual when you depart from this world physically. Someone else may occupy the place where you lived and worked. But your voice will be heard through your great poems. Unlike, in the case of ordinary people your memory will be cherished and preserved. May be, by erecting a statue at a public place, you will not become a victim of forgetfulness. In short, if you are true to your gift, there is no reason for you to be afraid of death. You will overcome old age, time and space and you will live through your art.

Stanzas 1 and 2

There are certain conditions indicated here by the poet, by using, 'if. It may be presumed that he is addressing poets in particular in this poem.

He says if a poet's gift is real and if he is sincere to it in the sense, that he makes use of it properly for the benefit of mankind-may be to open the gate of light and hope, to dispel fear, to comfort the distressed,

to bring peace, to instil love for fellow men, to delight the common man etc-then the three enemies of man, namely old age, time and space can do no harm to him. In other words, he will become immortal through his poems.

It is true that, in course of time, old age may come to him like a bandit without his being aware of it and rob him of his youth. He may then find it difficult to recognize his own face because of the changes brought by old age.

Stanzas 3, 4 and 5

With advancing years he may suffer from ailments like bent and crippled knees, weak eye-sight, forgetfulness etc. Gradually, all these infirmities will lead to death. Then the church bell rings in solemn tune indicating death. It happens in the case of every one. However, if the poet has exercised his gift of writing poetry by writing poems which inspire the readers with hope and show the path of peace and happiness, his song will fly through ages. That is to say, posterity will not willingly let it die.

Ordinary people are forgotten generally after their death, whereas, in the case of great poets and artists, people do not forget them. According to the writer, they escape forgetfulness, the state of oblivion is taken out of sight very soon and they live for ever. Sometimes a statue may be erected in his honour with costly and beautiful stones brought from Eklari and thus his memory is preserved too.

With death, the poet, like any other person, may be uprooted from the place where he lived and worked to create room for newcomers although a few words of praise are also spoken at the time of his funeral. However, there is a difference in the case of a great poet or an artist. As said earlier, there is no fear of death for the one who is true to his gift. He escapes the three plagues-old age, time and space. An artist or anyone who is true to his gift does not grow old and die in this world of change and decay. He lives through his art. So there is a close relationship between art and life.

SOME SOLVED EXERCISES

A. Comprehension

Read the poem carefully and answer the following questions.

1. Who do you think the poem is addressed to?

   The poem is addressed to all persons gifted with talents in general and to poets in particular.

2. What gift does the poet have in mind?

   The poet has the gift of writing poetry in his mind.

3. What does the word 'true' mean in lines 1 and 2?

   The word true in line 1, means sincere, serious and in line 2, it means real, genuine.

4. What is meant by 'screen'? It means here, eye sight.

5. What is the message of the poem?

   There is a close relationship between art and life. If any one gifted with genuine talent makes use of his talent properly and sincerely, he or she does not have to fear death. For example, if a poet is sincere to his gift of writing poetry, he will be able to write poems of great value and beauty. He then becomes immortal through his art as his poems will be read and appreciated by generations after generations.

B. Grammar and Usage

II. Choose five suitable words from the list given (Refer page 32 of your Text Book) for each of the following.

Answer

1. *Youth*: active, ambitious, impatience, dream, immaturity.
2. *Old age*: feeble, grey, bent, dim, cripple, experience.
3. *Time*: flies, swift, passes, fade, slippery.
4. *Space*: square, vast, room, dim, slippery.
5. *Radiant*: fresh, sunny, crimson, bright.

D. Sending telegrams (Refer page - 33)

Note: Only three are done for you. The rest you may do yourself.

1. Write these out in full.

Answers

1. Goods arrived here yesterday by railway freight. One package was damaged.

3. The cheque issued by Hari Ram Brothers has been cleared by Canara Bank. Please supply goods to them at the earliest.

II. Prepare the following messages for transmission by telegram. Only one is done for you.

Answer to question no. 2

RECEIVE MANAGING DIRECTOR ARRIVING SANTACRUZ 17-30 BANGALORE FLIGHT

— Mary Samuel

LESSON 5

THE ANNIVERSARY

— Anton Chekov

The title 'The Anniversary" reminds us of celebrations in which we take part on so many occasions. A particularly memorable event or the commemorative celebration on such a date is called an anniversary.

The anniversary referred to in the title is that of a bank. The title has a comic twist as the celebration function ends up in confusion. Instead of solemnity and joy the anniversary brings frivolity and disappointment

Q. (i) Have you ever attended any anniversary celebration? Give details of the celebration.

(ii) Can you suggest any alternative title to the play?

A summary of the play—Chekov wrote many plays. Some of the one act-plays written by him show how human beings fight on totally frivolous issues. 'The Anniversary' is a funny play characterised by typically Chekovian humour.

On the day of the bank's anniversary the Chairman—Andrei Shipuchin and the bookkeeper Kirin, are busy in the office. Kirin is putting the finishing touch to the report the chairman is going to present in the general meeting, later in the day. He is under pressure and is annoyed with the chairman. He is irritable and particularly dislikes women. According to him, ladies invited by the chairman to the anniversary dinner, would spoil the occasion.

Mr. Shipuchin does not share the misogynistic (Women hating) attitude of his subordinate (a person working under one). In fact he disparages Kirin for his violent behaviour at home. But with all his consideration for the fair sex (women) Shipuchin is uneasy at the prospect of his wife's impending arrival. He would rather have her stay at her mother's till the anniversary function is over.

But even as the discussion is going on, Shipuchin's wife, young Tatiana arrives on the scene. She starts disturbing them in their work, with her gossip and small talk, totally unrelated to the business which the bankers have in hand. Kirin is openly indignant; Shipuchin tries his best to send her home. He does not want that she should continue to divert their attention with her meaningless talk, when they have such an important business to attend to. But Tatiana refuses to take the hint, and to make matters worse Ms. Merchutkina bursts on the scene.

Apparently she has connections with the bank, but she thinks that any officer can pay her husband, an erstwile clerk at the council, who has been earlier dismissed from service.

Shipuchin politely tries to make her see reason. He tells her that her husband was never employed by the bank, and so he cannot help her in any way. Merchutkina turns a deaf ear to all this reasonable talk and tells him that it will do even if they pay him fifteen roubles ! Then she starts listing out her personal problems.

Shipuchin throws up his hands and asks Kirin to take over as he escapes into the other office. Kirin's anger has already reached the boiling point. He was already irritated by the din created by Tatiana and Merchutkina. His work was disrupted by these two stupid women. He tries to get rid of Merchutkina roughly by showing her the door. But she had not come to leave without extracting what she thought to be rightfully hers.

As Merchutkina and Kirin are shouting at each other, Shipuchin re-enters. He is miserable. His well planned programme for the evening has been ruined by the absurd presence of Merchutkina and the pointless gibberish non-sensical talk of Tatiana. Out of desperation, he gives a twenty five rouble note out of his pocket to Merchutkina but unfortunately that is not enough to buy freedom from the clutches of that woman. She wants to know, whether her husband will be reinstated in his job. Simultaneously, Tatiana starts weeping over the attempted suicide of her sister's suitor.

The situation reaches its absurd climax when Kirin tries to chase away both the ladies. Merchutkina faints into Shipuchin's arms. Tatiana collapses on the sofa, as the respectable shareholders troop on to the stage with their gift for the chairman and a thanksgiving speech, so carefully prepared by Shipuchin himself. The visitors are taken aback by the spectacle. Shipuchin, who was hoping to build up the moment as his crowning glory as the chairman of the bank, finds his hopes shattered. As the share holders leave, mumbling in embarrassment, Shipuchin repeats to himself- "Deputation—reputation—occupation".

Comprehension

1) Do you find the play amusing? Give reasons.
2) Of the two women, who is more silly?
3) Do you think Kirin's attitude to the ladies could solve Shipuchin's problems?
4) Have you ever come across such a chaotic situation at a public function?
5) Do all the characters contribute to the fiasco? Or is any one more responsible than the others?

Read the text carefully with the help of the summary and answer the comprehension questions given at the end of the play in the textbook.

Characters

Shipuchin, the main character in the play, is the chairman of the Board of the Mutual CreditSociety. He is a person who cannot be rude to anyone. He tries his best to be nice to people, but is put to a lot of difficulty by them.

On the day of the 15th anniversary of the bank, Shipuchin wants the shareholders to deliver an address, praising him. Shipuchin himself has to present the annual report. He sets great store by appearance. He has decorated his office nicely and wants everything spic and span. But a strange woman and his own wife upset his apple cart (carefully laid out plan). Trying to be nice to everyone, he spoils everything. He does not have a strong personality. His weak handling of his subordinates fails to make them carry out his order. Kirin worsens the situation as he clearly disagrees with Shipuchin's softer ways. We feel at the end that if Shipuchin had taken a more firm stand then perhaps the situation could have been saved.

Both Tatiana and Merchutkina have been portrayed as silly and stupid. Tatiana is interested only in silly talks of clothes and dresses and of the love affair of her sister. She refuses to help her husband in making a success of the anniversary and keeps disturbing him.

Merchutkina is determined to have her way and it seems she just is not interested in listening to anything that goes against her wish. These two characters are used by Chekov to make his piay more funny. We see them only in the role of clowns. One-dimensional projection of these two ladies docs not leave any scope for properly analysing their characters. Lack of commonsense and preoccupation with their own peculiar thoughts make them very effective in their comic roles.

Model answers on Grammar and Usage

1) use of words as nouns and verbs:

Some examples

Promise—The boy reached home by evening as he had promised, (verb)

The boy reached home by evening to keep his promise. (Noun)

Honour—He fought to keep the honour (worth) of his country.

He was honoured for his courage. (verb)

Foot—He acted like a fool (noun) when he believed the story.

He was fooled (verb) into believing the story.

Reward—The constable got a reward (noun) of a thousand rupees for his bravery.

The constable was rewarded (verb) for his bravery.

Gift—She got the diamond ring as a gift (noun) from his brother.

My father gifted (verb) the house to me.

Use of phrases

1) ***Pull the wool over one's eyes*** ---- (To deceive)

The reform proposal by the foreign government is an attempt to pull the wool over the eyes of the poeple.

2) ***At one's wit's end***—(at a loss to understand)

He was at his wit's end to decide which course to adopt to re-organize his business, after the heavy loss due to the earthquake.

3) ***Make one's hair stand on end***—(to be horrified).

The story of Nazi atrocities makes one's hair stand on end.

4), ***Look into***—(to examine carefully)

The minister promised to look into the matter and compensate the victims of the fire accident.

5) ***Put one in the dock***—(to accuse)

The manager of the company was put in the dock for the losses suffered by the company due to the worker's strike.

— Krishna Dasgupta

LESSON 6

A TALK ON ADVERTISING

— Herman Wouk

What does the title 'A Talk on Advertising' suggest to you? What ideas come into your mind? Perhaps you think that the essay deals with (i) the values of advertising (ii) advantages of advertising or (iii) which things should be advertised. Well, it is apparent the essay has something to do with advertisements. What exactly the author is conveying in the essay, can be understood only after we read it.

Read the essay carefully, without bothering about difficult words and phrases. Then check how far or how much you have understood it. See if you can answer the following questions without referring back to the essay.

Para 1

a. What is an oration?
b. Who is adressing whom, about what?
c. Who is Marquis?
d. What does the speaker mean by a dead beast and a social ornament?
e. What does the speaker want the advertisers to do?

Para 2

a. What is the topic sentence of paragraph 2?

Para 3

a. Why does the author compare the work of an advertiser with that of the professionals?

Para 4

a. What is the actual work of the advertiser?

Para 5

a. Is the speaker justified in saying that, the advertiser's work is the worst sort of mischief? Why does he say so?
b. Who deserves to be starved into extinction? Why?
c. Is the speaker in (i) a humorous mood (ii) an angry mood or (iii) a critical mood in this paragraph?

Para 6

a. Whose work is dubious and why?
b. How does the advertiser feed himself?

Para 7

a. How does the speaker prove that the advertisers sell useless commodities? Give illustrations.

Paras 8 and 9

a. How has advertising tarnished creation? What is meant by tarnished and creation?

Para 10

a. Who is a hag? Why does the speaker use the term a painted hag for nature?

Paras 11 and 12

a. How do the advertisers lure (i) young girls (ii) children (iii) men and (iv) women?

Para 13

a. Explain "Does it ever occur...so well"?

Para 14

a. Why does the author say that advertising is 'subtle prevarication for gain'?

If you are able to answer at least 50% of these questions, you must congratulate yourself. You have understood this essay to a considerable extent.

Analysis

'An After Dinner Oration by the Artist' is the subtitle of the essay. It is evident that the speaker is an artist, who made this speech after dinner at the house of Marquis. Marquis was once a hunter, who had killed tigers and won trophies, but now he is an advertiser. The artist addresses the august gathering of advertisers.

The artist does not mince words, he is very forthright in his speech and he makes his intention clear in the first paragraph itself. He frankly observes that the stuffed tiger heads and other trophies (animals and prizes) which once adorned the walls of Marquis have been removed now, since he (Marquis) does not lead the active life of an animal hunter now. He has become an advertiser but has not given up hunting as he now hunts human beings. (The advertisers try to trap people so that they fall easy prey to the things they sell). The advertisers have no respect for an artist because an artist dreams of beauty and does good things and has nothing to do with profits and gains. That's why the advertisers treat an artist as a dead beast - as a social ornament. The artist is having a dig at the attitude of the advertisers. He exhorts them to give up their profession.

In the second paragraph he tells the advertisers that they do nothing good or substantial to deserve food. They buy food with money. To them money is all in all. Without money they cannot live. They sell the products of others through advertisements. In return they get money to buy food, which they do not deserve.

The speaker elaborates his point in the third paragraph. He talks about various professionals who are engaged in productive work and since they serve human beings in one way or the other, and are doing something useful, they deserve to be fed. These professionals are performers, and workers and so people require their services and feed them. Unfortunately the advertisers do no productive service. They are parasites on society.

In the next paragraph he sums up the work of an advertiser in a sentence. The advertiser tempts people to long for those things which they do not require in reality. He creates an artificial want.

And the speaker condemns the advertiser for this activity. He believes that the advertiser should not be fed, rather he should be allowed to die. Actually the speaker is vehemently opposed to advertising as it creates want where want does not exist.

All advertisers are well fed - they are rich and have all comforts. How do they get all these things? By advertising useless goods, they persuade human beings to buy them and thus the producers profit. The advertisers share the profit. Consequently the makers of the undesired things feed the advertisers, because the latter boost the sale of their goods.

