

JIWAJI UNIVERSITY GWALIOR



SELF LEARNING MATERIAL

FOR

B.SC. 3 YEAR Foundation Course

PAPER 2: English Language

PAPER CODE: 302

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Master of Computer Application

UNIT-1

Stopping by Woods on a Snowy Evening

BY ROBERT FROST

Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

Robert Frost and Stopping By Woods On A Snowy Evening

Stopping By Woods On A Snowy Evening is a well known Frost classic. Published in 1923 it quickly became a poem to keep in memory and although many people know the words by heart, interpretation isn't quite as straightforward.

Robert Frost, when asked if the poem had anything to do with death or suicide, denied it, preferring to keep everyone guessing by simply saying 'No', but many think that the poem can be construed as a dream-like image of someone passing away, or saying a final goodbye.

In many ways it's a poem that trusts the reader, the words and the sounds and the sense appealing to all types, from those who regard it as no more than a winter scene with snowy woods, horse and rider, to others who feel a shudder when they read the final two lines.

It is this ambiguity that keeps the poem fresh. The narrative sets up this subtle tension between the timeless attraction of the lovely woods and the pressing obligations of present time.

Analysis of Stopping By Woods On A Snowy Evening

Stopping By Woods On A Snowy Evening has four stanzas, all quatrains of iambic tetrameter, that is, each line has four beats, stressed syllables, maintaining a regular rhythm within the poem, perhaps suggesting the plod of a slow moving horse.

Rhyme Scheme

Rhyming words are very important in this poem as they contribute to the opposites of moving on or stopping, a major theme.

- Note that in the first three stanzas the third line of each does not rhyme with the opening two lines and the last. It creates an obstacle, it temporarily stops the smooth flow. Yet, this third line is a connecting link to the other stanzas, it provides momentum too.

The rhyme scheme is **aaba bcbcb cddc dddd** and all are full.

All the lines flow, there is no punctuation to create pauses (caesura), suggesting a continuation of life, a smooth familiar routine.

Personification

Third stanza, lines nine and ten - the horse gives a shake as if to question why they have stopped.

Alliteration

There are several examples: *Whose woods/His house/watch his woods fill up with/He gives his harness/dark and deep.*

Further Analysis Line By Line

Lines 1 - 4

Starting off a poem with a possessive pronoun is a brave and unusual thing to do but Frost manages to make it work, immediately grabbing the reader's attention. It's as if the speaker is sitting close by, thinking out loud, perhaps whispering.

But this initial thought isn't crystal clear, the speaker only thinks he knows who owns the wood - the first uncertainty is introduced - and he is making this statement to reassure himself as he comes to a stop, breaking his journey.

There is a gentle, slightly mysterious atmosphere created by the second, third and fourth lines, all suggesting that the owner of the woods lives elsewhere, is separate and won't see this visual 'trespasser' near the woods.

It's as if there's something clandestine going on, yet the image presented to the reader is as innocent as a scene on a Christmas card. The rhythm of each line is steady, without variation, and there is nothing odd about it at all.

Lines 5 - 8

The second stanza concentrates on the horse's reaction to the rider stopping. Enjambment, when one line runs into another without a loss of sense, is employed throughout. In effect, this is one long sentence, the syntax unbroken by punctuation.

Again the tetrameter reassures and lulls the reader into a false sense of security - the language is simple yet the meaning can be taken two ways. Queer is a word that means odd or strange, and the implication is that this person doesn't ordinarily stop to admire the view; he only stops at farmhouses, to visit, to feed and water the horse?

Why stop tonight of all nights? It's December 21st, winter solstice, longest night of the year, midwinter. Or is that word darkest misleading the reader? It is certainly winter, we know from the snow and cold, but darkest could just mean that, deep into the night, dark as ever.

Here sits the rider on his horse in what appears to be inhospitable countryside, staying too long, thinking too much? And all the long vowels tend to reinforce the lingering doubts of the horse.

More Analysis

Lines 9 - 12

The horse is uncertain, it shakes the bells on the harness, reminding the rider that this whole business - stopping by the woods - is a tad disturbing. This isn't what they normally do. This is unfamiliar territory.

It takes a creature like a horse, symbol of intuition, noble grace and sacrifice, to focus the rider's mind on reality. They ought to be moving ahead; there's something about the way this person is fixed on the woods that worries the horse, apart from the cold and dark.

There is no logical or direct rational answer given to the horse, there is just the speaker's observation beautifully rendered in lines eleven and twelve, where alliteration and assonance join together in a kind of gentle sound dance.

Lines 13 - 16

The final quatrain has the speaker again reaffirming the peace and haunting beauty of the snowy woods. On another night perhaps he would have dismounted and gone into the trees, never to return? The lure of idyllic nature, the distraction from the everyday, is a strong theme; how tempting just to withdraw into the deep silence of the woods and leave the responsibilities of work and stress behind?

But the speaker, the rider, the contemplative man on the horse, the would-be suicide, is already committed to his ongoing life. Loyalties forbid him to enter the dreamworld, as much as he would love to chuck it all in and melt into the snowy scene, he cannot. Ever.

The last repeated lines confirm the reality of his situation. It will be a long time before he disengages with the conscious world.

The Cherry Tree by Ruskin Bond

One day, when Rakesh was six, he walked home from the Mussoorie bazaar eating cherries. They were a little sweet, a little sour; small, bright red cherries, which had come all the way from the Kashmir Valley.

Here in the Himalayan foothills where Rakesh lived, there were not many fruit trees. The soil was stony, and the dry cold winds stunted the growth of most plants. But on the more sheltered slopes there were forests of oak and deodar.

Rakesh lived with his grandfather on the outskirts of Mussoorie, just where the forest began. His father and mother lived in a small village fifty miles away, where they grew maize and rice and barley in narrow terraced fields on the lower slopes of the mountain. But there were no schools in the village, and Rakesh's parents were keen that he should go to school. As soon as he was of school-going age, they sent him to stay with his grandfather in Mussoorie.

He had a little cottage outside the town.

Rakesh was on his way home from school when he bought the cherries. He paid fifty paise for the bunch. It took him about half-an-hour to walk home, and by the time he reached the cottage there were only three cherries left.

'Have a cherry, Grandfather,' he said, as soon as he saw his grandfather in the garden.

Grandfather took one cherry and Rakesh promptly ate the other two. He kept the last seed in his mouth for some time, rolling it round and round on his tongue until all the tang had gone. Then he placed the seed on the palm of his hand and studied it.

'Are cherry seeds lucky?' asked Rakesh.

'Of course.'

'Then I'll keep it.'

'Nothing is lucky if you put it away. If you want luck, you must put it to some use.'

'What can I do with a seed?'

'Plant it.'

So Rakesh found a small space and began to dig up a flowerbed.

'Hey, not there,' said Grandfather, 'I've sown mustard in that bed. Plant it in that shady corner, where it won't be disturbed.'

Rakesh went to a corner of the garden where the earth was soft and yielding. He did not have to dig. He pressed the seed into the soil with his thumb and it went right in.

Then he had his lunch, and ran off to play cricket with his friends, and forgot all about the cherry seed.

When it was winter in the hills, a cold wind blew down from the snows and went

whoo-who-who in the deodar trees, and the garden was dry and bare. In the evenings Grandfather and Rakesh sat over a charcoal fire, and Grandfather told Rakesh stories – stories about people who turned into animals, and ghosts who lived in trees, and beans that jumped and stones that wept – and in turn Rakesh would read to him from the newspaper, Grandfather’s eyesight being rather weak. Rakesh found the newspaper very dull – especially after the stories – but Grandfather wanted all the news...

They knew it was spring when the wild duck flew north again, to Siberia. Early in the morning, when he got up to chop wood and light a fire, Rakesh saw the V-shaped formation streaming northward, the calls of the birds carrying clearly through the thin mountain air.

One morning in the garden he bent to pick up what he thought was a small twig and found to his surprise that it was well rooted. He stared at it for a moment, then ran to fetch Grandfather, calling, ‘Dada, come and look, the cherry tree has come up!’

‘What cherry tree?’ asked Grandfather, who had forgotten about it. ‘The seed we planted last year – look, it’s come up!’

Rakesh went down on his haunches, while Grandfather bent almost double and peered down at the tiny tree. It was about four inches high.

‘Yes, it’s a cherry tree,’ said Grandfather. ‘You should water it now and then.’

Rakesh ran indoors and came back with a bucket of water.

‘Don’t drown it!’ said Grandfather.

Rakesh gave it a sprinkling and circled it with pebbles.

‘What are the pebbles for?’ asked Grandfather.

‘For privacy,’ said Rakesh.

He looked at the tree every morning but it did not seem to be growing very fast, so he stopped looking at it except quickly, out of the corner of his eye. And, after a week or two, when he allowed himself to look at it properly, he found that it had grown – at least an inch!

That year the monsoon rains came early and Rakesh plodded to and from school in raincoat and chappals. Ferns sprang from the trunks of trees, strange-looking lilies came up in the long grass, and even when it wasn’t raining the trees dripped and mist came curling up the valley. The cherry tree grew quickly in this season.

It was about two feet high when a goat entered the garden and ate all the leaves. Only the main stem and two thin branches remained.

‘Never mind,’ said Grandfather, seeing that Rakesh was upset. ‘It will grow again, cherry trees are tough.’

Towards the end of the rainy season new leaves appeared on the tree. Then a woman cutting grass scrambled down the hillside, her scythe swishing through the heavy monsoon foliage. She did not try to avoid the tree: one sweep, and the cherry tree was cut in two.

When Grandfather saw what had happened, he went after the woman and scolded

her; but the damage could not be repaired.

‘Maybe it will die now,’ said Rakesh.

‘Maybe,’ said Grandfather.

But the cherry tree had no intention of dying.

By the time summer came round again, it had sent out several new shoots with tender green leaves. Rakesh had grown taller too. He was eight now, a sturdy boy with curly black hair and deep black eyes. ‘Blackberry eyes,’ Grandfather called them.

That monsoon Rakesh went home to his village, to help his father and mother with the planting and ploughing and sowing. He was thinner but stronger when he came back to Grandfather’s house at the end of the rains to find that the cherry tree had grown another foot. It was now up to his chest.

Even when there was rain, Rakesh would sometimes water the tree. He wanted it to know that he was there.

One day he found a bright green praying-mantis perched on a branch, peering at him with bulging eyes. Rakesh let it remain there; it was the cherry tree’s first visitor.

The next visitor was a hairy caterpillar, who started making a meal of the leaves. Rakesh removed it quickly and dropped it on a heap of dry leaves.

‘Come back when you’re a butterfly,’ he said.

Winter came early. The cherry tree bent low with the weight of snow. Field-mice sought shelter in the roof of the cottage. The road from the valley was blocked, and for several days there was no newspaper, and this made Grandfather quite grumpy. His stories began to have unhappy endings.

In February it was Rakesh’s birthday. He was nine – and the tree was four, but almost as tall as Rakesh.

One morning, when the sun came out, Grandfather came into the garden to ‘let some warmth get into my bones,’ as he put it. He stopped in front of the cherry tree, stared at it for a few moments, and then called out, ‘Rakesh! Come and look! Come quickly before it falls!’

Rakesh and Grandfather gazed at the tree as though it had performed a miracle. There was a pale pink blossom at the end of a branch.

The following year there were more blossoms. And suddenly the tree was taller than Rakesh, even though it was less than half his age. And then it was taller than Grandfather, who was older than some of the oak trees.

But Rakesh had grown too. He could run and jump and climb trees as well as most boys, and he read a lot of books, although he still liked listening to Grandfather’s tales.

In the cherry tree, bees came to feed on the nectar in the blossoms, and tiny birds pecked at the blossoms and broke them off. But the tree kept blossoming right through the spring, and there were always more blossoms than birds.

That summer there were small cherries on the tree. Rakesh tasted one and spat it out.

‘It’s too sour,’ he said.

‘They’ll be better next year,’ said Grandfather.

But the birds liked them – especially the bigger birds, such as the bulbuls and scarlet minivets – and they flitted in and out of the foliage, feasting on the cherries.

On a warm sunny afternoon, when even the bees looked sleepy, Rakesh was looking for Grandfather without finding him in any of his favourite places around the house. Then he looked out of the bedroom window and saw Grandfather reclining on a cane chair under the cherry tree.

‘There’s just the right amount of shade here,’ said Grandfather. ‘And I like looking at the leaves.’

‘They’re pretty leaves,’ said Rakesh. ‘And they are always ready to dance, if there’s a breeze.’

After Grandfather had come indoors, Rakesh went into the garden and lay down on the grass beneath the tree. He gazed up through the leaves at the great blue sky; and turning on his side, he could see the mountains striding away into the clouds. He was still lying beneath the tree when the evening shadows crept across the garden. Grandfather came back and sat down beside Rakesh, and they waited in silence until the stars came out and the nightjar began to call. In the forest below, the crickets and cicadas began tuning up; and suddenly the trees were full of the sound of insects.

‘There are so many trees in the forest,’ said Rakesh. ‘What’s so special about this tree? Why do we like it so much?’

‘We planted it ourselves,’ said Grandfather. That’s why it’s special.’

‘Just one small seed,’ said Rakesh, and he touched the smooth bark of the tree that he had grown. He ran his hand along the trunk of the tree and put his finger to the tip of a leaf. ‘I wonder,’ he whispered. ‘Is this what it feels to be God?’

The Axe by R.K. Narayan

In The Axe by R.K. Narayan we have the theme of independence, pride, dedication, prosperity, loss, control, change and acceptance. Taken from his Malgudi Days collection the story is narrated in the third person by an unnamed narrator and after reading the story the reader realises that Narayan may be exploring the theme of independence. After Velan has been slapped by his father he abandons his father and sets out to find work for himself. Eventually becoming a gardener. This may be important as Velan is displaying an independent streak. He is showing his father that he can make it on his own. That he does not need to be guided by his father. The old man who employs Velan is also interesting as he allows Velan to have complete control of the garden which would further suggest that Velan has a degree of independence in his life. Though he is answerable to the old man. The old man does not get in Velan’s way. He leaves him to his own devices. It is also interesting that despite claiming his father’s property on his

father's death. Velan does not leave the garden preferring to stay in his hut by the garden. This may be important as it suggests that Velan is dedicated to the garden. Something that is also noticeable by the fact that Velan also talks to each plant and flower. Urging them on in growth. If anything Velan's world is dedicated or devoted to the garden.

It might also be a case that Narayan is comparing Velan's father to the old man who owns the garden. Both men treat Velan differently. Where Velan's father has treated Velan inappropriately the relationship between the old man who owns the garden and Velan is good. It is possible that Narayan is suggesting that should a person (the old man) treat another person (Velan) correctly than that person (Velan) will prosper. Which appears to be the case for Velan. Since moving to his hut by the garden. Velan's life has prospered and he is happy. In many ways the growth of the garden and the blooming of the flowers matches the prosperity and happiness in Velan's life. He has managed to get married and have children. Something that may not have been possible should he have stayed working with his father. Narayan might also be exploring the theme of loss. Despite having gotten married Velan has lost his wife and eight of his children. All dying before Velan. However it is noticeable that despite this loss Velan has persevered. He has not been beaten by circumstances. He again has continued to prosper just as the garden has.

What is also interesting about Velan is that despite his age he never gives up. This along with the fact that he is answerable to a different master may be important as Narayan may be again highlighting how dedicated Velan is regardless of the circumstances he finds himself in. It is also obvious to the reader that Velan takes great pride in the work he has done in the garden. He has taken a patch of land and changed what was an eyesore into a thing of beauty. Again through hard work, dedication and devotion. It is also clear to the reader that Velan does not like some of his new masters. They have no interest in the house or the garden. Despite this Velan still tries his best to keep the garden as tidy and well-preserved as possible. In reality the garden is Velan's whole world. He knows no other life. Though some critics might suggest that Velan has lived a limited life due to his dedication to the garden. It is important to remember that the garden brings joy to Velan. He is at his happiest when he is in the garden. Velan has never strived for complexity in his life. He is a simple man who likes simple things.

The end of the story is also interesting as Narayan may be exploring the theme of control. When Velan hears the axe hitting against the margosa tree he knows that

his life is about to change. He is no longer in control of his environment for the first time since he was eighteen. This alone is something that would be difficult for someone to accept but what makes it worse in many ways is the fact that Venal had no opportunity to prepare himself for the events that were about to happen. Nobody had told Venal of the new owner's wishes nor the reader expects had anybody told Venal that new owners had bought the house and garden. If anything Venal is ignorant of what is happening though he does know that the life he had lived working in the garden is over. Change is difficult for anybody but even more difficult for someone as old as Venal. Even though Venal accepts what is happening the reader senses as though he is leaving the garden as a broken man. All the effort he has put in over the years will have been in vain now that the new owners plan on building houses in the garden.

The Selfish Giant

Oscar Wilde

Every afternoon, as they were coming from school, the children used to go and play in the Giant's garden. It was a large lovely garden, with soft green grass. Here and there over the grass stood beautiful flowers like stars, and there were twelve peach-trees that in the spring-time broke out into delicate blossoms of pink and pearl, and in the autumn bore rich fruit. The birds sat on the trees and sang so sweetly that the children used to stop their games in order to listen to them. "How happy we are here!" they cried to each other. One day the Giant came back. He had been to visit his friend the Cornish ogre, and had stayed with him for seven years. After the seven years were over he had said all that he had to say, for his conversation was limited, and he determined to return to his own castle. When he arrived he saw the children playing in the garden. "What are you doing here?" he cried in a very gruff voice, and the children ran away. "My own garden is my own garden," said the Giant; "any one can understand that, and I will allow nobody to play in it but myself." So he built a high wall all round it, and put up a notice-board.

