AEC ENGLISH LANGUAGE 1

UNIT NO. 1 TEXT: GEMS OF WISDOM (STORIES)

1. **The Lady or the Tiger? – Frank R. Stockton**
   - **Summary &Analysis of the story:**

The story begins with a description of a king who ruled long ago. The king is somewhat barbaric in his rule, but he Is also calm and genial to his subjects. Only slightly influenced by the Romans, who ruled nearby, this king did not have gladiator battles or killings of religious prisoners in his amphitheater to amuse his subjects. Instead, this king conducted criminal trials there, and in a very distinctive way. These trials were very popular in his kingdom.

The king's amphitheater contained two doors. Behind one door was a tiger, and behind the other was a lady. Whenever a man was accused of committing a crime, he was sent into the amphitheater to choose one of the two doors. If he chose the door with the tiger behind it, he died a gruesome death at its claws and teeth, and was therefore deemed guilty of the crime. If he chose the door with the lady, he was deemed innocent and was married to the lady then and there by a waiting priest. It didn't matter if the man was already married, since the king demanded his own form of reward be enacted regardless of the newly innocent man's circumstances.

At a certain time, the king becomes aware of a scandal involving his own daughter, the princess, and he finds that she is in engaged in a love affair with a young man of low social standing. In the king's eyes, this is a crime of the highest order, and he demands the trial of her lover in the usual fashion. This time, the most ferocious tiger that could be found is put behind one door, and the most beautiful lady in the kingdom behind the other. The crowds are massive, and even those who cannot gain access to the amphitheater press inward to catch a glimpse of the trial.

- The princess, being In love with the young man on trial, has discovered which door holds the tiger and which holds the lady. She also knows that the lady is one from the king's court, and one whom she hates for her amorous.

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attention to the princess's lover. The princess becomes viciously jealous at the thought of the woman anxiously awaiting her marriage to the young man.

At the trial, the young man enters the amphitheater in the usual way and bows to the king. But as he does so, he looks to the princess for some kind of sign about which door he should choose, suspecting that she has used her influence to find out which door holds which fate. The princess makes a quick gesture to the right, and the young man goes directly to open the door on the right. But it is not known which fate the princess has chosen for him and for herself. On the one hand, she may have saved his life but also condemned herself to endure the heartbreak of seeing him happily married to another woman. On the other hand, she may have chosen his brutal death, which they will both suffer through but will eventually enjoy a reunion in the afterlife.

The story ends without revealing what was behind the door on the right. The question is left to the audience of the story: Did the princess choose life or death for her lover?

- **Theme of the story:**
- *The Shifting Nature of Justice*

  In this story, the shifting nature of justice is put on display, both by the king and by the princess. Under the king's leadership, justice is a matter of blind chance. The king's arena is set up to deliver justice in a simple metaphorical coin flip involving the two doors. The accused must choose one door or the other. One door is guilt, and one is innocence. This cannot be deemed justice in the sense that most know it, but the king believes that his methods of trial are truly fair and warranted, which causes the definition of justice to become furtive under these terms.

- *The Overwhelming Influence of Jealousy*

- Toward the end of the story, jealousy plays a major thematic role in the actions of the princess. When her lover is on trial, the princess learns which door holds the tiger and which holds the lady, but this does not necessarily mean she wishes to save his life. This is

  especially true when she learns which lady waits behind one of the doors. It is a lady she does not care for, and one she has been jealous of in the past. A wild, overwhelming envy takes her heart. She may lead her lover to the tiger to prevent his marriage to this lady. Though this seems unthinkable, the narrator reminds us that she is the king's daughter and as such is semi-barbaric herself. This reminder

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suggests that jealousy is a barbaric instinct. Jealousy is irrational, to be sure, but would it lead her to indirectly killing the man she loves? This question is born out of jealousy, which has a great power in the world of this story and may affect the unknown outcome of the plot. If the story is a metaphor for normal life, it seems to say that the power of jealousy can be overwhelming and sometimes drives people to commit insanely irrational acts.

