

Bengaluru Central University [BCU]
General English
I Semester B.com/B.B.A

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|------------------------|---------------------|
| 1. A Service of Love | O' Henry |
| 2. Sonnet 106 | William Shakespeare |
| 3. The Sporting Spirit | George Orwell |

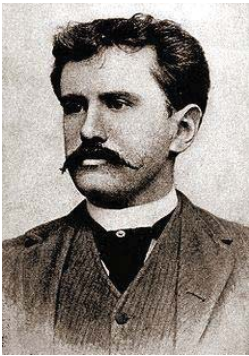
A SERVICE OF LOVE

- O' Henry

Approach to the Text:

- 'True love demands sacrifice.' Discuss.
- 'Love and loyalty prompts one to do supreme sacrifices'. Do you think so?

About The Author:



O' Henry is the pen name of William Sidney Porter who was an American writer, whose short stories are known for wit, wordplay and clever twist endings. He wrote nearly 600 stories about life in America. He was born on September 11, 1862, in Greensboro, North Carolina.

He wrote mostly about ordinary people going about the daily adventure of living. Not infrequently, his stories involve coincidences or unexpected twists that result in surprise endings like that in 'THE GIFT OF THE MAGI.' He cultivated his writing skills and became a professional writer. He became famous under his pseudonym, O' Henry.

This story is essentially similar to his more famous story "THE GIFT OF THE MAGI". In both, the theme is love and sacrifice. The moral of the story is 'when one loves, no service seems too hard.'

When one loves one's art no service seems too hard.

That is our premise. This story shall draw a conclusion from it, and show at the same time that the premise is incorrect. That will be a new thing in logic, and a feat in story-telling somewhat older than the Great Wall of China.

Joe Larrabee came out of the post-oak flats of the Middle West pulsing with a genius for pictorial art. At six he drew a picture of the town pump with a prominent citizen passing it hastily. This effort was framed and hung in the drug store window by the side of the ear of corn with an uneven number of rows. At twenty he left for New York with a flowing necktie and a capital tied up somewhat closer.

Delia Caruthers did things in six octaves so promisingly in a pine-tree village in the South that her relatives chipped in enough in her chip bat for her to go 'North ' and 'finish'. They could not see her f—, but that is our story.

Joe and Delia met in an atelier where a number of art and music students had gathered to discuss chiaroscuro, Wagner, music, Rembrandt's works pictures, Waldteufel, wall-paper, Chopin, and Oolong.

Joe and Delia became enamoured one of the other, or each of the other, as you please, and in a short time were married --for (see above), when one loves one's Art no service seems too hard.

Mr. and Mrs. Larrabee began housekeeping in a flat. It was a lonesome flat--something like the A sharp way down at the left-hand end of the keyboard. And they were happy; for they had their Art, and they had each other. And my advice to the rich young man would be--sell all thou hast, and give it to the poor--janitor for the privilege of living in a flat with your Art and your Delia.

Flat-dwellers shall endorse my dictum that theirs is the only true happiness. If a home is happy it cannot fit too close- let the dresser collapse and become a billiard table; let the mantel turn to a rowing machine, the escritoire to a spare bedchamber, the washstand to an upright piano; let the four walls come together, if they will, so you and your Delia are between . But if home be the other kind, let it be wide and long--enter you at the Golden Gate, hang your hat on Hatteras, your Cape on Cape Hom, and go out by Labrador.

Joe was painting in the class of the great Magister--you know his fame .His fees are high; his lessons are light-- his high --lights have brought him renown. Delia was studying under Rosenstock--you know his repute as a disturber of the piano keys.

They were mighty happy as long as their money lasted. So is every--but I will not be cynical. Their aims were very clear and defined. Joe was to become capable very soon of turning out pictures that old gentlemen with thin side-whiskers and thick pocketbooks would sandbag one another in his studio for the privilege of buying. Delia was to become familiar and then contemptuous with Music , so that when she saw the orchestra seats and boxes unsold she could have sore throat and lobster in a private dining-room and refuse to go on the stage.