TRESPASSERS WILL BE PROSECUTED He was a very selfish Giant. The poor children had now nowhere to play. They tried to play on the road, but the road was very dusty and full of hard stones, and they did not like it. They used to wander round the high wall when their lessons were over, and talk about the beautiful garden inside. "How happy we were there," they said to each other. Then the Spring

came, and all over the country there were little blossoms and little birds. Only in the garden of the Selfish Giant it was still winter. The birds did not care to sing in it as there were no children, and the trees forgot to blossom. Once a beautiful flower put its head out from the grass, but when it saw the notice-board it was so sorry for the children that it slipped back into the ground again, and went off to sleep. The only people who were pleased were the Snow and the Frost. "Spring has forgotten this garden," they cried, "so we will live here all the year round." The Snow covered up the grass with her great white cloak, and the Frost painted all the trees silver. Then they invited the North Wind to stay with them, and he came. He was wrapped in furs, and he roared all day about the garden, and blew the chimney-pots down. "This is a delightful spot," he said, "we must ask the Hail on a visit." So the Hail came. Every day for three hours he rattled on the roof of the castle till he broke most of the slates, and then he ran round and round the garden as fast as he could go. He was dressed in grey, and his breath was like ice. "I cannot understand why the Spring is so late in coming," said the Selfish Giant, as he sat at the window and looked out at his cold white garden; "I hope there will be a change in the weather." But the Spring never came, nor the Summer. The Autumn gave golden fruit to every garden, but to the Giant's garden she gave none. "He is too selfish," she said. So it was always Winter there, and the North Wind, and the Hail, and the Frost, and the Snow danced about through the trees. One morning the Giant was lying awake in bed when he heard some lovely music. It sounded so sweet to his ears that he thought it must be the King's musicians passing by. It was really only a little linnets singing outside his window, but it was so long since he had heard a bird sing in his garden that it seemed to him to be the most beautiful music in the world. Then the Hail stopped dancing over his head, and the North Wind ceased roaring, and a delicious perfume came to him through the open casement. "I believe the Spring has come at last," said the Giant; and he jumped out of bed and looked out. What did he see? He saw a most wonderful sight. Through a little hole in the wall the children had crept in, and they were sitting in the branches of the trees. In every tree that he could see there was a little child. And the trees were so glad to have the children back again that they had covered themselves with blossoms, and were waving their arms gently above the children's heads. The birds were flying about and twittering with delight, and the flowers were looking up through the green grass and laughing. It was a lovely scene, only in one corner it was still winter. It was the farthest corner of the garden, and in it was standing a little boy. He was so small that he could not reach up to the branches of the tree, and he was wandering all round it,

crying bitterly. The poor tree was still quite covered with frost and snow, and the North Wind was blowing and roaring above it. "Climb up! little boy," said the Tree, and it bent its branches down as low as it could; but the boy was too tiny. And the Giant's heart melted as he looked out. "How selfish I have been!" he said; "now I know why the Spring would not come here. I will put that poor little boy on the top of the tree, and then I will knock down the wall, and my garden shall be the children's playground for ever and ever." He was really very sorry for what he had done. So he crept downstairs and opened the front door quite softly, and went out into the garden. But when the children saw him they were so frightened that they all ran away, and the garden became winter again. Only the little boy did not run, for his eyes were so full of tears that he did not see the Giant coming. And the Giant stole up behind him and took him gently in his hand, and put him up into the tree. And the tree broke at once into blossom, and the birds came and sang on it, and the little boy stretched out his two arms and flung them round the Giant's neck, and kissed him. And the other children, when they saw that the Giant was not wicked any longer, came running back, and with them came the Spring. "It is your garden now, little children," said the Giant, and he took a great axe and knocked down the wall. And when the people were going to market at twelve o'clock they found the Giant playing with the children in the most beautiful garden they had ever seen. All day long they played, and in the evening they came to the Giant to bid him good-bye. "But where is your little companion?" he said: "the boy I put into the tree." The Giant loved him the best because he had kissed him. "We don't know," answered the children; "he has gone away." "You must tell him to be sure and come here to-morrow," said the Giant. But the children said that they did not know where he lived, and had never seen him before; and the Giant felt very sad. Every afternoon, when school was over, the children came and played with the Giant. But the little boy whom the Giant loved was never seen again. The Giant was very kind to all the children, yet he longed for his first little friend, and often spoke of him. "How I would like to see him!" he used to say. Years went over, and the Giant grew very old and feeble. He could not play about any more, so he sat in a huge armchair, and watched the children at their games, and admired his garden. "I have many beautiful flowers," he said; "but the children are the most beautiful flowers of all." One winter morning he looked out of his window as he was dressing. He did not hate the Winter now, for he knew that it was merely the Spring asleep, and that the flowers were resting. Suddenly he rubbed his eyes in wonder, and looked and looked. It certainly was a marvellous sight. In the farthest corner of the

garden was a tree quite covered with lovely white blossoms. Its branches were all golden, and silver fruit hung down from them, and underneath it stood the little boy he had loved. Downstairs ran the Giant in great joy, and out into the garden. He hastened across the grass, and came near to the child. And when he came quite close his face grew red with anger, and he said, "Who hath dared to wound thee?" For on the palms of the child's hands were the prints of two nails, and the prints of two nails were on the little feet. "Who hath dared to wound thee?" cried the Giant; "tell me, that I may take my big sword and slay him." "Nay!" answered the child; "but these are the wounds of Love." "Who art thou?" said the Giant, and a strange awe fell on him, and he knelt before the little child. And the child smiled on the Giant, and said to him, "You let me play once in your garden, to-day you shall come with me to my garden, which is Paradise." And when the children ran in that afternoon, they found the Giant lying dead under the tree, all covered with white blossoms.

ON THE RULE OF THE ROAD

ABOUT THE AUTHOR

Alfred George Gardiner (1865-1946)

Born into the Victorian era in 1865 and writing through the Edwardian and Georgian periods, Alfred George Gardiner, was a newspaper editor, journalist and author. He is known for his essays, written under the pen-name "*Alpha of the Plough*" as well as his prose written under his own initials. Beginning his career as an apprentice-reporter at the age of fourteen Gardiner went on to become the editor of the oldest, most widely read Liberal newspaper in the early half of the 18th century, *Daily News*. As was typical of the Victorian age' his works reflected the pressing social, intellectual, economic, and religious issues and problems of the era. However, his skill was best displayed in the four published collections of pen portraits: *Prophets, Priests and Kings* (1908), *Pillars of Society* (1913), *The War Lords* (1915), and *Certain People of Importance* (1926). His essays are uniformly elegant, graceful and humorous. His uniqueness lay in his ability to teach the basic truths of life in an easy and amusing manner. *Pebbles on the Shore, Many Furrows* and *Leaves in the Wind*, are some of his other best known writings. His writings reflect two moods: the combative, disputatious controversialist who signed himself A. G. G., and the gentle, discursive essayist, Alpha of the Plough, who contributed to *The Star*. Gardiner died in 1946.

The Rule of Road

By A.G. GARDINER

A fat old lady was walking with her basket down the middle of a street, in Petrograd, to the great confusion of the traffic and with no small threat to herself. It was pointed out to her that the pavement was the place for foot-passengers, but she replied: "I 'm going to walk where I like. We 've got liberty now." It did not occur to the dear old lady that if liberty unrestricted the foot-passenger to walk down the middle of the road, then the end of such liberty would be universal chaos. Everybody would be getting in everybody else's way and nobody would get anywhere. Individual liberty would have become social lawlessness.

There is a danger of the world getting liberty-drunk in well to remind ourselves of what the rule of the road means. It means that in order that the liberties of all may be preserved, the liberties of everybody must be curtailed. When the policeman, say at Piccadilly Circus, steps into the middle of the road and puts out his hand, he is the symbol not of tyranny, but of liberty. You may not think so. You may, being in a hurry, and seeing your motor-car pulled up by this fellow, dishonour him to be interfering with your free use of the public highway? Then, if you are a reasonable person, you will reflect that if he did not incidentally, interfere with you, he would interfere with no one, and the result would be that Piccadilly Circus would be a maelstrom that you would never cross at all. You have to agree to a limitation of private liberty in order that you may enjoy a social order which makes your liberty a reality.

Liberty is not a personal affair only but a social contract. It is an accommodation of interests. In matters which do not touch anybody else's liberty, of course, I may be as free as I like. If I choose to go down the street in a dressing-gown, with long hair and bare feet, who shall say me nay? You have liberty to laugh at me but I have liberty to be indifferent to you. And if I have a fancy for dyeing my hair, or waxing my mustache (which heaven forbid) or going to bed late or getting up early, I shall follow my fancy and ask no man's permission. I shall not inquire of you whether I may eat mustard with my mutton. I may like mustard with

my mutton. And you will not ask me whether you may follow this religion or that, whether you may marry the dark-lady or fair lady.

In all these and a thousand other details you and I please ourselves and ask no one's leave. We have a whole kingdom, in which we rule alone, can do what we choose, be wise or ridiculous, harsh or easy, normal or abnormal. But the moment we step out of that kingdom, our personal liberty of action becomes qualified by other people's liberty. I might like to practice on the trombone (musical instrument) from midnight till three in the morning. If I went on to the top of Helvellyn to do it, I could please myself, but if I do it in my bedroom my family will object, and if I do it out in the streets the neighbours will remind me that my liberty to blow the trombone must not interfere with their liberty to sleep in quiet. There are lots of people in the world and I have to accommodate my liberty to their liberties.

We are all liable to forget this and unfortunately we are much more conscious of the imperfections of others in this respect than of our own. A reasonable consideration for the rights or feelings of others is the foundation of social conduct. I believe that the rights of small people and quiet people are as important to preserve as the rights of small nationalities. When I hear the aggressive, bullying horn which some motorists deliberately use, I confess that I feel something boiling up in me which is very like what I felt when Germany came trampling like a bully over Belgium. By what right my dear sir, do you go along our highways uttering that ugly curse on all who obstruct your path? Can't you announce your coming like a gentleman? Can't you take your turn? Are you someone in particular? I find myself wondering what sort of person it is who can sit behind that hog - like outrage without realizing that he is the spirit of Prussia incarnate and a very ugly spectacle in a civilized world.

It is in the small matters of conduct, in the adherence of the rule of the road, that we pass judgment upon ourselves, and declare that we are civilized or uncivilized. The great moments of heroism and sacrifice are

rare. It is the little habits of common place interaction that make up the great sum of life and sweeten or make bitter the journey.

KABIR'S POEMS

I

I. 13. *mo ko kahân dhûnro bande*

O SERVANT, where dost thou seek Me?

Lo! I am beside thee.

I am neither in temple nor in mosque: I am neither in Kaaba nor in Kailash:

Neither am I in rites and ceremonies, nor in Yoga and renunciation.

If thou art a true seeker, thou shalt at once see Me: thou shalt meet Me in a moment of time.

Kabîr says, "O Sadhu! God is the breath of all breath."

II

I. 16. *Santan jât na pûcho nirguniyân*

It is needless to ask of a saint the caste to which he belongs; p. 46

For the priest, the warrior, the tradesman, and all the thirty-six castes, alike are seeking for God.

It is but folly to ask what the caste of a saint may be;

The barber has sought God, the washerwoman, and the carpenter--

Even Raidas was a seeker after God.

The Rishi Swapacha was a tanner by caste.

Hindus and Moslems alike have achieved that End, where remains no mark of distinction.

III

I. 57. *sâdho bhât, jîval hî karo âs'â*

O FRIEND! hope for Him whilst you live, know whilst you live, understand whilst you live: for in life deliverance abides.

If your bonds be not broken whilst living, what hope of deliverance in death? p. 47

It is but an empty dream, that the soul shall have union with Him because it has passed from the body:

If He is found now, He is found then,
If not, we do but go to dwell in the City of Death.
If you have union now, you shall have it hereafter.
Bathe in the truth, know the true Guru, have faith in the true Name!
Kabîr says: "It is the Spirit of the quest which helps; I am the slave of this Spirit of the quest."

IV

I. 58. *bâgo nâ jâ re nâ jâ*

Do not go to the garden of flowers!
O Friend! go not there;
In your body is the garden of flowers.
Take your seat on the thousand petals of the lotus, and there gaze on the Infinite Beauty.

V

I. 63. *avadhû, mâyâ tajî na jây*

TELL me, Brother, how can I renounce Maya?
When I gave up the tying of ribbons, still I tied my garment about me:
When I gave up tying my garment, still I covered my body in its folds.
So, when I give up passion, I see that anger remains;
And when I renounce anger, greed is with me still;
And when greed is vanquished, pride and vainglory remain;
When the mind is detached and casts Maya away, still it clings to the letter.
Kabîr says, "Listen to me, dear Sadhu! the true path is rarely found."

VI

I. 83. *candâ jhalkai yahi ghat mâhîñ*

THE moon shines in my body, but my blind eyes cannot see it:
The moon is within me, and so is the sun.
The unstruck drum of Eternity is sounded within me; but my deaf ears cannot hear it.

So long as man clamours for the *I* and the *Mine*, his works are as naught:
When all love of the *I* and the *Mine* is dead, then the work of the Lord is done.
For work has no other aim than the getting of knowledge:
When that comes, then work is put away.

The flower blooms for the fruit: when the fruit comes, the flower withers. p. 50
The musk is in the deer, but it seeks it not within itself: it wanders in quest of grass.

VII

I. 85. *Sâdho, Brahm alakh lakhâyâ*

WHEN He Himself reveals Himself, Brahma brings into manifestation That which can never be seen.

As the seed is in the plant, as the shade is in the tree, as the void is in the sky, as infinite forms are in the void--

So from beyond the Infinite, the Infinite comes; and from the Infinite the finite extends.

The creature is in Brahma, and Brahma is in the creature: they are ever distinct, yet ever united.

He Himself is the tree, the seed, and the germ. p. 51

He Himself is the flower, the fruit, and the shade.

He Himself is the sun, the light, and the lighted.

He Himself is Brahma, creature, and Maya.

He Himself is the manifold form, the infinite space;

He is the breath, the word, and the meaning.

He Himself is the limit and the limitless: and beyond both the limited and the limitless is He, the Pure Being.

He is the Immanent Mind in Brahma and in the creature.

The Supreme Soul is seen within the soul,

The Point is seen within the Supreme Soul,

And within the Point, the reflection is seen again. p. 52

Kabîr is blest because he has this supreme vision!

VIII

I. 101. *is ghat antar bâg bagîce*

WITHIN this earthen vessel are bowers and groves, and within it is the Creator:

Within this vessel are the seven oceans and the unnumbered stars.

The touchstone and the jewel-appraiser are within;

And within this vessel the Eternal soundeth, and the spring wells up.

Kabîr says: "Listen tome, my Friend! My beloved Lord is within."

IX

I. 104. *aisâ lo nahîn taisâ lo*

O HOW may I ever express that secret word?
O how can I say He is not like this, and He is like that? p. 53
If I say that He is within me, the universe is ashamed:
If I say that He is without me, it is falsehood.
He makes the inner and the outer worlds to be indivisibly one;
The conscious and the unconscious, both are His footstools.
He is neither manifest nor hidden, He is neither revealed nor unrevealed:
There are no words to tell that which He is.

X

I. 121. *tohi mori lagan lagâye re phakîr wâ*

To Thee Thou hast drawn my love, O Fakir!
I was sleeping in my own chamber, and Thou didst awaken me; striking me with Thy voice, O Fakir!
I was drowning in the deeps of the p. 54 ocean of this world, and Thou didst save me: upholding me with Thine arm, O Fakir!
Only one word and no second--and Thou hast made me tear off all my bonds, O Fakir!
Kabîr says, "Thou hast united Thy heart to my heart, O Fakir!"

XI

I. 131. *nis' din khelat rahî sakhiyân sang*

I PLAYED day and night with my comrades, and now I am greatly afraid.
So high is my Lord's palace, my heart trembles to mount its stairs: yet I must not be shy, if I would enjoy His love.
My heart must cleave to my Lover; I must withdraw my veil, and meet Him with all my body: p. 55
Mine eyes must perform the ceremony of the lamps of love.
Kabîr says: "Listen to me, friend: he understands who loves. If you feel not love's longing for your Beloved One, it is vain to adorn your body, vain to put unguent on your eyelids."

XII

II. 24. *ham sâ, kaho purâtan vât*

TELL me, O Swan, your ancient tale.
From what land do you come, O Swan? to what shore will you fly?
Where would you take your rest, O Swan, and what do you seek?

Even this morning, O Swan, awake, arise, follow me!
There is a land where no doubt nor sorrow have rule: where the terror of Death is no more. p. 56
There the woods of spring are a-bloom, and the fragrant scent "He is I" is borne on the wind:
There the bee of the heart is deeply immersed, and desires no other joy.

XIII

II. 37. *angadhiyâ devâ*

O LORD Increate, who will serve Thee?
Every votary offers his worship to the God of his own creation: each day he receives service--
None seek Him, the Perfect: Brahma, the Indivisible Lord.
They believe in ten Avatars; but no Avatar can be the Infinite Spirit, for he suffers the results of his deeds:
The Supreme One must be other than this.
The Yogi, the Sanyasi, the Ascetics, are disputing one with another: p. 57
Kabîr says, "O brother! he who has seen that radiance of love, he is saved."

XIV

II. 56. *dariyâ kî lahar dariyâo hai jî*

THE river and its waves are one
surf: where is the difference between the river and its waves?
When the wave rises, it is the water; and when it falls, it is the same water again. Tell me, Sir, where is the distinction?
Because it has been named as wave, shall it no longer be considered as water?

Within the Supreme Brahma, the worlds are being told like beads:
Look upon that rosary with the eyes of wisdom.

XV

II. 57. *jâñh khelat vasant riturâj*

WHERE Spring, the lord of the seasons, reigneth, there the Unstruck Music sounds of itself,
There the streams of light flow in all directions;
Few are the men who can cross to that shore!
There, where millions of Krishnas stand with hands folded,
Where millions of Vishnus bow their heads,
Where millions of Brahmâs are reading the Vedas,
Where millions of Shivas are lost in contemplation,
Where millions of Indras dwell in the sky,
Where the demi-gods and the munis are unnumbered,
Where millions of Saraswatis, Goddess of Music, play on the vina--p. 59
There is my Lord self-revealed: and the scent of sandal and flowers dwells in those deeps.

XVI

II. 59. *jânh, cet acet khambh dôû*

BETWEEN the poles of the conscious and the unconscious, there has the mind made a swing:
Thereon hang all beings and all worlds, and that swing never ceases its sway.
Millions of beings are there: the sun and the moon in their courses are there:
Millions of ages pass, and the swing goes on.
All swing! the sky and the earth and the air and the water; and the Lord Himself taking form:
And the sight of this has made Kabîr a servant.

