

I Come, let's discuss.

Do you always follow the rule of the road, for example, when you walk along the road / cross the road / ride a bicycle or park it / go in a procession...?

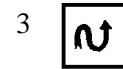
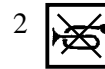
Quite often you do, and sometimes, you don't. When you do not follow the rule of the road you might, by chance, meet with an accident. If you want to follow the rule of the road you ought to know the traffic signals and a lot of other things too.

Why do you observe the rule of the road? Does it make it easier for you — and the others — to use the road more conveniently? Discuss.



This sign means *school ahead/ drive slowly*.

Some road signs are given below. Can you say what these signs indicate? Discuss with your partner.



II Let's read on.

Do you think the rule of the road is also guide for orderly life? Here is a passage entitled *The Rule of the Road* by A.G. Gardiner.

ON THE RULE OF THE ROAD

A.G. Gardiner

1 That was a jolly story which Mr Arthur Ransome told the other day in one of his messages from Petrograd. A stout 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 peril¹ to herself. It was pointed out to her that the pavement was the place for foot-passengers, but she replied: "I am going to walk where I like. We've got liberty now". It did not occur to the dear old

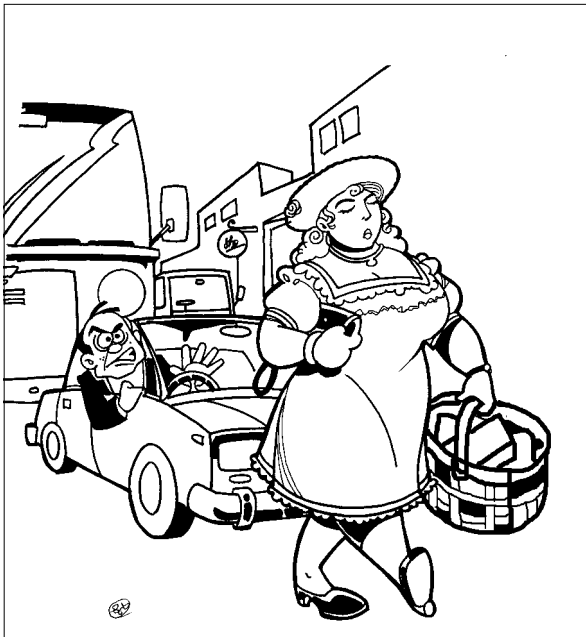
lady that if liberty entitled the foot-passenger to walk down the middle of the road it also entitled the cab-driver to drive on the pavement, and that the end of such liberty would be universal² chaos. Everybody would be getting in everybody else's way and nobody would get anywhere. Individual liberty would have become social anarchy.

2 There is a danger of the world getting liberty-drunk in these days like the old lady with the basket, and it is just as well

1 peril : serious danger

2 universal : total, spreading everywhere

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. Often you may have to submit to a curtailment of private liberty in order that you may enjoy a social order which makes your liberty a reality.



3 Liberty is not a personal affair only, but a social contract. It is an accommodation of interests³. 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 wearing a frock-

3 accommodation of interests: making slight changes or sacrifices to suit other people

4 leave (n) : permission

coat and sandals, 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. And you will not ask me whether you may be a Protestant or a Catholic or whether you may marry the dark lady or the fair lady.

4 In all these and a thousand other details you and I please ourselves and ask no one's leave⁴. We have a whole kingdom in which we rule alone, can do what we choose, be wise or ridiculous, harsh or easy, conventional or odd. But once we directly step out of that kingdom, our personal liberty of action becomes qualified by other people's liberty. I might like to practise on the trombone⁵ 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 a lot of people in the world and I have to accommodate my liberty to their liberties.

5 I got into a railway carriage at a country station the other morning and started reading a Blue-Book. I was not reading it for pleasure. The truth is that I never do read Blue-Books for pleasure. I read them as a barrister reads a brief,

5 trombone : large musical instrument resembling a trumpet

for the very humble purpose of turning an honest penny out of them. Now, if you are reading a book for pleasure it doesn't matter what is going on around you. I think I could enjoy *Tristram Shandy* or *Treasure Island* in the midst of an earthquake.