But the best, in my opinion, was the home life in the little flat-- the ardent, voluble chats after the day's study; the cozy dinners and fresh, light breakfasts; the interchange of ambitions--ambitions interwoven each with the other's or else inconsiderable--the mutual help and inspiration; and--overlook my artlessness--stuffed olives and cheese sandwiches at 11 p.m.

But after a while Art flagged. It sometimes does, even if some switchman doesn't flag it. Everything going out and nothing coming in, as the vulgarians say. Money was lacking to pay Mr. Magister and Herr Rosenstock their prices. When one loves one's Art no service seems too hard. So, Delia said she must give music lessons to keep the chafing dish bubbling.

For two or three days she went out canvassing for pupils. One evening she came home elated.

"Joe, dear," she said, gleefully, "I've a pupil. And, oh, the loveliest people! General--General A.B.Pinkney's daughter--on Seventy-first Street. Such a splendid house,-- Joe you ought to see the front door! Byzantine I think you would call it. And inside! Oh, Joe, I never saw anything like it before.

"My pupil is his daughter Clementina. I dearly love her already. She's a delicate thing-- dresses always in white; and the sweetest, simplest manners! Only eighteen years old. I'm to give three lessons a week; and, just think, Joe! \$5 a lesson. I don't mind it a bit; for when I get two or three more pupils I can resume my lessons with Herr Rosenstock. Now, smooth out that wrinkle between your brows, dear, and let's have a nice supper."

“That’s all right for you, Dele,” said Joe, attacking a can of peas with a carving knife and a hatchet, “but how about me? Do you think I’m going to let you hustle for wages while I philander in the regions of high art? Not by the bones of Benvenuto Cellini! I guess I can sell papers or lay cobblestones, and bring in a dollar or two.”

Delia came and hung about his neck.

“Joe, dear, you are silly. You must keep on at your studies. It is not as if I had quit my music and gone to work at something else. While I teach I learn. I am always with my music. And we can live as happily as millionaires on \$ 15 a week. You mustn’t think of leaving Mr. Magister.”

“All right,” said Joe, reaching for the blue scalloped vegetable dish. “But I hate for you to be giving lessons. It isn’t Art. But you’re a trump and a dear to do it.”

“When one loves one’s Art no service seems too hard,” said Delia.

“Magister praised the sky in that sketch I made in the park,” said Joe. “And Tinkle gave me permission to hang two of them in his window. I may sell one if the right kind of a moneyed idiot sees them.”

“I’m sure you will,” said Delia, sweetly. “And now let’s be thankful for General Pinkney and this veal roast.”

During all of the next week the Larrabees had an early breakfast. Joe was enthusiastic about some morning-effect sketches he was doing in Central Park, and Delia packed him off breakfasted, coddled, praised, and kissed at seven o’clock. Art is an engaging mistress. It was most times seven o’clock when he returned in the evening.

At the end of the week Delia, sweetly proud but languid, triumphantly tossed three five-dollar bills on the 8x10 (inches) centre table of the 8x10 (feet) flat parlour.

“Sometimes,” she said, a little wearily, “Clementina tries me. I’m afraid she doesn’t practice enough, and I have to tell her the same things so often. And then she always dresses entirely in white, and that does get monotonous. But General Pinkney is the dearest old man! I wish you could know him, Joe. He comes in

sometimes when I am with Clementina at the piano--he is a widower, you know--and stands there pulling his white goatee. 'And how are the semiquavers and the demi-semiquavers progressing?' he always asks.

"I wish you could see the wainscoting in that drawing-room, Joe! And those Astrakhan rug portieres, and Clementina has such a funny little cough. I hope she is stronger than she looks. Oh, I really am getting attached to her, she is so gentle and high bred. General Pinkney's brother was once Minister to Bolivia."