- *The Sheer Power of Chance*

  Chance is a major factor in this story. Not only does chance decide the guilt or innocence of each accused criminal, but chance also decides whether or not they live or die. This sort of arbitrary justice is described as the fancy of the king, meaning he believes that a person is truly innocent if they choose the lady and truly guilty if they choose the tiger. This system amounts to nothing more than a coin flip to determine the person's life-or-death fate. Traditional systems of justice do not rely on chance, but in the case of seemingly random but critical misfortunes such as illness, a coin flip may appear to produce the best chance for a positive outcome. This story points out the power of chance metaphorically. In our own lives, we make decisions based on chance.

to complement: the combs for Della's (sold) hair, and the chain for Jim's (sold) watch. But O. Henry is not inviting us to laugh at their folly, but to celebrate their sacrifice. Indeed, what motivated them was not foolishness but wisdom, as the narrator remarks in the story's closing words.

So there are, in a sense, two surprise twists at the end of 'The Gift of the Magi': the trademark plot twist which characterises most of O. Henry's short stories, and the narratorial 'twist' in which he overturns our initial response – which might be to laugh good-naturedly at the unhappy turn of events which have just been narrated – and makes a moral point that Jim and Della behaved out of wisdom, even though they ended up with 'useless' presents from each other.

This is all well and good, but it's worth noting that the narrator doesn't gloss why he believes that Jim and Della were 'wisest' of all gift-givers. Of course, 'wise' here is suggested by the Magi, the Zoroastrian astrologers who, in the Gospel of Matthew, visited the infant Jesus and brought him gifts of gold, frankincense, and myrrh: hence the title of the story.But what makes Jim and Della wise? And why doesn't O. Henry tell us? Is it because he wanted us to make up our own minds, or did he assume that the answer was fairly self-explanatory?

The latter seems more likely. For surely the 'moral' of 'The Gift of the Magi', given its Christmas setting and the fact that Jim and Della clearly love each other and treat each other well despite having no money to afford the finer things in life, is that love is more important than possessions. And when it comes to Christmas and buying gifts for our loved ones, it really is the thought that counts.

But there's a little more to 'The Gift of the Magi' than this rather hackneyed old adage, which would reduce the story to a sentimental and rather twee fable about 'giving being better than receiving' and 'love being more important than money'. Both of these statements are relevant to the story, but what is also relevant is the element of sacrifice the two characters make, and their reaction to learning the implications of this.

So Jim is happy to part with a gold watch that has been passed down the male line for three generations, while Della is happy to lose her hair (whichh would, despite her protestations, take many months to grow back fully) in order to purchase the gift the other one most desires. But with the story's twist, they learn that their personal sacrifices – committed for their love of the other one – have been in vain.

But they are happy about this, not because of the gesture of buying the gift but the great cost that it has incurred for the other. Love, O. Henry seems to say, is about giving up that which you most treasure in order to show your beloved – whom you should love even more – the extent of your devotion.

In other words, what is remarkable about 'The Gift of the Magi' is that its moral seems to be not just 'giving is better than receiving' but 'giving and losing is all that matters', since what they receive is of no practical use to them.

- **Theme of the story:**
  As definition theme is the central idea or ideas explored by a literary work. Usually themes of the story have more one theme. Themes of the story could be themes of death, themes of revenge, themes of action and many more. It can be said "The Gift of The Magi" has the theme "Sacrifice sometimes can be pointless." I could tell that since Della's sacrifice to cut her hair off to buy the chain for Jim's watch became pointless because in the end, Jim told Della that he

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had sold his valuable watch to buy her a set of comb. Unfortunately, Della's hair was now very short. In conclusion, their sacrifice does not make any result.

2. **An Astrologer's Day – R. K. Narayan**
   - **Summary and Analysis of the story**

   Narayan's story is a short tale with a twist, and its plot is neat in the way it brings together its several strands. We learn at the end of 'An Astrologer's Day' that the title character only left home and became an astrologer in the first place because he feared he had killed Guru Nayak after they drunkenly quarrelled. That one moment of anger determined the subsequent path of his life, and forced him to move to a new town and to alter his identity, so nobody from his village would chance to recognise him.