XVII

II. 61. *grah candra tapan jot varat hai*

THE light of the sun, the moon, and the stars shines bright:
The melody of love swells forth, and the rhythm of love's detachment beats the time.
Day and night, the chorus of music fills the heavens; and Kabîr says
"My Beloved One gleams like the lightning flash in the sky."

Do you know how the moments perform their adoration?
Waving its row of lamps, the universe sings in worship day and night,
There are the hidden banner and the secret canopy:
There the sound of the unseen bells is heard.
Kabîr says: "There adoration never ceases; there the Lord of the Universe sitteth on His throne." p. 61

The whole world does its works and commits its errors: but few are the lovers who know the Beloved.

The devout seeker is he who mingles in his heart the double currents of love and detachment, like the mingling of the streams of Ganges and Jumna;
In his heart the sacred water flows day and night; and thus the round of births and deaths is brought to an end.

Behold what wonderful rest is in the Supreme Spirit! and he enjoys it, who makes himself meet for it.

Held by the cords of love, the swing of the Ocean of Joy sways to and fro; and a mighty sound breaks forth in song.

See what a lotus blooms there without water! and Kabîr says

"My heart's bee drinks its nectar." p. 62

What a wonderful lotus it is, that blooms at the heart of the spinning wheel of the universe! Only a few pure souls know of its true delight.

Music is all around it, and there the heart partakes of the joy of the Infinite Sea.

Kabîr says: "Dive thou into that Ocean of sweetness: thus let all errors of life and of death flee away."

Behold how the thirst of the five senses is quenched there! and the three forms of misery are no more!

Kabîr says: "It is the sport of the Unattainable One: look within, and behold how the moon-beams of that Hidden One shine in you."

There falls the rhythmic beat of life and death: p. 63

Rapture wells forth, and all space is radiant with light.

There the Unstruck Music is sounded; it is the music of the love of the three worlds.

There millions of lamps of sun and of moon are burning;

There the drum beats, and the lover swings in play.

There love-songs resound, and light rains in showers; and the worshipper is entranced in the taste of the heavenly nectar.

Look upon life and death; there is no separation between them,

The right hand and the left hand are one and the same.

Kabîr says: "There the wise man is speechless; for this truth may never be found in Vadas or in books."

I have had my Seat on the Self-poised One, p. 64

I have drunk of the Cup of the Ineffable,

I have found the Key of the Mystery,

I have reached the Root of Union.

Travelling by no track, I have come to the Sorrowless Land: very easily has the mercy of the great Lord come upon me.

They have sung of Him as infinite and unattainable: but I in my meditations have seen

Him without sight.

That is indeed the sorrowless land, and none know the path that leads there:

Only he who is on that path has surely transcended all sorrow.

Wonderful is that land of rest, to which no merit can win;

It is the wise who has seen it, it is the wise who has sung of it.

This is the Ultimate Word: but can any express its marvellous savour? p. 65

He who has savoured it once, he knows what joy it can give.

Kabîr says: "Knowing it, the ignorant man becomes wise, and the wise man becomes speechless and silent,

The worshipper is utterly inebriated,

His wisdom and his detachment are made perfect;

He drinks from the cup of the inbreathings and the outbreathings of love."

There the whole sky is filled with sound, and there that music is made without fingers and without strings;

There the game of pleasure and pain does not cease.

Kabîr says: "If you merge your life in the Ocean of Life, you will find your life in the Supreme Land of Bliss."

What a frenzy of ecstasy there is in p. 66 every hour! and the worshipper is pressing out and drinking the essence of the hours: he lives in the life of Brahma.

I speak truth, for I have accepted truth in life; I am now attached to truth, I have swept all tinsel away.

Kabîr says: "Thus is the worshipper set free from fear; thus have all errors of life and of death left him."

There the sky is filled with music:

There it rains nectar:

There the harp-strings jingle, and there the drums beat.

What a secret splendour is there, in the mansion of the sky!

There no mention is made of the rising and the setting of the sun;

In the ocean of manifestation, which is the light of love, day and night are felt to be one. p. 67

Joy for ever, no sorrow,--no struggle!

There have I seen joy filled to the brim, perfection of joy;

No place for error is there.

Kabîr says: "There have I witnessed the sport of One Bliss!"

I have known in my body the sport of the universe: I have escaped from the error of this world..

The inward and the outward are become as one sky, the Infinite and the finite are united: I am drunken with the sight of this All!

This Light of Thine fulfils the universe: the lamp of love that burns on the salver of knowledge.

Kabîr says: "There error cannot enter, and the conflict of life and death is felt no more."

XVIII

II. 77. *maddh âkas' âp jahân baithe*

THE middle region of the sky, wherein the spirit dwelleth, is radiant with the music of light;

There, where the pure and white music blossoms, my Lord takes His delight.

In the wondrous effulgence of each hair of His body, the brightness of millions of suns and of moons is lost.

On that shore there is a city, where the rain of nectar pours and pours, and never ceases.

Kabîr says: "Come, O Dharmadas! and see my great Lord's Durbar."

XIX

II. 20. *paramâtam guru nikat virâjatn*

O MY heart! the Supreme Spirit, the great Master, is near you: wake, oh wake!

Run to the feet of your Beloved: for p. 69

your Lord stands near to your head.

You have slept for unnumbered ages; this morning will you not wake?

XX

II. 22. *man tu pâar utar kânhjaiho*

To what shore would you cross, O my heart? there is no traveller before you, there is no road:

Where is the movement, where is the rest, on that shore?

There is no water; no boat, no boatman, is there;

There is not so much as a rope to tow the boat, nor a man to draw it.

No earth, no sky, no time, no thing, is there: no shore, no ford!

There, there is neither body nor mind: and where is the place that shall still the thirst of the soul? You shall find naught in that emptiness.

Be strong, and enter into your own p. 70 body: for there your foothold is firm. Consider it well, O my heart! go not elsewhere,

Kabîr says: "Put all imaginations away, and stand fast in that which you are."

XXI

II. 33. *ghar ghar dîpak barai*

LAMPS burn in every house, O blind one! and you cannot see them.
One day your eyes shall suddenly be opened, and you shall see: and the fetters of death will fall from you.
There is nothing to say or to hear, there is nothing to do: it is he who is living, yet dead, who shall never die again.

Because he lives in solitude, therefore the Yogi says that his home is far away. p. 71
Your Lord is near: yet you are climbing the palm-tree to seek Him.
The Brâhman priest goes from house to house and initiates people into faith:
Alas! the true fountain of life is beside you., and you have set up a stone to worship.
Kabîr says: "I may never express how sweet my Lord is. Yoga and the telling of beads, virtue and vice--these are naught to Him."

XXII

II. 38. *Sâdho, so satgur mohi bhâwai*

O BROTHER, my heart yearns for that true Guru, who fills the cup of true love, and drinks of it himself, and offers it then to me.
He removes the veil from the eyes, and gives the true Vision of Brahma:
He reveals the worlds in Him, and p. 72 makes me to hear the Unstruck Music:
He shows joy and sorrow to be one:
He fills all utterance with love.
Kabîr says: "Verily he has no fear, who has such a Guru to lead him to the shelter of safety!"

XXIII

II. 40. *tinwir sâñjh kâ gahirâ âwai*

THE shadows of evening fall thick and deep, and the darkness of love envelops the body and the mind.
Open the window to the west, and be lost in the sky of love;
Drink the sweet honey that steeps the petals of the lotus of the heart.
Receive the waves in your body: what splendour is in the region of the sea!
Hark! the sounds of conches and bells are rising. p. 73
Kabîr says: "O brother, behold! the Lord is in this vessel of my body."

XXIV

II. 48. *jis se rahani apâr jagat men*

MORE than all else do I cherish at heart that love which makes me to live a limitless life in this world.

It is like the lotus, which lives in the water and blooms in the water: yet the water cannot touch its petals, they open beyond its reach.

It is like a wife, who enters the fire at the bidding of love. She burns and lets others grieve, yet never dishonours love.

This ocean of the world is hard to cross: its waters are very deep. Kabîr says: "Listen to me, O Sadhu! few there are who have reached its end."

XXV

II. 45. *Hari ne apnâ âp chipâyâ*

MY Lord hides Himself, and my Lord wonderfully reveals Himself:

My Lord has encompassed me with hardness, and my Lord has cast down my limitations.

My Lord brings to me words of sorrow and words of joy, and He Himself heals their strife.

I will offer my body and mind to my Lord: I will give up my life, but never can I forget my Lord!

XXVI

II. 75. *ônkâr siwae kôî sirjai*

ALL things are created by the Om;

The love-form is His body.

He is without form, without quality, without decay:

Seek thou union with Him! p. 75

But that formless God takes a thousand forms in the eyes of His creatures:

He is pure and indestructible,

His form is infinite and fathomless,

He dances in rapture, and waves of form arise from His dance.

The body and the mind cannot contain themselves, when they are touched by His great joy.

He is immersed in all consciousness, all joys, and all sorrows;

He has no beginning and no end;

He holds all within His bliss.

XXVII

II. 81. *satgur sôî dayâ kar dînhâ*

IT is the mercy of my true Guru that has made me to know the unknown;
I have learned from Him how to walk without feet, to see without eyes, to hear
without ears, to drink p.76 without mouth, to fly without wings;
I have brought my love and my meditation into the land where there is no sun and
moon, nor day and night.
Without eating, I have tasted of the sweetness of nectar; and without water, I have
quenched my thirst.
Where there is the response of delight, there is the fullness of joy. Before whom can
that joy be uttered?
Kabîr says: "The Guru is great beyond words, and great is the good fortune of the
disciple."

XXVIII

II. 85. *nirgun âge sargun nâcai*

BEFORE the Unconditioned, the Conditioned dances: "Thou and I are one!" this
trumpet proclaims.
The Guru comes, and bows down before the disciple:
This is the greatest of wonders.

XXIX

II. 87. *Kabîr kab se bhaye vairâgî*

GORAKHNATH asks Kabîr:
"Tell me, O Kabîr, when did your vocation begin? Where did your love have its rise?"
Kabîr answers:
"When He whose forms are manifold had not begun His play: when there was no
Guru, and no disciple: when the world was not spread out: when the Supreme One
was alone--
Then I became an ascetic; then, O Gorakh, my love was drawn to Brahma.
Brahma did not hold the crown on his head; the god Vishnu was not p.78 anointed as
king; the power of Shiva was still unborn; when I was instructed in Yoga.

I became suddenly revealed in Benares, and Râmânanda illumined me;
I brought with me the thirst for the Infinite, and I have come for the meeting with
Him.

In simplicity will I unite with the Simple One; my love will surge up.
O Gorakh, march thou with His music!"

XXX

II. 95. *yâ tarvar men ek pakherû*

ON this tree is a bird: it dances in the joy of life.
None knows where it is: and who knows what the burden of its music may be?
Where the branches throw a deep p. 79 shade, there does it have its nest: and it comes in
the evening and flies away in the morning, and says not a word of that which it means.
None tell me of this bird that sings within me.
It is neither coloured nor colourless: it has neither form nor outline:
It sits in the shadow of love.
It dwells within the Unattainable, the Infinite, and the Eternal; and no one marks when
it comes and goes.
Kabîr says: "O brother Sadhu! deep is the mystery. Let wise men seek to know where
rests that bird."

XXXI

II. 100. *nis` din sâlai ghâw*

A SORE pain troubles me day and night, and I cannot sleep;
I long for the meeting with my Beloved, and my father's house gives me pleasure no
more.
The gates of the sky are opened, the temple is revealed:
I meet my husband, and leave at His feet the offering of my body and my mind.

XXXII

II. 103. *nâco re mero man, matta hoy*

DANCE, my heart! dance to-day with joy.
The strains of love fill the days and the nights with music, and the world is listening to
its melodies:
Mad with joy, life and death dance to the rhythm of this music. The hills and the sea
and the earth dance. The world of man dances in laughter and tears.
Why put on the robe of the monk, and live aloof from the world in lonely pride?
Behold! my heart dances in the delight p. 81 of a hundred arts; and the Creator is well
pleased.

XXXIII

II. 105. *man mast huâ tab kyon bole*

WHERE is the need of words, when love has made drunken the heart?
I have wrapped the diamond in my cloak; why open it again and again?
When its load was light, the pan of the balance went up: now it is full, where is the need for weighing?
The swan has taken its flight to the lake beyond the mountains; why should it search for the pools and ditches any more?
Your Lord dwells within you: why need your outward eyes be opened?
Kabîr says: "Listen, my brother! my Lord, who ravishes my eyes, has united Himself with me."

XXXIV

II. 110. *mohi tohi lâgî kaise chute*

HOW could the love between Thee and me sever?
As the leaf of the lotus abides on the water: so thou art my Lord, and I am Thy servant.
As the night-bird Chakor gazes all night at the moon: so Thou art my Lord and I am Thy servant.
From the beginning until the ending of time, there is love between Thee and me; and how shall such love be extinguished?
Kabîr says: "As the river enters into the ocean, so my heart touches Thee."

XXXV

II. 113. *vâlam, âwo hamâre geh re*

MY body and my mind are grieved for the want of Thee;
O my Beloved! come to my house. p. 83
When people say I am Thy bride, I am ashamed; for I have not touched Thy heart with my heart.
Then what is this love of mine? I have no taste for food, I have no sleep; my heart is ever restless within doors and without.
As water is to the thirsty, so is the lover to the bride. Who is there that will carry my news to my Beloved?
Kabîr is restless: he is dying for sight of Him.

XXXVI

II. 126. *jâg piyârî, ab kân sowai*

O FRIEND, awake, and sleep no more!
The night is over and gone, would you lose your day also?
Others, who have wakened, have received jewels; p. 84
O foolish woman! you have lost all whilst you slept.
Your lover is wise, and you are foolish, O woman!
You never prepared the bed of your husband:
O mad one! you passed your time in silly play.
Your youth was passed in vain, for you did not know your Lord;
Wake, wake! See! your bed is empty: He left you in the night.
Kabîr says: "Only she wakes, whose heart is pierced with the arrow of His music."

XXXVII

I. 36. *sûr parkâs', tanh rain kahân pâiye*

WHERE is the night, when the sun is shining? If it is night, then the sun withdraws its light. Where knowledge is, can ignorance endure? p. 85 If there be ignorance, then knowledge must die.

If there be lust, how can love be there? Where there is love, there is no lust.

Lay hold on your sword, and join in the fight. Fight, O my brother, as long as life lasts.

Strike off your enemy's head, and there make an end of him quickly: then come, and bow your head at your King's Durbar.

He who is brave, never forsakes the battle: he who flies from it is no true fighter.

In the field of this body a great war goes forward, against passion, anger, pride, and greed:

It is in the kingdom of truth, contentment and purity, that this battle is raging; and the sword that rings forth most loudly is the sword of His Name. p. 86

Kabîr says: "When a brave knight takes the field, a host of cowards is put to flight.

It is a hard fight and a weary one, this fight of the truth-seeker: for the vow of the truth-seeker is more hard than that of the warrior, or of the widowed wife who would follow her husband.

For the warrior fights for a few hours, and the widow's struggle with death is soon ended:

But the truth-seeker's battle goes on day and night, as long as life lasts it never ceases."

XXXVIII

I. 50. *bhram kâ tâlâ lagâ mahal re*

THE lock of error shuts the gate, open it with the key of love: Thus, by opening the door, thou shalt wake the Beloved. p. 87

Kabîr says: "O brother! do not pass by such good fortune as this."

XXXIX

I. 59. *sâdho, yah tan thâth tanvure ka*

O FRIEND! this body is His lyre; He tightens its strings, and draws from it the melody of Brahma.

If the strings snap and the keys slacken, then to dust must this instrument of dust return:

Kabîr says: "None but Brahma can evoke its melodies."

XL

I. 65. *avadhû bhûle ko ghar lâwe*

HE is dear to me indeed who can call back the wanderer to his home. In the home is the true union, in the home is enjoyment of life: why should I forsake my home and wander in the forest? p. 88 If Brahma helps me to realize truth, verily I will find both bondage and deliverance in home.

He is dear to me indeed who has power to dive deep into Brahma; whose mind loses itself with ease in His contemplation.

He is dear to me who knows Brahma, and can dwell on His supreme truth in meditation; and who can play the melody of the Infinite by uniting love and renunciation in life.

Kabîr says: "The home is the abiding place; in the home is reality; the home helps to attain Him Who is real. So stay where you are, and all things shall come to you in time."

XLI

I. 76. *santo, sahaj samâdh bhalî*

O SADHU! the simple union is the best. Since the day when I met with my p. 89 Lord, there has been no end to the sport of our love.

I shut not my eyes, I close not my ears, I do not mortify my body;

I see with eyes open and smile, and behold His beauty everywhere:

I utter His Name, and whatever I see, it reminds me of Him; whatever I do., it becomes His worship.

The rising and the setting are one to me; all contradictions are solved.

Wherever I go, I move round Him,

All I achieve is His service:

When I lie down, I lie prostrate at His feet.

He is the only adorable one to me: I have none other.

My tongue has left off impure words, it sings His glory day and night:

Whether I rise or sit down, I can never forget Him; for the rhythm of His music beats in my ears.

Kabîr says: "My heart is frenzied, and I disclose in my soul what is hidden. I am immersed in that one great bliss which transcends all pleasure and pain."

XLII

I. 79. *tîrath men to sab pâni hai*

THERE is nothing but water at the holy bathing places; and I know that they are useless, for I have bathed in them.

The images are all lifeless, they cannot speak; I know, for I have cried aloud to them.

The Purana and the Koran are mere words; lifting up the curtain, I have seen.

Kabîr gives utterance to the words of experience; and he knows very well that all other things are untrue.

XLIII

I. 82. *pâni vic min piyâsi*

I LAUGH when I hear that the fish in the water is thirsty:

You do not see that the Real is in your home, and you wander from forest to forest listlessly!

Here is the truth! Go where you will, to Benares or to Mathura; if you do not find your soul, the world is unreal to you.

XLIV

I. 93. *gagan math gaib nisân gade*

THE Hidden Banner is planted in the temple of the sky; there the blue canopy decked with the moon and set with bright jewels is spread.

There the light of the sun and the moon is shining: still your mind to silence before

that splendour. p.92

Kabîr says: "He who has drunk of this nectar, wanders like one who is mad."

