**ENGLISH-II**

**PART – A (2Marks)**

1. **Who is the author of “On His Blindness”?**

John Milton is the author of On His Blindness.

1. **Who is the author of “Thou Art Indeed Just Lord”?**

G.M.Hopkins is the author of Thou Art Indeed Just Lord.

1. **Who is the author of “Ozymandias”?**

P.B.Shelley is the author of ozymandias.

1. **Who is the author of “Anthem for Doomed Youth”?**

W.Owen is the author of Anthem for Doomed Youth.

1. **Who is the author of “La Belle Dame San Merci”?**

John Keats is the author of La Belle Dame San Merci.

1. **Name two poems from unit I.**

i) .On His Blindness

ii).Ozymandias

1. **Name all the poems of Unit – I**

i) .On His Blindness

ii).Ozymandias

iii).Anthem for Doomed Youth

iv).Thou Art Indeed Just a Lord.

1. **What does the first stanza tell about “On His Blindness”?**

John Milton's poem, "On His Blindness," speaks to the frustrations Milton had regarding his lost sight.

1. **What is the theme of “Ozymandias”?**

“Ozymandias” is the epitome of transience; the statue is a “colossal wreck” and it states clearly that some things just don't last forever. It explores the fact that no matter how big the statues are, they will eventually succumb to the ravages of time

1. **What does the last stanza tell about “Anthem for Doomed Youth”?**

In the second stanza, Owen moves away from the war to speak about the people who have been affected by it: the civilians which mourn their lost brothers, fathers, grandfathers, and uncles, the ones who wait for them to come home and wind up disappointed and miserable when they don’t.

1. **Who is the author of the short story “The Dying Detective”?**

The author of the short story “The Dying Detective is “Sir Arthur Conan Doyle”.

1. **Who is the author of Monal Hunt?**

The author of Monal Hunt is Manohar Malgonkar.

1. **Who is the author of “Old Man at the Bridge”?**

The author of “Old Man at the Bridge is Ernest Hemmingway.

1. **Who is the author of”The Necklace”?**

The author of”The Necklace Guy de Maupassant

1. **Name the short story written by Earnest Hemingway.**

“Old Man at the Bridge” is the short story written by Earnest Hemingway

1. **Name the short story written by Guy de Maupassant.**

Old Man at the Bridge is the short written by Ernest Hemmingway

1. **What is the theme of the short story “The Necklace”?**

One of the central themes of "The Necklace" is that of appearance vs. reality. For Mathilde, the necklace symbolizes wealth, beauty, and, ultimately, shame, as she loses the necklace and goes into debt to replace it. The great irony of the story is that the necklace was a fake.

1. **Why was the old man sitting at the bridge?**

The old man has just crossed the bridge and has sat down beside the road because he is too tired to go any farther.

1. **Why did Mathilde borrow the diamond necklace?**

Mathilde asks for 400 francs. Monsieur Loisel had planned to use the money he had saved on a gun for hunting but agrees to give the money to his wife. Near the date of the party, Mathilde decides to borrow jewelry from Madame Forestier. She picks a diamond necklace from her friend's jewelry box.

1. **What happened to the knight in “La Belle Dame San Merci”?**

In the poem, a knight tells the story of how he becomes obsessed with, and then gets abandoned by, a spirit known as La Belle Dame sans Merci, or "The Beautiful Lady without Mercy." Though seemingly aware she's an illusion, the knight lingers in his memory of the Lady, and it's implied he will do so until he dies.

1. **Name any two plays from unit – III?**

i).A Midsummer Night’s Dream

ii).Much Ado about Nothing

1. **Name all the plays of unit – III?**

The following plays are included in unit-III they are:

1. A Midsummer Night’s Dream
2. Much Ado about Nothing
3. Julius Caesar
4. Tempest
5. **Who is the hero of “A Midsummer Night’s Dream Summary?**

Demetrius is a main character in A Midsummer Night's Dream, and he too seeks romantic happiness. However, he's both antagonistic and unreliable. He's engaged to marry Helena, but changes his mind and falls for Hermia. He doggedly pursues her even though she's betrothed to Lysander

1. **When did Theseus and Hippolyta plan to have their wedding?**

At the beginning of the play, Theseus tells Hippolyta that they will marry in four days. Theseus, Duke of Athens, is marrying Hippolyta, Queen of the Amazons. They met in battle, and apparently impressed one another. Early in the beginning of the play, Theseus notes that they will marry in four days

1. **Who is Beatrice in the play “Much Ado about Nothing”?**

Beatrice is the niece of Leonato, a wealthy governor of Messina. Though she is close friends with her cousin Hero, Leonato's daughter, the two could not be less alike. Whereas Hero is polite, quiet, respectful, and gentle, Beatrice is feisty, cynical, witty, and sharp

1. **Who is Julius Caesar?**

Julius Caesar was a Roman general and politician who named himself dictator of the Roman Empire

1. **Who is Julius Caesar’s wife?**

Calpurnia is the wife of Julius Caesar

1. **Who stabbed Julius Caesar?**

Caesar was stabbed by Marcus Brutus

1. **Who is Leonato in the play “Much Ado about Nothing”?**

Leonato - A respected, well-to-do, elderly noble at whose home, in Messina. Leonato is the father of Hero and the uncle of Beatrice. As governor of Messina,

1. **What was the warning of the soothsayer?**

The soothsayer in Julius Caesar warns Caesar to 'Beware the Ides of March' twice.The soothsayer is telling Caesar to avoid coming out to the Senate on March 15 or he will surely die. In the play, Julius Caesar ignores the soothsayer and calls him, 'a dreamer'

1. **What is the pulley by George Herbert about?**

A pulley is a simple machine that consists of a wheel over which one might run a rope in order to make it easier to lift something.

1. **What is the gift of God to man in the poem pulley?**

The blessings granted by God are strength, beauty, wisdom, honour and pleasure. The blessing denied by God is rest.