6 But when you are reading a thing as a task you need reasonable quiet. That is what I didn't get, for at the next station in came a couple of men, one of whom talked to his friend for the rest of the journey in a loud and pompous⁶ voice. As I wrestled with clauses and sections in the *Blue-Book*, his voice rose like a gale⁷, and his family history, the deeds of his sons in the war, and his criticisms of the generals and the politicians submerged my poor attempts to hang on to my job. I shut up the *Blue-Book*, looked out of the windows, and listened wearily⁸ to his thundering voice. It was like a barrel-organ⁹ groaning out some banal song of long ago.

7 If I had asked him to be good enough to talk in a lower tone I dare say he would have thought I was a very rude fellow. It did not occur to him that anybody could have anything better to do than to listen to him, and I have no doubt he left the carriage convinced that everybody in it had, thanks to him, had a very illuminating journey, and would carry away a pleasing impression of his

6 pompous : self-important
 7 gale : strong wind
 8 wearily : with annoyance
 9 barrel-organ : a musical instrument

encyclopaedic range. He was obviously a well-intentioned person. The thing that was wrong with him was that he had not the social sense. He was not “a clubbable¹⁰ man”.

8 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.

9 Let us take the trombone as an illustration again. Hazlitt said a man who wanted to learn that fearsome¹¹ instrument was entitled to learn it in his own house, even though he was a nuisance to his neighbours, but it was his business to make the nuisance as light as possible. He must practise in the attic, and shut the window. He had no right to sit in his front room, open the window, and blow his noise into his neighbours' ears with the maximum of violence. Now think of another person who has brought a very blatant gramophone, and on Sunday afternoon sets the things going, opens the windows and fills the street with *Keep the Home Fires Burning* or some similar banality. What are the right limits of social behaviour in a matter of this sort?

10 If you like the gramophone you are entitled to have it, but you are interfering

10 clubbable : sociable
 11 fearsome : very frightening to look at

with the liberties of your neighbours if you don't do what you can to limit the noise to your own household. Your neighbours may not like *Keep the Home Fires Burning*. They may prefer to have their Sunday afternoon undisturbed, and it is as great an impertinence¹² for you wilfully to trespass on their peace as it would be to go unmasked into their gardens and trample¹³ on their flower beds.

11 I suppose the fact is that we can be neither complete anarchists nor complete socialists in this complex world – or rather we must be a judicious mixture of both. We have both liberties to preserve – our individual liberty and our social liberty. I shall not permit any authority to say that my child must go to this school or that, shall specialize in science or arts, shall play rigger or soccer¹⁴. These things are personal. But I cannot have the liberty to be a nuisance to my neighbours or make my child a burden and a danger to the commonwealth.

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

12 impertinence : rudeness

13 trample (v) : walk on something and damage it

14 rigger or soccer: both are football games. Rigger is Rugby football where the players are permitted to carry the ball and to hold an opponent doing this

little habits of commonplace social exchanges that make up the great sum of life and sweeten or make bitter the journey. I hope my friend in the railway carriage will reflect on this. Then he will talk in a way that will permit me to read my Blue-Book undisturbed.

(slightly abridged and adapted)

About the author

A.G. Gardiner (1865 - 1946) is one of the most popular essayists of 20th century. He wrote his essays under the pseudonym ' *Alpha of the Plough*'. He was the editor of the liberal paper *Daily News* for many years. 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. *The Pillars of Society*, *Pebbles on the Shore*, *Many Furrows* and *Leaves in the Wind* are some of his best known writings. The present extract is from *Leaves in the Wind* (1918).

Notes and references

the rule of the road: *in the literal sense means the rules of traffic prescribing how foot-passengers and vehicles should make use of the road for greater safety and convenience. In a wider sense it has implications for life too. Every individual may sacrifice some of their liberties so that the essential liberties of others are preserved. Gardiner remarks that a reasonable consideration for the rights or feelings of others is the foundation of smooth social conduct.*

Arthur Ransome : *the correspondent of the Daily News in Russia*

Petrograd : known as St. Petersburg, a city in Russia

got liberty now : the woman refers to the new freedom brought by the Russian Revolution of 1917

Helvellyn : the highest mountain in England (949 metres)

Blue-Book : a parliamentary or privy council report, an official publication in blue cover