In the next paragraph the speaker illustrates and substantiates what he has said in the earlier paragraphs. Meat or its products are not as much advertised as tobacco and its products or underarm pastes or soaps and alcohol drinks.

What pains the artist most is that advertisement has invaded the whole creation. You come across advertisements at every step. Love, nature, art, language and youth - all are lured and spoilt by advertisements. How advertisement tarnished creation has been illustrated in the next few paragraphs.

First the language: The advertisers have ruined literary language - language has lost its beauty; for example the advertiser uses 'Aurora Dawn' for a product. Aurora means Dawn. Hence Dawn with Aurora is redundant - (useless, unwanted). Human beings have got tuned to the redundant usage of language by the advertisers. They have become insensitive to the beauty and meaning of words and phrases. The words and phrases used by great literary writers are twisted and misused now. The advertisers have cheapened language and people have forgotten the language of literature, they know only language of commerce.

Not only language has been tampered with but also the natural surroundings have been spolit by billboards. Nature has lost its beauty and youth--its greenness and attraction-it has been turned into a painted, hag, an ugly old woman with a wrinkled face. Here the speaker is referring to advertising billboards of every colour and size drowning the landscape. A painted hag is a metaphor.

How has the work of art been invaded?

The artists who can paint and draw beautiful things are bought with money and compelled to assist the advertisers. The artists who should have been guided by their God-gifted inspiration and imagination to beautify creation are now dancing to the tune of the advertisers. They have lost their independence and have sold their creations to the advertisers to be used in any way they like. Even old paintings are used for advertisements of various products.

In the next paragraph the speaker seems to be in a sad mood. The youth-young men and women-have become victims of the advertisers-young girls get themselves painted and decked to become models. They lose their youth, their beauty and suffer ultimately. Their life is very hard. The speaker calls this a dismal pilgrimage, and the children's crusade to the unholy land. What does he mean here? Pilgrimage means visiting a holy place to worship God and crusade is a holy or religious war against those who do not believe in your religion. The young people visit cities to become models, to help the advertiser sell the products which the manufacturers wish them to. Their journey to the world of models is likened to a pilgrimage. But this pilgrimage is a dismal one because it does not purify the youth, rather it leads them to a world of cut - throat competition. Here they meet misery and hardship. The youth is then compared to children-innocent and ignorant children - who revolt against the established social values and try to justify what the advertisers tell them. They are lured into believing that what is advertised is something holy, noble and truthful. They do not know how they are duped by the unholy advertisers. The innocent ignorant girls are ruined. Every girl wants to imitate the models. These young people are not aware of the truth that the grin on the model's face is often a bought and forced thing. The girls are made to present a cheerful appearance in order to attract the attention of the people to the things advertised. Only a few girls become successful models after a great struggle. Many suffer heartbreaks.

Advertisements are full of lies - they lead to vandalism and misuse. By hook or crook the useless products are to be sold. Products are overrated and in actual life they do not fulfill all those promises which are made by the advertisers. The aim of an advertisement is often to sell a product. 'Sell' implies 'fraud'. The artist puts a question to the audience. 'Can a mouthwash or breakfast food win the heart of a

lover, bring success to failures, and lend strength to the weak and power to children? No, it can't. But this is what the advertisements claim. Is it not lying? Is it not a 'fraud*? Should not the advertisers feel ashamed of their sinful habits - to lie and befool innocent and ignorant people, to make their lives tragic by luring them with dreams which can't be fulfilled? Why do they stoop so low? It is simply to earn money for themselves. The advertisers are thus hooligans and thugs who fleece and rob people.

The scathing remarks of the artist must have hurt the feelings of the gathering of the advertisers. The speaker realises his own precarious situation, and that is why he tells the listeners that an artist enjoys the privileges of the court fool. A court fool could make sarcastic remarks and tell the truth without any hesitation or fear because he could not be punished. He may offend even the king with his frank and honest remarks and yet he is respected by everyone. The artist believes that he is in an advantageous position-he is an outsider, his profession is different from the vocation of the audience. Consequently he can observe them objectively and see clearly where they go wrong. Like a man from Mars or an angel the artist feels shocked and lost to see people on the earth greedy for money - the advertisers lie for gain (money and profit) and their influence on our society has been devastating-all that is just, honest, healthy and pleasant is lost and we are surrounded by the garish fungus of greed. A very interesting metaphor indeed What is fungus? When some food stuff becomes stale, it develops fungus. It can't be used then. It becomes poisonous. The artist believes that advertisements sap our energy by forcing us to buy things which we do not need. The advertisers and the manufacturers of goods are greedy people-their aim is to earn money at all costs. The advertisers of foods have spoilt everything-love, life, youth, nature, language etc. and they have made our existence miserable, rather tragic. The artist concludes his speech by saying that even if one person from the audience is able to comprehend what he means and gives up his profession, the former (the artist) will be satisfied.

The artist is against the profession of advertisement because he believes that the advertisers are selfish people, who do no good to society. They deserve no respect. They are greedy people who pollute the minds of human beings with their lies and ruin them by making them believe in these lies. They help producers of useless things to sell their goods at a high profit and they share the profit. To them money is all in all. They are not concerned about the welfare of the people. They don't beautify the world, rather they tarnish everything.

Go back to the questions given above and write their answers. You may refer to the text and also attempt all the exercises given at the end of the essay in your textbook.

What is the organization of the talk?

Para 1 : Tells us about the speaker and the audience

Para 2 : The speaker poses questions to the audience to know whether they deserve what they get. 'What is it that you do that entitles you to eat'?

Para 3 : Explains how the work of an advertiser is different from that of other performers.

Para 4 : Gives an answer to the question raised in Para 3.

Para 5 : The speaker condemns the profession of advertisers.

Para 6 : Who feeds the advertisers and why.

Para 7 : Advertisers boost up the sale of useless unproductive things. Illustrations are provided.

Para 8 : Advertising tarnishes creation and destroys the world, Love, Nature, Art and Language.

Para 9 to 13 : Develops the central ideas of the earlier paras through illustrations.

Para 14 : Sums up the aim of the speaker.

You will note that the paragraphs are well-linked and the ideas are developed logically. The language used is powerful. Through questions and arguments the speaker aims at compelling the audience (a group

of advertising men) to search their souls - to realise what harm they are causing to human beings just for the sake of money, profit and gain. The artist is a well meaning critic of the advertising business.

Some passages explained

Para 1: "a live artist being the equivalent of a dead beast, as a social ornament"

Why is a live artist likened to a dead beast? The artist believes that the advertisers (particularly Marquis) have no respect for an artist and they want to destroy him by tempting him to accept their point of view. They want to shoot him and use him for their own purpose - as Marquis had done earlier by shooting animals and decking the walls with their stuffed heads. They treat an artist as a piece of ornament. If they befriend an artist, they will be considered 'social'. The artist is humourously pointing out that the advertisers want to trap the artist.

Para 5: "Doesn't it seem ... to be starved into extinction?''

The worst sort of mischief is the creation of want where want does not exist. The speaker believes that the activity of an advertiser is unproductive and useless. Instead of feeding the performers of this activity they should be starved till they are destroyed. That is, advertising should never be encouraged and nurtured.

Para 6: "Your share of haul.''

Haul here means an amount received or acquired. The advertisers help the manufacturers to sell their useless goods at a high price. The manufacturers feed them and share the haul (money earned) with them. That is why the advertisers are well-fed and well-paid.

Para 8: "Advertising blasts—mildew.''

Blasts means destroys or ruins. What does advertising blast? It ruins all that is good and beautiful in a country, in the world. What are those things? They are creation, love, nature, art, language and youth. How does it blast? It is blasted with a horrid, spreading mildew. Mildew literaly means a destructive growth of minute fungi on plants. Here it means all those things or tricks which are employed by the advertisers to sell goods and to befool and cheat innocent and ignorant people, for example, 'misuse' of words and billboards, exploitation of art pieces and telling lies.

Para 9: Read the paragraph and say what the following refer to.

a) like the shriek of a bad hinge.
b) the Promethean fire
c) smothering the flame in mud.

Look up the meaning of these words in a dictionary and explain their usage here.

Go through the essay again and write answers to the questions given in your textbook on pages 57, 58, 61 and 62.

— K. Ojha

ASSIGNMENT

Comprehension

I. Answer the following questions:

i) What does the speaker mean by "He induces human beings to want things they don't want?" How does he justify his point of view?

ii) How has advertising tarnished creation?

of advertising men) to search their souls - to realise what harm they are causing to human beings just for the sake of money, profit and gain. The artist is a well meaning critic of the advertising business.

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— K. Ojha

ASSIGNMENT

Comprehension

I. Answer the following questions:

i) What does the speaker mean by "He induces human beings to want things they don't want?" How does he justify his point of view?

ii) How has advertising tarnished creation?

iii) Why does the speaker say that the advertisers traffic in lovely youth?

iv) Do you agree with the speaker that the advertising men indulge in lying vandalism and misuse? Why do they do so?

II. Vocabulary

Match the words in column A with their meanings in column B

A	B
1. oration	a) dispersal of goods.
2. token	b) a loud sound like that of thunder.
3. lumberjack	c) total destruction.
4. extinction	d) harness.
5. distribution	e) attractiveness.
6. blare	f) victory.
7. allurement	g) one who fells or carries timber.
8. triumph	h) gaudy and showy.
9. garish	i) a formal speech.

III. Composition

Write short composition on 'Advertisements on T.V. and their Impact". Your composition may include the points below:

1. What are the things advertised?
2. How are they advertised?
3. What are the aims of advertisers?
4. How many types of advertisements are there?
5. What are the effects of advertisement on different people?

LESSON 7

THE DUCHESS AND THE JEWELLER
by Virginia Woolf

Dr. Seema Suri

Introduction

The short story 'The Duchess and the Jeweller' has been written by Virginia Woolf, one of the most well-known English writers of the early-twentieth century. I suggest you read it carefully before going through this part of the study material. In the notes I have tried to explain words/phrases that I thought you would not be familiar with. If there are other words that are difficult to understand please refer to a dictionary or use an internet search engine.

Virginia Woolf (1882-1941): A Brief Biography

Virginia Woolf's parents were members of the upper-class British intelligentsia. Her father, Leslie Stephen was a famous biographer, historian and literary critic. He had given up his job as a professor at Cambridge University to devote himself to writing. Julia, her mother, was a reputed beauty of her time and had posed for many painters. For both of Virginia's parents it was their second marriage. Her mother had three children; George, Stella and Gerald Duckworth, and her father had a daughter, Laura, from their previous marriages. Virginia had an elder sister, Vanessa and two brothers Thoby and Adrian. The atmosphere at home was scholarly and stimulating. Famous writers and artists regularly visited the Stephen household. Though Virginia didn't receive any formal education, her father permitted her to read whatever she liked from his huge library and encouraged her to formulate her responses. She envied her brothers Thoby and Adrian who were sent to study at Cambridge but later on in life she felt that it was an advantage, as the absence of a formal education helped her grow as a writer.

When Virginia was just thirteen years old her mother died. Virginia was shattered and suffered a nervous breakdown. For the rest of her life she battled depression and extensive periods of self-loathing and social isolation. Leslie Stephen was a self-absorbed, demanding man and after his wife's death the burden of running the household fell on Vanessa and Virginia as their elder stepsister Stella had died soon after her mother's death and Julia was mentally challenged. When her father grew old Virginia's step-brother George took control. Like his father he also put many demands on the girls, insisting that they accompany him to social events and also entertain guests at home. Virginia found this life too shallow and tiring. George Duckworth is also alleged to have molested the sisters on many occasions.

To put an end to this abuse Vanessa, along with Virginia, shifted to Bloomsbury after their father's death in 1904. Here they were free from the artificial life and had long, intellectually stimulating talks with Thoby's friends from Cambridge, discussing literary and artistic issues. It was here that Virginia met Leonard Woolf, at that time a student at Cambridge. Leonard Woolf worked as a civil servant in Ceylon and later took to publishing and writing political articles. He married Virginia in 1912 and till the end, encouraged her to write, while caring for her through her mental breakdowns. In 1917 the couple purchased the Hogarth Press. Through all this Virginia always found time to read and write. She contributed to the *Times Literary Supplement* and published her first novel *Voyage Out* in 1915. Some of her most famous novels are *Mrs. Dalloway* (1925) and *To the Light House* (1927). In 1929 she published her famous feminist tract *A Room of One's Own,* in which she argued that a woman must have a room of one's own and money if she wanted to write. By 1932 she had established her reputation and in spite of her illness she managed to continue writing. It was her writing that kept her from going totally insane and

Leonard's patient and loving care. In 1941 she could not cope with her state and committed suicide by drowning herself.

Summary of the Plot

The plot of this short story is quite simple. Oliver Bacon is the richest jeweler in London. He has risen to this position from a life of poverty in London's east district. As a young boy he sold stolen dogs. Following his mother's advice he gave up petty thieving and worked as a salesman selling watches. Later he started trading in precious gems. Now he owns a shop in central London and lives in a posh locality. He dresses well, owns an expensive car and gets invitations to social events from the nobility.

The core of the story is the Duchess of Lambourne's visit to his shop. She is an old acquaintance and wants to sell some pearls that are part of her family jewels. She tells Oliver that she has lost money while gambling and she does not want her husband to find out. The Duchess complains that she has been cheated by a 'villain'. Sensing Oliver's silent disapproval she tells him that it is for the sake of her three daughters: Araminta, Daphne and Diana. Oliver knows that the Duchess is not totally honest and reaches out to examine a pearl. She starts weeping, calling him 'an old friend'. Oliver Bacon does not relent and reaches for the bell to summon his assistant so that he can have the pearls checked. Before he can do so the Duchess interrupts and invites him to a weekend party at her house. She informs him that the Prime Minister and his Royal Highness will also be there. As an afterthought she includes Diana's name. The Duchess is aware of Oliver's infatuation with her daughter. Oliver is lost in a vision of himself, riding through the woods, alone with Diana. He does not pay heed to his mother's warning eyes, looking at him from her photograph on the wall and signs the cheque for twenty-thousand pounds, the amount quoted by the Duchess. As soon as she leaves, Oliver checks the pearls under the lens and discovers, as he had suspected, that they are false. Instead of getting angry or upset Oliver starts to look forward to the weekend he will spend as the guest of the Duchess.