1. **Who is Prospero in Tempest**

Prospero is the rightful Duke of Milan, and father of Miranda.

1. **What does the poet Ramanujam portray in snakes?**

“Snakes” points out the touching truth, the truth of insensibility and indifference of the modern society. The poor do not hesitate to face danger. No doubt, snake-charmers take any risk only to extinguish the starvation of the family by providing entertainment or pastime to the rich.

1. **What does the orange tree denote? In the poem Snake.**

The orange tree is described as the human umbilical cord. The tree once nourished the young bud, the power coming from the root part of the tree. The fruit has come out at this mature stage and the tree holds it even now.

1. **Change the following sentences from active voice to passive voice?**

a) He operates the machine. Ans:The machine was operated by him.

b) She is watching a movie. Ans:A movie is being watched by her.

**37. Change the following sentences from passive voice to active voice.**

A novel was being written by him. Ans: He is writing a novel.

A book had been published by him. Ans: He had published a book.

**38. Define: indirect speech.**

Indirect speech is speech which tells you what someone said, but does not use the person's actual words.

**39. Change the following from direct speech to indirect speech**

a). He said to me,” Please lend me your pen”.

Ans: He requested me to lend him my pen

b).The young girl said, “What a beautiful flower it is!”

Ans: She exclaimed in wonder that the flower was very beautiful

**40. Define: direct speech.**

Direct speech is a sentence in which the exact words spoken are reproduced in speech marks

**41. Change the following from indirect speech to direct speech**

a) Direct.: He said to the servant, “Leave my house at once."

Indirect. : He ordered his servant to leave his house at once.

b) Direct.: The teacher said to the students, “Work hard and be regular in your studies."

Indirect. The teacher advised the students to work hard and be regular in their studies.

**42. What is a conditional clause?**

Conditional Sentences are also known as Conditional Clauses or If Clauses. They are used to express that the action in the main clause (without if) can only take place if a certain condition (in the clause with if) is fulfilled. There are three types of Conditional Sentences.

**43. What are the different types of conditional sentences?**

**Conditional Sentence Type 1**

It is possible and also very likely that the condition will be fulfilled.

Form: if + Simple Present, will-Future

Example: If I find her address, I’ll send her an invitation.

**Conditional Sentence Type 2**

It is possible but very unlikely, that the condition will be fulfilled.

Form: if + Simple Past, Conditional I (= would + Infinitive)

Example: If I found her address, I would send her an invitation.

**Conditional Sentence Type 3**

It is impossible that the condition will be fulfilled because it refers to the past.

Form: if + Past Perfect, Conditional II (= would + have + Past Participle)

Example: If I had found her address, I would have sent her an invitation.

**44. Give two examples of conditional sentences.**

i).If I find her address, I’ll send her an invitation.

ii) If I found her address, I would send her an invitation.

**45. Complete the following sentence.**

a). If you set your mind to a goal, you’ll eventually achieve it.

b). If I inherited a billion dollars, I would travel to the moon.

**46. Define report.**

A report is a document that presents information in an organized format for a specific audience and purpose.

**47. Define resume.**

A résumé or resume is a document used and created by a person to present their background, skills, and accomplishments. Résumés can be used for a variety of reasons, but most often they are used to secure new employment.

**48. What is bio-data?**

The Bio-data format includes relevant factual information about an individual, such as: personal information (e.g., date of birth, gender, marital status, religion, height, complexion, father's name, etc.) educational background.

**49. What is the purpose of a notice?**

A notice is a formal means of communication. The purpose of a notice is to announce or display information to a specific group of people.

**50. Define notice.**

Notice is the legal concept describing a requirement that a party be aware of legal process affecting their rights, obligations or duties.

**OZYMANDIAS BY SHELLEY**

This poem relates an experience of a traveller from Egypt. This traveller saw two huge and trunkless legs of a statue in the desert. Near them lay, half-buried, the broken face of the statue. On this face can still be seen the expression of haughtiness and a sense of authority which had skillfully been depicted by the sculptor, and which survives the sculptor. On the pedestal the following words were inscribed : “My name is Ozymandias and I am a great king.

Look at the great deeds which I have accomplished and which nobody can equal.” Round the broken statue stretched a vast desert.In form this poem is a sonnet. The sonnet-form was not really suited to Shelley’s genius because the sonnet imposes restraints and restrictions under which Shelley must have felt impatient. For this reason, Shelley wrote very few sonnets, and failed to achieve distinction in them. This poem, for instance, does not rigidly obey the accepted conventions of the form of the sonnet. The rhyme-scheme does not follow any of the recognized patterns, and some of the rhymes are faulty (for instance, stone and frown; appear and despair).

But though not flawless, it is the best of the few sonnets that Shelley wrote. It has earned high praise from critics and is considered a most powerful, imaginative and suggestive poem. Its moral goes home to our hearts with force and vigour. Human glory and pomp are not everlasting. Hammers of decay quickly follow the hammers of construction. Time works havoc with buildings and monument. But the moral is not directly stated. The poet only presents a picture to our minds and we have ourselves to draw the moral. It is a didactic poem, but its moral is not thrust upon us directly. Shelley said that didacticism was his abhorrence and he did not, therefore, directly preach moral lessons.

There is a touch of melancholy about the poem because it makes us reflect over the vanity of human wishes and the failure of all our efforts to keep our memory alive for ever. The contrast between the past glory of the king and the present condition of the statue is very striking to the mind and emphasizes the moral of the poem. The concluding lines of the poem are particularly remarkable for their suggestiveness. The sonnet contains two note-worthy pictures. One is the picture of the broken statue, a huge wreck, the face of which still wears the picture of the lone and level desert, boundless and bare, stretching far away

**SUMMARY OF JOHN KEATS LA BELLE DAME SANS MERCI**

In English it means The Beautiful Lady Without Mercy. It is a ballad. It has been the subject of numerous interpretations. The speaker finds and asks questions to a sad knight who looks lonely and ill. The knight was looking weak both physically and emotionally. Then, the knight begins to answer the speaker’s questions, telling him that he met a beautiful, fairylike lady in the meadows. The knight was enchanted by this beautiful figure, he describes her graceful movement, her long hair, and her lively appearance, apparent in her wild eyes.