Tristram Shandy : a humorous novel by Lawrence Sterne, published in the 18th century

Treasure Island : a novel of adventure by R.L Stevenson, published in 1883

Hazlitt : William Hazlitt (1778-1830) the English essayist and critic

Keep the Home Fires Burning : a popular song

Words, phrases and idioms

peril (n) : danger

The journey through the mountains was fraught with *peril*. (full of danger)
perilous(adj) : Some of the country roads here are quite perilous for motorcyclists.

curtail (v) : reduce

During a war the personal liberties of citizens are often *curtailed*. **curtailment (n)**

chaos (n) : confusion

A serious accident caused traffic *chaos* on the highway yesterday.

A mad elephant created *chaos* in the street.

anarchy (n) : a situation in which people do not obey rules and laws

France was in a state of *anarchy* soon after the Revolution. **anarchic (adj)**

ridiculous (adj) : very silly or unreasonable

It is *ridiculous* to expect a two year old child to be able to read!

Do I look *ridiculous* in this colourful dress?

harsh(adj) : very strict and unkind

Mad with anger, he spoke *harsh* words to his brother.

conventional (adj): traditional , customary; old-fashioned

I find his paintings rather dull and *conventional*.

In many countries, it is *conventional* to wear black at funerals.

odd (adj) : strange

His grandfather was an *odd* man. He always wore a hat inside the house.

oddity (n)

wrestle with : try hard to deal with something that is difficult

The government is *wrestling with* difficult economic problems.

banal (adj) : ordinary; uninteresting

His ideas were quite *banal*. No one listened to his long lecture. **banality (n)**

blatant (adj) : (here) noisy

wilfully (adv) : intentionally

You *wilfully* disobey the law if you refuse to pay taxes.

judicious (adj) : reasonable; done in a careful way

We should make *judicious* use of the natural resources available to us.

trespass : go into somebody's land or property without permission

"Trespassers will be prosecuted."

III Read and respond.

i Here are some instances of what certain people do. Say which of them lead to the first situation and which of them lead to the second situation. Explain your answer in two or three sentences. One has been done for you.

Situations

- 1 Individual liberty becomes social anarchy.
- 2 Curtailment of private liberty makes your liberty a reality.

Actions

- 1 A cab-driver drives on the pavement.

Answer :

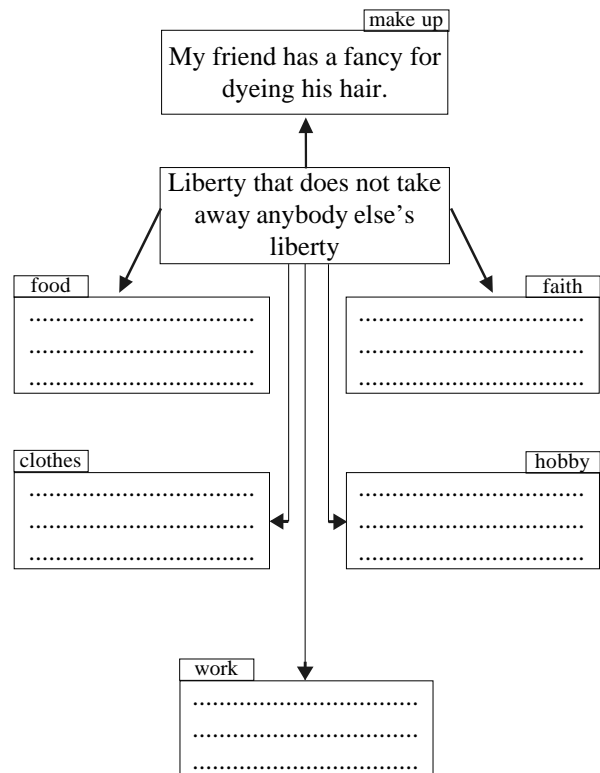
This leads to the first situation. If a cab-driver drives on the pavement, foot-passengers won't be able to walk safely on the pavement. Thus individual liberty becomes a threat to society leading to social anarchy.