A note on the Jewish aspect

'The Duchess and the Jeweler' was published simultaneously in 1938, in London and New York, in *Harper's Bazaar*, a weekly journal that had a combination of literary articles, advice on shopping, fashion and advertisements for perfume, make up and jewellery. The original title of the story was 'The Duchess and the Jew' and it was rejected by the publishers because of the racial bias against the central character. Virginia Woolf made many changes to the story: the central character's name was changed from Isidore Theodoric, a typical Jewish name, to Oliver Bacon; all references to Oliver as a Jew were deleted, for instance 'Jewish boy' became 'little boy'. The word Jew is never mentioned in the short story but you may have noticed that it is still embedded in the word 'jeweller'. There are many indications about Oliver's background as a poor Jewish immigrant . Being aware of it adds to the rich texture of the story.

The history of the Jewish people is a history of expulsions and emigrations; of a community that has spent centuries away from their homeland, faced religious persecution and pogroms, not to mention the worst crimes against humanity during Hitler's regime. The Jews left their homeland in the areas around Jerusalem in 586 BCE when their Temple of Solomon was destroyed by the Babylonians and settled in small communities around the Mediterranean Sea. Christianity has traditionally portrayed the Jews in a negative light and they had a troubled existence in Europe under Christian monarchs. They were only permitted to live in specified parts of the cities, the ghettos, so that they could be controlled easily. Jews were forbidden from owning land and were forced out of trade as the guilds were controlled by Christians. To make a living they took to money lending. They were expelled from France in 1182, from England in 1290 and Spain in 1492. Many moved to Eastern Europe; Russia, Austria and Hungary. Throughout their existence in Europe the Jews faced systematic plundering and massacres. The only exception was Poland where Jewish refugees were welcomed from the 13th century onwards and they settled there in the thousands.

It was not before the beginning of the nineteenth century that they gained legal equality. America was the first country to do so in 1789, followed by other European nations. In spite of that the racial bias persisted. Emigration was seen as the only solution and between 1881 and 1914, two million Jews escaped from Eastern Europe to America and another 150,000 to Britain. Britain had a long history of tolerance and Jews enjoyed commercial prosperity and respect. The order for their expulsion had been revoked in Britain in 1654 although it was not before 1890 that full civil rights were granted. The influx of large numbers of refugees led to overcrowding in the districts where they settled and resentment among the locals. Their neighbourhoods were considered to be breeding grounds of crime and disease. Racial prejudice and discrimination took many forms. Stereotyping their physical features was one. The Jews were supposed to have crooked noses, thick lips, dark hair and flat feet.

At this point I would like to emphasize a couple of things. The first is that even if one were not aware of Oliver's Jewish identity in this short-story, it would still be a humorous story about how the richest jeweller in London allows himself to be cheated of twenty-thousand pounds by a clever Duchess. Human nature and its weaknesses are pretty much universal, irrespective of race. The need to be accepted by the community; to be loved, admired and respected is common. But if one is aware of Oliver's racial background it adds to the flavour of the story. It gives Oliver's character depth and one can understand that his childhood as a poor immigrant in the Jewish locality is at the root of his strong desire to integrate with British, upper class society.

The other thing that you must understand is that it is not Oliver Bacon alone who is the target of the writer's satire or humour. The Duchess of Lambourne is not spared either. This prominent member of the British aristocracy is a dishonest, manipulative woman. She hides her decadent behaviour form her husband and does not hesitate to use her daughter Diana to seduce Oliver into signing a cheque for twenty-thousand pounds: money for pearls that she is well aware are fake. The Duchess uses her status, her connections and her daughter to extract money from the jeweller. Her conduct is not worthy of her position.

At the relevant places I have pointed out how the social prejudice against Jews operates in 'The Duchess and the Jeweller'.

Study Guide

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Green Park : one of the royal parks of London, owned by the monarchy

Piccadilly : major shopping area in central London

duchesses, countesses, viscountesses : in Britain, the nobility has a hierarchy of five ranks. This system dates back to the 12th and 13th centuries, when the monarchs invited wealthy, land owning individuals to join Parliament and granted them titles that were hereditary. The highest ranking is the Duke with Marquis, Earl, Viscount and Baron-in that order.

spats : a short legging, usually worn over shoes

Saville Row : Central London street, famous for its tailors and frequented by royalty. Even today celebrities like Prince Charles and Daniel Craig get their suits stitched here.

Whitechapel : East London district, inhabited by poor Irish and Jewish immigrants.

The first paragraph describes, through Oliver's eyes, his apartment in one of London's upmarket localities. Expensive furniture, luxurious furnishings and the best liquor fill up the room. Oliver's lifestyle is lavish; a servant prepares and serves him breakfast. Every day he receives invitations to attend social events from members of British royalty. His vanity makes him dress in suits 'cut from the best cloth by the best scissors in Saville Row'. But in spite of his material success, Oliver always carries his underprivileged past with him. Underneath his perfect clothes he is still the little boy from the poor neighbourhood of London:

> But he dismantled himself often and became again a little boy in a dark alley.

He recalls the days when all he wanted was to sell stolen dogs to women in Whitechapel. All his material possessions cannot make up for the poverty, crime and deprivation of his early days.

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Amsterdam	: centre of the diamond trade in the late nineteenth century
Hatton Garden	: centre of London's jewellery trade, where many Jews had shops
reports from South Africa	: most probably a reference to the conflict with the Boer Republic, especially after the discovery of gold and diamond in the region.
hansom cab	: horse drawn carriage
Richmond	: one of the wealthiest residential locations in central London
Trellises	: a frame made of wood, used to provide support to plants
truffle	: a type of rare fungus, found buried deep in the ground. It is used to flavour food. Pigs are used to locate them under the ground as they can smell the truffle.

Oliver's mother cautions him against the path of crime that he has chosen, selling stolen dogs and he takes up a job as a salesman, selling watches in a shop. He earns enough money to travel to Amsterdam to buy some diamonds and sells them for a profit in London. Then he seriously starts learning about the diamond trade in a shop at Hatton Garden and steadily rises to become the richest jeweller in London. It is a promise that he made to his mother. Yet he cannot erase unpleasant memories. He broods over the time other jewellers signaled at each other when he passed through the market:

> When he passed through the knots of jewellers in the hot evening who were discussing prices, gold mines, diamonds, reports from South Africa, one of them would lay a finger to the side of his nose and murmur, 'Hm-m-m'.

The finger on the nose is a signal, from one jeweller to another, of Oliver's Jewish identity. It is a form of racial prejudice as the Jews were supposed to have prominent hooked noses, shaped like the number six. Each time Oliver recalls that incident he can feel the ridicule 'pouring down his spine'. His outward affluence cannot heal the scars left by racial prejudice and social alienation. He owns more than one house now but is haunted by a youth spent on the margins of society. Oliver dwells on his material acquisitions and there is a fleeting reference to a past love:

> And he had a villa at Richmond, overlooking the river, with trellises of red roses; and Mademoiselle used to pick one every morning and stick it in his button-hole.

The lady's name is not mentioned but a couple of paragraphs later we are told that she had married a Mr. Pedder from the local brewery. We can only guess at the reasons why she chose an ordinary working class man over the 'richest jeweller in England'. Oliver's life is devoid of romance and love.

In the next paragraph Virginia Woolf moves from the somewhat sympathetic depiction of Oliver's past to his innate and infinite greed. The tone changes and through an extended simile, she lays bare the greed that drives Oliver. Whereas earlier the nose was used as a marker of his racial identity, something that other jewellers used to stereotype Oliver, here it is used as a symbol of his avarice:

> … he was the richest jeweller in England; but his nose, which was long and flexible, like an elephant's trunk, seemed to say by its curious quiver at the nostrils (but it seemed as if the whole nose quivered, not only the nostrils) that he was not satisfied yet.

The author does not stop here. Pay close attention to the next line: 'Imagine a giant hog in a pasture rich with truffles.' Observe how Virginia Woolf, through the metaphor of the hog, gives an ugly face to Oliver's greed. He is like a pig let loose in a field full of truffles.

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Bond Street : one of the most expensive shopping streets in London

ducal coronet : a duke's coronet/crown, decorated with eight strawberry leaves, used to denote rank

The animal imagery continues. Virginia Woolf uses the simile of the camel that is full of contempt for those around him to underline Oliver's self-imposed isolation. Surrounding himself with his material acquisitions, Oliver has closed his soul to life around him:

> For was he not still a sad man, a dissatisfied man, a man who seeks something that is hidden, though he had won his bet?

Dressed in his expensive clothes, Oliver walks to his shop off Bond Street. Passing through the streets Oliver feels no joy in common every day sights. He seems to have cut himself off from human contact. He barely acknowledges the presence of his four employees and shuts himself in the private room behind the shop. Through the window he sees some leaves that remind him of roses. For the second time there is a mention of a lady in his past:

> But Mademoiselle has married Mr. Pedder of the local brewery – no one stuck roses in his button-hole now.

Disturbed by the reminder of his loveless existence, Oliver quickly shifts his attention to the steel safes in the room. He opens them and surveys the precious jewels inside.

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tripe : inner part of the stomach of various farm animals. It was part of the diet of poor immigrants from Eastern Europe.

lips like wet cherries : another instance of racial prejudice. Jews were supposed to have thick lips.

shagreen : type of raw hide

pate de foie gras : fattened goose liver, an expensive delicacy

'Her Grace!' : the customary way of addressing a Duchess

Oliver Bacon is looking at the precious gems in his shop and uses a series of disturbing metaphors to describe their brilliance. Read these lines very carefully:

'Tears!' said Oliver, looking at the pearls.

'Heart's blood!' he said, looking at the rubies.

'Gunpowder!' he continued, rattling the diamonds so that they flashed and blazed.

These few lines have, compressed within them, a strong indictment of British imperialism. To help you understand better I will change track to discuss the historical background.

Between the years 1600-1700, religious refugees from the Netherlands and Northern Europe had settled at the Cape of Good Hope in South Africa. They were known as the Boers or Afrikaners and administered the area till the British seized power in 1797. The Boers moved further into South Africa, away from the coast and established two independent Boer Republics – the Orange Free State and South African Republic. The discovery of diamonds in Kimberley in 1871 and gold in Transvaal in 1886 set in motion a race to acquire the riches. Fresh waves of British immigrants came and the British wanted to annex the states. The Boers resisted, leading to war. The first Boer War (1880-81) was fought over diamonds and the Second Boer War (1899-1902) over gold. It was the most expensive war for the British. The Boers were put in concentration camps and tortured. Women and children were also not spared. Ultimately the two states were merged with the British Empire in 1902.

Oliver Bacon is aware of the source of these precious gems in his safes. He must have heard of the political developments in South Africa and in these lines, our attention is drawn to the violence and bloodshed that lay behind the acquisition of these jewels. Virginia Woolf, in a very subtle manner, criticizes upper-class British society, for whose consumption, these jewels were procured at great human cost.

The author conveys Oliver's contempt for his rich customers through an animal simile:

> 'Gunpowder enough to blow Mayfair-sky high, high, high!' He threw his head back and made a sound like a horse neighing as he said it.

When he gets a message that the Duchess of Lambourne has come to visit him he instructs his assistant not to let her enter before ten minutes are over. He derives immense pleasure from keeping 'the daughter of a hundred Earls' waiting outside. Again his thoughts go back to his childhood at Whitechapel.

The jeweller's pleasure in making the Duchess wait for him is expressed through images of expensive food and drink. Each moment that he keeps the Duchess waiting Oliver feels as if has drunk expensive champagne or smoked a cigar. Oliver has an ambivalent attitude towards the British aristocracy. He aspires to be like them, to be accepted in their society but has little respect for them.

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iridescences : bright lights that change colour

past her prime : not young any more, middle-aged

parasol : umbrella

ferret : small animal that hunts rabbits

cincture : belt made of pearls

Virginia Woolf's description of the Duchess is a brilliant example of her talent and the reason why she is considered one of the finest modern writers. Notice how the Duchess's presence fills up Oliver's room. The author conveys her wealthy status through language rich with sound and colour. Even before she enters the sound of her dress fills up the room. Oliver is overwhelmed by the opulent fabric of her dress, her jewels and her perfume. They shake hands,

> And as their hands touched the link was forged between them once more. They were friends, yet enemies; he was master, she was mistress; each cheated the other, each needed the other, each felt this and knew this every time they touched hands thus…

These words sum up their relationship in clear terms. It is a comment on the hollow, selfish nature of the association. The Duchess silently opens her purse and drops ten pearls into her lap. She informs him

that these are the last of the pearls from a famous piece of jewellery that she owns, the Appleby cincture. She has come to sell these pearls to pay off a gambling debt.

The Duchess's conduct is certainly not becoming of a woman of her aristocratic stature. She visits Oliver in his private room at the back of his shop and 'bares her private heart', sharing her financial problems with him. Observe her tactic in intentionally dropping the pearls between her thighs, from where Oliver picks one. With practiced ease she draws his attention to an intimate part of her body.

Oliver suspects that the pearls are false. The shrewd businessman in him immediately understands that she is lying: 'Was she lying again? Did she dare?' Oliver is aware of her dishonest nature and has definitely been cheated by her on an earlier occasion.

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sharper : clever, dishonest man

straight as a poker : straightforward and honest

The Duchess tells Oliver that she has been cheated and lost a lot of money while gambling. Her husband is not aware of this and if he were he would lock her up. She needs money to pay off her gambling debts. Sensing Oliver's silent disapproval the Duchess says she is doing this for her daughters, Araminta, Daphne and Diana. She attempts to soften Oliver by addressing him as 'old friend' and starts to weep. At the same time she covers the pearls with her hands to prevent Oliver from taking a good look at them.

The helpless female act doesn't work and noticing Oliver's movement to call for his assistant she throws her final bait – an invitation to a weekend party at her country home where the Prime Minister and king are also expected. She very casually adds Diana's name:

> 'You will come tomorrow?' she urged, she interrupted. 'The Prime Minister – His Royal Highness…' she stopped. 'And Diana' … she added.

If Oliver is a shrewd businessman the Duchess is a veteran at manipulation. She knows that Oliver is an outsider, is aware of his social aspirations and his feelings for her daughter. It is as if she has the power to read Oliver's mind. Oliver starts having visions of him fishing with the Prime Minister. The Duchess appeals to his chivalry, claiming that her honour is at stake and Oliver begins to write out a cheque.

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Agincourt : place in Northern France, where Henry V defeated the French King after a long battle in 1415

Oliver hesitates for a moment, sensing his mother's eyes on him, watching him from her photograph. The Duchess becomes more intimate, calling him by his first name. She seduces him with the promise of a 'long weekend' with her daughter Diana. That is all that is required for Oliver to succumb and he signs the cheque for twenty-thousand pounds. It is a small price to pay for an opportunity to spend time alone with Diana.