And then Joe, with the air of a Monte Cristo, drew forth a ten, a five, a two and a one--all legal tender notes--and laid them beside Delia's earnings.

"Sold that watercolour of the obelisk to a man from Peoria," he announced overwhelmingly.

"Don't joke with me," said Delia, "not from Peoria!"

"All the way I wish you could see him, Dele. Fat man with a woollen muffler and a quill toothpick. He saw the sketch in Tinkle's windows and thought it was a windmill at first. He was game, though, and bought it anyhow. He ordered another --an oil sketch of the Lackawanna freight depot -- to take back with him. Music lessons! Oh, I guess Art is still in it."

"I'm so glad you've kept on," said Delia heartily. "You're bound to win, dear. Thirty-three dollars! We never had so much to spend before. We'll have oysters to-night."

"And filet mignon with champignons," said Joe. "Where is the olive fork?"

On the next Saturday evening Joe reached home first. He spread his \$ 18 on the parlour table and washed what seemed to be a great deal of dark paint from his hands.

Half an hour later Delia arrived, her right hand tied up in a shapeless bundle of wraps and bandages.

"How is this?" asked Joe after the usual greetings. Delia laughed, but not very joyously.

"Clementina," she explained, "insisted upon a Welsh rabbit after her lesson. She is such a queer girl. Welsh rabbits at five in the afternoon. The General was there.

you should have seen him run for the chafing dish, Joe, just as if there wasn't a servant in the house . I know Clementina isn't in good health; she is so nervous. In serving the rabbit she spilled a great lot of it, boiling hot, over my hand and wrist. It hurt awfully, Joe. And the dear girl was so sorry! But Gen Pinkney!-- Joe, that old man nearly went distracted. He rushed downstairs and sent somebody--they said the furnace man or somebody in the basement --out to a drug store for some oil and things to bind it up with . It doesn't hurt so much now."

"What's this?" asked Joe, taking the hand tenderly and pulling at some white strands beneath the bandages.

"It's something soft." said Delia, "that had oil on it. Oh, Joe, did you sell another sketch?" She had seen the money on the table.

"Did I?" said Joe; "just ask the man from Peoria. He got his depot to-day, and he isn't sure but he thinks he wants another parkscape and a view on the Hudson. What time this afternoon did you burn your hand, Dele?"

"Five o'clock, I think," said Dele plaintively. "The iron--I mean the rabbit came off the fire about that time. You ought to have seen General Pinkney, Joe, when--"

"Sit down here a moment, Dele," said Joe. He drew her to the couch, sat beside her and put his arm across her shoulders.

"What have you been doing for the last two weeks, Dele?" he asked.

She braved it for a moment or two with an eye full of love and stubbornness, and murmured a phrase or two vaguely of General Pinkney; but at length down went her head and out came the truth and tears.

"I couldn't get any pupils," she confessed. "And I couldn't bear to have you give up your lessons, and I got a place ironing shirts in that big Twenty-fourth street laundry. And I think I did very well to make up both General Pinkney and Clementina, don't you, Joe? And when a girl in the laundry set down a hot iron on my hand this afternoon I was all the way home making up that story about the Welsh rabbit. You're not angry, are you, Joe? And if I hadn't got the work you mightn't have sold your sketches to that man from Peoria."

“He wasn’t from Peoria,” said Joe, slowly.

“Well, it doesn’t matter where he was from. How clever you are, Joe-- and--kiss me, Joe--and what made you ever suspect that I wasn’t giving music lessons to Clementina?”

“I didn’t,” said Joe, “until to-night. And I wouldn’t have then, only I sent up this cotton waste and oil from the engine-room this afternoon for a girl upstairs who had her hand burned with a smoothing-iron. I’ve been firing the engine in that laundry for the last two weeks.”

“And then you didn’t--”

“My purchaser from Peoria,” said Joe, “and General Pinkney are both creations of the same art--but you wouldn’t call it either painting or music.”