XLV

I. 97. *sâdho, ko hai kân̄h se âyo*

WHO are you, and whence do you come?

Where dwells that Supreme Spirit, and how does He have His sport with all created things?

The fire is in the wood; but who awakens it suddenly? Then it turns to ashes, and where goes the force of the fire?

The true guru teaches that He has neither limit nor infinitude.

Kabîr says: "Brahma suits His language to the understanding of His hearer."

XLVI

I. 98. *sâdho, sahajai kâyâ s'odho*

O SADHU! purify your body in the simple way.

As the seed is within the banyan tree, and within the seed are the flowers, the fruits, and the shade:

So the germ is within the body, and within that germ is the body again.

The fire, the air, the water, the earth, and the aether; you cannot have these outside of Him.

O, Kazi, O Pundit, consider it well: what is there that is not in the soul?

The water-filled pitcher is placed upon water, it has water within and without.

It should not be given a name, lest it call forth the error of dualism.

Kabîr says: "Listen to the Word, the Truth, which is your essence. He p.94 speaks the Word to Himself; and He Himself is the Creator."

XLVII

I. 102. *tarvar ek mûl vin thâdâ*

THERE is a strange tree, which stands without roots and bears fruits without blossoming;

It has no branches and no leaves, it is lotus all over.

Two birds sing there; one is the Guru, and the other the disciple:

The disciple chooses the manifold fruits of life and tastes them, and the Guru beholds him in joy.

What Kabîr says is hard to understand: "The bird is beyond seeking, yet it is most clearly visible. The Formless is in the midst of all forms. I sing the glory of forms."

XLVIII

I. 107. *calat mansâ acal kînhî*

I HAVE stilled my restless mind, and my heart is radiant: for in Thatness I have seen beyond That-ness. In company I have seen the Comrade Himself.

Living in bondage, I have set myself free: I have broken away from the clutch of all narrowness.

Kabîr says: "I have attained the unattainable, and my heart is coloured with the colour of love."

XLIX

I. 105. *jo dîsai, so to hai nâhî*

THAT which you see is not: and for that which is, you have no words.

Unless you see, you believe not: what is told you you cannot accept.

He who is discerning knows by the word; and the ignorant stands gaping. p. 96

Some contemplate the Formless, and others meditate on form: but the wise man knows that Brahma is beyond both.

That beauty of His is not seen of the eye: that metre of His is not heard of the ear.

Kabîr says: "He who has found both love and renunciation never descends to death."

L

I. 126. *muralî bajat akhand sadâye*

THE flute of the Infinite is played without ceasing, and its sound is love:

When love renounces all limits, it reaches truth.

How widely the fragrance spreads! It has no end, nothing stands in its way.

The form of this melody is bright like p. 97 a million suns: incomparably sounds the vina, the vina of the notes of truth.

LI

I. 129. *sakhiyo, ham hûn bhâî vâlamâs'î*

DEAR friend, I am eager to meet my Beloved! My youth has flowered, and the pain of separation from Him troubles my breast.

I am wandering yet in the alleys of knowledge without purpose, but I have received His news in these alleys of knowledge.

I have a letter from my Beloved: in this letter is an unutterable message, and now my

fear of death is done away.

Kabîr says: "O my loving friend! I have got for my gift the Deathless One."

LII

I. 130. *sâîn vin dard kareje hoy*

WHEN I am parted from my Beloved, my heart is full of misery: I have no comfort in the day, I have no sleep in the night. To whom shall I tell my sorrow?

The night is dark; the hours slip by. Because my Lord is absent, I start up and tremble with fear.

Kabîr says: "Listen, my friend! there is no other satisfaction, save in the encounter with the Beloved."

LIII

I. 122. *kaum muralî s'abd s'un ânand bhayo*

WHAT is that flute whose music thrills me with joy?

The flame burns without a lamp;

The lotus blossoms without a root; p. 99

Flowers bloom in clusters;

The moon-bird is devoted to the moon;

With all its heart the rain-bird longs for the shower of rain;

But upon whose love does the Lover concentrate His entire life?

LIV

I. 112. *s'untâ nahî dhun kî khabar*

HAVE you not heard the tune which the Unstruck Music is playing? In the midst of the chamber the harp of joy is gently and sweetly played; and where is the need of going without to hear it?

If you have not drunk of the nectar of that One Love, what boots it though you should purge yourself of all stains?

The Kazi is searching the words of the Koran, and instructing others: p. 100 but if his heart be not steeped in that love, what does it avail, though he be a teacher of men?

The Yogi dyes his garments with red: but if he knows naught of that colour of love, what does it avail though his garments be tinted?

Kabîr says: "Whether I be in the temple or the balcony, in the camp or in the flower garden, I tell you truly that every moment my Lord is taking His delight in me."

LV

I. 73. *bhakti kâ mârag jhînâ re*

SUBTLE is the path of love!
Therein there is no asking and no not-asking,
There one loses one's self at His feet,
There one is immersed in the joy of the seeking: plunged in the deeps of love as the
fish in the water. p. 101
The lover is never slow in offering his head for his Lord's service.
Kabîr declares the secret of this love.

LVI

I. 68. *bhâi kôî satguru sant kahâwai*

HE is the real Sadhu, who can reveal the form of the Formless to the vision of these
eyes:
Who teaches the simple way of attaining Him, that is other than rites or ceremonies:
Who does not make you close the doors, and hold the breath, and renounce the world:
Who makes you perceive the Supreme Spirit wherever the mind attaches itself:
Who teaches you to be still in the midst of all your activities.
Ever immersed in bliss, having no fear in his mind, he keeps the spirit of p. 102 union in
the midst of all enjoyments.
The infinite dwelling of the Infinite Being is everywhere: in earth, water, sky, and air:
Firm as the thunderbolt, the seat of the seeker is established above the void.
He who is within is without: I see Him and none else.

LVII

I. 66. *sâdho, s'abd sâdhnâ kîjai*

RECEIVE that Word from which the Universe springeth!
That word is the Guru; I have heard it, and become the disciple.
How many are there who know the meaning of that word?

O Sadhu! practise that Word!
The Vedas and the Puranas proclaim it,
The world is established in it, p. 103
The Rishis and devotees speak of it:
But none knows the mystery of the Word.
The householder leaves his house when he hears it,
The ascetic comes back to love when he hears it,

The Six Philosophies expound it,
The Spirit of Renunciation points to that Word,
From that Word the world-form has sprung,
That Word reveals all.
Kabîr says: "But who knows whence the Word cometh?"

LVIII

I. 63. *pîle pyâlâ, ho matwâlâ*

EMPTY the Cup! O be drunken!
Drink the divine nectar of His Name!
Kabîr says: "Listen to me, dear Sadhu! p. 104
From the sole of the foot to the crown of the head this mind is filled with poison."

LIX

I. 52. *khasm na cînhai bâwari*

O MAN, if thou dost not know thine own Lord, whereof art thou so proud?
Put thy cleverness away: mere words shall never unite thee to Him.
Do not deceive thyself with the witness of the Scriptures:
Love is something other than this, and he who has sought it truly has found it.

LX

I. 56. *sukh sindh kî sair kâ*

THE savour of wandering in the ocean of deathless life has rid me of all my asking:
As the tree is in the seed, so all diseases are in this asking.

LXI

I. 48. *sukh sâgar men âike*

WHEN at last you are come to the ocean of happiness, do not go back thirsty.
Wake, foolish man! for Death stalks you. Here is pure water before you; drink it at every breath.
Do not follow the mirage on foot, but thirst for the nectar;
Dhruva, Prahlad, and Shukadeva have drunk of it, and also Raidas has tasted it:
The saints are drunk with love, their thirst is for love.
Kabîr says: "Listen to me, brother! The nest of fear is broken.
Not for a moment have you come face to face with the world: p. 106

You are weaving your bondage of falsehood, your words are full of deception:
With the load of desires which you hold on your head, how can you be light?"
Kabîr says: "Keep within you truth, detachment, and love."

LXII

I. 35. *satî ko kaun s'ikhâwtâ hai*

WHO has ever taught the widowed wife to burn herself on the pyre of her dead husband?

And who has ever taught love to find bliss in renunciation?

LXIII

I. 39. *are man, dhîraj kâhe na dharai*

WHY so impatient, my heart?

He who watches over birds, beasts, and insects, p. 107

He who cared for you whilst you were yet in your mother's womb,

Shall He not care for you now that you are come forth?

Oh my heart, how could you turn from the smile of your Lord and wander so far from Him?

You have left Your Beloved and are thinking of others: and this is why all your work is in vain.

LXIV

I. 117. *sâin se lagan kathin hai, bhât*

NOW hard it is to meet my Lord!

The rain-bird wails in thirst for the rain: almost she dies of her longing, yet she would have none other water than the rain.

Drawn by the love of music, the deer moves forward: she dies as she listens to the music, yet she shrinks not in fear. p. 108

The widowed wife sits by the body of her dead husband: she is not afraid of the fire. Put away all fear for this poor body.

LXV

I. 22. *jab main bhûlâ, re bhât*

O BROTHER! when I was forgetful, my true Guru showed me the Way.

Then I left off all rites and ceremonies, I bathed no more in the holy water:

Then I learned that it was I alone who was mad, and the whole world beside me was sane; and I had disturbed these wise people.

From that time forth I knew no more how to roll in the dust in obeisance:

I do not ring the temple bell:

I do not set the idol on its throne: [p. 109](#)

I do not worship the image with flowers.

It is not the austerities that mortify the flesh which are pleasing to the Lord,

When you leave off your clothes and kill your senses, you do not please the Lord:

The man who is kind and who practises righteousness, who remains passive amidst the affairs of the world, who considers all creatures on earth as his own self,

He attains the Immortal Being, the true God is ever with him.

Kabîr says: "He attains the true Name whose words are pure, and who is free from pride and conceit."

LXVI

I. 20. *man na rangâye*

THE Yogi dyes his garments, instead of dyeing his mind in the colours of love: [p. 110](#)

He sits within the temple of the Lord, leaving Brahma to worship a stone.

He pierces holes in his ears, he has a great beard and matted locks, he looks like a goat:

He goes forth into the wilderness, killing all his desires, and turns himself into an eunuch:

He shaves his head and dyes his garments; he reads the Gîtâ and becomes a mighty talker.

Kabîr says: "You are going to the doors of death, bound hand and foot!"

LXVII

I. 9. *nâ jâne sâhab kaisâ hai*

I DO not know what manner of God is mine.

The Mullah cries aloud to Him: and why? Is your Lord deaf? The subtle anklets that ring on the [p. 111](#) feet of an insect when it moves are heard of Him.

Tell your beads, paint your forehead with the mark of your God, and wear matted locks long and showy: but a deadly weapon is in your heart, and how shall you have God?

LXVIII

III. 102. *ham se rahâ na jây*

I HEAR the melody of His flute, and I cannot contain myself:
The flower blooms, though it is not spring; and already the bee has received its invitation.
The sky roars and the lightning flashes, the waves arise in my heart,
The rain falls; and my heart longs for my Lord.
Where the rhythm of the world rises and falls, thither my heart has reached: [p. 112](#)
There the hidden banners are fluttering in the air.
Kabîr says: "My heart is dying, though it lives."

LXIX

III. 2. *jo khodâ masjid vasat hai*

IF God be within the mosque, then to whom does this world belong?
If Ram be within the image which you find upon your pilgrimage, then who is there to know what happens without?
Hari is in the East: Allah is in the West. Look within your heart, for there you will find both Karim and Ram;
All the men and women of the world are His living forms.
Kabîr is the child of Allah and of Ram: He is my Guru, He is my Pir.

LXX

III. 9. *s'îl santosh sadâ samadrishti*

HE who is meek and contented., he who has an equal vision, whose mind is filled with the fullness of acceptance and of rest;
He who has seen Him and touched Him, he is freed from all fear and trouble.
To him the perpetual thought of God is like sandal paste smeared on the body, to him nothing else is delight:
His work and his rest are filled with music: he sheds abroad the radiance of love.
Kabîr says: "Touch His feet, who is one and indivisible, immutable and peaceful; who fills all vessels to the brim with joy, and whose form is love."

LXXI

III. 13. *sâdh sangat pîtam*

GO thou to the company of the good, where the Beloved One has His dwelling place:
Take all thy thoughts and love and instruction from thence.
Let that assembly be burnt to ashes where His Name is not spoken!
Tell me, how couldst thou hold a wedding-feast, if the bridegroom himself were not there?

Waver no more, think only of the Beloved;
Set not thy heart on the worship of other gods, there is no worth in the worship of
other masters.

Kabîr deliberates and says: "Thus thou shalt never find the Beloved!"

LXXII

III. 26. *tor hîrâ hirâilwâ kîcad men*

THE jewel is lost in the mud, and all are seeking for it;
Some look for it in the east, and some in the west; some in the water and some
amongst stones.
But the servant Kabîr has appraised it at its true value, and has wrapped it with care in
the end of the mantle of his heart.

LXXIII

III. 26. *âyau din gaune kâ ho*

THE palanquin came to take me away to my husband's home, and it sent through my
heart a thrill of joy;
But the bearers have brought me into the lonely forest, where I have no one of my
own. p. 116
O bearers, I entreat you by your feet, wait but a moment longer: let me go back to my
kinsmen and friends, and take my leave of them.
The servant Kabîr sings: "O Sadhu! finish your buying and selling, have done with
your good and your bad: for there are no markets and no shops in the land to which
you go."

LXXIV

III. 30. *are dil, prem nagar kâ ant na pâyâ*

O MY heart! you have not known all the secrets of this city of love: in ignorance you
came, and in ignorance you return.
O my friend, what have you done with this life? You have taken on your head the
burden heavy with stones, and who is to lighten it for you? p. 117
Your Friend stands on the other shore, but you never think in your mind how you may
meet with Him:
The boat is broken, and yet you sit ever upon the bank; and thus you are beaten to no
purpose by the waves.
The servant Kabîr asks you to consider; who is there that shall befriend you at the
last?

You are alone, you have no companion: you will suffer the consequences of your own deeds.

LXXV

III. 55. *ved kahe sargun ke âge*

THE Vedas say that the Unconditioned stands beyond the world of Conditions.
O woman, what does it avail thee to dispute whether He is beyond all or in all? p. 118
See thou everything as thine own dwelling place: the mist of pleasure and pain can never spread there.
There Brahma is revealed day and night: there light is His garment, light is His seat, light rests on thy head.
Kabîr says: "The Master, who is true, He is all light."

LXXVI

III. 48. *tû surat nain nihâr*

OPEN your eyes of love, and see Him who pervades this world I consider it well, and know that this is your own country.
When you meet the true Guru, He will awaken your heart;
He will tell you the secret of love and detachment, and then you will know indeed that He transcends this universe. p. 119
This world is the City of Truth, its maze of paths enchants the heart:
We can reach the goal without crossing the road, such is the sport unending.
Where the ring of manifold joys ever dances about Him, there is the sport of Eternal Bliss.
When we know this, then all our receiving and renouncing is over;
Thenceforth the heat of having shall never scorch us more.

He is the Ultimate Rest unbounded:
He has spread His form of love throughout all the world.
From that Ray which is Truth, streams of new forms are perpetually springing: and He pervades those forms.
All the gardens and groves and bowers are abounding with blossom; and the air breaks forth into ripples of joy. p. 120
There the swan plays a wonderful game,
There the Unstruck Music eddies around the Infinite One;
There in the midst the Throne of the Unheld is shining, whereon the great Being sits--
Millions of suns are shamed by the radiance of a single hair of His body.
On the harp of the road what true melodies are being sounded! and its notes pierce the

heart:

There the Eternal Fountain is playing its endless life-streams of birth and death.
They call Him Emptiness who is the Truth of truths, in Whom all truths are stored!

There within Him creation goes forward, which is beyond all philosophy; for
philosophy cannot attain to Him: [p. 121](#)

There is an endless world, O my Brother! and there is the Nameless Being, of whom
naught can be said.

Only he knows it who has reached that region: it is other than all that is heard and
said.

No form, no body, no length, no breadth is seen there: how can I tell you that which it
is?

He comes to the Path of the Infinite on whom the grace of the Lord descends: he is
freed from births and deaths who attains to Him.

Kabîr says: "It cannot be told by the words of the mouth, it cannot be written on
paper:

It is like a dumb person who tastes a sweet thing--how shall it be explained?"

LXXVII

III. 60. *cal ham sâ wâ des' jahân*

O MY heart! let us go to that country where dwells the Beloved, the ravisher of my
heart!

There Love is filling her pitcher from the well, yet she has no rope wherewith to draw
water;

There the clouds do not cover the sky, yet the rain falls down in gentle showers:

O bodiless one! do not sit on your doorstep; go forth and bathe yourself in that rain!

There it is ever moonlight and never dark; and who speaks of one sun only? that land
is illuminate with the rays of a million suns.

LXXVIII

III. 63. *kahain Kabîr, s'uno ho sâdho*

KABÎR says: "O Sadhu! hear my deathless words. If you want your own good,
examine and consider them well.

You have estranged yourself from the Creator, of whom you have sprung: you have
lost your reason, you have bought death.

All doctrines and all teachings are sprung from Him, from Him they grow: know this
for certain, and have no fear.

Hear from me the tidings of this great truth!

Whose name do you sing, and on whom do you meditate? O, come forth from this entanglement!

He dwells at the heart of all things, so why take refuge in empty desolation? p. 124

If you place the Guru at a distance from you, then it is but the distance that you honour:

If indeed the Master be far away, then who is it else that is creating this world?

When you think that He is not here, then you wander further and further away, and seek Him in vain with tears.

Where He is far off, there He is unattainable: where He is near, He is very bliss.

Kabîr says: "Lest His servant should suffer pain He pervades him through and through."

Know yourself then, O Kabîr; for He is in you from head to foot.

Sing with gladness, and keep your seat unmoved within your heart.

LXXIX

III. 66. *nâ main̄ dharmî nahî̄n̄ adharmî*

I AM neither pious nor ungodly, I live neither by law nor by sense,

I am neither a speaker nor hearer, I am neither a servant nor master, I am neither bond nor free,

I am neither detached nor attached.

I am far from none: I am near to none.

I shall go neither to hell nor to heaven.

I do all works; yet I am apart from all works.