The Duchess gets up to leave, the cheque in her hand. Don't miss the irony of the phrase: '… she held her honour- a cheque for twenty thousand pounds with his signature-in her hands.' As soon as he is alone Oliver checks the ten pearls and, as he had suspected, they are fake. Instead of getting angry Oliver asks his mother to forgive him and starts dreaming of the long weekend ahead.

Conclusion

In this section I would like to reiterate some points. There is no doubt that 'The Duchess and the Jeweller' is Oliver's story. For most, the focus remains on what is going on in his mind. His luxurious home, his affluent lifestyle and connections with high-ranking people have failed to wipe out memories of

his childhood in Whitechapel in London's east district, known for its poor immigrant population. Virginia Woolf does not directly refer to Oliver's Jewish identity but awareness of his origins adds another dimension to his character. We can appreciate his strong need to be accepted by the uppermost rungs of British society. He has tried his best to assimilate himself into their class. Although Oliver has fulfilled his promise to his mother by becoming the richest jeweller in England he comes across as a sad and lonely man. He is driven by the desire to keep accumulating wealth. It seems that he wants to compensate for the humiliation and racial discrimination of his early years. Though he is a shrewd businessman Oliver allows himself to be duped by a clever and manipulative Duchess as he doesn't want to lose the chance to mingle with powerful people and spend time with the Duchess's daughter.

The Duchess is certainly not the finest representative of her class. She gambles, lies to her husband, cheats Oliver and uses her daughter to extract money from the rich but insecure jeweller. Her character is certainly not dignified. Oliver outwardly follows expected codes of conduct but has little respect for her. The only reason he allows her to walk away with twenty thousand pounds for the fake pearls is because he is also getting something out of the bargain, an opportunity to spend time with the Duchess's daughter. It is a deal that is beneficial to them both. Virginia Woolf has presented us with a very unflattering picture of high society. Beneath the fine clothes, the rich life, and hobnobbing with the most powerful people in the country we get a glimpse of the rotten core of this class.

QUESTIONS

1. Write a few lines on Oliver's mother. What role does she play in his life?
2. Make a list of the animal images used to describe both the central characters.
3. Why does Oliver allow the Duchess to sell him the pearls?
4. Mention instances from the short story to illustrate Oliver's contempt for the aristocracy.
5. Write a brief note on Oliver's childhood.

LESSON 8

THE UNKNOWN CITIZEN

— W.H. Auden

Introduction

W. H. Auden is the best-known of the group of British poets who became prominent for their poetry of social protest during the 1930's. His early poetry is mainly satirical. After the outbreak of World War II his poetry became concerned with questions of philosophy and religion.

In "The Unknown Citizen" which was published in 1940, Auden satirises the attempt of the modern state to classify and define the individual citizen in statistical terms. The state has forgotten the complex nature of man and the uniqueness of the human mind which aspires for something beyond physical comforts. The fact remains that though his whole life is mapped out in statistics, the citizen remains unknown.

"The Unknown Citizen" is a satire upon the modern state. A satire is a piece of writing that holds up a person or society to ridicule. It could also show the foolishness of an idea, custom, vices and follies of persons or society. A satire often takes the form of ironic humour or sarcasm. "The Unknown Citizen" is satirical and the satire is bitterly ironic. On the surface it appears to be a plain account of the life and death of an average citizen. As far as the state is concerned our citizen is a model citizen. He leads a happy, fulfilled life.

But a close look at the text shows up how all this (his happiness etc.) is a mere sham. The picture that emerges is that of a man who is a mere cog in the machine of the State. He has lost all capacity to judge and think for himself. He tamely accepts all that the state and society ask him to. The poem thus exposes the tyranny of the almighty State. At the end our citizen appears to be less than a man, a mere number in the record books of the state.

Form of the Poem

The poem is written after the model of homage which a grateful country pays to its soldiers who die in action. In Western countries it is customary to raise a memorial to the memory of the departed heroes. Such a memorial is dedicated "To the Unknown Soldier". A few lines, paying tribute to the heroism of the soldier are inscribed on it. Every year the state and the people formally express their gratitude by laying wreaths on it This gesture is meant to keep the memories of the war heroes evergreen. This poem appears to be a tribute paid by the State to the memory of an unknown citizen. The poem gives us the point of view of the state. Nowhere does the poet make a direct comment. In its attempt to make a hero out of a nobody, the State betrays its soulless methods of regimenting its citizens. The citizens are tailored as it were after a set pattern. These are the people who are the darlings of the state. No wonder then, the state has singled out one such citizen for adulation. It salutes the memory of our citizen but is completely unconcerned about such things that make a man an individual who is free to lead a life of his own choosing. The last line but one. touches upon the heart of the matter. The quest for freedom and happiness is the central fact of man's existence. These are the things which make him rise to his full stature. The state, however, is not concerned with these things.

Main Ideas

The unknown citizen in whose memory a memorial has been created by the State by way of doing its duty towards him, was a typical modern man belonging to the industrialized urban society of modern

times.

The statistical record of his life is absolutely flawless. He was a saint in the modern sense of the word, which implies that his record was free from any public offence and that he adjusted himself perfectly to the modern situation. He served the Greater Community, in other words, the State, at the cost of his own individuality, because modern society does not attach any value to a man's individuality. Except for the brief period during war, when he was sent to the war-front, he worked in a factory and, according to the records, his work was satisfactory. He satisfied his employers as well as his fellow employees by paying his dues to the Union. Thus he was in everybody's good books. He managed to do so without facing any difficulty whatsoever, because the union activities in themselves were not against the larger interests of the employers.

He was quite sociable and his companions generally liked him. He fulfilled all the demands that modem society makes on a man. He regularly subscribed to a daily paper. His response to advertisements was very normal. Like the modern man he had stopped thinking and deciding for himself. He lacked the spirit of adventure, nor did he wish to take risks. He was fully insured.

He availed himself of the benefit of the installment plan, a craze with modem people, and purchased a radio, a phonograph, a car and a Frigidaire; because these are the things the modem man cares about, ignoring the requirements of his inner being.

The unknown citizen had no personal opinions of his own but accepted the general opinions. He comfortably changed his opinions according to the changing times. In times of peace he was all for peace, but as war broke out, when he was ordered to go to the battlefield, he went there. A modem man is no more than a puppet in the hands of the authorities.

He had the right number of children. The reports of their teachers say that he never interfered with their work. (In the modem age of specialisation, parents leave the education of their children entirely in the hands of the teachers).

The question whether the man was free and happy, seemed to the authorities absurd and beside the point. The state attaches no value to a person's inner being. By this the poet implies that this is the most important question that we should ask about a man, far more important than the details of his outward life. Physical comforts and luxuries cannot really give one a sense of freedom and happiness in life. To be able to get the answer to this fundamental question in the affirmative we shall have to pay some regard to the inner self of a person and learn to respect his individuality.

Study Notes

JSI07/M378: The number which denotes the citizen in the records of the Bureau of Statistics. The irony is that a human being is finally summed up as a number, not even a name which might have sounded more personal.

L-l *Bureau*: Office or department

Statistics: numerical facts that are collected systematically, not by his friends or his relations, but

L-4. *Saint*: a holy person. The unknown citizen was a saint not in the religious sense but in the modem sense, which means he committed no public offence. The modem saints are those who respect the laws and follow the rules and regulations framed by the government

L-5 *Greater Community*: The State. He served the State at the cost of his own individuality.

L-8. *Fudge Motors*: Fudge Motors Incorporated; an imaginary motor company.

L-9. *Scab*: A mean fellow, a worker who does not join a trade union.

L-12. *Social Psychology*: A study of human psychology in relation to society.

L-l3. He was sociable.

L-16 *Policies*: documents containing contract of insurance.

L-17 *Health-Card*: Health card used by a hospital or doctor on which a person's illness are recorded.

L-18 Producer's Research and High Grade Living: Imaginary names of institutions which conduct researches to find out the reactions of customers to various commodities,

L-19 Instalment: Each of several parts successively falling due, of a sum payable.

L-26 Eugenist: A student of Eugenics, the study of the factors which lead to the birth of healthy children.

Comments

"The Unknown Citizen" is an amusing poem. It delights us with its wit and humour, but it also sets us thinking seriously about what modern mechanised society has made of man. The modern man has been reduced to a mere cog in the machine. He has lost his individuality and does not have the capacity to think. feel and protest. He is a soulless, spineless creature.

A citizen's life is so much tied up in statistics, and his life from birth to death is so packed up with certificates that there is hardly anything secret or private left in his life.

After mapping out his whole life in statistics the record-keepers are satisfied that they have recorded all that there was to record about the citizen. The State is only concerned with the superficial details of his life. To the State the citizen is merely a statistical data or unit. It has nothing to do with the authentic man, the real human individual.

The State has idolised the citizen, whose spirit has been crushed and who has become a puppet in the hands of the soulless State. He does not have that spark of individuality which distinguishes one man from another. The various institutions of the State which record the different activities of the citizen are least concerned about the working of his mind and are deaf to the throbbing of his heart.

The citizen follows the dictates of the greater community without any hitch. Whatever the State asks him to do, he does. He has no principles of his own. He is like dumb cattle driven by the authorities according to a pattern set and imposed by them. All these activities are determined by the industrialised society.

When we read the poem, it appears that the citizen is well-off; he has all those things which make life comfortable**. But the fundamental question, whether the citizen was really happy and free, remains unanswered.** According to the state he is happy and free for had he been otherwise, he would not have accepted the rules and dictates of the society and the State. Here the State overlooks the fact that it has already crushed the individuality of the citizen and has turned him into a robot. How can a man breathe freely and think freely in such a suffocating atmosphere? The institutions of the State have fettered him from all sides. He is helpless. He cannot break them. To live in this highly mechanised soulless society he has to submit to its dictates. The quest for freedom and happiness is out of the question in modem society.

The poet has thus satirised both the state and the citizen who is praised so much by society. He makes a selection of such facts to be inscribed on the memorial of the citizen as are regarded to be important in the western materialistic society. There is an ironical suggestion that in the midst of the flood of statistics the real being of the man is totally drowned and remains unknown.

The real tragedy lies in that the unfortunate citizen remains unknown not only to other people but to himself also. The set-up in which he has to adjust himself does not allow him to look within and know something about himself, to analyse his feelings. He lives like a tool in this machine-like State and when he dies, he is summed up by a number, JS/07/M 378. He loses even his last token of personal identity and individuality, his name. The poem brings out fully the great human tragedy of the modern times.

Auden is crisp and precise in his use of language and has drawn his imagery mainly from the industrialised urban society of the 20th century with various institutions and organisations. The witty use of popular modern terminology such as greater community, social psychology, standard of living, public opinion and the modern man, greatly enhances the humour and the ironical effect of the poem. The very inscription on the memorial of the citizen exposes the hollowness and superficiality of our set-up and of the modem man. It is a satire on both the state and the citizen.

EXERCISES

1. Comprehension

(a) What do you think is the significance of the reference number 'JS/07/M 378:

(b) What do you understand by the following:
(i) Bureau of Statistics, (ii) The Greater Community and (iii) Fudge Motors Inc.

(c) Why is the unknown citizen called a saint?

(d) Make a list of all the amenities of modern life that this man possesses.

(e) What are the different ways in which the unknown man has proved himself a good citizen.

II. Questions for Discussion

(a) The poem "The Unknown Citizen' has often been called satire. What is satire and who do you think is being satirized in this poem?

(b) According to the poet there are certain other things a modern man requires than the ones this man is shown to possess. What are they?

III. Explain with reference to the context:

(a) He was found by the Bureau of Statistics to be one against whom there was no official complaint, And all the reports on his conduct agree that, in the modern sense of an old-fashioned word, he was a saint.

(b) And our teachers report that he never interfered with their education.

Was he free? Was he happy? The question is absurd: Had anything been wrong, we should certainly have heard.

Note: In addition to these questions you must do all questions given in your text

— M. Samuel

LESSON 9

ARE YOU AN ENTREPRENEUR

— Victor Kiam

1. Introduction

Victor Kiam, the author of this essay is an entrepreneurial businessman with thirty five years experience. In this essay he focuses on two things.

a. How does one become an entrepreneur?

b. How does one become a successful entrepreneur?

2. Self-reading exercise:

Read the essay with the two basic ideas (given in the introduction) in mind. Take your time over it. You will encounter certain words and phrases with which you may not be familiar. Look up a dictionary and get your meanings clear. Once you have crossed this hurdle read the essay once again to see:

a. how does the idea progress

b. what kind of examples are used to explain these ideas

3. Notes towards comprehension:

a. How does one become an entrepreneur

To become an entrepreneur one needs two things:

1. Inspiration

2. An ability to recognize a certain need.

1. *Inspiration*: The author tells us that when he was eight years old, there was a street car (trolley car used for public transport) named Desire plying in his hometown New Orleans. The streetcar inspired Tennessee Williams to write his famous play "A Sreetcar named Desire" The author however was inspired differently by this street-car.

2. *Recognition of need*: During summer, seeing people getting off the street car tired and thirsty, the author recognized that they were in need of a cool drink. Responding to this need created an entrepreneur.

With a modest five dollars given to him by his grandfather, he bought 100 bottles of cola. He decided on a 100% profit and set the price of each bottle at 10 cents. His customers were poor people who could not even afford to pay 5 cents which was the minimum required to get his initial investment of 5 dollars back. Most of the times, he had to give away the drink free of cost because he could not say "no" to his customers. This venture the author admits was a financial failure, but he gained one thing i.e. the goodwill of his customers.

b. Definition of an entrepreneur

An entrepreneur according to the author is one who is willing to risk his/her money and reputation in order to realize a project or a particular idea he/she has. To achieve success they are willing to make a lot of sacrifices.

c. How does one become a successful entrepreneur?

1. *Self confidence*: Self confidence is very important for an entrepreneur. Only then, can he gain the respect and confidence of people who work for him and also of the people who will invest in his venture.

   Lack of confidence, according to the author is not a disease but a symptom, which can be easily overcome if defeated. As a first step the author suggests that one should make a personal balance-sheet of one's plus and minus points. After knowing the minus points one should work at overcoming them.
2. *Confidence in his/her business venture*: Confidence in the idea behind a business venture or the product one is trying to sell is a prime essential. If the product is of inferior quality, no amount of hardwork, or business tactics will help. Business is bound to suffer.
3. *Willingness to make sacrifices*: An entrepreneur cannot have a regulated life style, like an office-goer. He should be willing to sacrifice his time and leisure in pursuit of his goal. The only sacrifice the author does not recommend is that of one's spouse.
4. *Recognition of opportunity*: When any opportunity is offered, instead of dismissing it, an entrepreneur should ask himself "how can it be useful for my business".
5. *Ability to take quick decisions in face of adversity*: To illustrate this point the author gives us a telling example. During the launching of a wrinkle cream, a famous make-up man from New York was called to apply this cream. This make-up man fell ill and cancelled his engagement at the eleventh hour. In the face of such disaster, normally the launching of the product would be postponed resulting in financial loss. The author tells us that he took a crash course in make-up and the product was launched successfully.
6. *Willingness to lead by example*: An entrepreneur should never ask an employee to do something which he himself is not willing to do. He should set himself up as an example to be followed by his employees.

d. Rewards for being a successful entrepreneur:

1. An entrepreneur has the satisfaction of creating something out of nothing.
2. He will gain a positive image about himself.
3. He will be financially well-rewarded.