The Knight makes a garland for her head and bracelets for her. Her sweet moaning clearly signals that she is falling in love with him. The knight places her on his horse and follows her all day as she looks down as him and sings a fairy song. She gathers and feeds him sweet roots and foods to express her true love for him.The woman took him to a cave, a sort of magical space. In this place, the delicate nature of the lady’s feelings suddenly erupts with her tears, which the knight tries to comfort.

Then the lady lulls the knight to sleep. In his dream, the knight saw kings and princes who warn him that they have become enslaved by the beautiful lady without mercy. The kings and princes became slaves by the same lady, who took the knight to that cave. When he awakes, the knight finds himself on the cold hillside, feeling the deathlike cold of his dream and looking like the sad figure the speaker first met at the start of the ballad. The knight notes that his experience with the lady is why he remains in this setting, alone and feeling that he has lost the love of this beautiful figure that haunts not only his life but also the world in which he finds himself.

**MUCH ADO ABOUT NOTHING**  By Shakespeare

Leonato, a kindly, respectable nobleman, lives in the idyllic Italian town of Messina. Leonato shares his house with his lovely young daughter, Hero, his playful, clever niece, Beatrice, and his elderly brother, Antonio (who is Beatrice's father). As the play begins, Leonato prepares to welcome some friends home from a war. The friends include Don Pedro, a prince who is a close friend of Leonato, and two fellow soldiers: Claudio, a well-respected young nobleman, and Benedick, a clever man who constantly makes witty jokes, often at the expense of his friends. Don John, Don Pedro’s illegitimate brother, is part of the crowd as well. Don John is sullen and bitter, and makes trouble for the others.

When the soldiers arrive at Leonato’s home, Claudio quickly falls in love with Hero. Meanwhile, Benedick and Beatrice resume the war of witty insults that they have carried on with each other in the past. Claudio and Hero pledge their love to one another and decide to be married. To pass the time in the week before the wedding, the lovers and their friends decide to play a game. They want to get Beatrice and Benedick, who are clearly meant for each other, to stop arguing and fall in love. Their tricks prove successful, and Beatrice and Benedick soon fall secretly in love with each other.

But Don John has decided to disrupt everyone’s happiness. He has his companion Borachio make love to Margaret, Hero’s serving woman, at Hero’s window in the darkness of the night, and he brings Don Pedro and Claudio to watch. Believing that he has seen Hero being unfaithful to him, the enraged Claudio humiliates Hero by suddenly accusing her of lechery on the day of their wedding and abandoning her at the altar. Hero’s stricken family members decide to pretend that she died suddenly of shock and grief and to hide her away while they wait for the truth about her innocence to come to light. In the aftermath of the rejection, Benedick and Beatrice finally confess their love to one another. Fortunately, the night watchmen overhear Borachio bragging about his crime. Dogberry and Verges, the heads of the local police, ultimately arrest both Borachio and Conrad, another of Don John’s followers. Everyone learns that Hero is really innocent, and Claudio, who believes she is dead, grieves for her.

Leonato tells Claudio that, as punishment, he wants Claudio to tell everybody in the city how innocent Hero was. He also wants Claudio to marry Leonato’s “niece”—a girl who, he says, looks much like the dead Hero. Claudio goes to church with the others, preparing to marry the mysterious, masked woman he thinks is Hero’s cousin. When Hero reveals herself as the masked woman, Claudio is overwhelmed with joy. Benedick then asks Beatrice if she will marry him, and after some arguing they agree. The joyful lovers all have a merry dance before they celebrate their double wedding.

**A Midsummer Night’s Dream By Shakespeare**

Theseus, duke of Athens, is preparing for his marriage to Hippolyta, queen of the Amazons, with a four-day festival of pomp and entertainment. He commissions his Master of the Revels, Philostrate, to find suitable amusements for the occasion. Egeus, an Athenian nobleman, marches into Theseus’s court with his daughter, Hermia, and two young men, Demetrius and Lysander. Egeus wishes Hermia to marry Demetrius (who loves Hermia), but Hermia is in love with Lysander and refuses to comply. Egeus asks for the full penalty of law to fall on Hermia’s head if she flouts her father’s will. Theseus gives Hermia until his wedding to consider her options, warning her that disobeying her father’s wishes could result in her being sent to a convent or even executed. Nonetheless, Hermia and Lysander plan to escape Athens the following night and marry in the house of Lysander’s aunt, some seven leagues distant from the city. They make their intentions known to Hermia’s friend Helena, who was once engaged to Demetrius and still loves him even though he jilted her after meeting Hermia. Hoping to regain his love, Helena tells Demetrius of the elopement that Hermia and Lysander have planned. At the appointed time, Demetrius stalks into the woods after his intended bride and her lover; Helena follows behind him.

In these same woods are two very different groups of characters. The first is a band of fairies, including Oberon, the fairy king, and Titania, his queen, who has recently returned from India to bless the marriage of Theseus and Hippolyta. The second is a band of Athenian craftsmen rehearsing a play that they hope to perform for the duke and his bride. Oberon and Titania are at odds over a young Indian prince given to Titania by the prince’s mother; the boy is so beautiful that Oberon wishes to make him a knight, but Titania refuses. Seeking revenge, Oberon sends his merry servant, Puck, to acquire a magical flower, the juice of which can be spread over a sleeping person’s eyelids to make that person fall in love with the first thing he or she sees upon waking. Puck obtains the flower, and Oberon tells him of his plan to spread its juice on the sleeping Titania’s eyelids. Having seen Demetrius act cruelly toward Helena, he orders Puck to spread some of the juice on the eyelids of the young Athenian man. Puck encounters Lysander and Hermia; thinking that Lysander is the Athenian of whom Oberon spoke, Puck afflicts him with the love potion. Lysander happens to see Helena upon awaking and falls deeply in love with her, abandoning Hermia. As the night progresses and Puck attempts to undo his mistake, both Lysander and Demetrius end up in love with Helena, who believes that they are mocking her. Hermia becomes so jealous that she tries to challenge Helena to a fight. Demetrius and Lysander nearly do fight over Helena’s love, but Puck confuses them by mimicking their voices, leading them apart until they are lost separately in the forest.