- 2 Foot-passengers take the liberty to walk down the middle of the road.
- 3 A man practises *tabala* in a closed room from midnight till three in the morning.
- 4 A person talks in a loud and pompous way in a railway carriage.
- 5 A parent decides to send his son to Fagin's Academy for pick-pockets.
- 6 Children play cricket in the street.
- 7 A man tries to jump the queue and buy tickets for a film.

ii State whether the following statements are true or false.

- 1 Individual liberty can lead to social anarchy.
- 2 Curtailment of personal liberty gives others greater freedom to enjoy their liberty.
- 3 You have the liberty to laugh at me, but I don't have the liberty to be indifferent to you.
- 4 A person's liberty to practise trombone in the night might interfere with the liberty of other people to sleep in quiet.
- 5 The author reads the Blue-Book for pleasure.
- 6 The man who talked to his friend in a loud and pompous voice in the railway carriage is a clubbable man.

iii Give five instances of the use of one's liberty which do not clash with anybody else's liberty. Here is an instance for you.



iv Match the items in column A with those in B.

A	B
1 The stout old lady with a basket in her hand	when everybody gets into everybody else's way.
2 The lady argued that she was	when everybody enjoys their liberty without consideration for others.
3 Universal chaos is the end result	walked down the middle of the road.
4 Individual liberty becomes social anarchy	which is an accommodation of interests.
5 Liberties of all can be preserved	only when a social order is maintained through sacrificing private liberty.
6 Liberty becomes a reality	by curtailing some of the liberties of everybody.
7 Liberty is a social contract	free to walk anywhere she liked.

v Answer the following questions in two or three sentences each. (The passage is conveniently divided into the following sections.)

Section I - Para 1,2,3
Section II - Para 4,5,6,7
Section III - Para 8,9,10
Section IV - Para 11,12

Section I

- 1 What did Mr Arthur Ransome report from Petrograd?
- 2 What did the stout old lady do? Can you justify her action? Why?
- 3 What did the old lady say when someone told her that the pavement was the place for foot-passengers?
- 4 What would be the consequence if everybody used their liberty without considering the liberty of others?
- 5 When does individual liberty turn into social anarchy?
- 6 Broadly speaking, what does the rule of the road mean?
- 7 When does our liberty become a reality?

Section II

- 8 When does personal liberty of action become qualified by other people's liberty?
- 9 Why does the author say that it would be good to practise trombone on the top of Helvellyn and not out in the streets?
- 10 What distracted the author when he was reading the Blue-Book in a railway carriage?

- 11 What does the author say about the man who talked in a loud and pompous voice?

Section III

- 12 Why does the author say that the man in the railway carriage was not a clubbable man?
- 13 What do you think is the foundation of smooth social conduct?

Section IV

- 14 Why does the author say that we can be neither complete anarchists nor complete socialists in this complex world?
- 15 How, according to the author, do we declare that someone is civilized or uncivilized?

IV Read and write.

a How does Gardiner show that liberty is not a personal affair but a social contract?

or

Do you agree that we have to preserve both the liberties — individual liberty and social liberty?

Form convenient groups and discuss. The hints given below will help you.

Individual liberty curtailed to preserve social liberty — example of old lady walking where she liked — does not realize such liberty would create social anarchy — matters which do not touch any one else’s liberty — Blue-Book incident in a railway carriage — reasonable consideration for the rights and feelings of others is the foundation of social conduct — rights of small people and quiet people are as important to preserve as the rights of small nationalities — difficult to decide who should surrender their liberty to whom — have to preserve individual and social liberties — have to show that we are civilized

V Put it this way.

Expressing condition

Read the following sentences from the passage *On the Rule of the Road*.

- 1 If I have a fancy for dyeing my hair, ... I shall follow my fancy and ask no man’s permission.
- 2 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.

Now look at the following picture and read the dialogue between Mother and Vimal.

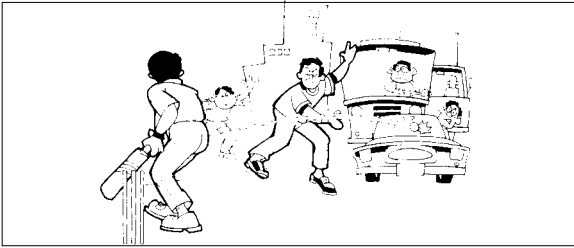


- Mother : No, Vimal, don’t do that. If you pull its tail, the cat will scratch you.
- Vimal : No, mother, it won’t. If it turns back on me, I will let it go.
- Mother : If you waste time playing, you won’t be able to do your homework.
- Vimal : Yes, I *have* my homework to do. But it seems I have lost my pen. If I have no pen, how do I do my homework? Nirmal, can you get me a pen?
- Nirmal : Sorry, I’m a bit busy. But if I go out, I will buy you a pen.