EXERCISES

1. Use the following phrases in sentences of your own

   To roll the dice; Forget the clock; Few and far between; Fall apart; Use as a guinea pig.
2. Following the first guideline for an entrepreneur i.e. to recognize a need, can you think of a business venture which can be started in and around your residential area?
3. In your text you will find a story by Somerset Maugham called "The Verger". Do you find an application of the idea in Victor Kiam's essay in this story?
4. Do the exercises in your text and send it to me for corrections.

—Nalini Prabhakar

LESSON 10

THE VERGER

— W. Somerset Maugham

Objective: The objective of this lesson is to help you understand and appreciate a very interesting short story by a well known Twentieth Century writer-Somerset Maugham. This story which talks about the successful entrepreneurship of the central character becomes almost an illustration of the ideas expressed in the preceding lesson 'Are you an Entrepreneur?'

Pre Reading Exercise: Take a look at the title of the story. Is there an unfamiliar word in the title? If you are not aware what the word 'Verger' means then look it up in the dictionary. If however you have been to a Church you will know that a verger is that person in the Church who shows people to their seats and performs other light duties. Once you know who a verger is you might think that the story will be about a man working in the Church. You might also think it would be uninteresting and heavily moralistic and would probably be set in the Church. Now read the story and you will find yourself being pleasantly surprised.

How to read the story: The story can be read in three parts.

Part I deals with the scene in the Church when Albert Foreman is sacked from his job of the verger at St. Peter's church because of his illiteracy.

Part 2 deals with Foreman's brilliant idea of opening up a tobacconist's shop in a street which has none. In recognizing a need and an opportunity he displays the first few basic requirements of a successful entrepreneur.

Part 3 deals with how Foreman turns his idea into a business venture that achieves phenomenal success even though he remains an illiterate man.

Conclusion: the story concludes with an ironical twist and an important message that sometimes what seems to be bad luck turns out to be a blessing in disguise.

A Short Summary: Albert Edward Foreman has been the verger at St. Peter's Church in London for the past sixteen years. He is efficient meticulous and hardworking at his job.

One afternoon, after a Christening ceremony in the church, Foreman is summoned by the new vicar into the vestry. The new vicar is a fussy man with a red face who takes his job much too seriously. Foreman does not like him much.

In the vestry Foreman finds the two church-wardens in their seats, and this surprises him all the more. The vicar begins without ceremony. He admits he has no complaint against Foreman so far as work is concerned. Everyone is satisfied. His character, too, is above suspicion. But he says he is shocked to learn that Foreman can neither read nor write that he is completely illiterate. He gives Foreman three month's time to acquire the skills of literacy failing which he says he will have to leave his job.

This is a severe jolt for Foreman. The Vicar's notice, no less than his tone, hurts his self-respect and pride. But it does not disturb his civility. His distinguished face does not show any sign of agitation. His reply is full of calm dignity. It shows his disdain for all that the vicar represents at that time. He tells him that at his age he would not learn to read even if he could. At this the vicar says he must go. Foreman shows not the slightest fear. He offers to resign any time he is required to.

Loosing his job is a real shock for Foreman. The vergers in St. Peter's church held their jobs for life. He could never imagine that he should have to look for another job in his lifetime.

Leaving the church Foreman takes a turning leading away from his house. He does not know what he could do for a living. He cannot bring himself to be a domestic servant again. That would be humiliating. He had been independent so long.

He walks along the street, thinking about his uncertain future. Feeling the need for a smoke he starts looking for a shop where he could buy cigarettes. He walks down the whole length of the street and back, but does not find any. This is surprising, suddenly an idea lights up his face. A small shop selling cigarettes and sweets could do thriving business in that street. He goes home and considers the matter from every point of view. The idea appeals to him.

Next day he goes back to the street in search of a shop. He is lucky to get one that suits him. The money that he had saved comes in handy. After a month's time when he leaves St. Peter's, he sets up his shop as a tobacconist and news agent. His wife thinks it would lower their prestige. But Foreman who is very practical says that he has to move with the times.

His business flourishes. Within ten years he has a chain of ten flourishing shops. His earnings that he deposits in a bank, mount rapidly.

One day while in the bank to deposit the week's earnings, the manager informs him that he has a handsome bank balance. Foreman's earnings amount to over thirty thousand pounds. The manager advises him to invest his money in more lucrative securities. He assures him that the bank would manage everything for him if he is willing. He would just have to sign the papers. Foreman asks how he would know what he is signing. The manager says he could read through and satisfy himself. At this Foreman lets out his secret and tells the manager that all he can do is sign his name and even that, he learnt after he had entered business. The news staggers the manager. He marvels at the man. He cannot comprehend how he has been so successful without the simple tools of learning. He wonders what he could have achieved if he had been literate.

The manager's question makes Foreman think of the sack he had got in the church. He ' smiles and says that had he been literate he would still have been the verger of St. Peter's Church, Neville Square. He had been removed from the Church because of his inability to read and write. His reply is amusing, ironical but at the same time true. The sack turns out to be a blessing in disguise only because of Albert Foreman's hardworking and practical nature and of his entrepreneurial skills.

Characters

The Verger

Albert Edward Foreman is a Verger at St. Neville's Church in London. He is a self-made man. He started his working career at the age of twelve. He had successively been pageboy, footman, butler and then head-butler. Finally, he had got the verger's job in the most important and fashionable church of London. The story is titled The Verger but the fact is that Foreman ceases to be the verger in the beginning of the story itself. Despite having served successfully in the Church for sixteen years he is removed from is job on account of him being illiterate.

Even in adversity Foreman displays a dignity of character and is not overawed either by the vicar or by what he has to say. He is not frightened into begging and cringing. There is on the contrary an admirable air of dignified defiance about his replies. He is respectful but not servile. polite but firm. The dismissal affects him but he is not afraid to strike out anew and start from scratch. He turns misfortune into opportunity and becomes a successful entrepreneur.

Foreman as a Successful Entrepreneur

There is irony in Foreman's phenomenal success in business. The removal from job is quite alarming yet he makes capital out of it. Victor Kiam in his essay 'Are you a successful entrepreneur", lists a few

points that are essential for an entrepreneur. In our story 'The Verger' we find that Albert Foreman becomes an illustration of those points.

He recognizes a need

He is hard working

He is practical

He has confidence and belief in himself

He is able to turn adversity into opportunity

Putting all the above mentioned qualities to use, Albert Foreman is able to turn an obvious piece of ill-luck to his own advantage. This irony is pinpointed in Foreman's reply to the bank manager. If he had known how to read and write he would have continued to work as the verger at St. Neville's Church.

The Vicar

It is not possible to like the new vicar. He is a bit conceited and much too officious and a great stickler for rules. He cannot rest unless he has set everything right. He has an imaginary fear that something might go wrong through the verger's ignorance. He cannot allow such an 'irregularity' to continue. So the otherwise competent verger must go. He refuses to consider the fact that for sixteen years Foreman has performed the duties of a verger quite efficiently and admirably despite being illiterate all the time. He can very well continue doing so. For the new vicar, however. Foreman's efficiency is outweighed by his illiteracy. He is a man that allows for no concessions. Even the popular perception that 'Vergers of St, Neville's Church were for life' does not deter him from removing Foreman from his job. He is therefore not a man of doubts or hesitation. He rules by the book and allows for no compromise.

GLOSSARY

Verger: a person who shows people to their seats in church and performs other light duties.

Alpaca: Cloth made of wool got from Peruvian sheep.

Complacence: Self-satisfaction.

Font: basin to hold holy water or water for baptism in a chruch.

Cassock: a long close-fitting garment, usually black, worn by some clergymen.

Chancel: the eastern part of the church, used by the priest and choir.

Genuflect: bend the knee especially in worship.

Aisle: passageway along the sides and through the middle of the arrangement of seats in church.

Have a finger in every pie: be concerned with every matter especially in an officious manner.

Fall-in-with: agree to.

Surplice: a white gown with loose sleeves, worn by a priest in a Christian church.

Vestry: a room in a church where vestments are kept.

Churchwardens: elected representatives of the parish who look after secular affairs.

Refectory table: dining table.

Nagging: worrying.

Jockey: to get into a good position by trickery, cleverness or cunning.

Benignity: kindness of heart.

Obsequious: servile, eager to obey and serve.

Ecclesiastical: of the church. Deportment: carriage, bearing.

Irreproachable: free from blame or fault.

Spare: thin (here the word is used as an adjective).

Old school: traditional, orthodox.

Knack: aptitude.

Sallow: of a yellowish white colour.

Classy: (slang) superior, aristocratic.

Demean: lower in prestige.

He had saved a tidy sum: he was a practical man.

Evensong: evening prayer.

Latitude: freedom.

Come-down: a lowering of prestige.

Render unto Caesar what was Caesar's: to look after worldly interests. Taking: earning.

Gilt-edged securities: stocks and bonds which are very safe

TEST PAPER

1. Choose the correct statement.

(a) Albert Edmund Foreman did not like the new vicar because-

(i) he was an ugly man.

(ii) he did not perform his duties well.

(iii) he poked his nose in everybody's affairs.

(b) Foreman refused to learn to read and write because-

(i) he thought he was too old for it.

(ii) he felt indignant at the manner in which the new vicar put the proposal before him.

(iii) he believed it could do him no good.

(c) Foreman's resignation as a verger-

(i) landed him into endless sufferings.

(ii) made him feel repentant later.

(iii) proved a blessing in disguise.

(d) Foreman succeeded in his business because-

(i) he held a diploma in Business Administration.

(ii) the vicar gave him a helping hand.

(iii) he was sincere and hardworking.

2. Mention in brief the qualities of Foreman's character which enabled him to amass a larger fortune without being able to read and write (only mention qualities, do not explain them.)

II. Explain with reference to the context any one of the following-

(a) The manager stared at him as though he were a pre-historic monster. And do you mean to say that you have built up this important business and amassed a fortune of thirty thousand pounds without being able to read or write? Good God, man. what you be now if you had been able to?

(b) 'That's strange', said Albert Edward. To make sure he walked right up the street again No, there was no doubt about it. He stopped and looked reflectively up and down.

'I can't be the only man as walks along this street and wants a fag?' he said.

III. Questions for Discussion.

1. Albert Foreman loses his job of a verger because he was illiterate. But this proves to be a blessing in disguise. Do you agree?
2. What qualities in Albert Foreman's character impress you most?
3. Why is the bank manager shocked when he learns that Albert Foreman was illiterate? Note: In addition to these questions you must do all those given in your text.

—Neeta Gupta

LESSON 11

THE STOCK EXCHANGE WELCOMES YOU AS A VISITOR

— L. Engels. F. ICKS., P. Jacobs., J. Schuerewegen

What the Essay is about

The essay tells us how the London Stock Exchange came into being. It took 250 years to be what it is today. It was in the seventeenth century that the Government and certain trading enterprises began to raise the money through public subscription and they started functioning through a group of brokers. These brokers later carried on their business in the coffee houses. That is why the attendants at the stock exchange even today are called waiters. It was in 1713 that a group of brokers decided that they needed a house of their own. They took over a building and gave it the name 'The Stock Exchange'. This effort has resulted in the present Stock Exchange, a market which is the envy of the rest of the world. This essay tells us in detail how this stock exchange functions. It tells us the functions of the brokers and the jobbers and also informs us about the important role that the waiters' play. There is a regular visitor's gallery which was inaugurated in 1953. Visitors are allowed free entry. Documentary films *My World is my Bond* and *The Launching* are shown to the visitors.

Glossary

Continent: a continent is a large area of land that is surrounded or almost surrounded by sea and that usually consists of several countries. Africa and Asia are continents. In Britain when people talk about the continent they mean the mainland of Europe especially central and southern Europe.

Victorian: Things that happened or were made in England in the 19th century when Victoria was the Queen of England (1837-1901)

TEST PAPER

A. Comprehension

1. What does the writer mean when he says 'you are looking down at the floor of the house' (para 2)?
2. What does the writer mean when he says, 'you may notice one of the original Victorian fire places? (para 2)
3. When did the stockbrokers decide that they needed a house of their own?
4. How many persons are usually present on the floor of the Stock Exchange?
5. Who are responsible for providing a free and active market in stock and share in London?
6. Who walks as much as eight miles on a working day?
7. What do the illuminated figures on the boards operated by the waiters stand for?
8. What can be more exciting for the city men?
9. Which board is not visible from the gallery?
10. What messages are flashed on to the lighted screens in the various parts of the house?
11. How is the list of detailed share prices compiled about which we read in our newspapers everyday?

B. Vocabulary and usage

I. Give words opposite in meaning

1. beneath
2. oldest
3. original
4. latter
5. late
6. strenuous
7. predecessor
8. receive

II. Locate the following words and phrases in the text, learn their meanings and use them in sentences.

1. freely and fairy
2. continuous
3. continually
4. dividend
5. general hubbub
6. step by step
7. subsequent
8. tradition
9. a man's word
10. made public
11. equipped with
12. dates from

III. In the text there are phrases 'carry on', 'deal with'. If you look up a dictionary you will find various ethers with 'carry', 'take' and 'deal' as the base e.g.

1. carry away
2. carry off
3. carry out
4. carry over
5. take aback
6. take after
7. take apart
8. takedown
9. take in
10. takeoff
11. take over
12. take to
13. deal in
14. deal out

Use these in sentences of your own to ensure that you understand their meanings.

C. Composition

1. Describe the scene at Asaf Ali Road Stock Exchange on the day the budget is to be announced.

   or

   Describe the scene at Asaf Ali Road Stock Exchange after the poll results are announced and a new political party is to form the Government at the centre.

2. Write an essay of 400-500 words on: If I were a broker at the Stock Exchange.

— P. C. Khanna

LESSON 12

GARDEN CITY

— Sam O. Nwaojigba

1. Objective

This lesson is meant to help you in the following ways:

i) It will enable you to understand the poem.

ii) It will familiarize you with certain literary devices at work in this poem.

iii) And finally it will enable you to answer questions relating to the poem.