Few comprehend my meaning: he who can comprehend it, he sits unmoved.

Kabîr seeks neither to establish nor to destroy.

LXXX

III. 69. *satta nâm hai sab ten̄ nyârâ*

THE true Name is like none other name!

The distinction of the Conditioned from the Unconditioned is but a word:

The Unconditioned is the seed, the Conditioned is the flower and the fruit.

Knowledge is the branch, and the Name is the root.

Look, and see where the root is: happiness shall be yours when you come to the root.

The root will lead you to the branch, the leaf, the flower, and the fruit:

It is the encounter with the Lord, it is the attainment of bliss, it is the reconciliation of the Conditioned and the Unconditioned.

LXXXI

III. 74. *pratham ek jo âpai âp*

IN the beginning was He alone, sufficient unto Himself: the formless, colourless, and unconditioned Being.

Then was there neither beginning, middle, nor end;

Then were no eyes, no darkness, no light;

Then were no ground, air, nor sky; no fire, water, nor earth; no rivers like the Ganges and the Jumna, no seas, oceans, and waves.

Then was neither vice nor virtue; scriptures there were not, as the Vedas and Puranas, nor as the Koran.

Kabîr ponders in his mind and says, "Then was there no activity: the Supreme Being remained merged in the unknown depths of His own self." p. 128

The Guru neither eats nor drinks, neither lives nor dies:

Neither has He form, line, colour, nor vesture.

He who has neither caste nor clan nor anything else--how may I describe His glory?

He has neither form nor formlessness,

He has no name,

He has neither colour nor colourlessness,

He has no dwelling-place.

LXXXII

III. 76. *kahain Kabîr vicâr ke*

KABÎR ponders and says: "He who has neither caste nor country, who is formless and without quality, fills all space."

The Creator brought into being the Game of Joy: and from the word Om the Creation sprang. p. 129

The earth is His joy; His joy is the sky;

His joy is the flashing of the sun and the moon;

His joy is the beginning, the middle, and the end;

His joy is eyes, darkness, and light.

Oceans and waves are His joy: His joy the Sarasvati, the Jumna, and the Ganges.

The Guru is One: and life and death., union and separation, are all His plays of joy!

His play the land and water, the whole universe!

His play the earth and the sky!

In play is the Creation spread out, in play it is established. The whole world, says Kabîr, rests in His play, yet still the Player remains unknown.

LXXXIII

III. 84. *jhî jhî jantar bâjai*

THE harp gives forth murmurous music; and the dance goes on without hands and feet.

It is played without fingers, it is heard without ears: for He is the ear, and He is the listener.

The gate is locked, but within there is fragrance: and there the meeting is seen of none.

The wise shall understand it.

LXXXIV

III. 89. *mor phakîrwâ mân gi jây*

THE Beggar goes a-begging, but

I could not even catch sight of Him:

And what shall I beg of the Beggar He gives without my asking.

Kabîr says: "I am His own: now let that befall which may befall!"

LXXXV

III. 90. *naihar se jiyarâ phât re*

MY heart cries aloud for the house of my lover; the open road and the shelter of a roof are all one to her who has lost the city of her husband.

My heart finds no joy in anything: my mind and my body are distraught.

His palace has a million gates, but there is a vast ocean between it and me:

How shall I cross it, O friend? for endless is the outstretching of the path.

How wondrously this lyre is wrought! When its strings are rightly strung, it maddens the heart: but when the keys are broken and the strings are loosened, none regard it more.

I tell my parents with laughter that I must go to my Lord in the morning; [p. 132](#)

They are angry, for they do not want me to go, and they say: "She thinks she has gained such dominion over her husband that she can have whatsoever she wishes; and therefore she is impatient to go to him."

Dear friend, lift my veil lightly now; for this is the night of love.

Kabîr says: "Listen to me! My heart is eager to meet my lover: I lie sleepless upon my bed. Remember me early in the morning!"

LXXXVI

III. 96. *jîv mahal men S'iv pahunwâ*

SERVE your God, who has come into this temple of life!
Do not act the part of a madman, for the night is thickening fast.
He has awaited me for countless ages, p. 133 for love of me He has lost His heart:
Yet I did not know the bliss that was so near to me, for my love was not yet awake.
But now, my Lover has made known to me the meaning of the note that struck my ear:
Now, my good fortune is come.
Kabîr says: "Behold! how great is my good fortune! I have received the unending caress of my Beloved!"

LXXXVII

I. 71. *gagan ghatâ ghaharânî, sâdho*

CLOUDS thicken in the sky! O, listen to the deep voice of their roaring;
The rain comes from the east with its monotonous murmur.
Take care of the fences and boundaries p. 134 of your fields, lest the rains overflow them;
Prepare the soil of deliverance, and let the creepers of love and renunciation be soaked in this shower.
It is the prudent farmer who will bring his harvest home; he shall fill both his vessels, and feed both the wise men and the saints.

LXXXVIII

III. 118. *âj din ke main jaun balihârî*

THIS day is dear to me above all other days, for to-day the Beloved Lord is a guest in my house;
MY chamber and my courtyard are beautiful with His presence.
My longings sing His Name, and they are become lost in His great beauty:
I wash His feet, and I look upon His Face; and I lay before Him as an p. 135 offering my body, my mind, and all that I have.
What a day of gladness is that day in which my Beloved, who is my treasure, comes to my house!
All evils fly from my heart when I see my Lord.
"My love has touched Him; my heart is longing for the Name which is Truth."
Thus sings Kabîr, the servant of all servants.

LXXXIX

I. 100. *kôî s'untâ hai jñânî râg gagan men*

IS there any wise man who will listen to that solemn music which arises in the sky?
For He, the Source of all music, makes all vessels full fraught, and rests in fullness
Himself. p. 136

He who is in the body is ever athirst, for he pursues that which is in part:
But ever there wells forth deeper and deeper the sound "He is this--this is He"; fusing
love and renunciation into one.

Kabîr says: "O brother! that is the Primal Word."

XC

I. 108. *main kâ se bûjhaun*

TO whom shall I go to learn about my Beloved?

Kabîr says: "As you never may find the forest if you ignore the tree, so He may never
be found in abstractions."

XCI

III. 12. *samskrit bhâshâ padhi lînhâ*

I HAVE learned the Sanskrit language, so let all men call me wise:

But where is the use of this, when I p. 137 am floating adrift, and parched with thirst, and
burning with the heat of desire?

To no purpose do you bear on your head this load of pride and vanity.

Kabîr says: "Lay it down in the dust, and go forth to meet the Beloved. Address Him
as your Lord."

XCII

III. 110. *carkhâ calai surat virahin kâ*

THE woman who is parted from her lover spins at the spinning wheel.

The city of the body arises in its beauty; and within it the palace of the mind has been
built.

The wheel of love revolves in the sky, and the seat is made of the jewels of
knowledge:

What subtle threads the woman weaves, and makes them fine with love and
reverence! p. 138

Kabîr says: "I am weaving the garland of day and night. When my Lover comes and touches me with His feet, I shall offer Him my tears."

XCIII

III. 111. *koṭîṅ bhânu candra târâgan*

BENEATH the great umbrella of my King millions of suns and moons and stars are shining!

He is the Mind within my mind: He is the Eye within mine eye.

Ah, could my mind and eyes be one! Could my love but reach to my Lover! Could but the fiery heat of my heart be cooled!

Kabîr says: "When you unite love with the Lover, then you have love's perfection."

XCIV

I. 92. *avadhû begam des' hamârâ*

O SADHU! my land is a sorrowless land.

I cry aloud to all, to the king and the beggar, the emperor and the fakir--

Whosoever seeks for shelter in the Highest, let all come and settle in my land!

Let the weary come and lay his burdens here!

So live here, my brother, that you may cross with ease to that other shore.

It is a land without earth or sky, without moon or stars;

For only the radiance of Truth shines in my Lord's Durbar.

Kabîr says: "O beloved brother! naught is essential save Truth."

XCV

I. 109. *sâṭṅ ke sangat sâsur âṭ*

CAME with my Lord to my Lord's home: but I lived not with Him and I tasted Him not, and my youth passed away like a dream.

On my wedding night my women-friends sang in chorus, and I was anointed with the unguents of pleasure and pain:

But when the ceremony was over, I left my Lord and came away, and my kinsman tried to console me upon the road.

Kabîr says, "I shall go to my Lord's house with my love at my side; then shall I sound the trumpet of triumph!"

XCVI

I. 75. *samajh dekh man mît piyarwâ*

O FRIEND, dear heart of mine, think well! if you love indeed, then why do you sleep?

If you have found Him, then give yourself utterly, and take Him to you.

Why do you loose Him again and again?

If the deep sleep of rest has come to your eyes, why waste your time making the bed and arranging the pillows?

Kabîr says: "I tell you the ways of love! Even though the head itself must be given, why should you weep over it?"

XCVII

II. 90. *sâhab ham men, sâhab tum men*

THE Lord is in me, the Lord is in you, as life is in every seed. O servant! put false pride away, and seek for Him within you.

A million suns are ablaze with light,

The sea of blue spreads in the sky,

The fever of life is stilled, and all stains are washed away; when I sit in the midst of that world.

Hark to the unstruck bells and drums! Take your delight in love!

Rains pour down without water, and the rivers are streams of light.

One Love it is that pervades the whole world, few there are who know it fully:

They are blind who hope to see it by the light of reason, that reason which is the cause of separation--

The House of Reason is very far away! p. 143

How blessed is Kabîr, that amidst this great joy he sings within his own vessel.

It is the music of the meeting of soul with soul;

It is the music of the forgetting of sorrows;

It is the music that transcends all coming in and all going forth.

XCVIII

II. 98. *ritu phâgun niyarânî*

THE month of March draws near: ah, who will unite me to my Lover?

How shall I find words for the beauty of my Beloved? For He is merged in all beauty.

His colour is in all the pictures of the world, and it bewitches the body and the mind.

Those who know this, know what is this unutterable play of the Spring. p. 144

Kabîr says: "Listen to me, brother' there are not many who have found this out."

XCIX

II. 111. *Nârad, pyâr so antar nâhî*

OH Narad! I know that my Lover cannot be far:
When my Lover wakes, I wake; when He sleeps, I sleep.
He is destroyed at the root who gives pain to my Beloved.
Where they sing His praise, there I live;
When He moves, I walk before Him: my heart yearns for my Beloved.
The infinite pilgrimage lies at His feet, a million devotees are seated there.
Kabîr says: "The Lover Himself reveals the glory of true love."

C

II. 122. *kôî prem kê peng jhulâo re*

HANG up the swing of love to-day! Hang the body and the mind between the arms of
the Beloved, in the ecstasy of love's joy:
Bring the tearful streams of the rainy clouds to your eyes, and cover your heart with
the shadow of darkness:
Bring your face nearer to His ear, and speak of the deepest longings of your heart.
Kabîr says: "Listen to me, brother! bring the vision of the Beloved in your heart."

UNIT-2

Transformation of sentences

There are **three types** of Transformation of sentences. Those are –

- **Simple Sentences**
- **Complex Sentences and**
- **Compound Sentences**

What is Clause?

The clause is where there will be a subject and a predicate as a group of words, but that will not be considered as a full sentence. The clause can be of two types. Those are –

1. Independent Clause:

A Clause that –

- contains both a subject and a predicate.
- can stand alone as a sentence or
- can be a part of a multi-clause sentence.
- uses conjunctions such as – or, for, nor, so, yet, and, but.

Example: We visited Agra, but we did not go to Taj Mahal.

2. Dependent Clause:

A Clause that is –

- that have a subject and a predicate
- cannot stand alone as a sentence
- always be a part of a sentence, on which it depends for meaning.

A dependent clause is of three types – **Adjective Clause, Adverb Clause, and Noun Clause.**

1. Adjective Clause or Relative Clause:

An adjective clause or relative clause is like an adjective which comes before to change or modify the noun or pronoun by – who, which, that, where, when, whose, whom, whoever, etc.

Example:

- This is a resort that we saw on the TV.
- The Lady who was our tour guide is a American.

2. Adverb Clause or Adverbial Clause:

An **adverbial clause** or **subordinate clause** is a type of dependent clause which starts with subordinating conjunctions like – because, although, when, if, until, as if etc.

Example:

- The homeless guy spent the night on the road.
- We wanted to go to the Bashundhara Cineplex.

3. Noun Clause:

In a sentence when a clause functions as the complement, subject or object is called **noun clause**. It starts with the same words that begin adjective clauses, e.g., that, who, when, which, where, whether, why, how.

Example:

- What we saw at the Thor movie was amazing.

To understand the types of transformation of sentences we need to know the definition of the Simple Sentences, Complex Sentences, and Compound Sentences.

Simple Sentence:

When in a sentence that has one independent clause it is called **simple sentence**.

Example: He confessed his illegal act.

Complex Sentence:

When in a sentence that has one clause and one or more subordinate clauses it is called a **complex sentence**.

Example: He confessed that he was guilty of his illegal act.

Compound Sentence:

When in a sentence that has more than one main clause it is called the **compound sentence**.

Example: I went to watch a movie named Justice League, but the movie was already houseful.

Transforming Simple Sentences into Complex Sentences:

Converting Simple Sentences into Complex Sentences can be done easily. And this can be done by simply expanding a word or a phrase into a clause. Moreover, we can do the same thing when we want to change the Complex Sentences into Simple Sentences. And this can be done by eliminating a clause into a word or a phrase.

Few examples are given below to understand the concept and conventional rules of transforming between Simple Sentence and Complex Sentences:-

Rule: 1:

“Present participle” in a simple sentence, to convert into complex sentences by adding **“since/as/when”** at the first half of the sentence.

- **Simple Sentence:** Closing the door, I went back to school.
- **Complex Sentence:** When I closed the door, I went back to school.

Rule: 2

“Being/ Verb+ing” in a simple sentence, to convert into a complex sentence by adding **“as/when/since”** at the first half of the sentence.

- **Simple Sentence:** After winning a beauty contest she cried.
- **Complex Sentence:** As she won the beauty contest, she cried.

Rule: 3

“Too...to” in a simple sentence, to convert into a complex sentence by adding **“so...that (negative)”**.

- **Simple Sentence:** He is too weak to carry the box.
- **Complex Sentence:** He is so weak that he cannot carry the box.

Rule: 4

“To” in the simple sentence, to convert into a complex sentence by adding **“so that”** in the sentence.

- **Simple sentence:** We eat to live.
- **Complex Sentence:** We eat so that we can live.

Rule: 5

In the simple sentence **“in spite of/ despite”**, to convert into the complex sentence by adding **“though/ although”** in the sentence.

- **Simple Sentence:** In spite of being rich, she is hard working.
- **Complex Sentence:** Though she is rich, she is hard working.

Rule: 6

“**Because of**” in the simple sentence, to convert it to the complex sentence by adding “**since**” at the beginning of the sentence.

- **Simple Sentence:** Because of his illness, he could not join the meeting.
- **Complex Sentence:** Since he was ill, he could not join the meeting.

Rule: 7

“**Subject + verb + object + present participle**” type of simple sentence, to convert it to the complex sentence by “**subject + verb + object + relative pronoun of the object + be verb according to relative pronoun and tense + rest of the sentence**”.

- **Simple Sentence:** I saw a bird flying.
- **Complex Sentence:** I saw a bird which was flying.

Rule: 8

In the simple sentence starts with “**without**”, by adding “**if/ in case**” is converted into the complex sentence.

- **Simple Sentence:** Without adding the sugar the dish will taste bad.
- **Complex Sentence:** If you do not add sugar the dish will taste bad.

Rule: 9

In the simple sentence “**at the time**” will be converted into “**when**” in the complex sentence.

- **Simple Sentence:** She woke up at the time of load shedding.
- **Complex Sentence:** She woke up when it was load shedding.

Rule: 10:

In the simple sentence, “**adjective**” will be converted into “**that/which**” in the complex sentence.

- **Simple Sentence:** It was a blue shirt.
- **Complex Sentence:** It was a shirt which was blue.

Direct and Indirect Speech

So, as some of you may know, direct speech and indirect speech, are speech acts. They are used to pass on information or something spoken by one person, to another person.

Pretend you are in a restaurant with your friend Kim, you are having lunch together. Before you order, she tells you "I am so hungry" and she orders a huge meal.

The next day you are at home with your family, you want to tell them about your time spent with Kim yesterday.

You have two options, you can say:

- *Kim said, "I am so hungry" (direct speech)*
- *Kim said that she was so hungry. (indirect speech)*

Above are examples of how we can use direct speech or indirect speech to transmit what one person said, to another person.

Let's take a step back, at the beginning of this article I said that direct and indirect speech are speech acts. So, what is a speech act?

We use language to achieve specific communicative acts, such as asking for a menu at a restaurant or complaining about the food in a restaurant.

We also can use speech acts to greet, threaten or invite somebody and to promise or refuse something to somebody and so on.

Below is a list of examples of different types of speech acts;

- *I ask to visit my sister.*
- *I promise to visit my sister.*
- *I refuse to visit my sister.*
- *I threaten to visit my sister.*
- *I order my brother to visit my sister.*

How does this differ from other acts, such as a physical act or a mental act?

Here is an example of a mental act:

- *I think about visiting my sister.*

And a physical act:

- *I visit my sister.*

Can you see how each sentence is talking about the same thing but in a different way with different possible outcomes? Just because you are thinking about visiting your sister, doesn't mean you actually physically travel and visit your sister.

Or you may order your brother to visit your sister but that doesn't mean he will listen to you and actually visit her. I know my brother never does anything I ever ask him to do...

We can divide speech acts into two groups; direct speech and indirect speech.

As demonstrated above, direct and indirect speech help us pass on information from one person or time to another. But what is the difference?

Direct speech includes exactly what the person said, the spoken phrase is placed between quotation marks and there is no need to change the tense or the pronoun in the sentence structure.

- *Kim said, "I am hungry"*
- *The waiter said, "The food will be ready soon."*

Direct speech, narrates a situation, it recounts exactly what happened and was said at the time.

The sentence structure is very simple as you don't have to change the tense or any pronoun that may be used, just don't forget the comma before or after 'said' and the quotation marks. Below are examples of direct speech.

- *They said, "We were watching a movie last night"*
- *"I will visit America next year," she said.*

Unfortunately, indirect speech isn't as simple as direct speech, but once you understand the sentence structure and the indirect speech rules, it is straight forward and a great way to show off your English language skills.