This structure is often called the first conditional (Type I). It indicates that the possibility in the if clause is real. We also use this structure when there is a possibility that the situation in the ‘if clause’ is true in the present.

More examples:

- 1 If it *rains*, we *will put off* the match.
 - 2 If we *put off* the match, we *may fix* it for next week.
 - 3 If we *fix* it for next week, we *can sell* more tickets.
- 1 Make a few connected sentences with the hints given in the picture. One has been done for you.**
- 1 If you play cricket on the road, the ball may hit passing vehicles.



2 If the ball ...

3 If a vehicle ...

2 Put the correct form of the verb given in brackets and complete the following sentences.

e.g. If we ... (run) out of oil, we ... (need) other forms of energy.

If we run out of oil, we will need other forms of energy.

1 Pollution ... (increase) if we ... (use) too much oil and coal.

2 If pollution ... (increase), more and more trees ... (die).

3 The climate ... (change) if more and more trees ... (die).

Now look at the following sentence from the passage.

If I went on the top of Helvellyn to do it, I could please myself.



Here Mr Balan thinks about an unlikely situation. He fancies about it.

This structure is often called the ‘second conditional’ (Type II). We use this structure to talk about unreal present or an unlikely future situation. We also use sentences like these to talk about unlikely present or future situations.

If I had 20 lakh rupees, I would buy a car and a big house in town (but I don’t have 20 lakh rupees.)

If I did not feel so tired, I would come out with you. (But I feel very tired.)

If I did not go to the party, he would be offended.

The past form of the verb: did not go does not have a past meaning in sentences like these; it shows hypothetical present or future.

3 Take a look at the picture below and complete the sentences suitably.



1 What would the woman do if she knew the man had doubtful intentions?

a She _____ him to go away. (tell)

b She _____ her purse away. (move)

c She _____ the police. (call)

2 What would the man do if he knew that the police was there?

a He _____ to take the purse away. (not try)

- b He _____ away. (run)
- c He _____ somewhere. (try to hide)

4 Look at the picture below and read the following:



[From Delhi Arun came to Thiruvananthapuram by the morning flight. He came home by a taxi from the airport. He had not informed his wife that he was coming. It was a surprise to her.]

If he had informed her, she would have received him at the airport.

If she had gone to the airport by car, he would not have hired a taxi.

This structure is often called the third conditional (Type III). We use this structure to talk about unreal past situations. The verb in the if-clause is in the past perfect tense. The time is past and the condition could not be fulfilled because the action in the if-clause did not happen.

If the weather had been nice yesterday, I would have gone to the beach. (But the weather was not nice and I did not go to the beach.)

If I had worked hard, I would have passed the examination.

5 Put the verbs in the correct form: the past perfect, or would (n't) have + past participle. One has been done for you.

1 If I (not /be) so busy yesterday, I would have invited you to tea.

If I had not been so busy yesterday, I would have invited you to tea.

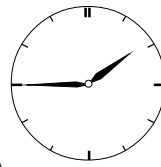
2 If you had been to the film, you (enjoy) it.

3 She would have stayed at the hostel if she(have) the opportunity.

4 If he had been more careful, he(not /meet) with the accident.

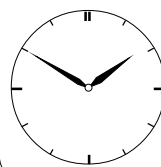
Note the following.

Time 1:45



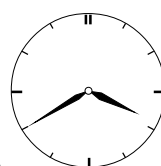
If we leave at 2.00 we will arrive at 3.15 (we are likely to leave at two.)