2. Pre- reading Exercise

If you are asked about a garden city, what kind of a city do you visualize? Most of us live in cities. What is your impression of the city you live in? Can you think of a Garden City in India?

3. Self-reading Exercise

Read the poem aloud paying special attention to its punctuation.

Now break up the poem into smaller units for the purpose of analysis. You may use the full stops to do so.

Take each unit and note down what is being described and how it is being described.

After completing this exercise, go through all the points you have noted down, connect them to each other and see what emerges.

Now refer to the title of this poem. Is this a picture of a garden as you know it? or is the tide ironic? What do you think is the purpose of this poem?

4. Notes towards Comprehension

Lines 1-5: The city is Port Harcourt in Nigeria. In mid-sixties oil was discovered off Port Harcourt. This discovery probably changed the face of the city. The poet here seems to be lamenting the fate that has befallen this city. The city is being described as:

a) *a flowerless garden* - This is a contradiction in terms. The poet is perhaps emphasizing the barrenness of this garden city.

b) *Incinerator of the nations* - Port Harcourt provides fuel for other nations and has, in the process, become an incinerator of the nations. It is also, probably, a dumping ground for industrial wastes by affluent nations.

c) Congested noisy grave.

The people who live here are described as,' numb men', numb because they live in a death-in-life situation.

Line 6-10: The disparity in the living conditions of the people is brought out by contrasting the, 'fortunate son' with the 'boy in rags'. The image of the boy in rags digging his fingers into an an empty can creates a picture of extreme poverty.

Lines 11-16: The fake trucks and the dead men who ride in them crawl over mud and filth which is the general landscape of the city. Are the men really dead? Or is it a continuation of the image of 'numb men' in line 3? Why are the trucks fake? With oil being discovered off Port Harcourt the trucks probably symbolised prosperity and well being, but this promise has not been fulfilled. Instead they brought in their wake only misery. Hence, the 'fake trucks'.

The clanking creaking wheels 'turn' the poet's belly. This phrase 'turn the belly' means being filled with nausea. Like the wet cement which is turned in the machine, similarly the poet's stomach turns every time he sees this aspect - fake trucks with dead men riding in them - of the city. This aspect of the city evokes a feeling of nausea.

Lines 17-21: Time in this city tumbles (rolls over quickly, does not linger and enjoy itself) over busy shadows (shadows refers to the people, because like the shadows they have no substance and hence are unreal). Time crumbles (disintegrates) over virtue which is dead and is devoured (eaten) by soulless (inhuman) scavengers.

By charting the movement of time in this city, the poet creates a complex image of a city peopled by shadows and soulless scavengers, where virtue is dead. This is a city where time is not enjoyed, relished but killed.

Lines 22-24: Like an oil bean pod is split open, so is vice in this city by 'passionate futility'. All activity here is futile (meaningless) because it only leads to vice.

Lines 25-29: The air is poisonous making lungs their prisoner. The 'brass- breasted' maidens smiling 'tasteless smiles' refers to the women of loose character whose smiles express no pleasure but are automatic smiles to solicit customers. Breasts usually are a symbol for life and fertility because they produce milk which sustains life. Here the breasts of the maidens are of brass, incapable of producing milk and therefore indicate sterility. This image of 'brass breasted maidens' connects well with the images of 'numb men' and barren landscape.

Lines 30-33: The lidless eyes of the prostitute 'stare hard' at the 'reddened' shirt of the poet. In a city where the overall image is one of corruption, the unblinking hard stare of the soliciting prostitute makes the once innocent poet a partner in corruption. Literally, of course, the shirt is reddened because of the artificial city lights. In highly polluted cities, the stars are invisible because of the smoke and the sky takes on the reddish hue of the city lights which is reflected back by the smoke. Hence the reddened shirt.

Lines 34-38: This garden is 'flowerless'. When the poet refers to the perfume of this garden, he is being ironic. This perfume is 'entangled in the filaments of the waiting night'. Why is the night waiting? Is it waiting for its end? The life in this city is probably one long night waiting for its end and also for its release.

The wheel is a symbol for lifetime. And this wheel of dead, barren, numb life in the city is kept moving by the people, who in turn, are moved by it. This image of the 'mover' becoming the 'moved', in the last two lines of the poem, draws our attention to the irony of the situation. Although the wheel has been set in motion by the people themselves, once in motion, the people are powerless to stop it. Worse still, they get trapped in its motion and cannot free themselves. This is a classic case of the creator being made a slave by the very object he has created.

Title of the Poem: The title of the poem is Garden City. But this city, you will have realised by now, has nothing garden-like about it. The city is 'flowerless', 'incinerator' a 'grave' full of mud and filth. The people living in it are 'numb', 'dead', 'brass breasted', and 'shadows'. The title of this poem therefore is an instance of supreme irony.

Allusion: The title alludes to the Garden of Eden. According to the biblical myth, man lived in the garden of Eden until he was banished from there by God for his disobedience. Modem man, probably, in

this attempt to re-create the Garden of Eden has only managed to create monsters like the city described in the poem. The poem is, perhaps, mocking man's attempt by contrasting the Garden of Eden to the modern city of Port Harcourt. Hence the title 'The Garden City' becomes meaningful which, otherwise is inappropriate for the poem.

—Nalini Prabhakar

LESSON 13

THE MANAGEMENT SPEAKS TO THE GRADUATE

— Clarence B. Randall

Introduction

Over the last few years, there has been a great deal of interest in professional management of industry. The human factor, the way in which human nature affects the relationship between the management and the workers is a matter of keen interest. That is why we have a whole lot of subjects like industrial relations, labour management, human resource management, human resource development, etc. Management courses are very fashionable now, even in India. In the United States, the subject was already well-developed some decades ago. What this American writer, Clarence B. Randall says in this essay is equally applicable to management graduates anywhere in the world. Basically what he emphasises is that a young man who gets a professional degree gets it more for studying and understanding the theoretical concepts of his discipline than for anything else. A great deal has to be learned through experience and interaction with labour and trade unions, through understanding the modus operandi and psychology of the individual and the collective labour force encountered as a Union.

With this brief introduction in mind let us take a closer look at the essay.

Analysis

The author begins by telling us that the task is not easy. Before universities came up with formal degree in Industrial Management, people within the system rose through the ranks on the strength of their personal qualities and aptitude. People -considered suitable were appointed to appropriate posts. But now the need is for people who along with aptitude have the right kind of training and education. It is here that the young graduate comes in. He knows the facts but lacks the experience.

Section I

Randall begins with a mature piece of advice. You know that a sound, developed personality is an asset throughout life. If you know your own mind, life is so much easier. Randall applies this to the executive and says that he should have a philosophy of life and a conviction regarding his belief in communism or capitalism. If he is a communist, he should not be in management; he should be in politics. If he believes in capitalism which is generously described as free enterprise, labour gets a chance to work. Where there is free enterprise, there is a motivating spirit, a desire to produce wealth. It is only when wealth is produced that it can be divided. To rob some to enrich others is not free enterprise. Therefore, a healthy respect for earning wages needs to be appreciated.

The author is of the opinion that free enterprise needs private management. Private management means freedom for the management to decide what they think is best for their organisation. It also means freedom for unions to decide to disagree. It is when both use their freedom that strikes and lockouts appear. These circumstances give rise to the need for arbitration. A fresh young graduate might, in the light of these arguments, be confused about the need for arbitration. He needs to understand that arbitration is a good way of settlement of a dispute by a disinterested outsider.

Section 2

Section 2 of this essay deals with unsuspected forms of cunning and shrewdness in human nature. The young and idealistic might think all people live by a certain code of honesty. Unfortunately, all kinds of people exist in both, the management and the labour unions. Union leaders who are a fraud, consumed with self importance and a desire to create trouble all the time should be publicly exposed. This might

cause a risk of violence to the management but if industry has to carry on, some firmness has to be practised in dealing with trouble makers.

There is another type of labour leader - the power hungry one. He creates situations where he gets a chance to show his one-upmanship. In personal interaction with workers, he is a nuisance. On a wider scale, he can even acquire the power to call a strike on a national scale. Such a power-hungry union leader who has a monopoly over the workers is a dangerous leader who holds the consumers to ransom. Moreover, he remains insensitive to smaller sections of workers whose interests and livelihood might be severely damaged by the strike.

Section 3

In this section of the essay, Randall dwells on the power of collective bargaining. He also takes a look at the very crucial problem of violence in industrial relations. Earlier people got to view the management as the stronger and hostile party using strong-arm tactics. A new executive, humane and educated, naturally dislikes this and would avoid it. But he should also be aware of the violence that labour is capable of. Physical violence, abusive language, threatening telephone calls, slogans painted on walls, are all part of the worker's arsenal.

Another aspect of the behaviour of unions is the bullying by a small aggressive minority, of a larger number of average, steady, quiet workers. The aggressive few use the larger number of workers to achieve their ends in confronting the management, calling them "the management's men" or cowards or traitors to indirectly pressurise them into joining the strike. In fact, sometimes the call for the strike is given by a man who has left the factory or whose services have been terminated for a valid reason. For the college graduate who represents the management this is a trying situation. It becomes more difficult when he deals with intelligent men of superior ability who refuse promotions so that they can remain workers. They retain the status of workers and use their knowledge and abilities to lead the other ordinary workers in confronting the management. They see this as a channel for exercising power, the desire for which results from a naturally aggressive temperament.

Section 4

The first half of this section emphasizes the need for identification. If the executive has a reasonably accurate idea of the lifestyle and environment of his workers, he will surely understand them better. The depth of his understanding might even generate affection for the worker in him. This is a big - asset because affection is not learned; it comes from within and always produces beneficial results. To illustrate this Randall gives the example of a man who joined his industry as a worker and rose over a period of nineteen years to become the representative of the management in negotiations with the workers. During this long period of time, he had seen the lives of the workers, their expenses, problems, living conditions, very closely.

The last new phenomenon that Randall takes up is something which the public doesn't know much about. The exercise of physical, psychological and emotional pressure by drawing out negotiations for long hours when human endurance begins to fail is another challenge for which the new graduate has to be prepared. Sheer fatigue and exhaustion can seriously hamper clarity of thought and objective thinking. This would not be good for, or in the best interests of either of the negotiating parties. It would prevent the existence of harmony in industrial relations. For this, a trained, educated mind has to be assisted by strong character and an inherent affection for human beings. A worker is not just a card or a number; he is a human being, first and foremost.

The writer concludes with the observation that society is changing very fast. With fast change come newer problems. The challenges for fresh management graduates are greater with the passage of time. But there is always room for hope because the human mind has always come up with fresh solutions of problems. This will happen in industry too.

—Usha Anand

LESSON 14

THE SECRET OF SOCRATES

— Dale Carnegie

1. Objective of this lesson:

a. To help you to understand the essay "The Secret of Socrates".

b. To enable you to answer the questions given at the end of the essay.

c. To use the advice given in the essay to conduct a discussion or argument to your advantage.

2. Pre-reading Exercise:

What is your experience when you conduct a discussion with another person?

Do you manage to convince the other person or do you end up losing the argument? Have you ever lost a friend or a business deal or a customer in trying to win an argument?

Write down your experiences and see where you probably have gone wrong.

3. Self-reading exercise:

Read the essay carefully. Take the help of a dictionary for the difficult words. There are two examples cited by the author in the essay.

1. Take the first example:

How did James Eberson, the teller for the Greenwich Savings Bank manage to convince the customer to give information about his family members, which he was earlier refusing?

2. Take the second example:

How did Joseph Allison, the salesman, manage to sell the motors to Mr. Smith, when Mr. Smith wanted to cancel his order for the same? How did Allison, while agreeing with Mr. Smith that the motors were too hot, still manage to convince him about buying them?

Using these two examples, write a short note on the "Socratic method" and why it is so successful.

4. Notes towards comprehension:

In the first example we see that the teller does not force the customer to part with information about his family members. The teller realized that what was important was not what the Bank wanted, but what the customer wanted. So he asked him a few questions and the customer answered in the affirmative "yes" because he realized that the information was needed to protect his interests and the Bank's.

In the second example Mr. Smith refused to buy the motors because they were too hot. The salesman agreed to this. He however added that the motor should not be hotter than the standard set by the National Bi-electrical Manufacturers Association. According to this standard the motor may have a temperature of 72° F above room temperature.

The salesman then asked Mr. Smith about the temperature of the mill room. Mr. Smith replied 75 ° F He then added the two temperatures (72 ° + 75 ° F) and asked Mr. Smith if 117 ° F was not the normal temperature for the motor. Mr. Smith replied "Yes". He then asked Mr. Smith if 117 ° F would not burn his hands. The answer again was "yes". The salesman thus proved that the motors were certainly hot, but the high temperature was normal for a properly designed motor.

The Yes Yes Method

From the above two examples you will see how the teller and the salesman earned two valuable customers by using a certain method of argument. This method the author calls the "yes, yes method". This method was first evolved by Socrates, the Greek philosopher about twenty three centuries ago. This was the secret of his popularity. Socrates did not forcibly impose his ideas on others. He would ask a series of questions, the answers to which would lead the other person to agree with the ideas he was proposing

This method has a very simple formula. In a discussion

1. Always begin by emphasizing those points with which the other person is in agreement with you.
2. Get a "yes" response and avoid getting a "no" response.

According to the author, by giving a series of "yes" responses initially, the other person psychologically begins to move in a positive direction. This "yes" attitude succeeds in making the person accept our ultimate idea without much opposition.

On the other hand when a person says "No", his entire being (mental, physical and emotional) gathers itself behind this negative response. His pride will not allow him to shift from this position even if he is convinced that he is wrong.

It is therefore important to remember that before we tell a man he is wrong, one should, like Socrates ask a gentle question that will get the "yes, yes response". If one argues noisily or angrily one only earns enemies and creates ill-feeling. It is therefore better to tread softy if one wants to go a long distance be it in a discussion or any other activity.

ASSIGNMENT

1. Using the two examples cited by the author, comment on the effectiveness of the Socratic Method.
2. Explain the proverb "He who treads softly goes far" in the context of the lesson.
3. Do the exercises given at the end of the essay in your text.

— Nalini Prabhakar

LESSON 15

I DO NOT INTEND TO WRITE A POEM

— Channaveera Kanavi

The first thing to be noticed about this poem is its title. How does it strike you? Is it simple and straightforward, or strange and deceptive? Does it make any sense straightaway? Do you find it somewhat uncommon? Perhaps we have asked too many questions. Relax. You need not get stuck here, Proceed and read the whole poem slowly, and try to bring before your eyes as best as you can the picture drawn by the poet. In other words you have to visualize the images depicted by the poet. How? Of course, with the help of your imagination it is possible.