So let's get started, first of all, we don't use quotation marks with indirect speech, instead we include 'that' before retelling what has been said.

Look at the direct speech example again:

- *Kim said, "I am hungry"*

Now look at the example using indirect speech:

- *Kim said that she was hungry.*

Did you notice where 'that' is located and how the quotation marks are not required?

What else is different?

Take a look at the examples of direct and indirect speech below:

- *She said, "I study English every day."*
She said that she studied every day.

Can you see what happens to the tense with the indirect sentence structure? Yes, the present tense is changed to the past tense. This is another adjustment made when using indirect speech; sometimes we have to change the tense.

This can cause confusion for many language learners but I will provide you with a helpful tense chart that demonstrates when you need to change the tense and which tense switches with another tense.

- The Present Tenses
- The Past Tenses
- The Future Tenses

The present simple changes to the past simple.

- *She said, "I play football"*
- *She said that she played football.*

The present continuous changes to the past continuous.

- *John said, "he is reading about World War II in school"*
- *John said that he was reading about World War II in school.*

The present perfect changes to the past perfect.

- *I said, "he has started the movie"*
- *I said that he had started the movie.*

The present perfect continuous changes into the past perfect continuous.

- *He said, "it has been raining all day"*
- *He said that it had been raining all day.*

The past simple changes to the past perfect.

- *Kate said, "I cooked dinner"*
- *Kate said that she had cooked dinner.*

The past continuous doesn't change.

- *She said, "Jenny had parked the car"*
- *She said that Jenny had parked the car.*

Past perfect doesn't change.

- *They said, "we had eaten in that restaurant before"*
- *They said that they had eaten in that restaurant before.*

Future simple, "will" changes to "would"

- *She said, "I will buy food for dinner"*
- *She said that she would buy food for dinner.*

Did you notice how all the present tenses were changed into one of the past tenses? Also look at how the past continuous tense and the past perfect tense don't change when you are using the indirect sentence structure, they remain the same. Try to memorise these tense rules, they will help you greatly.

Can you remember what a modal verb is in English or what its function is?

Modals are used to show modality. This means they provide extra information when used in a sentence, they may show a person's ability, obligation, possibility or permission for example.

With indirect speech you must change the modal verbs; **can, may and must** from the present tense to the past tense. Whereas the modals; **would, could, should, ought to and might** do not change when using the indirect speech.

Let's look at some examples to see how modal verbs work with indirect speech.

- *She said, "I can speak five languages."*
- *She said that she could speak five languages.*

- *She said, "I can't speak a foreign language"*
- *She said that she could not speak a foreign language.*

- *He said, "I may need time off work"*
- *He said that he might need time off work.*

- *The teenagers said, "We must be home before 10 P.M."*
- *The teenagers said that they had to be home before 10 P.M.*

The examples above show us that the modal verb can changes to could, may changes might and must changes to had to.

As I said other modals don't change when using indirect speech but you may still have to change the pronoun, the word order or the adverb of time. Read the examples below to see what I mean.

- *She said, "I would travel the world if I had enough money"*
- *She said that she would travel the world if she had enough money.*

- *The students said, "we should study more before our exams"*

- *The students said they should study more before their exams.*

Future continuous, "will be" changes to "would be"

- *They said, "there will be a party next weekend"*
- *They said that there would be a part next weekend.*

Future perfect, "will have" changes to "would have"

- *I said, "I will have to study more for my exams"*
- *I said that I would have to study more for my exams.*

- *He said, "I might go to the concert"*
- *He said that he might go to the concert.*

- *Ryan said, "I could go to the shop later."*
- *Ryan said that he could go to the shop later.*

- *Sarah said, "I ought to buy a new car"*
- *Sarah said that she ought to buy a new car.*

Another important rule to note is the change in pronoun. Did you wonder why in some of the examples above the pronoun changed? For example:

- *She said, "I play football"*
- *She said that she played football.*

- *She said, "I will buy food for dinner"*
- *She said that she would buy food for dinner.*

The subject or the pronoun of the second part of the sentence, the indirect speech, is the pronoun that must be changed.

We have to look at the first part of the sentence, see what verb or pronoun is being used and change the pronoun, in the second part of the sentence, in accordance to this.

For example:

- *She said, "I am scared of spiders"*
- *She said that she was scared of spiders.*

- *They said, "we want dinner"*
- *They said that they wanted dinner.*

Don't forget to change the verb in accordance to the pronoun, I am scared – She is scared.

As we noted above, the tense must change when using the indirect speech. Therefore the aspect of time changes too, this means we must change the adverbs of time when using indirect speech.

- *Tim said, "I am going to the match today"*
- *Tim said that he was going to the match that day*

- *They said, "we are going to Spain next year"*
- *They said that they were going to Spain in the following year.*

This may seem a bit confusing so to make it easier for you, I have made a list of the possible changes to the adverbs, from one time to another time. Now can be changed to then.

- *Today can be changed to yesterday/that day.*
- *Tomorrow can be changed to today/the next day.*
- *Yesterday can be changed to the previous day/Thursday.*
- *Next week/month/year can be changed to next week/month/year.*

- *Last week/month/year can be changed to the previous week/month/year.*

What happens to questions when we want to change it into indirect speech?
How can we use indirect speech for an interrogative sentence? Let's have a look and find out. In English there are two types of questions, yes or no questions and open ended questions:

- *Yes or no question: Are you hungry?*
Response: Yes
- *Open-ended question: What type of food do you like?*
Response: I like Italian food.

You can't respond to this question with a simple yes or no as it is not answering the question. An open-ended question requires more information.

How do yes/no questions look when changed into the indirect speech?

- *She said, "Are you hungry?"*
- *She asked me if I was hungry.*

Again, quotation marks are not required, the tense must be changed and the pronoun may change. Did you notice how when using the indirect speech in an interrogative sentence we don't use 'that' we use 'if'?

- *I said that I was happy.*
- *I asked her if she was happy.*

Also note that the question mark is not required in the indirect interrogative sentence either.

What about open-ended questions, the questions that require a more complex response?

Let's look at an example of an open-ended question in indirect speech to see how they look.

- *I said to my mum, "why are you smiling?"*
- *I asked my mum why she was smiling.*

- *She asked him, "how old are you?"*
- *She asked him how old he was.*

What are the differences in these sentences? First of all the tense changes, in the first example the present continuous changes to the past continuous; are smiling – was smiling. The second example, the simple present changes to the simple past; you are – he was.

The pronouns also change: you – she and you – he. 'If' isn't required with open-ended questions but there is a change in the word order, did you see that?

The indirect speech reverts the interrogative sentence structure back into the affirmative sentence structure. I will demonstrate this now with some examples:

- *I said to my mum, "why are you smiling?"*
- *I asked my mum why she was smiling. (I asked my mum why was she smiling.)*

- *She asked him, "how old are you?"*
- *She asked him how old he was. (She asked him how old was he.)*

- *Tom said to Sam, "How are you?"*
- *Tom asked Sam how he was. (Tom asked Sam how was he.)*

Now that we know how to adjust interrogative sentences, let's look at how we can adjust imperative sentences into indirect speech.

Before we do that, can you recall what an imperative sentence is? What its function is? What it looks like?

We use imperative sentences to give commands, such as telling your brother to visit your sister or asking for the menu in a restaurant. These sentences can end with a full stop or an exclamation mark.

So how does an imperative sentence look in the indirect speech?

- *She said to the waiter, "please give me a menu"*
- *She requested the waiter to give her a menu.*

- *The teacher said to the students, "be quiet"*
- *The teacher ordered the students to be quiet.*

- *His mum said to him, "you need to study more"*
- *His mum advised him to study more.*

- *He said, "Let's join the English language society in college."*
- *He suggested joining the English language society in college.*

Don't forget about the negative request:

- *The teacher said, "Please don't talk in class"*
- *The teacher said not to talk in class*

- *The sign in the restaurant said, "No smoking"*
- *The sign in the restaurant asked the customers not to smoke.*

What about interrogative sentences that end with an exclamation mark?

- *She said, "Yes! I got an A in my exam."*
- *She exclaimed with amazement that she had gotten an A in her exam.*
- *They said, "Oh no! We lost our car keys."*
- *They exclaimed with disbelief that they had lost their car keys.*

Finally, we will look at what happens to a mixed type sentence structure in direct and indirect speech. A mixed type sentence structure can be a statement or a question that contains more than one clause and more than one tense.

If we look at the mixed type phrase below, you will see that there are two parts to the phrase.

- *You have a lot of work to do. Can I help you?*

Can you see how the example above is divided into two separate sections? The first section is a statement; you have a lot of work to do and the next sections is a questions can I help you?

If we want put this sentence in direct speech we can simply quote what was said, below is an example of a mixed type sentence in direct speech.

- *He said, "You have a lot of work to do. Can I help you?"*

There is no need to change the tense or a pronoun here, simply narrate what was said. What do you think happens with indirect speech?

We know from the indirect speech formula that we usually change the tense and the pronoun, we also know that questions in indirect speech require changes

too. Mixed type sentences can be divided into sections; statements and questions for example.

With indirect speech we must introduce each section with an appropriate verb, this means the statement section should be introduced by a particular verb such as tell or say whereas the question section needs to be introduced by verbs like ask or wonder.

Let's use the example above and see how it changes in the indirect speech.

- *He said that Clare had a lot of work to do and asked if he could help her.*

Can you see how the two introductory verbs say and ask separate the two sections? Said introduces the statement and asked introduces the question. That and if are used in the same way they are used with regular sentence structures in indirect speech.

The tense and aspect of time also follows the same rule, they usually have to be changed into the past. Look at the examples below, keeping in mind the various sections, introductory verbs, pronouns, tense and overall word order.

- *She said, "I am so hungry. Can I have something to eat?"*

She complained that she was hungry and asked if she could have something to eat.

- *Emmet said, "Do you like learning English? I love it!"*

Emmet asked if she liked learning English and exclaimed that he loved it.

So there you go! I have included all you need to know about direct and indirect speech. How did you find it? You should now be able to point out differences between the two speech acts.

That the direct speech narrates exactly what has been said and that when using the indirect speech you must make a few changes. For example, there may be change in tense, a change in pronoun or a change in time.

What else is different? Remember, we don't use quotation marks when using indirect speech, we also don't need the comma before the narrated phrase.

Keep in mind that when an interrogative sentence is in the indirect speech, the word order switches from the interrogative sentence structure to the affirmative sentence structure. I have given an example below to remind you.

- *She asked, "Is it raining?"*
- *She asked if it was raining.*

Do you see how the verb 'to be' moves from before the pronoun to after the pronoun?

When writing an interrogative sentence, don't forget to put 'if' before the narrated phrase!

Active and Passive voice

Active and Passive voice: Words come together to form a sentence and these sentences can be formed in more than one way. The way these sentences are made make a lot of difference in writing and we are going to learn all about that in this chapter. One thing to note here is that no matter what the structure of the sentence is, the meaning of the sentence does not change. That's actually a very important point to remember throughout this chapter. Keep it in mind. Let's dive straight into the realm of Active and Passive voice.

Active and Passive Voice:

You know that every subject has a subject, a verb, and an object. A subject is an agent who performs the verb on the object. Let's understand this with the help of an example:

- I swim in the ocean. – *I* is the subject, *swim* is the verb, and *ocean* is the object.
- My mom plays violin. – *My mom* is the subject, *plays* is the verb, and *violin* is the object.

Active voice: When a subject is directly acting on the object, the sentence is written in Active voice.

Passive voice: When the object is acted upon by the subject, the sentence is written in Passive voice.

Learn more about [Verb here in detail.](#)



In both the above sentences, the meaning remains the same and only the structure is what that changes. Usually, the structure or sequence of the subject, verb, and object expressed in the active voice sentence gets reversed in the passive voice of the same sentence. To understand the difference, just focus on how the subject and object change the structure of the sentences in the table below:

Active Voice	Passive Voice
I ate the strawberry pie	The strawberry pie was eaten by me
I bought a Honda car	A Honda car was bought by me
The sun rises from the east	East is where the sun rises from
Reema can do skydiving	Skydiving can be done by Reema

Now you must have gotten some idea of how the active and passive voice sentences look like. Note again how the meaning has stayed the same throughout. You may use some different words in situations where you must. But this conversion from one voice to another voice is

really simple when you know a few rules that we will chalk out for you here:

Structure of Active and Passive voice:

Active voice: Subject + Verb + Object

Passive voice: Object + Verb + Subject

You must have seen that the verb form changes when you switch from active to passive voice. Now verbs used are of two kinds: the main and the auxiliary verbs. Usually, an auxiliary verb is accompanied by the main verb. The auxiliary verb like be, do or have shows the tense or mood of the verb. For example, in the sentence “I have finished my scuba diving course in the Havelock Islands”, finished is the main verb and have is the auxiliary verb.

As a thumb rule, Passive voice sentences always take the third form of the verb also called the past participle form of the verb (example- eat, ate, eaten- eaten is the third form of a verb). Notice this being used in the sentence above in the table: “The strawberry pie was eaten by me.”

So the usage of the main verb is pretty simple to convert. It's the auxiliary verb that we need to understand further. Let's get into it:

Rules for changing Active voice to Passive voice:

1. Simply exchange the places of the subject and the object. The subject should become the object and vice-e-versa while changing a sentence from Active to Passive voice or reverse.
 - Active voice: She bought a new car. (*She* is the subject and *a new car* is an object.)

- Passive voice: A new car was bought by her. (A new car is a subject and her is the object.)

Learn more about [Active Voice and Passive Voice here in detail](#).

2. Always blindly convert the main verb into its past participle or third form while converting from active to passive voice. To remind you what the third form of a verb looks like, let's look at a few examples:

First form	Second form	Third form
Buy	Bought	Bought
Sing	sang	sung
Grow	grew	grown

- Active voice: Bhaanu wrote a book on gun violence.
- Passive voice: A book on gun violence was written by Bhaanu.

3. Use the word “by” before the subject in the passive sentence. For example:

- Active voice: My brother sang a song.
- Passive voice: A song was sung **by** my brother.

4. Change of tense of the auxiliary word: Now when you change the verb form of the main verb, the tense of the auxiliary also changes accordingly. Let's see this with the help of a few examples:

- [Present tense](#)–
- Active voice: Sun rises from the east.

- Passive voice: East is where the sun rises from.
- Past tense–
- Active voice: She walked my dog home.
- Passive voice: My dog was walked home by her.
- Future tense–
- Active voice: Sheena will do the craft work.
- Passive voice: Craft work will be done by Sheena.

5. Sometimes you may completely omit the subject from the passive voice if the idea you are trying to convey is clear. You just have to take a judgement call for that. For example:

- Active voice: Distance is measured in kilometers.
- Passive voice: Kilometres is a measurement unit for distance.

6. Words like “with” or “to” are also used in passive voice. You may recall that we use “by” quite frequently in an active voice to passive voice conversion.

- Active voice: I know her.
- Passive voice: She is known *to* me.
- Active voice: Love fills my heart.
- Passive voice: My heart is filled with love.

Now test yourself by solving these Problems and Practice Questions on Active and Passive Voice.

That pretty much sums up our chapter of Active and Passive voice. We recommend you pick up a few sentences below, identify whether they are in active or passive voice and convert them to the other form.

- I love my music teacher.
- This painting is done by me.
- She cast a beautiful spell on me.
- I want to go home after school.

Commonly Confused Words

Accept vs. Except

Accept (verb) - to receive

- I **accepted** all my birthday gifts with gratitude.

Except (conjunction) - apart from; otherwise than; were it not true

- When Susan travels, she packs everything **except** the kitchen sink.

Affect vs. Effect

These two are tricky because each word can act as both a noun and a verb. While it's common to see "affect" working as a verb and "effect" working as a noun, both can operate as different parts of speech. Let's take a look:

Affect (verb) - to have an effect on; influence; produce a change in; to stir the emotions

- The dog's death **affected** his owners.

Affect (noun) - feeling or emotion, as it relates to psychology

- One of the telltale signs of love is persistent positive **affect**.

Effect (verb) - to create or to cause

- The new principal is trying to **effect** positive change in her students.

Effect (noun) - anything brought about by a cause or agent; result

- The new speed limit law had little **effect** on the speed of the motorists.

Here's a concise summary of it all:

- The manager's attempt to **affect** (v.) positive change on employee **affect** (n.) had the unintentional **effect** (n.) of **affecting** (v.) punctuality.

For more, read [Affect vs. Effect: What's the Difference?](#)

All Intensive Purposes vs. All Intents and Purposes

"**All intensive purpose**" is an incorrect use of the phrase "all intents and purposes."

"**All intents and purposes**" is a phrase that means "for all practical purposes" or "under most usual situations."

- For **all intents and purposes**, she planned to buy the refrigerator but still wanted to check the reviews.

A Lot vs. Allot

A lot (noun phrase) - many

- **A lot** of people came to the party.

Note - "**A lot**" is always two separate words. "**Alot**" is not a real word.

Allot (verb) - to distribute, give or assign

- Fifteen minutes were **allotted** to each of the speakers at the conference.

Allusion vs. Illusion

Allusion (noun) - an indirect reference

- The Austin Powers movies often make **allusions** to the James Bond films.

Illusion (noun) - a false idea or conception; belief or opinion not in accord with the facts; an unreal, deceptive, or misleading appearance or image

- The magician created the **illusion** that he was [levitating](#).

Awhile vs. A While

Awhile (adverb) - for a while; for a short time

- The guests planned to stay **awhile**.

A while (noun) - for a short time; when "while" is used as the object of the preposition (i.e., for a while), then the "a" is separated from the "while"

- The guests planned to stay for **a while**.

Bad vs. Badly

Bad (adjective) - not good

- Your feet smell **bad**.

Badly (adverb) - not well; in a bad manner; harmfully; incorrectly; wickedly; unpleasantly

- Charlotte plays tennis very **badly**.
- The people involved in the accident were **badly** hurt.

Note - [Adjectives](#) generally describe nouns, so even if you use the word "bad" following a verb in a sentence, if it's meant to describe the thing itself, then use the adjective. "Bad" here means the same as "rotten," "rancid," or "stinky," all of which are adjectives. For example, "She had a **bad** taste in her mouth after eating the **bad** apple."