Time 1:50



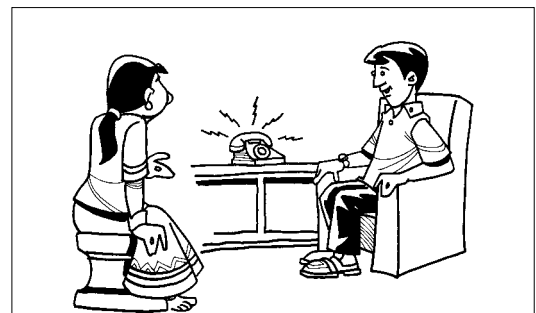
If we left at 2:00 we would arrive at 3:15 . (But we won't leave at 2:00. It is not possible for us to get ready in 10 minutes.)

Time 3:40



If we had left at 2:00, we would have arrived at 3:15. (But we started late so we could not arrive in time. Alas! We missed the train.)

iv Expressing possibility



Liju : There is someone on the line.

Reemy : It may be Sally. (Perhaps it is Sally.)

Liju : We are not sure what we are going to do tomorrow. Perhaps Sally will tell us.

Reemy : We *might* go to the beach. (Perhaps we will go to the beach.) “Where is Simon?”

Liju : He *could* be in the dining room. (Perhaps he is in the dining room. I’m not sure.)

Please wait. Let me answer the phone.

We use ‘*may*’, ‘*might*’ or ‘*could*’ to talk about present or future possibility. ‘*Might*’ is normally a little less sure than ‘*may*’. ‘*Could*’ is normally less sure than ‘*may*’ or ‘*might*’.

You will see a few tasks based on the above items in the Practice Book. Try and do them. Your teacher will help you.

VI Say it this way.

Agreeing and disagreeing

Planning a trip

Satheesh : Why can’t we visit Chennai this time?

Leena : It’s really a nice place to visit. But I’m afraid our trip will be expensive.

Rajeesh : Leena is right. Shall we go to some other place? Let’s go to Kodaikanal.

Satheesh : That’s a good idea. But we have been there before.

Ligi : Why not Malampuzha, then?

Leena & Satheesh : Ah! that’s wonderful.

Now, practise the dialogue with your partners.

VII Listen and do.



You will now listen to a story. Listen carefully.

The Cat, the Tortoise and the Law of Gravity*

You have now listened to a talk on The Cat, the Tortoise and the Law of Gravity.

Now try and answer the following questions:

I Choose the correct answer from those given:

- 1 The tortoise’s claim was that
 - a he could run faster than the cat.
 - b he could travel 100 metres as fast as the cat.
 - c he could quote the law of gravity anytime.
- 2 The tortoise’s calculations went wrong because
 - a he wasn’t as agile as the cat.
 - b the tower was taller than he had thought.
 - c the cat jumped faster than the tortoise.
- 3 The tortoise led the cat to the top of the tower because he hoped to
 - a teach the cat how the law of gravity worked.
 - b show the cat how high the tower was.
 - c equal the cat in speed.
- 4 The tortoise had to spend a long time in hospital because:
 - a the law of gravity did not work.
 - b his shell and bones had broken as a result of the fall.
 - c the cat had pushed the tortoise down from the tower.

II Say if the following statements are true or false:

- 1 The teacher failed to convince the tortoise about the law of gravity.
- 2 The cat was happy with the idea of jumping down from a height of 100 metres.
- 3 The cat refused to jump from the top of the tower.
- 4 The cat and the tortoise hit the ground at the same time.
- 5 The tortoise could not get to the ground safe despite all he had learnt about gravity.

* **Note to the teacher:** Please see Appendix I. You may also refer to the general guidelines given in the Teachers’ Sourcebook.

to walk down the middle of the road | it also entitled the cab-driver to drive on the pavement | and that 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 anarchy.

XI Study skills

a **Say and speak** are words which have more or less the same meaning with some slight differences. Some synonyms or near synonyms of *say / speak* are given below. Now, fill up the blanks in the following statements with suitable words from the box. You may refer to a dictionary, if necessary.

answered	asked	cried
drawled	exclaimed	explained
grumbled	muttered	pleaded
shouted	stammered	whispered

- 1 The tourist _____ the policeman for directions.
- 2 Lazily, he _____ out the answer to my question.
- 3 He _____ some completely incoherent words.
- 4 “Fif... fif ... fifty, sss... sent, pl ... please”, he _____.
- 5 She came close and _____ in my ear.
- 6 He _____ unhappily to himself after he was scolded by the teacher.