When Titania wakes, the first creature she sees is Bottom, the most ridiculous of the Athenian craftsmen, whose head Puck has mockingly transformed into that of an ass. Titania passes a ludicrous interlude doting on the ass-headed weaver. Eventually, Oberon obtains the Indian boy, Puck spreads the love potion on Lysander’s eyelids, and by morning all is well. Theseus and Hippolyta discover the sleeping lovers in the forest and take them back to Athens to be married—Demetrius now loves Helena, and Lysander now loves Hermia. After the group wedding, the lovers watch Bottom and his fellow craftsmen perform their play, a fumbling, hilarious version of the story of Pyramus and Thisbe. When the play is completed, the lovers go to bed; the fairies briefly emerge to bless the sleeping couples with a protective charm and then disappear. Only Puck remains, to ask the audience for its forgiveness and approval and to urge it to remember the play as though it had all been a dream.

**“On His Blindness” by John Milton**

John Milton’s poem “On His Blindness” is an autobiographical sonnet in which Milton meditates on his own loss of sight. For most of his life, Milton had been able to see perfectly, but his late-night reading and writing on behalf of the government of the short-lived English Republic, in which he held a very prominent position, helped ruin his eyesight.On His Blindness is written in the first person, therefore, it is easy to assume that the speaker is the poet himself. The poet loses his sight at an early and productive age, so he feels vulnerable to accomplish his mission of his life. He meditates that his god gifted talent that is poetic talent will remain useless and if it remain useless, God shall be angry at him. He compares his inability to use his talent to the physical, mental and spiritual death. He raises a question if the God still expects some work from him after seizing his eyesight. The poet suspects his own capability that if God is still expecting some service from him, can he be able to accomplish it. Suddenly he realizes his own foolishness to suspect God. God does not require the service of man nor does He take back the gift, one bestowed by Him on man. He is almighty and supreme. It is therefore a folly on his part to think that God requires his services.

Actually they serve him the most who patiently and without a grumble surrender themselves to His will and endure all spiritual, mental and physical sufferings which God may inflict on them. A little calm and careful thinking leads the poet to believe that the question of disservice to God does not arise at all. Of course he is Omnipotent, all powerful and Lord of lords and King of kings. He has countless divine servants, angels, etc., to carry out His commands on land, water and air in the twinkling of an eye. Finally the poet concludes that even if he is blind and unable to do any service to Him, he should only remain loyal to Him. It must be remembered that even silent attendance is also a kind of service to Him

**THE NECKLACE By Guy De Maupassant**

Mathilde Loisel is “pretty and charming” but feels she has been born into a family of unfavorable economic status. She was married off to a lowly clerk in the Ministry of Education, who can afford to provide her only with a modest though not uncomfortable lifestyle. Mathilde feels the burden of her poverty intensely. She regrets her lot in life and spends endless hours imagining a more extravagant existence. While her husband expresses his pleasure at the small, modest supper she has prepared for him, she dreams of an elaborate feast served on fancy china and eaten in the company of wealthy friends. She possesses no fancy jewels or clothing, yet these are the only things she lives for. Without them, she feels she is not desirable. She has one wealthy friend, Madame Forestier, but refuses to visit her because of the heartbreak it brings her.

One night, her husband returns home proudly bearing an invitation to a formal party hosted by the Ministry of Education. He hopes that Mathilde will be thrilled with the chance to attend an event of this sort, but she is instantly angry and begins to cry. Through her tears, she tells him that she has nothing to wear and he ought to give the invitation to one of his friends whose wife can afford better clothing. Her husband is upset by her reaction and asks how much a suitable dress would cost. She thinks about it carefully and tells him that 400 francs would be enough. Her husband quietly balks at the sum but agrees that she may have the money.

As the day of the party approaches, Mathilde starts to behave oddly. She confesses that the reason for her behavior is her lack of jewels. Monsieur Loisel suggests that she wear flowers, but she refuses. He implores her to visit Madame Forestier and borrow something from her. Madame Forestier agrees to lend Mathilde her jewels, and Mathilde selects a diamond necklace. She is overcome with gratitude at Madame Forestier’s generosity.

At the party, Mathilde is the most beautiful woman in attendance, and everyone notices her. She is intoxicated by the attention and has an overwhelming sense of self-satisfaction. At 4 a.m., she finally looks for Monsieur Loisel, who has been dozing for hours in a deserted room. He cloaks her bare shoulders in a wrap and cautions her to wait inside, away from the cold night air, while he fetches a cab. But she is ashamed at the shabbiness of her wrap and follows Monsieur Loisel outside. They walk for a while before hailing a cab.

When they finally return home, Mathilde is saddened that the night has ended. As she removes her wrap, she discovers that her necklace is no longer around her neck. In a panic, Monsieur Loisel goes outside and retraces their steps. Terrified, she sits and waits for him. He returns home much later in an even greater panic—he has not found the necklace. He instructs her to write to Madame Forestier and say that she has broken the clasp of the necklace and is getting it mended.

They continue to look for the necklace. After a week, Monsieur Loisel says they have to see about replacing it. They visit many jewelers, searching for a similar necklace, and finally find one. It costs 40,000 francs, although the jeweler says he will give it to them for 36,000. The Loisels spend a week scraping up money from all kinds of sources, mortgaging the rest of their existence. After three days, Monsieur Loisel purchases the necklace. When Mathilde returns the necklace, in its case, to Madame Forestier, Madame Forestier is annoyed at how long it has taken to get it back but does not open the case to inspect it. Mathilde is relieved.