   But he is able to recognise Guru Nayak when this figure from his youth turns up one night. Faced with a tricky customer who is sceptical of his abilities (quite rightly, it turns out, since the astrologer is essentially a blagger), he is backed into a corner and only saved from humiliation when he recognises his client as the very figure from his past who had set his life on its subsequent course.

   This chance encounter is significant because, oddly enough, it ends up doing exactly what an encounter with an astrologer is meant to do: it gives the client clarity regarding his future, and he is now happy to return to his village, safe in the knowledge that his wrongdoer is dead.

   Of course, this 'knowledge' is actually lies, but Narayan appears to be suggesting that the astrologer's actions, performed out of cowardice and a desire to save his own skin, also avert the wrongful execution of vengeance. It is better for Guru Nayak to believe his would-be murderer dead and let go of the past, after all these years.

   Similarly, the astrologer's recognition of Nayak enables him to assume the role of a genuine astrologer, if only for one night, and speak with the air of an oracle or seer. Nayak is utterly convinced that the man is genuine clairvoyant, after he revealed he knew so much about his life. The astrologer is thus given a chance to be relieved of the burden of guilt he has carried around with him for all these years.

   In 'An Astrologer's Day', Narayan makes effective use of light and dark symbolism. But light can be misleading as well as illuminating. At the beginning

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of the story, Narayan's third-person narrator tells us that the 'gleam' in the astrologer's eyes is often interpreted by clients as a sign of his 'prophetic light', but is in reality his keen eyes searching for more customers.

We are told that the lack of 'municipal lighting' in the area is part of its charm: the light comes from the nearby shops, and not all of these have their own lights, so the street is plunged in a curious mixture of light and shadow.

This is symbolic of the story itself, where truth and lies, like those lights and shadows, are conflated and confused. It is significant that it is when the stranger (later identified as Guru Nayak) lights his cheroot pipe that the astrologer recognises him as the old associate from his past: the light here illuminates his old adversary but Nayak himself remains in the dark concerning the true identity of his interlocutor.

Theme of the story

Deception and Truth:
The astrologer's profession is built on deception, yet he uses his skills to potentially prevent harm and offer guidance, blurring the lines between truth and falsehood.

Fate and Free Will:
The story suggests that fate and free will are intertwined, as the astrologer's words influence the client's actions, while also highlighting how past actions can shape one's future.

Guilt and Redemption:
The astrologer's past haunts him, and the encounter with Guru Nayak forces him to confront his past, leading to a form of redemption by ensuring the man's safety.

Irony:
The story is full of irony, with the astrologer pretending to predict the future while running from his own past. The irony is heightened when he uses his supposed skills to resolve his personal dilemma.

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Human Nature:

Narayan explores the multifaceted nature of human beings, showcasing their capacity for deception, fear, revenge, and even a desire for redemption.

Modernization and Tradition:

The story subtly contrasts the modern elements of the marketplace with the traditional beliefs and practices of the characters, reflecting the changing landscape of India at the time.

Unit-2 Primary and Modal Auxiliary Verbs

- **What is primary auxiliaries?**

  Primary auxiliary verbs, also known as primary helping verbs, are a specific category of auxiliary verbs that are used to form various verb tenses, question forms, negative forms, and the passive voice. They work in conjunction with the main verb to express additional grammatical information. The primary auxiliary verbs include "be," "have," and "do."

  Here's a detailed explanation of each primary auxiliary verb:

  1. "**Be**":

  "Be" is used to form continuous tenses and the passive voice.

  Examples:

  Continuous Tenses:

  "She is studying for her exams." (present continuous)

  "They were playing soccer in the park." (past continuous)

  Passive Voice:

  "The book was written by him." (past simple passive)

  "The cake is being baked in the oven." (present continuous passive)

  2. "**Have**":

  "Have" is used to form perfect tenses.