- 7 The prisoner _____ to the Judge to spare his life.
 - 8 The sergeant _____ out his commands to the recruits.
 - 9 She _____ all the questions correctly.
 - 10 The boy _____ why he was late to school.
 - 11 “Wow!” he _____ in surprise.
 - 12 “Ouch!” he _____ out in pain.
- b When an abbreviation includes the first and the last letters of a word, the full stop is usually omitted. (e.g. *Mr Mrs*). There is no rule about this and it is certainly not wrong to add a full stop (*Mr. Mrs.*). For other abbreviations full stops may or may not be used. Some abbreviations are given below. Refer to a dictionary and find out their full forms.
- M.A. B.A. Oct. D.T.P. S.O.S. P.T.O. Prof. Incl. hr. Maths. a.m. Co-op. e.g. esp. Lt. V.I.P. Supdt. tech. I.S.D. S.T.D.**

XII Let's now complete the tasks in Practice Book.

A few tasks based on this unit have been given in the **Practice Book**. They form an integral part of this unit. Don't forget to do them. Your teacher will help you.

I Let's start.

You have heard of shepherds, haven't you? What sort of folk are they? Do you think shepherds have nothing else to do except graze sheep? Aren't they like other people? Do they have a life just as easy or as difficult as ours? Do they have hopes and aspirations as we have? Do you think their needs are simpler and fewer than ours? Have you ever wondered about their customs and manners and their social life? Do they go through the various stages of courtship and love as most urban people do?

If a shepherd invites a maiden from the town to be his love, would she accept him?

II Let's listen.

Your teacher will recite/ read out the poem to you. Listen carefully and try to gather the main ideas and enjoy the music and the rhythm of the poem.

Come live with me, and be my love,
And we will all the pleasures prove
That hills and valleys, dales and fields,
And all the craggy mountains yields. 4

There we will sit upon the rocks,
Seeing the shepherds feed their flocks
By the shallow rivers, to whose falls
Melodious birds sing their madrigals. 8

And I will make thee beds of roses
With a thousand fragrant posies,
A cap of flowers and kirtle
Embroider'd all with leaves of myrtle. 12

A gown made of finest wool
Which from our pretty lambs we pull,
Fair lined slippers for the cold,
With buckles of the purest gold; 16

A belt of straw and ivy buds,
With coral clasps and amber studs,
And if these pleasures may thee move
Come live with me, and be my love. 20



The shepherd swains shall dance and sing
 For thy delight each May-morning;
 If these delights thy mind may move,
 Then live with me, and be my love. 24

Christopher Marlowe

III A few words to note

- yield (v)** : provide, offer
- madrigal** : a song, often about love, to be sung by several people
- posy** : a small bunch of flowers
- embroider** : decorate; deck
- kirtle** : (old use) a long gown worn by women
- myrtle** : a bush with shiny leaves and sweet-smelling white flowers
- lined slippers**: footwear with lining inside for strength and support
- ivy** : an evergreen creeper
- coral** : a pinkish orange rock-like substance formed in the sea, sometimes used in jewellery
- clasp** : a small metal device used to fasten a belt, a bag or a piece of jewellery
- amber** : a hard clear yellowish brown substance used for making ornaments
- stud** : a small piece of jewellery worn in the ear
- move (v)** : cause to have strong feelings such as sadness, sympathy, happiness or admiration
- swain** : (old use) a country youth
- thy** : (old use) your

IV Let's understand the poem.

- a Read the poem carefully and try to answer these questions.**
- 1 Is it obvious that the poem deals with the lives of shepherds? What are the clues, if any, that tell us so?

- 2 Do we get a hint that the girl he is inviting to be his love is a city girl?
- 3 What does the shepherd offer her if she chooses to live with him? Will she miss some of the pleasures of city life?
- 4 How does the shepherd expect to make up for the losses the city girl is likely to suffer in case she goes away with him to the countryside?
- 5 Is the young shepherd very sure that his lady love will accept his offer? Do you think his offer is somewhat diffident? Why?

b Read the poem again and try to answer these questions.