The Loisels began to live a life of crippling poverty. They dismiss their servant and move into an even smaller apartment. Monsieur Loisel works three jobs, and Mathilde spends all her time doing the heavy housework. This misery lasts ten years, but at the end they have repaid their financial debts. Mathilde’s extraordinary beauty is now gone: she looks just likes the other women of poor households. They are both tired and irrevocably damaged from these years of hardship.

One Sunday, while she is out for a walk, Mathilde spots Madame Forestier. Feeling emotional, she approaches her and offers greetings. Madame Forestier does not recognize her, and when Mathilde identifies herself, Madame Forestier cannot help but exclaim that she looks different. Mathilde says that the change was on her account and explains to her the long saga of losing the necklace, replacing it, and working for ten years to repay the debts. At the end of her story, Madame Forestier clasps her hands and tells Mathilde the original necklace was just costume jewelry and not worth anything.

**JULIUS CAESAR By Shakespeare**

Two tribunes, Flavius and Murellus, find scores of Roman citizens wandering the streets, neglecting their work in order to watch Julius Caesar’s triumphal parade: Caesar has defeated the sons of the deceased Roman general Pompey, his archrival, in battle. The tribunes scold the citizens for abandoning their duties and remove decorations from Caesar’s statues. Caesar enters with his entourage, including the military and political figures Brutus, Cassius, and Antony. A Soothsayer calls out to Caesar to “beware the Ides of March,” but Caesar ignores him and proceeds with his victory celebration.

Cassius and Brutus, both longtime intimates of Caesar and each other, converse. Cassius tells Brutus that he has seemed distant lately; Brutus replies that he has been at war with himself. Cassius states that he wishes Brutus could see himself as others see him, for then Brutus would realize how honored and respected he is. Brutus says that he fears that the people want Caesar to become king, which would overturn the republic. Cassius concurs that Caesar is treated like a god though he is merely a man, no better than Brutus or Cassius. Cassius recalls incidents of Caesar’s physical weakness and marvels that this fallible man has become so powerful. He blames his and Brutus’s lack of will for allowing Caesar’s rise to power: surely the rise of such a man cannot be the work of fate. Brutus considers Cassius’s words as Caesar returns. Upon seeing Cassius, Caesar tells Antony that he deeply distrusts Cassius.

Caesar departs, and another politician, Casca, tells Brutus and Cassius that, during the celebration, Antony offered the crown to Caesar three times and the people cheered, but Caesar refused it each time. He reports that Caesar then fell to the ground and had some kind of seizure before the crowd; his demonstration of weakness, however, did not alter the plebeians’ devotion to him. Brutus goes home to consider Cassius’s words regarding Caesar’s poor qualifications to rule, while Cassius hatches a plot to draw Brutus into a conspiracy against Caesar.

That night, Rome is plagued with violent weather and a variety of bad omens and portents. Brutus finds letters in his house apparently written by Roman citizens worried that Caesar has become too powerful. The letters have in fact been forged and planted by Cassius, who knows that if Brutus believes it is the people’s will, he will support a plot to remove Caesar from power. A committed supporter of the republic, Brutus fears the possibility of a dictator-led empire, worrying that the populace would lose its voice. Cassius arrives at Brutus’s home with his conspirators, and Brutus, who has already been won over by the letters, takes control of the meeting. The men agree to lure Caesar from his house and kill him. Cassius wants to kill Antony too, for Antony will surely try to hinder their plans, but Brutus disagrees, believing that too many deaths will render their plot too bloody and dishonor them. Having agreed to spare Antony, the conspirators depart. Portia, Brutus’s wife, observes that Brutus appears preoccupied. She pleads with him to confide in her, but he rebuffs her.

Caesar prepares to go to the Senate. His wife, Calpurnia, begs him not to go, describing recent nightmares she has had in which a statue of Caesar streamed with blood and smiling men bathed their hands in the blood. Caesar refuses to yield to fear and insists on going about his daily business. Finally, Calpurnia convinces him to stay home—if not out of caution, then as a favor to her. But Decius, one of the conspirators, then arrives and convinces Caesar that Calpurnia has misinterpreted her dreams and the recent omens. Caesar departs for the Senate in the company of the conspirators.

As Caesar proceeds through the streets toward the Senate, the Soothsayer again tries but fails to get his attention. The citizen Artemidorus hands him a letter warning him about the conspirators, but Caesar refuses to read it, saying that his closest personal concerns are his last priority. At the Senate, the conspirators speak to Caesar, bowing at his feet and encircling him. One by one, they stab him to death. When Caesar sees his dear friend Brutus among his murderers, he gives up his struggle and dies.

The murderers bathe their hands and swords in Caesar’s blood, thus bringing Calpurnia’s premonition to fruition. Antony, having been led away on a false pretext, returns and pledges allegiance to Brutus but weeps over Caesar’s body. He shakes hands with the conspirators, thus marking them all as guilty while appearing to make a gesture of conciliation. When Antony asks why they killed Caesar, Brutus replies that he will explain their purpose in a funeral oration. Antony asks to be allowed to speak over the body as well; Brutus grants his permission, though Cassius remains suspicious of Antony. The conspirators depart, and Antony, alone now, swears that Caesar’s death shall be avenged.

Brutus and Cassius go to the Forum to speak to the public. Cassius exits to address another part of the crowd. Brutus declares to the masses that though he loved Caesar, he loves Rome more, and Caesar’s ambition posed a danger to Roman liberty. The speech placates the crowd. Antony appears with Caesar’s body, and Brutus departs after turning the pulpit over to Antony. Repeatedly referring to Brutus as “an honorable man,” Antony’s speech becomes increasingly sarcastic; questioning the claims that Brutus made in his speech that Caesar acted only out of ambition, Antony points out that Caesar brought much wealth and glory to Rome, and three times turned down offers of the crown. Antony then produces Caesar’s will but announces that he will not read it for it would upset the people inordinately. The crowd nevertheless begs him to read the will, so he descends from the pulpit to stand next to Caesar’s body. He describes Caesar’s horrible death and shows Caesar’s wounded body to the crowd. He then reads Caesar’s will, which bequeaths a sum of money to every citizen and orders that his private gardens be made public. The crowd becomes enraged that this generous man lies dead; calling Brutus and Cassius traitors, the masses set off to drive them from the city.