  Examples:

  "I have finished my work." (present perfect)

  "They had already left when I arrived." (past perfect)

  "She will have completed the project by tomorrow." (future perfect)

  3. "**Do**":

  "Do" is used to form questions and negative sentences in the present simple and past simple.

  Examples:

  Questions:

  "Do you like ice cream?" (present simple)

  "Did they go to the party?" (past simple)

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NegativeSentences:

"I do not understand the instructions." (present simple)

"They did not finish their homework." (past simple)

- **What modal auxiliaries?**

  Modal auxiliary verbs, also known as modal verbs, are a special category of auxiliary verbs that express modality, indicating attitudes such as possibility, necessity, permission, ability, and more. They are used together with the base form of the main verb to convey specific meanings.

  Modal auxiliary verbs play a crucial role in expressing various attitudes, possibilities, permissions, obligations, and more. They add nuance to our language and allow us to convey specific meanings in different situations. Understanding modal verbs helps in communicating effectively and appropriately in English.

- **Common Modal Verbs:**

1. **Can**: Indicates ability or possibility.
   Example: "She can swim well."
2. **Could**: Expresses past ability or polite requests.
   Example: "Could you help me with this?"
3. **May**: Signifies permission or possibility.
   Example: "May I use your pen?"
4. **Might**: Implies a slight possibility or uncertainty.
   Example: "He might come to the party."
5. **Must**: Conveys strong necessity or obligation.
   Example: "You must complete the assignment."
6. **Shall**: Used to indicate future actions or suggestions (primarily in formal or legal contexts).
   Example: "Shall we go for a walk?"
7. **Should**: Suggests advice, recommendations, or expectations.
   Example: "You should eat healthy food."
8. **Will**: Indicates future actions or intentions.
   Example: "I will meet you tomorrow."
9. **Would**: Expresses polite requests, preferences, or hypothetical situations.
   Example: "Would you like some tea?"
- Examples of Modal Auxiliary Verbs in Sentences:

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"She **can** speak multiple languages."

"We **could** visit the museum if we have time."

"**May** I borrow your pen?"

"He **might** arrive late due to traffic."

"You **must** follow the rules of the game."

"**Shall** we begin the meeting?"

"You **should** take care of your health."

"I **will** call you later."

"**Would** you mind closing the window?"

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Unit-3 Tenses

1. Present Simple Tense

Definition: Used to describe habits, general truths, and fixed arrangements.

Formation:

- Affirmative: **Subject + base verb (s/es for he/she/it)**
- Negative: **Subject + do/does + not + base verb**
- Question: **Do/Does + subject + base verb?**

Timing Words: always, usually, often, sometimes, never, every day, on Mondays

Example:

- She **attends** all her lectures regularly.
- The university **does not allow** mobile phones in class.
- **Does** he **submit** his assignments on time?

2. Present Continuous Tense

Definition: Used for actions happening now or temporary ongoing actions.

Formation:

- Affirmative: **Subject + is/am/are + verb+ing**
- Negative: **Subject + is/am/are + not + verb+ing**
- Question: **Is/Am/Are + subject + verb+ing?**

Timing Words: now, currently, at the moment, today, these days

Example:

- The students **are preparing** for the upcoming examination.
- I **am not attending** the seminar today.
- **Are** they **submitting** the report right now?

3. Present Perfect Tense

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Definition: Describes actions completed at an unspecified time before now or actions that still have relevance.

Formation:

- Affirmative: **Subject** + **has/have** + **past participle**
- Negative: **Subject** + **has/have** + **not** + **past participle**
- Question: **Has/Have** + **subject** + **past participle?**

Timing Words: already, yet, just, ever, never, so far, recently, since, for

Example:

- She **has completed** the research paper.
- We **have not received** any instructions from the department.
- **Have** you **read** the university policy?

4. Present Perfect Continuous Tense

Definition: Focuses on the **duration** of an activity that began in the past and continues into the present.