- 1 Do you think the shepherd is aware of the difference between the simple joys of the countryside and the pleasures of the city? Does he try to offer the urban girl a few things that are usually available only in the city? (stanzas 4 and 5)
- 2 Do you get hints of an alliance or combination that cannot work out? Can you attach coral clasps and amber studs to a belt of straw and ivy buds? (stanza 5)
- 3 Do you think the shepherd is passionately in love with the girl or is he merely taking a chance? Why does he repeat the words of the first line of the poem at different places?
- 4 Though this is supposed to be a pastoral poem, does it really praise a simple and happy life? Or does it bring out its contradictions?

V Let's enjoy the poem.

a Let's bring out the beauty of the poem.

- 1 Do you think the very first line of the poem strikes a conditional note?
- 2 What does the shepherd want to prove in the company of the girl?
- 3 What does the shepherd think are the sources of fun and pleasure for him?
- 4 What provides the background music to the waterfalls?
- 5 What sort of a bed has the shepherd in mind for his love?
- 6 Why does he speak of a gown and fair-lined slippers? Does he want to reassure the girl that she will miss nothing she was used to back at home?
- 7 Does the shepherd feel that the pleasures he has in store for her are enough to move anyone?
- 8 What is the most impressive of the entertainments he offers his love?
- 9 Why does the shepherd appeal to the girl's mind, rather than to her heart? Does he fear that the girl might hastily say no to him?

b Let's comment on the following.

- 1 What are the objects the shepherd mentions as joyous and typical of his home? List them and say if his world is limited to them.
- 2 Give instances of the idle life the shepherd promises to give his love.
- 3 Do lined slippers which buckles of purest gold, coral clasps and amber studs sound too far-fetched for a shepherd? Don't they belong to the fashionable world of the sophisticated city

folk? Do you think the shepherd is rather unrealistic in his claims? Why?

- 4 Does it appear that there is an attempt here to marry the simple with the complex which is an impossible proposition? How do features of a rural life presented here contrast with features of city life?
- 5 There is always a tendency on the part of the village folk to imitate the townsfolk. Why are certain items of cloth and footwear mentioned in the poem? What do they highlight?

VI Let's examine the poetic touches and effects.

a Let's take a look at the poet's art/ craft.

- 1 Do you think the poem is a set of six stanzas or a set of 12 couplets? The rhyme scheme gives you the clue. (aa, bb, cc, dd, ee, ff)
- 2 The metre employed here, as you may know, is *iambic pentameter* with minor variations: each foot is marked by an unstressed syllable followed by a stressed syllable. Can you point out a few variations? For example the first line: **Come live** with **me** and **be** my **love** (the stressed syllables are shown in bold).
- 3 Iambic pentameter, being closest to the speech rhythm of everyday life, suits the character of the shepherd who makes no claims to be very clever but is rather foolish in asking a city girl to join him to partake of his simple joys.
- 4 The images in the poem are noteworthy. Roses and myrtles represent love; flocks by shallow rivers indicate simplicity. The dress material the shepherd refers to marks a contradiction — the impossible combination of two ways of life.
- 5 Alliteration is quite liberally employed by the poet: **live** and **love**, **we** and **will**, **pleasures** and **prove**. Can you find more example?

- 6 The peculiar rhyme of *prove* and *love* was typical of Marlowe's times. The endings were pronounced alike in his time.

VII Let's follow up.

- 1 Imagine you like someone intensely and you want to tell him/ her what joys you want to share with him/ her. Try your hand at composing a few lines in the manner of the poem we have just read and enjoyed.
- 2 There are many other poems in English which you can compare and contrast with *Come Live with Me*. For example, there is *To His Coy Mistress* by Andrew Marvell. Look for poems on the same or a related theme in your mother tongue (for instance *Ramanan* by Changampuzha) or any other language you know.
- 3 Can you write a few lines in a stanza or two on how you feel for your mother/ father/ brother/ sister who loves you, helps you and makes you ever so happy.

VIII About the Author

A contemporary of Shakespeare, Christopher Marlowe, (1564-93) was a brilliant playwright and poet. Marlowe's poetry has an unequalled lyrical quality. His development of blank verse influenced Shakespeare. Among his plays are *Tamburlaine the Great*, *Dr Faustus* and *Edward II*. Marlowe was charged with atheism. While awaiting trial, he was killed in a tavern brawl.