What about the concluding two stanzas? What do they try to convey?

No doubt, the last few lines present a problem. The poet suddenly gets serious and philosophical, and offers comments on life. The daily routine of working man leads him to a realization of profounder issues of life.

Let us go back to the poem now.

Stanza I: the title of the poem tells us that the poet has no intention to write a poem. But the first line of the poem tells us that the poet does not intend to write a poem "right now". Does it mean that the poet may think of writing sometime later? However, right now he is in a hurry to go to office. His loose coat and trousers, pain in his ankle and old watch—all these are pointers to the fact he is past his middle age, perhaps reaching the age of retirement.

Stanza II : presents the scenes that he comes across on his way to office. These are normal scenes that we find in any city or big town in India today.

Stanza III: sketches a beautiful picture of a typical day in any Government office with the stress on red-tapism.

As evening approaches, the poet straightens his 'bent back' and 'floats' towards light and air. Why? Because after a day's hard labour, he is a free bird.

Stanza IV describes his homeward journey. But the path this time seems to be different. How? For example, what do you gather from details such as: cows returning home, chewing ends ; 'Women crushed/by loads of firewood': shadows descending from the hills ; birds drifting in the sky? Do they remind you of the countryside?

Stanza V tells us that it is dusk. Everywhere there is peace and quiet. Note the terminology used here: the red of daily 'toil' dying in the sky. Do you find any special significance in the world 'toil'?

It leads us directly to the concluding lines of the poem in which the poet states his main point. Things begin to assume a different shape. The poet suddenly talks about serious aspects of life. Just as an old man takes stock of his achievements when he thinks he has reached the end of his life's journey, the poet here takes stock of his accomplishments and 'acts of heroism' at the end of a single day. The third line is a rhetorical question. The answer expected is in the affirmative. Do acts of heroism consist in merely forming a bond between yesterday, today and tomorrow? Yes, for an ordinary individual, leading day to day life is itself a struggle, a life full of drudgery and monotony. Yesterday, today and tomorrow-these three words sum up the whole existence of a man. He is caught up in this circle from which he has no escape.

Now the question arises: what does the poet say in the last three lines? The use of technical terms like rhythm, metres, blank verse and free verse seem to be quite strange. How can 'the world's labour'-all the recurrent, routine activities described earlier-find its rhythm in metres? One can say that metres stand for some order and discipline: blank verse signifies less order and discipline, since there is no rhyming in this type of verse ; free verse stands for more freedom, and lesser order and discipline, since there is no regular metre and rhyme in this type of verse. Thus the poet's life has moved from some order and regularity, some sense of purpose and direction to aimlessness, lack of purpose, worthlessness and sheer boredom. His life has now acquired the freedom of the free verse-lack of direction, sense of purpose, any definite objective. He has – 'toiled' throughout the day, but without any achievement or sense of satisfaction. Perhaps in nature, hard work does have some rewards, but not in man's world.

By the way, what impression do you form of the office-goer as depicted in the poem? Is he a sensitive or an insensitive soul? Does he enjoy his work? Is he deeply immersed in it? Is he happy? Do you think that the office goer-is depicted as a helpless cog in a machine, one who feels crushed under a burden from which he wants to escape, but cannot? Does this poem remind you of any other poem in the prescribed selection? Think about the similarities, if any.

A sincere effort on your part to answer the above question would increase your understanding of the poem.

TEST PAPER

Comprehension **M. M. 5O**

Q1. Describe the scene that

(a) The poet sees on his way to his office? 4

(b) What does the poet do at the office? What does he see on his way back home? 6

(c) What does the poet say in Stanza VI and VII? 5

Grammar and Usage

Q2. Change the following sentences from Active to Passive Voice 20

(a) Mr. Smith makes his chair.

(b) He tells a story.

(c) The police caught the thief.

(d) The cat will catch the rat soon.

(e) He will distribute the sweets among the beggars.

(f) The guest has ordered the dinner.

(g) I had booked a seat.

(h) He has taken my pen.

(i) They have stolen the goods.

(j) He is killing the snake.

Composition

Q 3. Write briefly about your daily routine. (150 words) 15

Or

Observe carefully your father's routine. Write what you like and dislike most about his routine. (150 words)

— P.S. Nindra

LESSON 16

LALAJEE

— Jim Corbett

Read the short story 'Lalajee' by Jim Corbett on p. 147 of the prescribed text English for Students of Commerce before you go through this study material. The first section includes a biographical sketch which has details about Corbett's life which will help you understand the story. The study notes draw your attention to Corbett's simple style of narration, his deep understanding of Indian people and his sympathy for the poor people he encounters. Attempt the grammar and comprehension exercises in the second section. The third section has some guidelines on how to draft business letters which are modern in expression.

I. Jim Corbett: A brief biographical sketch

Edward James Corbett (1875-1955) was born in Nainital where his father was the postmaster. He spent most of his life in Kaladhungi, about fifteen miles from Nainital. At the age of seventeen Jim went to work as a railway fuel inspector and at twenty took on the contract from the Railways for handling trans-shipment of goods across the Ganges. During his time on the Railways Jim had bought a deserted village, Choti Haldwani, dividing it into small plots for farming. In his spare time he roamed the jungles of Kumaon, at the foothills of the Himalayas, tracking and hunting man-eating tigers and leopards. Although he had an excellent reputation as a shikari, by 1930 he resolved to give up hunting for pleasure, after he witnessed the senseless slaughter of 300 ducks by three officers. In 1937 the game sanctuary in Kumaon was renamed Corbett National Park.

Unlike other Europeans Corbett interacted extensively with the local population. He was a modest, unassuming man who always helped those in trouble and distributed 80 per cent of his profits to his workers. The people of Kaladhungi affectionately called him 'Carpet Saab'. In 1947 he left India to go and live in Kenya. It was there that he wrote about his life in India. He published only six books but they have been translated into almost every language and are best sellers. The most popular ones are Man-Eaters of Kumaon (1944) and My India (1952).

Most of his stories are about his experiences as a hunter. But there are many which record his daily life and the Indian people he worked with. 'Lalajee' is autobiographical and like Corbett's other short stories it records with sensitivity and respect the society, religion and culture of pre-Indcpendence India. He records with deep sympathy the life of the poor people around him. Read 'Lalajee' once again, with special attention to Corbett's observations about Indian people.

Glossary

Para 1, Line 4,'... the broad-gauge train which I had arranged to detain a few minutes for them'.: As a railway fuel inspector Corbett had the authority to arrange for a delay in the train's departure.

Para 1, Line 14; 'Ganges': the English name for the Indian river, Ganga.

Para 3, Line 1- 7 had been at Mokameh Ghat ten years, employing a large labour force.' Corbett had bought a village near Nainital and employed labourers for farming it.

Para 3 line 7; 'Good Samaritan': one who pities and gives practical help to persons in trouble. (In the Bible, a man from Samaria helped a traveler lying robbed and wounded on the road. Hence a Samaritan).

Para 4, line 1: 'Cholera is dreaded throughout the land': The story is about life in pre-Independence India when cholera was a fatal disease.

Para 4, line 5, 'Fatalists': These who believe that events are pre- determined and inevitable and therefore passively submit to all that happens.

Study Notes

In this section, instead of summarizing the story or providing a detailed commentary on it I have attempted to illustrate the most essential features of Corbett's writing. He writes in an extremely simple style which is easy to understand. 'Lalajee' is not so much a story as a record of Corbett's encounter with an Indian. To explain my point better I have compared Corbett's narrative style with that of another writer, Virginia Woolf in her short story 'The Duchess and the Jeweller' from your text book English for students of Commerce. In the following extract the duchess is introduced to the reader.

> And Oliver, rising, could hear the rustle of the dress of the Duchess as she came down the passage. Then she loomed up, filling the door, filling the room with the aroma, the prestige, the arrogance, the pomp, the pride of all the Dukes and Duchesses swollen in one wave. And *as a wave breaks,* she broke, as she sat down, spreading and splashing and failing over Oliver Bacon, the great jeweller, covering him with sparkling bright colours, green, rose, violet; and odours; and iridescences; and rays shooting from fingers, nodding from plumes, flashing from silk; for she was very large, very fat, tightly girt in pink taffeta, and past her prime. *As a parasol with many flounces, as a peacock with many feathers,* shuts its flounces, folds its feathers, so she subsided and shut herself as she sank down in the leather armchair. (p. 66-7)

The description of the Duchess is rich in its use of adjectives, metaphors and similes (italicised in the passage.) Now compare it with the opening paragraph of 'Lalajee' in which Corbett describes Lalajee walking out of the steamer.

> The passenger steamer was late in arriving from Samaria Ghat. I was standing on the landing stage, watching the passengers disembark and hurry up the ramp to the broad-gauge train, which I had arranged to detain a few minutes for them. Last to leave the steamer was a thin man with eyes sunk deep in their sockets, wearing a patched suit which in the days of long ago had been white, and carrying a small bundle tied up in a coloured handkerchief. By clutching the handrail of the gangway for support, he managed to gain the landing stage, but he turned off at the ramp, walked with slow and feeble steps to the edge of the river, and was violently and repeatedly sick. Having stopped to wash his face, he opened his bundle, took from it a sheet, spread it on the bank, and lay down with the Ganges water lapping the soles of his feet. Evidently he had no intention of catching the train, for when the warning bell rang and the engine whistled he made no movement. He was lying on his back, and when I told him he had missed his train he opened his sunken eyes to look up at me and said, 'I have no need of trains, Sahib, for I am dying.' (p. 147)

The comparison does not imply that any one style is superior to the other. The objective of this exercise was to draw your attention to the simplicity of Corbett's style. But it is not just his simplicity that strikes the reader at once. His deep compassion and understanding of Indian people- their religious beliefs, caste prejudices, and attitudes have been carefully observed. At times the observations are negative but Corbett does not pass any judgements. He realized that in India caste prejudices are strong and accepts the fact that his servants will not help him in nursing Lalajee who belongs to a different caste. But he feels no resentment or anger towards them. Corbett understood the Indian people very well and was tolerant of their religious attitudes. He knows that they are basically fatalists and that this passive acceptance can hinder proper medical treatment of a disease like cholera. With a lot of patience he helps Lalajee fight this disease by instilling confidence that he would get well. Though Corbett is aware of the prejudices of Indian people he has tremendous respect for their stronger points. He is convinced that poor Indians never forget any help offered to them and his faith is justified when Lalajee keeps his promise to return the money Corbett lends him.

'Lalajee' also gives a fairly good idea of what life was like in pre- Independence India. The dread and actual occurence of cholera, difficulties in getting prompt medical attention, the very different modes of travel and the time taken to cover distances: all these present a picture of a society so different from our own.

Now let us examine the character of Lalajee. One method which could prove fruitful in forming an opinion about him is to list all of his utterances and analyse them. Let us do that.

'I have no need of trains, Sahib, for I am dying.'

'The thought of being a merchant is with me night and day, Sahib, but there is no one in all the world who would trust me, a servant, on seven rupees a month and without any security to offer, with the five hundred rupees I should need to give me a new start.'

'This is the interest, calculated at twenty five per cent, that I owe you on the money you lent.'

'During the month I stayed with you I had talks with your servants and with your workmen and I learnt from them that there was a time when you were reduced to one chapati and a little dal. If such a time should ever come again which Parmeshwar forbid, your slave will place all that he has at your feet'

Lalajee displays a deep regard for Corbett and accepts his help with gratitude. He takes the money offered to him and promises to return it within a year. He keeps his promise and returns the money, along with interest which Corbett refuses to accept. He is somewhat disappointed but he expresses his gratitude by sending Corbett a basket of the best mangoes from his gardens every year. Although Lalajee was cheated by his partner in business he does'nt give up hope of becoming prosperous once again. He manages to fulfill his ambitions of becoming a merchant, educating his son and marrying again. 'Lalajee' is an account of a poor man's revival and Corbett's role in helping him in the most humane way possible. Corbett helps Lalajee survive cholera and then assists him in regaining his lost prosperity.

Attempt all the comprehension exercises at the end of your lesson.

II (a) Grammar

The English language is rich in synonyms: words which convey more or less the same meaning and can be substituted for each other. Here are some words alongwith their synonyms. In each group there is one word which is NOT a synonym of the first italicized word. Underline it.

feeble : weak, frail, frightened, faint.

crude : coarse, raw, unfinished, digested.

callous : hard, indifferent, upset, cold-blooded,

dread : fear, inhuman, fright, anxiety

faith : denial, confidence, trust, belief.

foul : stupid, filthy, impure, dirty

(b) Comprehension Activity

Read the text below and say whether the questions which follow are true or false.

For many years, I shared an apartment in London with my friend, Sherlock Holmes, My name is Doctor Watson. I worked as a doctor in the British Army for several years. While I was in the army, I travelled to many strange and interesting places. I had many exciting adventures. Then one day, in Afghanistan, I was shot in the shoulder. My wound was deep and took many months to heal. I nearly died from pain and fever. At last I got better, but I could not work in the army any more, I retired from the army and came back to England.

That is why I was living in London with Sherlock Holmes. I had known my friend for many years. Our address was 221 B, Baker Street, in the centre of the city.

I enjoyed sharing an apartment with Holmes. My friend was a very clever man. He was the most famous private detective in London. He helped to solve crimes and catch criminals.

When people were in trouble or needed help, they came to Holmes. Sometimes the police came to Holmes and asked for help in catching a criminal.

Sherlock Holmes did not care if his clients were rich or poor. He enjoyed solving their interesting problems. He was very happy when he was working. It was the most important thing in his life.

From *The Sign of Four by Sir Arthur* by Conan Doyle.

1. Sherlock Holmes and Doctor Watson lived in the same place.

2. Doctor Watson was a soldier in the army.

3. Doctor Watson came back to England because he was tired of the army.

4. When Doctor Watson came to England he got to know Sherlock Holmes.

5. Sherlock Holmes was a detective in the police force.

6. Sherlock Holmes helped people in trouble whether they could pay or not.

7. Sherlock Holmes liked using his mind.

III. Composition: Letter writing

There are a number of overused, unnecessary expressions commonly used in business letters. Most of them are too formal and old fashioned. After going through this section you could attempt to eliminate them and use more natural, fresh expressions in your business correspondence. Here is a list of frequently used expressions which should be avoided. Better alternatives are also suggested.

(i) We **received** your card this morning and are now answering it.

We are **in receipt** of your inquiry dated 22 Dec.