Formation:

- Affirmative: **Subject** + **has/have been** + **verb+ing**
- Negative: **Subject** + **has/have not been** + **verb+ing**
- Question: **Has/Have** + **subject** + **been** + **verb+ing?**

Timing Words: for, since, all day, recently, lately

Example:

- He **has been studying** in the library since morning.
- They **have not been attending** the lectures regularly.
- **Have** you **been working** on your dissertation.

5. Past Simple Tense

Definition: Refers to a completed action or situation in the past.

Formation:

- Affirmative: **Subject + past verb**
- Negative: **Subject + did not + base verb**
- Question: **Did + subject + base verb?**

Timing Words: yesterday, last week, in 2020, two days ago, when

Example:

- The professor **delivered** an inspiring lecture yesterday.
- She **did not attend** the workshop.
- **Did** they **submit** the report last week?

6. Past Continuous Tense

Definition: Describes actions that were ongoing at a specific time in the past.

Formation:

- Affirmative: **Subject + was/were + verb+ing**
- Negative: **Subject + was/were + not + verb+ing**
- Question: **Was/Were + subject + verb+ing?**

Timing Words: while, when, as, at 5 PM yesterday

Example:

- I **was writing** my thesis when you called.
- They **were not paying** attention during the lecture.
- **Were** you **reading** the assignment?

7. Past Perfect Tense

Definition: Indicates an action that was completed before another past action.

Formation:

- Affirmative: **Subject + had + past participle**
- Negative: **Subject + had not + past participle**
- Question: **Had + subject + past participle?**

Timing Words: before, after, already, when, by the time

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Example:

- She **had submitted** the project before the deadline.
- I **had not received** the confirmation email.
- **Had** they **finished** the presentation before the professor arrived?

8. Past Perfect Continuous Tense

Definition: Describes a continuous action that was happening before another action in the past.

Formation:

- Affirmative: **Subject + had been + verb+ing**
- Negative: **Subject + had not been + verb+ing**
- Question: **Had + subject + been + verb+ing?**

Timing Words: for, since, all day, the whole week, before

Example:

- He **had been working** on the report for five hours before the system crashed.
- She **had not been attending** the classes regularly.
- **Had** they **been practicing** for the event?

9. Future Simple Tense

Definition: Used to express decisions, promises, or actions in the future.

Formation:

- Affirmative: **Subject + will + base verb**
- Negative: **Subject + will not (won't) + base verb**
- Question: **Will + subject + base verb?**

Timing Words: tomorrow, next week, soon, later, in 2025

Example:

- The college **will organize** a cultural fest next month.
- I **will not participate** in the competition.
- **Will** you **attend** the faculty meeting?

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10. Future Continuous Tense

Definition: Describes an action that will be ongoing at a particular moment in the future.

Formation:

- Affirmative: **Subject + will be + verb+ing**
- Negative: **Subject + will not be + verb+ing**
- Question: **Will + subject + be + verb+ing?**

Timing Words: at this time tomorrow, next week at 5 PM

Example:

- I **will be attending** the conference at 10 AM.
- They **will not be writing** the exam next week.
- **Will** you **be joining** the seminar?

11. Future Perfect Tense

Definition: Refers to an action that will be completed before a certain future time.

Formation:

- Affirmative: **Subject + will have + past participle**
- Negative: **Subject + will not have + past participle**
- Question: **Will + subject + have + past participle?**

Timing Words: by tomorrow, by next week, before, by then

Example:

- She **will have completed** her thesis by next month.
- We **will not have reached** the venue on time.
- **Will** they **have finished** the assignment?

12. Future Perfect Continuous Tense

Definition: Emphasizes the **duration** of an action up to a point in the future.

Formation:

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- Affirmative: **Subject + will have been + verb+ing**
- Negative: **Subject + will not have been + verb+ing**
- Question: **Will + subject + have been + verb+ing?**

Timing Words: for, since, by... for (time duration)

Example:

- By next year, I **will have been teaching** for five years.
- She **will not have been studying** for long.
- **Will** they **have been working** on the project for six months?

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