It can also operate under the pretense of being evil, of low quality, damaged, or undesirable. For example, "The writer had a **bad**back from sitting in a **bad** chair." If you can replace "bad" with another adjective and still have a sentence that makes sense, then you know that "bad" was the correct choice.

[Adverbs](#) often describe the manner in which something is done. To say "your feet smell **badly**" is to say that your feet are inhaling through the nose and perceiving odors, and that they're going about it all wrong.

Borrow vs. Lend

Borrow (verb) - to take or accept something for a short time with the intention of returning it to its rightful owner

- May I **borrow** a pencil, please?

Lend (verb) - to give something for a short time with the intention of getting it back

- Would you please **lend** me a pencil?

Breath vs. Breathe

Breath (noun) - air taken into the lungs and then let out

- Take a deep **breath**.

Breathe (verb) - to inhale and exhale

- Just calm down and **breathe**.

One way to differentiate between the two is to remember that the noun, **breath**, is pronounced with an EH vowel sound, as in "bed." Meanwhile, **breathe** is pronounced with an EE vowel sound, as in "sheen."

For more, read [What's the Difference Between Breath and Breathe?](#)

Butt Naked vs. Buck Naked

Butt naked is a phrase that means to be without clothes.

- The baby tore off his diaper and ran around the house **butt naked**.

Buck naked is a phrase that also means to be naked and without clothing.

- The baby tore off his diaper and ran around the house **buck naked**.

Note - Neither of these phrases is incorrect. The term **buck naked** may derive from the term buckskin, that from which hides are fashioned. However, neither term has much etymological backing for one being more correct than another.

Cache vs. Cash

Cache (noun) - a safe place to store supplies; anything stored or hidden in such a place

- The hikers found a **cache** with some cash and jewels.

Cash (noun) - money, coins, bills; currency

- ATM machines dispense **cash**.

Chomp at the Bit vs. Champ at the Bit

Chomp at the bit - an overused and incorrect form of "champ at the bit"

Champ at the bit (idiom) - ready or anxious; eager to be going or moving along.

- The kids were **champing at the bit** to see the newest Harry Potter movie.

Complement vs. Compliment

Complement (noun) - that which completes or brings to perfection; (verb) - to make complete

- Red wine is a nice **complement** to a steak dinner.

Compliment (noun) - something said in admiration, praise, or flattery; (verb) - to pay a compliment to; congratulate

- She gave me a nice **compliment** when she said I looked thin.

Comprise vs. Compose

Comprise (verb) - to include; to contain; to consist of; to be composed of

- The state of North Carolina **comprises** 100 counties.

Compose (verb) - to form in combination; make up; constitute

- One hundred counties **compose** the state of North Carolina.

Could Of vs. Could Have

Could of - an incorrect use of the verb phrase "could have"; when written as a contraction "could've" sounds like "could of."

Could have - the past perfect tense of the verb "could"

- I **could have** gone to the play, but I had to study that night.

Desert vs. Dessert

Desert (verb) - to forsake or abandon; to leave without permission; to fail when needed

- Soldiers should not **desert** their posts.

Desert (noun) - dry, barren, sandy region

- The largest **desert** in the world is the Sahara.

Dessert (noun) - a sweet course served at the end of a meal

- Fruit makes a healthy **dessert** after lunch or dinner.

Done vs. Did

Done (adjective) - completed; sufficiently cooked

- The [Thanksgiving turkey](#) is **done**!

Done (verb) - the past participle of do

- After an hour, the roast was **done**.

For more on participles, check out [Participle Examples](#).

Did (verb) - past tense of do

- The children **did** not want to leave the playground.

For more on the past tense, check out this [Past Tense Verb Chart](#).

Elicit vs. Illicit

Elicit (verb) - to draw forth; evoke

- The teacher **elicited** answers from the students.

Illicit (adjective) - unlawful; illegal

- The teacher discovered **illicit** drugs in a student's desk.

Hone vs. Home

Hone (verb) - to sharpen; to yearn or long for; to grumble or moan

- Practicing the piano daily is a good way to **hone** your skills.

Home (noun) - dwelling; place where a person lives

- After the long drive, we were all ready to be **home** and asleep.

Idiosyncrasy vs. Idiosyncracy

Idiosyncrasy (noun) - any personal peculiarity or mannerism; individual reaction to food or drug.

- Twins have **idiosyncrasies**, which often help to distinguish one from the other.

Idiosyncracy is a misspelling of idiosyncrasy.

Imitated vs. Intimated

Imitated (verb) - past tense of the verb imitate, which means to seek to follow the example of; impersonate; mimic

- The toddler **imitated** the dog by crawling on hands and knees and barking.

Intimated (verb) - to make known indirectly; to hint or imply

- The pirate **intimated** that he knew where the treasure was buried.

In a Sense vs. In Essence

In a sense (idiom) - in a way; in one way of looking at it

- **In a sense**, computers have been a boon to society.

In essence (idiom) - by nature; essentially

- The cat is, **in essence**, quiet and timid.

Its vs. It's

Its (possessive pronoun) - of, belonging to, made by, or done by it

- The dog will only eat **its** food when I am also eating.

It's ([contraction](#)) of it + is

- **It's** a very strange dog.

Lead vs. Led

Lead (noun) - a heavy, soft, malleable, bluish-gray metallic chemical element used in batteries and in numerous alloys and compounds

- I think it was Mrs. White in the billiard room with the **lead** pipe.

Led (verb) - past tense and past participle of the verb "to lead"

- The two coaches have each **led** their teams to numerous championships.

Lose vs. Loose

Lose (verb) - to become unable to find; to mislay; to fail to win or gain

- Did you **lose** your glasses again?
- How many games did your team **lose** last season?

Loose (adjective) - not tight; giving enough room

- I've lost twenty pounds, and now these jeans are really **loose**.

More/Most Importantly vs. More/Most Important

More/most importantly - a phrase used often in writing to show emphasis; however, many grammarians insist that this is not correct usage. The adverbial ending of -ly is not needed.

More/most important - Use this phrase instead.

- The **most important** part of story is the ending.
- Even **more important** than that, you need to be nicer to one another.

Passed vs. Past

Passed (verb) - past tense of the verb "to pass"

- I think we **passed** the store. Let's turn around and go back.

Past (adjective) - of a former time; bygone; (noun) - the time that has gone by; days, months, or years gone by

- In the **past**, I've gotten lost a lot, but this time, I know where we are.

Precede vs. Proceed

Precede (verb) - to be, come, or go before in time, place, order, rank, or importance

- The election of a new president **precedes** his inauguration.

Proceed (verb) - to advance or go on, especially after stopping

- After your first assignment has been completed and approved, you may **proceed** to the second one.

Principal vs. Principle

Principal (noun) - a governing or presiding officer, specifically of a school; (adjective) - first in rank, authority, importance, degree, etc.

- The student's parents had to have a meeting with the **principal**.

Principle (noun) - a fundamental truth, law, doctrine, or motivating force, upon which others are based

- The student's parents thought that they had instilled stronger moral **principles** in their son.

Seen vs. Saw

Seen (verb) - past participle of the verb see; must be used with the verbs has, have, or had

- I have **seen** the movie three times.

Note - I "seen" the movie three times is not correct though it is commonly used in spoken language.

Saw (verb) - past tense of the verb see

- I **saw** the movie yesterday.

Sell vs. Sale

Sell (verb) - to give up, deliver or exchange for money

- People who move often **sell** unwanted items instead of packing them.

Sale (noun) - the act of selling; the work, department, etc. of selling

- Black Friday **sales** always bring in the bargain shoppers.

Should Of vs. Should Have

Should of - an incorrect use of the verb phrase "should have"; when written as a contraction "should've" sounds like "should of."

Should have - the past perfect tense of the verb "should"

- I **should have** gone to the play instead of studying because I failed my test anyway.

Site vs. Sight vs. Cite

Sight (noun) - something seen, a view, field of vision

- She was a **sight** for sore eyes.

Site (noun) - a piece of land considered for a specific purpose

- The corner lot was a perfect **site** for the new shopping center.

Cite (verb) - to show your source of information

- She didn't properly **cite** her sources in her essay.

Stationary vs. Stationery

Stationary (adjective) - not moving or not movable; fixed or still

- I rode the **stationary** bike at the gym for an hour.

Stationery (noun) - writing materials; specifically, paper and envelopes used for letters

- My grandmother has given me a lot of **stationery** over the years. I think she wants me to use it to write her.

Than vs. Then

Than (conjunction) - used to introduce the second element in a comparison

- My right foot is bigger **than** my left foot.

Then (adverb) - at that time; next in order; (adjective) - of that time; (noun) - that time

- Take off all your clothes first. **Then**, get in the shower.
- Emily drove up to New York with her **then**-boyfriend Nick.

- Let's wait until we're hungry; we can decide what we want to eat **then**.

Their vs. There vs. They're

Their (adjective) - of, belonging to, made by, or done by them

- They were proud of **their** work.

There (noun) - that place or point

- Just put it over **there**.

They're (contraction) of they + are

- **They're** going out to dinner tonight.

For more, read [Examples of There and Their](#) and [Rules for There and Their](#).

To vs. Too vs. Two

To (preposition) - in the direction of and reaching; as far as; to the extent of

- I'm going **to** Baltimore.

Too (adverb) - in addition; as well; besides; also; more than enough; superfluously; overly; to a regrettable extent; extremely

- I'm going to Baltimore **too**.
- I'm **too** busy. I can't go to Baltimore.

Two (adjective) - the number 2

- I have **two** jobs.

Your vs. You're

Your (adjective) - belonging to you

- Is this **your** dog?

You're (contraction) - you are

- **You're** a great mother!

Who vs. Whom

Who (subject pronoun) - what or which person or persons; the person or persons that, or a person that (used to introduce a relative clause)

- **Who** is going to the party with you?

Whom (object pronoun) - what or which person or persons; the person or persons that, or a person that (used to introduce a relative clause)

- With **whom** are you going to the party?

Would Of vs. Would Have

Would of - an incorrect use of the verb phrase "would have"; when written as a contraction "would've" sounds like "would of."

Would have - the past perfect tense of the verb "would"

- I **would have** gone to the play except my car wouldn't start.

Confusables *Meanings*

accept except	to agree to receive or do not including
adverse averse	unfavourable, harmful strongly disliking; opposed
advice advise	recommendations about what to do to recommend something
affect effect	to change or make a difference to a result; to bring about a result
aisle isle	a passage between rows of seats an island
all together altogether	all in one place, all at once completely; on the whole
along a long	moving or extending horizontally on referring to something of great length
aloud allowed	out loud permitted
altar alter	a sacred table in a church to change
amoral immoral	not concerned with right or wrong not following accepted moral standards
appraise advise	to assess to inform someone
assent ascent	agreement, approval the action of rising or climbing up
aural oral	relating to the ears or hearing relating to the mouth; spoken
balmy barmy	pleasantly warm foolish, crazy
bare	naked; to uncover

bear	to carry; to put up with
bated baited	in phrase 'with bated breath', i.e. in great suspense with bait attached or inserted
bazaar bizarre	a Middle Eastern market strange
berth birth	a bunk in a ship, train, etc. the emergence of a baby from the womb
born borne	having started life carried
bough bow	a branch of a tree to bend the head; the front of a ship
brake break	a device for stopping a vehicle; to stop a vehicle to separate into pieces; a pause
breach breach	to break through, or break a rule; a gap the back part of a gun barrel
broach brooch	to raise a subject for discussion a piece of jewellery
canvas canvass	a type of strong cloth to seek people's votes
censure censor	to criticize strongly to ban parts of a book or film; a person who does this
cereal serial	a grass producing an edible grain; a breakfast food made from grains happening in a series
chord cord	a group of musical notes a length of string; a cord-like body part
climactic climatic	forming a climax relating to climate
coarse course	rough a direction; a school subject; part of a meal
complacent complaisant	smug and self-satisfied willing to please
complement compliment	to add to so as to improve; an addition that improves something to praise or express approval; an admiring remark
council counsel	a group of people who manage or advise advice; to advise
cue	a signal for action; a wooden rod

queue	a line of people or vehicles
curb kerb	to keep something in check; a control or limit (in British English) the stone edge of a pavement
currant current	a dried grape happening now; a flow of water, air, or electricity
defuse diffuse	to make a situation less tense to spread over a wide area
desert dessert	a waterless, empty area; to abandon someone the sweet course of a meal
discreet discrete	careful not to attract attention separate and distinct
disinterested uninterested	impartial not interested
draught draft	a current of air a first version of a piece of writing
draw drawer	an even score at the end of a game a sliding storage compartment
dual duel	having two parts a fight or contest between two people
elicit illicit	to draw out a reply or reaction not allowed by law or rules
ensure insure	to make certain that something will happen to provide compensation if a person dies or property is damaged
envelop envelope	to cover or surround a paper container for a letter
exercise exorcise	physical activity; to do physical activity to drive out an evil spirit
fawn faun	a young deer; light brown a mythical being, part man, part goat
flaunt flout	to display ostentatiously to disregard a rule
flounder founder	to move clumsily; to have difficulty doing something to fail
forbear forebear	to refrain an ancestor
foreword	an introduction to a book

forward	onwards, ahead
freeze frieze	to turn to ice a decoration along a wall
grisly grizzly	gruesome, revolting a type of bear
hoard horde	a store a large crowd of people
imply infer	to suggest indirectly to draw a conclusion
loath loathe	reluctant, unwilling to hate
loose lose	to unfasten; to set free to be deprived of; to be unable to find
meter metre	a measuring device a metric unit; rhythm in verse
militate mitigate	to be a powerful factor against to make less severe
palate palette	the roof of the mouth a board for mixing colours
pedal peddle	a foot-operated lever to sell goods
pole poll	a long, slender piece of wood voting in an election
pour pore	to flow or cause to flow a tiny opening; to study something closely
practice practise	the use of an idea or method; the work or business of a doctor, dentist, etc. to do something repeatedly to gain skill; to do something regularly
prescribe proscribe	to authorize use of medicine; to order authoritatively to officially forbid something
principal principle	most important; the head of a school a fundamental rule or belief
sceptic septic	a person inclined to doubt infected with bacteria
sight site	the ability to see a location
stationary	not moving

stationery	writing materials
storey	a level of a building
story	a tale or account
titillate	to arouse interest
titivate	to make more attractive
tortuous	full of twists; complex
torturous	full of pain or suffering
wreath	a ring-shaped arrangement of flowers etc.
wreathe	to surround or encircle
yoke	a wooden crosspiece for harnessing a pair of oxen
yolk	the yellow center of an egg

Words with Multiple Meanings

A wealth of words with multiple meanings exist in the English language. Technically, almost every word has multiple meanings. How often do you look up a word in the dictionary and find only one meaning listed next to it? Practically never!

Most words have slightly varying meanings, or they can be used as different parts of speech. For now, let's focus on words that have multiple meanings in a broader sense. Together, let's explore homonyms, homophones, and homographs.

Homonyms

[Homonyms](#) are words that have the same spelling and pronunciation, but different meanings. It's tricky when words sound the same but can mean different things. This is where [context clues](#) come into play. Even though one word can morph into multiple meanings, the rest of the sentence should give us an idea of what's being discussed.

Here are some sample sentences illustrating popular homonyms:

- **Crane**
That bird is a **crane**.
They had to use a **crane** to lift the object.
She had to **crane** her neck to see the movie.
- **Date**
Her favorite fruit to eat is a **date**.
Joe took Alexandria out on a **date**.
Not to **date** myself, but I remember listening to radio shows as a kid.
What is your **date** of birth?

- **Engaged**
They got **engaged** on March 7th.
The students were very **engaged** in the presentation.
- **Foil**
Please wrap the sandwich in aluminum **foil**.
They learned about the role of a dramatic **foil** in English class.
- **Leaves**
The children love to play in the **leaves**.
They do not like when their father **leaves** for work.
- **Net**
What was your **net** gain for the year?
Crabbing is easier if you bring a **net** along.
- **Point**
The pencil has a sharp **point**.
It is not polite to **point** at people.
- **Right**
You were **right**.
Make a **right** turn at the light.
Access to clean water is a basic human **right**.
- **Rose**
My favorite flower is a **rose**.
He quickly **rose** from his seat.
- **Type**
He can **type** over 100 words per minute.
That guy is really not her **type**.

Homophones

[Homophones](#) are words that have the same pronunciation, but different spellings and meanings. Here we have a slight variation. These words will sound the same in our speech, but their spellings aren't the same and their meanings certainly aren't.

Enjoy these examples of homophones:

- **Alter/Altar**
How did you **alter** your identity?
Let's go worship the Lord at the **altar**.
- **Ate/Eight**
Together, we **ate** three large pizza pies.
There were **eight** of us in total.
- **Band/Banned**
Let's go watch my favorite **band** perform at the theatre.
We **banned** together in support of her new music.

- **Blew/Blue**
Caleb **blew** out his birthday candles.
I can't believe he bought **blue** suede shoes.
- **Boar/Bore**
They had to hunt **boar** to survive on the deserted island.
Please do not **bore** me.
- **Buy/Bye/By**
Why did she **buy** a \$1,400 purse?
I wish we didn't have to say **bye**.
Don't let life pass you **by**.
- **Canon/Cannon**
The **canon** law of the Catholic church offers rules to live by.
Let's go look at the old **cannon** at Fort Henry.
- **Coarse/Course**
The horse had a **coarse** mane.
She teaches a really difficult **course**.
- **Fair/Fare**
Even though her course is tough, she's a **fair** professor.
Do you have our bus **fare**?
Wow, he isn't going to **fare** well in Congress.
- **Foul/Fowl**
This tea gives off a really **foul** smell.
Did you know ducks are **waterfowl**?
- **Genes/Jeans**
They have the same Scottish **genes**.
I'd like to buy a pair of dark wash **jeans**.
- **Grate/Great**
Her heel got stuck in a New York City **grate**.
Will you **grate** the cheese while I chop the garlic?
Your fettucini alfredo was **great**.
- **Hour/Our**
She teaches a two-**hour** seminar.
This is **our** third trip to Japan.
- **In/Inn**
I can't believe she stepped **in** wet cement.
Would you like a room at the **inn**?
- **Knight/Night**
The queen's former **knight** haunts the castle.
I don't want to spend another **night** at this castle.
- **Maize/Maze**
She makes her tacos out of **maize** from Peru.
This airport is such a **maze**, I'm not sure we're going to make our flight.