And then they both laughed, and Joe began:

“When one loves one’s Art no service seems--”

But Delia stopped him with her hand on his lips. “No,” she said--"just ‘When one loves.’”

Glossary:

atelier: (French) a workshop or studio esp.of an artist or a design.

chiaroscuro: the treatment of light and shade in drawing and painting.

enamour: inspire with love or liking, charm, delight.

janitor: doorkeeper, caretaker of building.

labrador: (in full Labrador dog or retriever),a retriever of a breed With a black or golden coat often need as a gun dog or as a guide for a blind person)(Labrador, a large peninsula in N.E. Canada).

voluble: speak/spoken vehemently , incessantly or fluently.

chafing: making or becoming sore or damaged by rubbing.

hustle: push roughly, jostle.

philander: flirt or have casual affairs with women, womanize.

cape: overcoat, gown.

veal roast: roast of calf's flesh.

coddled: treat as an invalid, protect attentively.

languid: lacking vigor, idle, inert, apathetic.

Astrakhan: a city in Russia.

portieres: (French) a certain hang over a door or doorway.

filet mignon: a small tender piece of beef from the end of the undercut.

escritoire: writing table.

wainscot: the paneled boards on the walls of an apartment.

John Peter Wagner (Wagner): U.S. baseball player. Wagner played principally for the Pittsburg Pirates (1900-17) and coached the team from 1933 to 1951. The right-handed hitter led the National League in batting average in eight seasons (1900, 1903-04, 1906-09, 1911) and in stolen bases five seasons. His total of 252 three-base hits remains a National League record. Nick named the "Flying Dutchman" for his speed, Wagner is considered as one of the greatest shortstops and all-around players in baseball history.

Chopin, Frederic (Francois): orig. Fryderyk Franciszek Szopen (born March 1, 1810, Elazowa Wola, near Warsaw, Duchy of Warsaw-died Oct. 17, 1849, Paris, France) Polish-French composer. Born to middle-class French parents in Poland, he published his first composition at age seven and began performing in aristocratic salons at eight.

Waldteufel: Emile Waldteufel was a French pianist, conductor and composer of dance and concert music.

Oolong: Oolong is a traditional semi-oxidized Chinese tea produced through a process including withering the plant under strong sun and oxidation before curling and twisting. Most Oolong teas, especially those of fine quality, involve unique tea plant cultivars that are exclusively used for particular varieties.

Rosenstock: Jeff Rosenstock is an American musician and song writer from Long Island, United States.

Benvenuto Cellin: an Italian goldsmith, sculptor, draftsman, soldier, musician, and artist who also wrote a famous autobiography and poetry. He was one of the most important artists of Mannerism.

Monte Cristo: The count of Monte Cristo (French: Le Comte de Monte-Cristo) is an adventure novel by French author Alexander Dumas (pere) completed in 1844. It is one of the author's more popular works, along with The Three Musketeers.

Bolivia: it is a country in Central South America, with a varied terrain spanning Andes Mountains, the Alacama Desert and Amazon Basin rain forest.

Filet mignon: is a streak cut of beef taken from the smaller end of the tenderloin, or Psoas major of the cow carcass, usually a steer or heifer. In French this cut is always called filet de beef as filet mignon refers to pork tenderloin.

Champignon: Agaricus bisporus, a small, edible mushroom.

Welsh rabbit: Welsh rare bit or Welsh rabbit is a traditional Welsh dish made with a savoury sauce of melted cheese and various other ingredients and served hot, after being poured over slices of toasted bread, or the hot cheese sauce may be served in a chafing dish like a fondue, accompanied by sliced , toasted.

Parkscape: urban parks for all, seeking the creation of safe, bio diverse, open and shaded urban parks in the buffer zones of TMNP where Park meets urban edge. Safety first.