Meanwhile, Caesar’s adopted son and appointed successor, Octavius, arrives in Rome and forms a three-person coalition with Antony and Lepidus. They prepare to fight Cassius and Brutus, who have been driven into exile and are raising armies outside the city. At the conspirators’ camp, Brutus and Cassius have a heated argument regarding matters of money and honor, but they ultimately reconcile. Brutus reveals that he is sick with grief, for in his absence Portia has killed herself. The two continue to prepare for battle with Antony and Octavius. That night, the Ghost of Caesar appears to Brutus, announcing that Brutus will meet him again on the battlefield.

Octavius and Antony march their army toward Brutus and Cassius. Antony tells Octavius where to attack, but Octavius says that he will make his own orders; he is already asserting his authority as the heir of Caesar and the next ruler of Rome. The opposing generals meet on the battlefield and exchange insults before beginning combat.

Cassius witnesses his own men fleeing and hears that Brutus’s men are not performing effectively. Cassius sends one of his men, Pindarus, to see how matters are progressing. From afar, Pindarus sees one of their leaders, Cassius’s best friend, Titinius, being surrounded by cheering troops and concludes that he has been captured. Cassius despairs and orders Pindarus to kill him with his own sword. He dies proclaiming that Caesar is avenged. Titinius himself then arrives—the men encircling him were actually his comrades, cheering a victory he had earned. Titinius sees Cassius’s corpse and, mourning the death of his friend, kills himself.

Brutus learns of the deaths of Cassius and Titinius with a heavy heart, and prepares to take on the Romans again. When his army loses, doom appears imminent. Brutus asks one of his men to hold his sword while he impales himself on it. Finally, Caesar can rest satisfied, he says as he dies. Octavius and Antony arrive. Antony speaks over Brutus’s body, calling him the noblest Roman of all. While the other conspirators acted out of envy and ambition, he observes, Brutus genuinely believed that he acted for the benefit of Rome. Octavius orders that Brutus be buried in the most honorable way. The men then depart to celebrate their victory.

**TEMPEST**

The Tempest opens in the midst of a storm, as a ship containing the king of Naples and his party struggles to stay afloat. On land, Prospero and his daughter, Miranda, watch the storm envelop the ship. Prospero has created the storm with magic, and he explains that his enemies are on board the ship.

The story Prospero relates is that he is the rightful Duke of Milan and that his younger brother, Antonio, betrayed him, seizing his title and property. Twelve years earlier, Prospero and Miranda were put out to sea in little more than a raft. Miraculously, they both survived and arrived safely on this island, where Prospero learned to control the magic that he now uses to manipulate everyone on the island. Upon his arrival, Prospero rescued a sprite, Ariel, who had been imprisoned by the witch Sycorax. Ariel wishes to be free and his freedom has been promised within two days. The last inhabitant of the island is the child of Sycorax and the devil: Caliban, whom Prospero has enslaved. Caliban is a natural man, uncivilized and wishing only to have his island returned to him to that he can live alone in peace.

Soon the royal party from the ship is cast ashore and separated into three groups. The king's son, Ferdinand, is brought to Prospero, where he sees Miranda, and the two fall instantly in love. Meanwhile, Alonso, the king of Naples, and the rest of his party have come ashore on another part of the island. Alonso fears that Ferdinand is dead and grieves for the loss of his son. Antonio, Prospero's younger brother, has also been washed ashore with the king's younger brother, Sebastian. Antonio easily convinces Sebastian that Sebastian should murder his brother and seize the throne for himself. This plot to murder Alonso is similar to Antonio's plot against his own brother, Prospero, 12 years earlier.

Another part of the royal party — the court jester and the butler — has also come ashore. Trinculo and Stefano each stumble upon Caliban, and each immediately sees a way to make money by exhibiting Caliban as a monster recovered from this uninhabited island. Stefano has come ashore in a wine cask, and soon Caliban, Trinculo, and Stefano are drunk. While drinking, Caliban hatches a plot to murder Prospero and enrolls his two new acquaintances as accomplices. Ariel is listening, however, and reports the plot to Prospero.

Meanwhile, Prospero has kept Ferdinand busy and has forbidden Miranda to speak to him, but the two still find time to meet and declare their love, which is actually what Prospero has planned. Next, Prospero stages a masque to celebrate the young couple's betrothal, with goddesses and nymphs entertaining the couple with singing and dancing.

While Ferdinand and Miranda have been celebrating their love, Alonso and the rest of the royal party have been searching for the king's son. Exhausted from the search and with the king despairing of ever seeing his son alive, Prospero has ghosts and an imaginary banquet brought before the king's party. A god-like voice accuses Antonio, Alonso, and Sebastian of their sins, and the banquet vanishes. The men are all frightened, and Alonso, Antonio, and Sebastian run away.

Prospero punishes Caliban, Trinculo, and Stefano with a run through a briar patch and swim in a scummy pond. Having accomplished what he set out to do, Prospero has the king's party brought in. Prospero is clothed as the rightful Duke of Milan, and when the spell has been removed, Alonso rejects all claims to Prospero's dukedom and apologizes for his mistakes. Within moments, Prospero reunites the king with his son, Ferdinand. Alonso is especially pleased to learn of Miranda's existence and that Ferdinand will marry her.

Prospero then turns to his brother, Antonio, who offers no regrets or apology for his perfidy. Nevertheless, Prospero promises not to punish Antonio as a traitor. When Caliban is brought in, Caliban tells Prospero that he has learned his lesson. His two co-conspirators, Trinculo and Stefano, will be punished by the king. Soon, the entire party retires to Prospero's cell to celebrate and await their departure home. Only Prospero is left on stage.