- **Meddle/Metal/Medal**
I wish she wouldn't **meddle** in my affairs.
Her incense holder is made of **metal**.
She was so proud to win the spelling bee **medal**.
- **No/Know**
There are **no** more shoes left.
I don't **know** where they all went.
- **Nose/Knows**
Yesterday, she got her **nose** pierced.
She **knows** her parents won't approve.
- **Pale/Pail**
She has **pale** skin and freckles.
He poured paint in the **pail**.
- **Rain/Reign/Rein**
Don't you love falling asleep to the sound of **rain**?
We can't wait to see Will and Kate's **reign**.
Rudolph the Red-Nosed Reindeer needs a new **rein**.
- **Red/Read**
Can I borrow your **red** lipstick?
I already **read** last night's homework assignment.
- **Role/Roll**
Are you ready to start your new **role** at the company?
You have to **roll** the dough to make a croissant.
- **Sea/See**
She moved from the **sea** to Tennessee.
Did you **see** how fast Penny can run?
- **Their/There/They're**
We love **their** new house.
I asked you to sit over **there**.
They're going on a trip to Italy.
- **Veil/Vale**
Did you see Prince Harry lift Meghan's **veil**?
I'd love to live in a cabin in the **Vale** of Heighness.

Homographs

[Homographs](#) are words that are spelled the same, but have different pronunciations and meanings. As far as our speech, this makes homographs easy to distinguish. However, when we're reading, we have to be careful to rely on our context clues. Let's take a look:

- **Bass**
They caught a **bass** on their fishing trip.
His voice belongs in the **bass** section.

- **Bow**
She put a **bow** in her daughter's hair.
Please **bow** down to the emperor.
- **Does**
He **does** his homework every night.
There were many bucks and **does** in the forest.
- **Learned**
The class **learned** that information last week.
He is a very **learned** individual.
- **Minute**
That is only a **minute** problem.
Wait a **minute**!
- **Read**
She is going to **read** the book later.
He **read** the book last night.
- **Sewer**
The rats crept through the **sewer**.
She is a fine **sewer** and fixed my torn dress.
- **Sow**
A **sow** is a female pig.
We'll **sow** the seeds in springtime.
- **Wind**
The **wind** swept up the leaves.
Wind the clock up before you go to bed.
- **Wound**
They **wound** up the toy as soon as they got it.
She received a **wound** from the punch.

UNIT-3

Report Writing

Introduction to Report Writing

	EVALUATION REPORT	PROGRAM TOOLKIT
DATA	Standardized data from 39 contests.	Interviews with 9 program leaders.
PURPOSE	Offers data about goals, inputs, outputs and outcomes of writing contests.	Brings out process and some best practices about writing contests.
USE	Use the data to understand what to expect when you run a Wikimedia Program. You can also use the report to help evaluate your own writing contest.	The toolkit is great for planning a Wikimedia Program. Use the toolkit to find specific resources. It is also a great space to connect with others doing writing contests.

Before we get into Report writing, how about we first draw a clear distinction between essays and reports. These words are sometimes used interchangeably, but there is definitely a difference of purpose for both. Let's see some differences between [essays](#) and reports:

Essays

Presents information and opinions

Written for everyone in general

The structure is casually flowing in paragraphs

Essays usually have room for expression of one's opinions, need not be supported with graphical proofs

An essay has a logical flow of thoughts but no need of a summary

Report Writing

Presents facts and information specifically, not opinions

Written for a specific audience, a report concerns a certain set of people related

The structure is very crisp and clean, using paragraphs, headings and sub-headings

Using tables, graphs, charts to prove a point

A report often needs a quick summary addressing key points

Doesn't have an appendices

Often has appendices

Both essay and report writing need formal writing, analytical thinking, solid reasoning behind every conclusion, careful reading and neat presentation, but a report-writing layout is very different from essay writing

Crisp, often pre-designed layouts

Essential Elements to Report Writing

From the previous section, you must have gotten a tiny idea of what Reports are like. Let's break it down further here extending from that point –

- Report writing is a formal style of writing elaborately on a topic. The tone of a report is always formal. The audience it is meant for is always a thought out section. For example – report writing about a school event, report writing about a business case, etc.
- Reports are written with much analysis. The purpose of report writing is essential to inform the reader about a topic, minus one's opinion on the topic. It's simply a portrayal of facts, as it is. Even if one gives inferences, solid analysis, charts, tables and data is provided. Mostly it is specified by the person who's asked for the report whether they'd like your take or not if that is the case.

In many cases, what's required is your suggestions for a specific case after a factual report. That depends on why are you writing the report and who you are writing it for in the first place. Knowing your audience's motive for asking for that report is very important as it sets the course of the facts focused in your report. You will know what we mean in further chapters where we actually explain this with examples.

Furthermore,

- The write-up flows like – introduction, body, conclusion and summary. The layout is pretty crisp with a title page, numbered subheadings, clear bulleted points, recommendations, references, appendices, dates, and timings reported exactly sometimes, and so on. This format stays consistent throughout. We will discuss the layout and format of report writing at length in the further chapters. Stay tuned for that.
- All your facts and information presented in the report not only have to be bias-free, but they also have to be 100% correct. Proof-reading and fact-checking is always what you do as a thumb rule before submitting a report.

Parts of a Business Report

So, broadly here's what we have as sub-headings in a report for a business student in the given order: Executive summary, table of contents, introduction, body, conclusion, references, Appendices.

This gives you a broad idea of what flow of thought you are to keep while writing a report. We will not only elaborate on these in our later chapters, but we will also give a sample right in this one to give you a fair idea before we move on to our next chapter which is the Kind of Reports.

Example of a Report for Business Students

XYZ Case study
Short Business Report: Guidelines

This document provides an outline for our annual business. Please follow this format when preparing your case reports.

Contents

The report should begin with a table of contents. This explains the audience, author, and basic purpose of the attached report. It should be short and to the point.

DATE: March 24, 2018

TO: Mr. Siddhartha Malik

FROM: Jeena Claudette, Marketing team, XYZ company

As per your request, we have prepared an annual business report for the financial year 2017-2018. Please contact us if you need any additional information.

Executive Summary

The second page of the document must have a report title at the top, and provide an executive summary, that is a paragraph or two that summarizes the report. It should provide a sufficient overview of the report so that an executive (who doesn't have the time or energy to fully read through the long report) can actually grasp the main points beforehand.

Most importantly, the summary should contain (a) the purpose of the report, (b) what you did (analysis) and what you found (results), and (c) your recommendations. These recommendations should be short and not go beyond a page.

Report

Next page in the report must contain a title at the top (the same title that you put on the top of the previous page. This is the first page that should actually be numbered, and it should be page 2 (as the table of contents is not technically part of the report).

- This part introduces the reader to your report, sets the purpose in place and broadly plates out the content of your entire document.
- Throughout your report, keep breaking points and starting off a new logical thought with a numbered sub-heading
- A conclusive paragraph ties up all the information written before and leaves room for inferences if any
- The length of the body of the report will be determined by necessity to convey the analysis and conclusions, but should generally not exceed 10 pages.
- Tables and figures must all be labeled.
- References could be cited in footnotes, or in a separate “References” section, if they are many or if you prefer that format.

Remember there’s a format that’s structure-wise similar but some of your sections are actually your preferences. For being on the safe side, it’s always better to be extra careful in your initial report writing days and eventually, your style will evolve from there. Stay tuned, we got a lot more fun report-writing to do.

Narrative Skills

NARRATIVE SKILLS are...

An ability to understand and tell stories and describe events.

WHY IS IT IMPORTANT? Narrative skills help children learn story structure, predict what will happen in a story, understand what they read, and build critical thinking skills.

Event

Definition

An event refers to a process rather than a state of being, though this is many times hard to discern in a text, as most sentences seem to refer to processes. However, for an event to occur, some alteration must take place--relying on contextual clues is crucial to determine this change.

Examples

"There was nothing so very remarkable in that; nor did Alice think it so very much out of the way to hear the Rabbit say to itself 'Oh dear! Oh dear! I shall be too late!'...it flashed across her mind that she had never before seen a rabbit with either a waistcoat-pocket, or a watch to take out of it, and, burning with curiosity, she ran across the field after it, and was just in time to see it pop down a large rabbit hole under the hedge.

In another moment down went Alice after it, never once considering how in the world she was to get out again."

Lewis Carroll, *Alice's Adventures in Wonderland*

This is an example of an event because it describes the action of Alice going down the rabbit hole while suggesting a metamorphosis in both her outlook and her physical position in the story.

Narrators and Narrative Situation

While other categories of analysis, such as characterisation, plot or space are useful both for the analysis of narrative and drama, the category of narrator is unique to the more diegetic genres (narrative prose and narrative poetry).

Two aspects are considered: **narrative voice** (who speaks?) and **focalisation** (who sees?). These two aspects together are also called **narrative situation**. Some critics also talk about narrative perspective or point of view in this context, though these terms do not always distinguish clearly between narrative voice and focalisation.

Narrative Voices

Narrative situation is an aspect of **discourse**, which means that it is part of the analysis that examines HOW a narrative is told. It is characteristic of narrative prose (and **narrative poetry**) that it is always told by someone, i.e. it is always mediated in some way through a 'voice'. This is not the case in drama or film, where the characters generally speak directly.

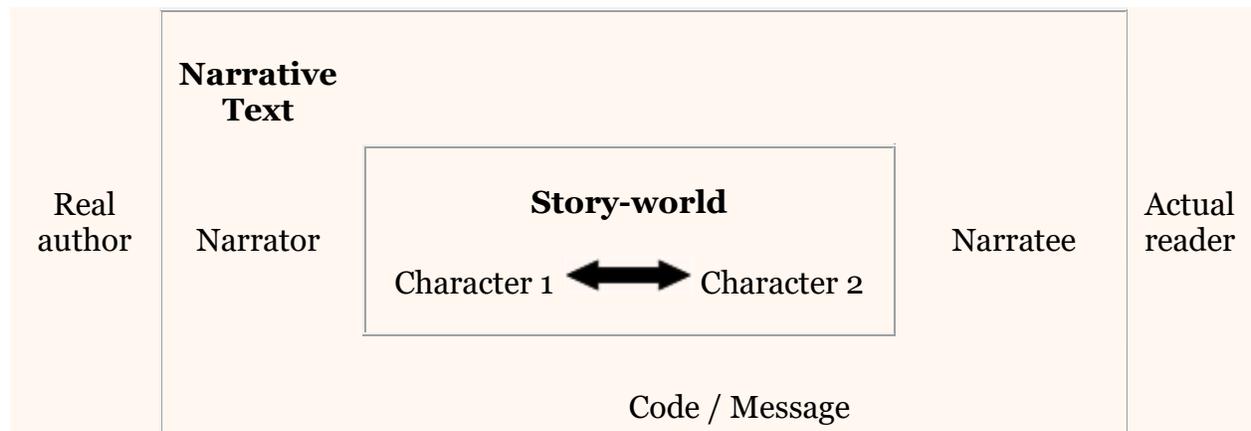
When one examines narrative voice, one basically wants to know **who speaks**, or more precisely, who tells the story. The question 'who speaks' is asked of the narrative as a whole. This narrator can, of course, report on other characters' conversation. This does not change the narrative situation; it is still the narrator who speaks.

The first distinction that is made, following Genette (1980), is between a narrator who is also a character in the story – a **homodiegetic narrator**, and a narrator who is NOT a character in the story but in a way hovers above it and knows everything about it – a **heterodiegetic narrator**. If the homodiegetic narrator is also the protagonist of the narrative, it is an **autodiegetic narrator**. Franz Stanzel's distinction between **first-person narrative situation** and **authorial narrative situation** roughly

corresponds with Genette's terms homodiegetic/heterodiegetic (see Stanzel 1984; Stanzel introduces a third type of [narrative situation](#) about which see below).

Note by the way that the narrator is NOT the same as the author. Narrators can have opinions that are not the author's. This is especially obvious in the case of homodiegetic narrators; a male author can create a female narrator without necessarily putting his own gender up for question and one author can create different narrators in different books without having to be suspected of a split personality. The necessary separation between author and narrator also holds for heterodiegetic narrators, of course. Even in autobiographical texts the distinction between author and narrator is useful, since the narrating I is always partly a construction and thus not identical with the author.

The communication situation in prose texts thus comprises three levels: A character addresses another character in the narrative; this is narrated by a narrator who sometimes addresses an imaginary "dear reader" (the **narratee**); the text has been composed by a real author and is read by an actual reader. Authors and readers are frequently embedded in different historical and cultural contexts.



UNIT-4

mail has become the premier way to communicate in the computer era. If you're not hooked up to email, you may never hear from anyone you know. Email is a little more complicated than sending a letter in the mail, but it's the same idea. You'll be on your way to sending letters via your computer in no time.

Step 1

Open up your internet browser and pick an email program to use. The big ones are Gmail, Yahoo! and MSN Hotmail. Go to one of these websites and sign up for an email account. This usually involves picking a personal email address, choosing a password and entering some other information like your name or zip code.

Step 2

Gather email addresses of people you know and put them in your contacts list. Each email program should have a "Contacts" section, so click on that and start typing in email addresses. Having all your contacts in your email account will make it easier to write emails later--you won't have to manually type in the person's email address every time!

Step 3

To start using email, sign in with your email address and password from your email program's website. You can go to each email program's home page and then click "Email" or save the email sign-in webpage to your bookmarks. Once you've signed in, you'll see your inbox. This is where you'll see emails that people send you.

Step 4

To write an email, click the "Compose Mail" or "Write an Email" link. You'll see a page with a bunch of empty boxes on it. In the first box "To:" you'll put the person's email

address you're sending the email to. Then choose a subject, and finally, write your email in the big box. When you're done, click send.

Step 5

You might want to send a mass email to all your contacts letting them know of your new email address. Each email program is slightly different in sending emails to multiple people. There should be a link to your contacts near the "To" box (Yahoo has a link called "Insert addresses.") You'll check a box next to each contact's name to add them to an email.

Step 6

In order to read emails that are sent to you, all you have to do is click on the email subject. If you want to send an email you received to someone else, this function is called "Forward." All you have to do is click the "Forward" button for most email programs and then click "Send."

Step 7

You'll also see a "Trash" link in your email inbox. This is where you can put emails that you don't want to look at anymore. It's like the Trash option on your computer where you can delete files. Put emails you don't need anymore in the Trash, and empty the Trash when it gets too full.

UNIT-5

Curriculum Vitae (CV) Samples and Writing Tips

What to Include in a Curriculum Vitae

A curriculum vitae, commonly referred to as a “CV,” is a longer (two or more pages), more detailed synopsis than a resume. Your CV should be clear, concise, complete, and up-to-date with current employment and educational information.

The following are examples of information that can be included in your curriculum vitae. The elements that you include will depend on what you are applying for, so be sure to incorporate the most relevant information to support your candidacy in your CV.

- **Personal details and contact information.** Most CVs start with contact information and personal data but take care to avoid superfluous details, such as religious affiliation, children's names, and so on.
- **Education and qualifications.** Be sure to include the names of institutions and dates attended in reverse order: Ph.D., Masters, Undergraduate.
- **Work experience/employment history.** The most widely accepted style of employment record is the [chronological curriculum vitae](#). Your [career history](#) is presented in reverse date order starting with the most recent appointment. More emphasis/information should be placed on your most recent jobs.
- **Skills.** Include computer skills, foreign language skills, and any other recent training that is relevant to the role applied for.
- Training / Graduate Fieldwork / Study Abroad
- Dissertations / Theses
- Research experience
- Teaching experience
- Publications
- Presentations, lectures, and exhibitions
- Grants, scholarships, fellowships, and assistantships
- Awards and honors
- Technical, computer, and language skills
- Professional licenses, certifications, and memberships

What Not to Include

There is no need to include your photo, your [salary history](#), the reason you left your previous position, or references in a CV submitted for jobs in the United States. [References should be listed separately](#) and given to employers upon request.

Note, however, that the requirements for international CVs differ, and depend upon the country to which you are applying. In other countries, private information like your date of birth, nationality, marital status, how many children you have, and a photograph may be required.

How Long Should a CV Be?

A good, entry-level curriculum vitae should ideally cover two to three pages (CVs for mid-level professionals, especially in academia and medical research roles, may run longer). Aim to ensure the content is clear, structured, concise, and relevant. [Using bullet points](#) rather than full sentences can help minimize word usage.

Curriculum Vitae Sample

The following is a curriculum vitae example for an entry-level candidate for a faculty position in the US. This CV includes employment history, education, competencies, awards, skills, and personal interests. [Download the CV template](#) (compatible with Google Docs and Word Online) or see below for more examples.

Curriculum Vitae Format Example

Your Contact Information

Name
Address
Telephone
Cell Phone
Email

Optional Personal Information

This information is not included for U.S. CVs. It may be requested in other countries.

Date of Birth
Place of Birth
Citizenship
Visa Status
Gender

Marital Status
Spouse's Name
Children

Employment History

List in chronological order, include position details and dates.

Work History
Academic Positions
Research and Training

Education

Include dates, majors, and details of degrees, training and certification.

Post-Doctoral Training
Graduate School
University
High School (*Depending on country*)

Professional Qualifications

Certifications and Accreditations

Computer Skills

Awards

Publications

Books

Professional Memberships

Interests

Curriculum Vitae Formatting Quick Tips

CV Length: While resumes are generally one page long, most CVs are at least two pages long, and often much longer.

Font Choice and Font Size: There's no need to use ornate fonts that are difficult to read; Times New Roman, Arial, Calibri, or fonts like these are best. Your font size should be between 10 and 12 points, although your name and the section headings can be a little larger and/or bolded.

Format: However you decide to organize the sections of your CV, be sure to keep each section uniform. For example, if you put the name of one organization

in italics, every organization name must be in italics. If you include a sentence or two about your accomplishments in a particular position, fellowship, etc., [make a bulleted list](#) of each accomplishment. This will keep your CV organized and easy to read.

Accuracy: Be sure to edit your CV before sending it. Check spelling, grammar, tenses, names of companies and people, etc.