Tinkle: is a fortnightly magazine, published mainly in India. Originally owned by the Indian Book House, the Tinkle brand was acquired by ACK Media in 2007.

Obelisk: An obelisk is a tall, four- sided, narrow tapering monument which ends in a pyramid like shape or pyramidion at the top. There were originally called lekhenu by their builders, the Ancient Egyptians.

Lobsters: is a family of large marine crustaceans. Lobsters have long bodies with muscular tails, and live in crevices or burrows on the sea floor.

Goatee: A goatee is a style of facial hair incorporating hair on a man's chin but not his cheeks. The exact nature of the style has varied according to time and culture.

Comprehension

I. Answer the following questions in one or two sentences each:

1. Where did Joe and Delia meet for the first time? What was the decision taken by them at that moment?
2. What is a feat in the story compared to?
3. Why had the art and music students gathered in an atelier?
4. According to Delia Caruthers, what was the name of her first pupil? Whose daughter was she?
5. At the end of the first week, how much did both Joe and Delia bring home respectively?
6. What stories did both of them fabricate about their jobs?
7. Why was Delia not satisfied with Clementina?
8. What is the theme of the story "A Service of Love"?
9. Joe and Delia went in search of job, because
 - a) They had loved their work very much.
 - b) It was inevitable to work for their livelihood and training.
 - c) There was no need of looking for job, but just for a change they thought of it.
10. Why did Joe refuse to send her to look for job?

II. Answer the following questions in a page each:

1. Under whom did Joe and Delia begin to train themselves? And what made them look for job?

2. How did Delia remonstrate for Joe's refusal to send her to job?
3. In the first week of their job, how much did they earn? And how did they defend themselves fabricating stories about their job?
4. Finally, how did Joe suspect about Delia's job? Does she agree with Joe that she is not teaching and doing other kind of job? Explain.
5. What plan did they have for the night, after both of them brought their salary home?
6. Why did Joe not sell his sketches to the man from Peoria?

III. Answer the following questions in about two pages each:

1. How did Delia and Joe confess? Was there any change in their love, after knowing that both had lied? Explain.
2. When they could not pay for their training, what did Delia Carruthers decide? Was she successful in seeking the intended job?
3. 'True love shows way to the wandering barks like a light house.' How far is this statement true to the story? Elucidate.
4. Bring out the significance of the title 'A service of love'.
5. Discuss the irony in the story.

Suggested Reading:

- The Merchant of Venice-By William Shakespeare (simplified version by Mary Lamb and Charles Lamb).
- The Gift of the Magi - By O' Henry.

Extended activity:

- Compare Shakespeare's sonnet 116, 'Let me not to the marriage of true minds admit impediments' to this story.
- Discuss in pairs any story that you have read about 'love and sacrifice'.

SONNET- 106

- **William Shakespeare**

Approach to the Text

- “Beauty lies in the eyes of the beholder.” says John Keats. Discuss.
- Does Love lend perfection to beauty?

About the Poet:



William Shakespeare is the most famous and influential playwright in English literature. He wrote thirty-seven plays, one hundred fifty-four sonnets and two epic poems that reinvented and redefined English language. His plays are categorized as comedies, tragedies and historical plays.

Sonnets

Shakespeare’s 154 sonnets were first published in 1609. Shakespeare dedicated 126 sonnets to his friend and mentor. The critics have differences of opinion regarding the identity of the friend. The last 28 sonnets are addressed to a dark lady. The recurrent themes in his sonnets are love, beauty, gratitude, etc. Time and Death are considered to be the indomitable enemies of man and are discussed in many of his sonnets. Sonnets are fourteen lined poems. There are two types of sonnets: Petrarchan and Shakespearean. The Petrarchan sonnet is divided into two stanzas: Octave (abba abba) and Sestet (cdecde cdcdd). The Shakespearean sonnet consists of three quatrains, followed by a couplet.