To say that you have received a person's letter is about the silliest thing you could say. Of course you have. How else could you answer it?

Thanks for your inquiry about our catalogue.

(ii) **In accordance with** your request we are pleased to send you our latest price list.

Instead of this overused expression you could say "according to" or "as".

As you requested here are two of our latest price lists.

(iii) Another common expression, 'appreciate it very much.'

I should **appreciate it very much** if you would get in touch with me immediately.

Try to avoid this awkward expression and think of a new substitute.

Get in touch with me immediately.

(iv) 'Kindly send a **self-addressed,** stamped envelope for reply.'

There is no such thing as a self-addressed envelope. Eliminate self and it is O.K.

Please send an addressed, stamped envelope for reply.

(v) **'Thanking you in advance** for your kind attention to this important matter.'

It seems you are forcing your reader to do what you wish.

I' II appreciate any help in this matter.

(vi) 'Please be assured we shall abide by the agreement stated in your letter.'

Use please sparingly in business letters.

You may be sure that we will abide by our agreement

EXERCISE

Here are some sentences which have overused expressions. Suggest some modernized alternative to the italicised phrases.

1. I am interested in the above mentioned items.
2. Attached herewith please find latest stock quotation.
3. Kindly place your order through our customer shopping service.
4. We are sending you a copy of our catalogue for your perusal.
5. As per your letter of the 15th I beg to state that we are giving your proposition due consideration.
6. Enclosed you will find suggested specifications for heating and ventilating ducts.

— Seema Suri

LESSON 17

BANKERS ARE JUST LIKE ANYBODY ELSE, EXCEPT RICHER

— Ogden Nash

Introduction

This poem is about banks and how they treat their customers.

Have you ever thought about the attitude of banks to ordinary customers? Customers like you and me? Bank customers as you know are called depositors. Yes, ordinary customers are valuable to banks only as depositors. They make bankers (people who own and run banks) rich and give them all the comforts of life.

In return, it is the rich customers who get all the attention and yes, loans from the banks.

The poor depositors are treated quite differently. They seem to be unwanted in a bank except as depositors. Yes, they can deposit money in the bank but they should not ask for loans. Loans are for the rich, not the poor.

The poet speaks in the voice of an ordinary, poor customer and shows you how the banks treat him,. But you will notice that the tone of the poem is not one of bitterness at all. It makes fun of the bank's hypocritical attitude and makes you laugh. Nash uses irony and paradox rather than direct criticism to make his point. If you are rich, the bankers will be glad to make you richer. But if you are poor and need money badly, the bankers will not even like to look at you.

Analysis

This is a song to celebrate banks,
Because they are full of money and you go into
them and all you hear is clinks and clanks,
Or may be a sound like the wind in the trees on the hills,
Which is the rustling of the thousand-dollar bills.
Most bankers dwell in marble halls,
Which they get to dwell in because they encourage
deposits and discourage withdrawals.

The first line is ironical. It says the poem is in praise of banks. But as you read on you learn it is not all in praise of the banks.

The lines above tell you that banks have a lot of money and, therefore, the bankers are very rich people. As you enter the bank you hear the sound of money - the sound of coins being counted and piled. Then there is a sound like a strong wind whistling through trees on hills (As you know there is generally a strong wind on the hills). What is the sound? It is the rustling noise produced by the counting of thousand dollar bills (currency notes). Well, this gives you an idea of the enormous wealth of banks and the bankers.

And with this wealth, bankers can live in marble halls, that is, big beautiful houses. And they are so rich because they welcome deposits but discourage withdrawals.

And particularly because they all observe one rule
which woe betides the banker who fails to heed it,
Which is you must never lend any money to
anybody unless they don't need it.

To make themselves rich bankers have a golden rule and if a banker forgets to observe that rule, he will harm himself.

What is the golden rule?

Don't give a loan to a person if he needs it. Give a loan to a person who does not need it. This is the poet's way of saying 'Give loans to the rich, not to the poor.'

I know you, you cautious conservative banks
If people are worried about their rent it is your
duty to deny them the loan of one nickel, yes,
even one copper engraving of the martyred son of the late Nancy Hanks;
Yes, if they request fifty dollars to pay for a baby
you must look at them like Tarzan looking at an
uppity ape in the jungle,
And tell them what do they think a bank is,
anyhow, they had better go get the money from
their wife's aunt or uncle.

Now the poet tells you how the bankers apply this rule to the poor and the rich. First he shows their attitude to the people with low incomes who want small loans. In the case of such people bankers are 'cautious and conservative', that is, very careful and old fashioned. This simply means they are very business-minded, cold and heartless. Someone has to pay his house rent and he comes to the bank for a small loan. The bank will surely refuse him the loan of even one cent: 'it is your duty to deny them the loan of one nickel' means that the banks feel they are doing the right thing by not helping poor depositors.

Suppose such an ordinary depositor goes to the banker and asks him for a loan of fifty dollars to pay for the delivery (birth) expenses of his baby. It is not a very big amount but the banker will be astonished at the boldness of this man. How could this man ask for such a 'big' loan, whatever his need?

So by their 'golden rule' they must look at this man like the mighty Tarzan looking down at a small ape in the jangle. Note the comparison. Tarzan looks angrily at an ape which had the courage to come near him and look at him straight. The bankers are powerful (that is rich) like Tarzan in comparison with the poor depositor who is like an 'uppity ape'. In other words, the bankers will look at a small loan-seeker in such a manner that he will understand his lowly position in relation to the banks. They will tell him that if he needs the money very badly he should ask for it from his aunt and uncle. (Because by their golden rule they do not give loans to those who need them).

The poet here means to say that the relationship between the bank and a poor depositor is a one sided business relationship. He serves the bank by depositing money here but cannot expect anything in return.

But suppose people come in and they have a million

and they wany another million to pile on top of it,

Why, you brim with the milk of human kindness

and you urge them to accept every drop of it,

And you lend them the million so then they have

two million and this gives them the idea

that they would be better off with four,

So they already have two million as security so you

have no hesitation in lending them two more.

How the poet describes the attitude of the banks to their rich customers

Everything changes when the loan-seekers are millionaires, rich people. The bankers are no longer 'cautious and conservative'. If people who already have a million dollars, that is, they are very rich, come and ask for a loan of a million dollars, the bankers are not annoyed (angry). They are full of warmth and courtesy in their behaviour. 'Milk of human kindness' here means 'generosity'. The bankers are now full of generosity and request their rich customers to accept all their generosity. So they give them a loan of one million dollars. Their promptness and generosity encourages the rich loan- seekers to ask for another loan of two million dollars now. Now this is quite funny. Even the security money has partly been given by the bank. The poet's idea is to show how the banks behave in a different manner with the rich customers.

They are 'cautious and conservative' with the poor but polite and generous with the rich.

But, of course, they are still following their golden rule. They are still perfect business people. They are generous with the rich customers because the bankers know they can pay back the loans. Thus it is a relationship which is profitable to both-to the rich bankers and the rich customers.

And all the vice-presidents nod their heads in rhythm,

And the only question asked is do the borrowers

want the money sent or do they want to take it with'm

The bankers are so kind and generous that when the rich man asks for a loan of a million or two million dollars the vice-presidents of the banks (we call then Deputy Chairmen in India) nod their heads together, that is, agree immediately to the request. The poet makes fun of these vice- presidents and tells us that these bankers ask only one question of the rich loan-seeker: Will he like to take the money immediately with him or should the bank send it to his place? Of course the poet is exaggerating. But the idea is clear: They, the bankers, like to flatter the rich.

But please do not think that I am not fond of banks,

Because I think they deserve our appreciation and thanks,

Because they perform a valuable public service in

eliminating the jackasses who go around saying

that health and happiness are everything and

money isn't essential.

The poet has shown how the banks treat the rich and the poor customers differently.

But now he says that he knows the importance of banks in our life. Again, as at the beginning of the poem, his praise hides criticism of a bank's way of working.

Banks, the poet says, perform a real public service: they make you realize that money is important. There are fools who keep telling you that health and happiness are the real important things in life. We do not require money for these things. Banks show you how stupid (foolish) these people are. They eliminate these fools, that is, throw them out of this world.

Because as soon as they have to borrow some
unimportant money to maintain their health and
happiness they starve to death so they can't go
around any more sneering at good old money,
which is nothing short of providential

How do banks eliminate these fools?

When these fools fall sick they require money for their health and happiness. They go out to borrow it but cannot get it. So they starve to death (die of hunger). Thus the fools are 'eliminated'. They can no longer look with contempt on money. In this the banks do what generally only Providence, God, can do. And thanks to banks the world learns the value of money. So this is the 'public service' the banks perform. They let a needy person die of hunger and teach the world the value of money in life.

STUDY NOTES

celebrate banks	:	sing in praise of banks
clinks and clanks	:	sound of coins being counted and being put away
woe betides the banker	:	the banker will come to harm
heed	:	pay atention to
One copper engraving of the martyred son	:	one cent copper coin with the figure of Abraham Lincoln, President of USA who was shot dead in 1861
Nancy Hanks	:	Lincoln's mother
uppity	:	bold
brim	:	overflow
nod their heads in rhythm	:	shake their heads in agreement
appreciation	:	praise
jackass	:	fool
sneering	:	making fun of

QUESTIONS

You can find the answers to all the questions in your text book or in the Analysis of the poem given above.

— Dr. V.P. Sharma

ENGLISH A-PAPER I

(Precis, Business Correspondence, Text, etc.)

(New Course)

(Meant for students who have passed English in Class XII)

Time: 3 hours Maximum Marks: 100

Attempt all questions

SECTION A

1. (a) Write.an application in response to the following advertisement: "A multi-national electronics company requires Management Trainees for their branches at Bombay and Delhi. Applicants must be at least graduates with excellent academic record and preferably some experience. Attractive salary and other benefits. Apply in confidence to Post Box 1000 New Delhi-110 001."

Or

(b) Write a letter to an old customer from whom no order has been received for a considerable time. 15

2. (a) Write a report to the Chairman on the present position and future prospects of a business in which your company proposes to take a financial interest.

Or

(b) As President of the Student's Union write a detailed report to the Principal highlighting the student's activities during the year, with suggestions for improvement in the future. 15

3. One big defect in our educational system is that our educated people have no love for manual labour. They all want executive or clerical jobs. Even our engineers prefer supervising to working with their own hands. All labour is considered to be meant only for the illiterate. This lack of dignity of labour among the educated classes has given them a false sense of superiority to the humble manual workers and peasants. Even our boys from villages start looking down upon their uneducated kith and kin the moment they get sufficient education to secure a job in an ofice. This feeling among our graduates is harmful to the larger interests of the nation. And as a remedy to this defect it is suggested by many eminent educationists that social service should be made compulsory for all graduates.

Social service by our students can prove extremely useful to the villagers. Students of social sciences can hold adult education classes and help remove illiteracy. They can explain to them the political and economic aspirations of the nation. The working of our democracy, the proper use of the right vote, the advantages of efficient Panchayat System, our economic planning - all these must be brought home to the villagers. Social evils like casteism, purdah, early marriage, dowry system can be uprooted if the educated people repeatedly discuss them with the illiterate people.

Medical students can teach the people sanitation and advantages of a clean, healthy surrounding. They can do a lot of good to the country if they devote their attention to the villages which are the breeding grounds of malaria, cholera, typhoid, etc. They can also explain the benefits of planned families and methods of family planning to the village people. They themselves will also benefit by getting a good training in their profession. The scheme will provide a healthy outlet for the youthful energy of our students. It will foster the spirit of sacrifice, patriotism and the dignity of labour in them and make India a better, disciplined, prosperous and powerful nation.

Read the passage carefully and then answer each of the following questions briefly (in two or three sentences):

(a) Why is there a 'lack of dignity of labour' amongst the educated?

(b) What is the defect in our education system?

(c) Will making social service compulsory be of any use?

(d) Is there any benefit in sending medical students to the villages?

(e) What kind of attitude or spirit will it awaken?

4. We are tempted to assume that technological progress is real progress and that material success is the criterion of civilization. If the Eastern people become fascinated by machines and techniques and use them, as Western nations do, to build huge industrial organizations and large military establishments, they will get involved in power politics and drift into death. Scientific and technological civilization brings great opportunities and great rewards but also great risks and temptations. If machines get into the saddle, all our progress will have been in vain. The problem facing us is a universal one. Both East and West are threatened with same danger and face the same destiny. Science and technology are neither good nor bad. They are not to be tabooed but tamed and assigned their proper place. They become dangerous only if they became idols. There is nothing wrong with the machines as such. If they turn out to be evil, it is because we are evil.

Prepare a precis of the above passage in about 70 words and suggest a suitable title. 10

5(a) Rewrite the following sentences making corrections wherever necessary:

(i) The woman with her two sons were nearly starving.

(ii) Neither of the girls were willing to accept the proposal.

(iii) None of these three boys have brought the fee.

(iv) Many a man have done this sort of thing.

(v) Much of what you have said now have already been stated by me.

(vi) *Gulliver's Travels* have been read by me several times.

(vii) The crowd were too violent to be easily controlled.

(viii) The committee is divided on this issue.

(ix) The faculty is listed on page ten of the prospectus.

(x) The news brought by him are false.

(b) Indicate the odd word out:

(i) Prowl, travel, walk, riot, stray.

(ii) complete, body, full-grown, ripe.

(iii) auspicious, lucky, successful, fortunate, abandon.

(iv) Prepare, total, complete, entire.

(v) handcuff, fetter, shackle, handle.

SECTION B

6. Explain with reference to context any three of the following (in about 100 words each):

(a) "And today, Duchess - what can I do for you today?" said Oliver, very softly.

(b) "And do you mean to say that you have built up this important business and amassed a fortune of 30,000 pounds without being able to read or write? Good God, man, What would you be now if you had been able to?"

(c) I resolved this morning to use a little horse sense. I resolved not to talk about what the bank wanted but about what the customer wanted.

(d) Bells will toll and your knees
Will be bent and crippled
But your song
Will through ages fly on.

(e) He was a Lala, a merchant and at one time possessed a flourishing grain business; then he made the mistake of taking as partner a man about whom he knew nothing.

7. Give brief and relevant answers to any three:

(a) Discuss the change in the poet's attitude midway through the poem 'Chicago'.

(b) To whom is the poem 'The Unknown Citizen' dedicated and why?

(c) What makes the London Stock Exchange the envy of the rest of the world?

(e) Name some of the false promises made through advertisements.

8. Answer in about 200 words:

(a) Which qualities of Edward Foreman's character impress you most and why?

OR

(b) Discuss in detail the relationship between the method of mass production and the industrial revolution.