In a final speech, Prospero tells the audience that only with their applause will he be able to leave the island with the rest of the party. Prospero leaves the stage to the audience's applause.

**THE PULLEY BY GEORGE HERBERT**

After God made this universe, he gathered all the blessings of the world in a glass and distributed them to the human beings one after another. First, he gave the strength, therefore human became strong enough to survive. One by one, god gave them the beauty, wisdom, honor, pleasure and many other blessings. When almost all was gone, God kept ‘rest’ at the bottom of the glass, thinking that ‘both should losers be’ if the ‘rest’ is given. When they get all they want, in the sense of sufficiency, they may forget God. On one hand, when human beings get rest, they forget god and take a rest. As a result, god will lose the love and affection of human beings. On the other hand, when rest is given, people will lose strength, honor, wisdom and beauty and all other human capacities. God knows the man is by birth prone to lethargy. They will get rest at the cost of the progress. Progress and the rest never come together. We get one losing the other. God is sure that man will only praise the things God has given to them not the god himself. Mankind will lose their essence, get tired and wander in search of rest.

In the concluding part of the poem, Herbert gives two reasons behind human going to god. First, they will go to God out of the goodness, faith or divine emotions and inborn loyalty for him. Secondly, if they do not go to god out of the first cause, they will go to him when they are tired. Weariness takes human beings to the shadow of god. So, the God decides to keep the mankind away from the rest so as to make him feel the eternal rest can only be found in God. For the sake of the rest, at least man will remember to god and go to him for his love and rest. The repining restlessness or the discontentment with the worldly things will finally lead a man to god. He wanted man to discover the real rest only in Him. He alone can truly give the mankind the rest they frantically seek.

The poet answers in a simple tone that the reason behind man being so unsatisfying and weary is that God has not bestowed us with his precious jewel ‘rest’, but kept the jewel ‘rest’ with him. So for the sake of rest, we always run from here to there. We think now we are complete because we have everything, but the moment we feel so, another moment we feel empty and become restless. This is what exactly God wants us to be. If this happens to us then only we remember god and go to him for the ‘rest.’

**"THE ADVENTURE OF THE DYING DETECTIVE"**

"The Adventure of the Dying Detective", in some editions simply titled "The Dying Detective", is one of the 56 Sherlock Holmes short stories written by British author Sir Arthur Conan Doyle. Together with seven other stories, it is collected as His Last Bow. It was first published in Collier’s Weekly Magazine in November 1913 with three illustrations by Frederic Dorr Steele and in The Strand Magazine in December 1913 with four illustrations by Walter Paget.

**Plot**

Doctor Watson is called to 221B Baker Street to tend Holmes, who is apparently dying of a rare Asian disease contracted while he was on a case at Rotherhithe. Watson is shocked, having heard nothing about his friend’s illness. Mrs Hudson says that Holmes has neither eaten nor drunk anything in three days.

Upon arriving, Watson finds Holmes in his bed looking very ill and gaunt indeed, and Holmes proceeds to make several odd demands of Watson. He is not to come near Holmes, for the illness is highly contagious. He will seek no help save from the man whom Holmes names. He will wait until six o’clock before Holmes names him. When Watson objects and tries to leave for help, Holmes musters enough strength to leap out of bed, and lock the door, taking the key. So, Watson is forced to wait.

Watson examines several objects in Holmes’s room while he waits. Holmes has a fit when Watson touches one item, a little black and white ivory box with a sliding lid. Holmes orders him to put it down, explaining that he does not like his things touched.

At six o’clock, Holmes tells Watson to turn the gaslight on, but only half-full. He then tells him to fetch Mr Culverton Smith of 13 Lower Burke Street. Oddly, he also tells Watson to be sure that he and Smith return to Baker Street separately. Smith is not a doctor, but is supposedly an expert on the illness that ails Holmes. Also, Holmes explains that Smith does not particularly like him, for Holmes once cast the suspicion for Smith's nephew’s murder on him.

Outside Holmes’s door, Watson meets Inspector Morton. Upon hearing of Holmes’s illness, the inspector’s expression somewhat suggests exultation to Watson. Watson goes to the address, and at first Smith refuses to see him. Watson forces his way in and once he makes it clear to an angry Culverton Smith that Sherlock Holmes is dying and wants to see him, his attitude changes drastically. He seems quite concerned, although for a moment, it seems to Watson that he is pleased. Smith agrees to come, and so Watson excuses himself by saying that he has another appointment. He arrives back at Baker Street before Smith gets there. Holmes is pleased to hear that Smith is coming, and orders Watson to hide behind a decorative screen next to the bed. He does so, and presently, Culverton Smith arrives. His bedside manner seems more taunting than soothing.

Believing that they are alone, Smith is quite frank, and it soon emerges, to the hiding Watson’s horror, that Holmes has been sickened by the same illness that killed Smith’s nephew Victor. Believing that Holmes is at death’s door and will never get to repeat what he hears, Smith is also frank enough to admit that he murdered his nephew with this disease, which he had been studying. He sees the little ivory box, which Smith sent by post, and which contains a sharp spring infected with the illness. He pockets it, removing the evidence of his crime. He then resolves to stay there and watch Holmes die.

Holmes asks him to turn the gas up full, which he does. He also asks for some water and a cigarette. No sooner have these requests been fulfilled than Inspector Morton comes in — the gaslight was the signal to move in, it turns out. Holmes tells him to arrest Culverton Smith for his nephew’s murder. Smith, still as arrogant as ever, points out that his word is as good as Holmes’s in court, but then, of course, Watson emerges from behind the screen to present himself as a witness to the conversation.

Holmes is not really dying, of course. This has all been a ruse to get Culverton Smith to confess to his nephew’s murder. Holmes was not infected by the little box; he has enough enemies to know that he must always examine his mail carefully before he opens it. Starving himself for three days, and a little vaseline, belladonna, rouge, and beeswax made him a convincing malingerer and the claim of the "disease's" infectious nature was to keep Watson from examining him and discovering the ruse.

**"ANTHEM FOR DOOMED YOUTH" By WILFRED OWEN**

The speaker says there are no bells for those who die "like cattle" – all they get is the "monstrous anger of the guns". They have only the ragged sounds of the rifle as their prayers. They get no mockeries, no bells, no mourning voices except for the choir of the crazed "wailing shells" and the sad bugles calling from their home counties.

There are no candles held by the young men to help their passing, only the shimmering in their eyes to say goodbye. The pale faces of the girls will be what cover their coffins, patient minds will act as flowers, and the "slow dusk" will be the drawing of the shades.

Analysis

This searing poem is one of Owen's most critically acclaimed. It was written in the fall of 1917 and published posthumously in 1920. It may be a response to the anonymous preface from Poems of Today (1916), which proclaims that boys and girls should know about the poetry of their time, which has many different themes that "mingle and interpenetrate throughout, to the music of Pan's flute, and of Love's viol, and the bugle-call of Endeavor, and the passing-bells of death."

The poem owes its more mature imagery and message to Owen's introduction to another WWI poet, Siegfried Sassoon, while he was convalescing in Edinburgh's Craiglockhart Hospital in August 1917. Sassoon was older and more cynical, and the meeting was a significant turning point for Owen. The poem is structured as a Petrarchan sonnet with a Shakespearean rhyme scheme and is an elegy or lament for the dead. Owen's meter is mostly iambic pentameter with some small derivations that keep the reader on his or her toes as they read. The meter reinforces the juxtapositions in the poem and the sense of instability caused by war and death.

Owen begins with a bitter tone as he asks rhetorically what "passing-bells" of mourning will sound for those soldiers who die like cattle in an undignified mass. They are not granted the rituals and rites of good Christian civilians back home. They do not get real prayers, only rifle fire. Their only "choirs" are of shells and bugles. This first set of imagery is violent, featuring weapons and harsh noises of war. It is set in contrast to images of the church; Owen is suggesting organized religion cannot offer much consolation to those dying on the front. Kenneth Simcox writes, "These religious images...symbolize the sanctity of life – and death – while suggesting also the inadequacy, the futility, even meaninglessness, of organized religion measured against such a cataclysm as war. To 'patter out' is to intone mindlessly, an irrelevance. 'Hasty' orisons are an irreverence. Prayers, bells, mockeries only."

In the second stanza the poem slows down and becomes more dolorous, less enraged. The poet muses that the young men will not have candles – the only light they will get will be the reflections in their fellow soldiers' eyes. They must have substitutions for their coffin covers ("palls"), their flowers, and their "slow dusk". The poem has a note of finality, of lingering sadness and an inability to avoid the reality of death and grief.

The critic Jon Silkin notes that, while the poem seems relatively straightforward, there is some ambiguity: "Owen seems to be caught in the very act of consolatory mourning he condemns...a consolation that permits the war's continuation by civilian assent, and is found ambiguously in the last line of the octet." Owen might be trying to make the case that his poetry is a more realistic form of the expression of grief and the rituals of mourning.

**PERMISSION REQUEST LETTER EXAMPLE**

Use this as an example and modify its format and the information you supply according to your needs.

Keep a copy of the completed permission request letter on file.

Use letterhead or supply your mailing address.

[Date]

[Publisher’s address]

Dear [Copyright Holder/Permissions editor]:

In conjunction with a course I am teaching at Hawkeye Community College, I would like to place the following material on the college’s library reserve system:

[Give complete citation, including page numbers]

This request is for [specify semester and year.] The material will be used for educational purposes only for the following course:

[Give department, course number and title, section number, and number of students enrolled.]

At the end of the indicated semester, the material will be removed from the library’s reserve system.

If you are not the copyright holder, I would appreciate any information you can provide regarding the current copyright holder.

Thank you for your prompt attention to my request. I have included a self-addressed, stamped envelope for your reply.

Sincerely,

[Signature]

[Your name typed]

[Give your contact information, including office telephone number, if not supplied in the letterhead.]

======================

**TELEGRAM**

Telegram is a cloud-based instant messaging and voice over IP service. Telegram client apps are available for Android, iOS, Windows Phone, Windows NT, macOS and Linux. Users can send messages and exchange photos, videos, stickers, audio and files of any type.

Telegram's client-side code is open-source software but the source code for recent versions is not always immediately published, whereas its server-side code is closed-source and proprietary. The service also provides APIs to independent developers. In March 2018, Telegram stated that it had 200 million monthly active users.

Default messages and media in Telegram are encrypted when stored on its servers, but can be accessed by the Telegram service provider, who holds the encryption keys. In addition Telegram provides optional end-to-end encrypted "secret" chats between two online users, yet not for groups or channels.

The client-server communication is also encrypted. The service provides end-to-end encryption for voice calls

=============

**ADVERTISEMENTS**

Advertising is a means of communication with the users of a product or service. Advertisements are messages paid for by those who send them and are intended to inform or influence people who receive them, as defined by the Advertising Association of the UK.

Description: Advertising is always present, though people may not be aware of it. In today's world, advertising uses every possible media to get its message through. It does this via television, print (newspapers, magazines, journals etc), radio, press, internet, direct selling, hoardings, mailers, contests, sponsorships, posters, clothes, events, colours, sounds, visuals and even people (endorsements).

The advertising industry is made of companies that advertise, agencies that create the advertisements, media that carries the ads, and a host of people like copy editors, visualizers, brand managers, researchers, creative heads and designers who take it the last mile to the customer or receiver. A company that needs to advertise itself and/or its products hires an advertising agency. The company briefs the agency on the brand, its imagery, the ideals and values behind it, the target segments and so on. The agencies convert the ideas and concepts to create the visuals, text, layouts and themes to communicate with the user. After approval from the client, the ads go on air, as per the bookings done by the agency's media buying unit.

========================