Shakespeare retired from writing in 1616 and died three years later at the age of

fifty-two. Most of his works were published posthumously in 1623.

Sonnet 106 describes the 'beauty' of the youth and the limited ability of words to represent his 'worth'. The sonnet argues the priority of the physical world over the world represented in books. The theme of Immortality is explored and examined in the given sonnet.

When in the chronicle of wasted time,
I see descriptions of the fairest wights,
And beauty making beautiful old rhyme,
In praise of ladies dead and lovely knights,
Then, in the blazon of sweet beauty's best,
Of hand, of foot, of lip, of eye, of brow,
I see their antique pen would have express'd,
Even such a beauty as you master now.
So all their praises are but prophecies
Of this our time, all you prefiguring;
And, for they look'd but with divining eyes,
They had not skill enough your worth to sing:
For we, which now behold these present days,
Have eyes to wonder, but lack tongues to praise.

Glossary:

chronicle: a written account of events ordered by time.

wights: living creatures, especially human beings or supernatural beings.

rhyme: verse or a tale told in verse

blazon: a literary catalogue of the physical attributes of a subject, usually female. This device was made popular by Petrarch and extensively followed by Elizabethan poets

antique pen: thoughts and words of past poets

prophecies: predictions

prefiguring: a specific instance in which something is foreseen

Comprehension:

I. Answer the following questions in a sentence or two:

1. Whom does the Speaker address in the sonnet?
2. What does a chronicle do?
3. Whose description does the Speaker give and where had he read it?
4. What does the 'antiques pen' mean?
5. Who lacks the 'tongues to praise'? Why?
6. The 'praises' are _____
a. prophecies b. prefiguring c. songs
7. Give an example of personification.

II. Answer the following questions in about a page each:

1. How did the ancient writers extol the beauty of Youth?
2. 'All their praises are but prophecies of this our time, all but you prefiguring', What does the poet mean here?
3. How were the poets of the past able to describe such beauty?
4. Why does the poet say he lacks words to describe the beauty of his friend?

III. Answer the following questions in about two pages each:

1. How does the poet show his dissatisfaction about the poets of the past?
2. "Have eyes to wonder, but lack tongues to praise" is a statement of confession. Do you agree?
3. Identify the literary devices employed in the sonnet.
4. Comment on the 'time' motif employed in the sonnet. What exactly does "chronicles of wasted time" mean?
5. Do you think the poem records the flawless beauty of the friend or the love of the poet to him?

Suggested Reading:

- **Sonnet 50**

by Samuel Daniel

Beauty, sweet Love, is like the morning dew,
Whose short refresh upon the tender green
Cheers for a time, but till the sun doth shew,
And straight 'tis gone as it had never been.
Soon doth it fade that makes the fairest flourish,

Short is the glory of the blushing rose,
The hue which thou so carefully dost nourish,
Yet which at length thou must be forced to lose.
When thou, surcharged with burthen of thy years,
Shalt bend thy wrinkles homeward to the earth,
And that, in beauty's lease expired, appears
The date of age, the Kalends of our death--
But ah, no more! this must not be foretold,
For women grieve to think they must be old.

Extended Activity:

- **Figures of Speech and Literary Devices:** The choice of word is a conscious choice or selection of specific word/s in order to achieve the intention or main idea to convey the specific ideas and a more precise meaning to the readers. The reader needs to focus on why an author/writer opts to use the word/s s/he does.

The following are the examples of Figure of Speech and literary devices:

- Metaphor
- Personification
- Alliteration
- **Metaphor:** an imaginative comparison of two unlike things that does not use either *like* or *as*.

Example: Her mother's love was **a lighthouse** in the storm of disappointment.

- **Personification:** Inanimate objects being given the characteristics of a

human being.

Example: She did not realize that **opportunity was knocking** at her door.

- **Alliteration:** placing words with the same beginning consonant sound next to each other or in very close succession in order to create a sound element.

Example: **many merry maidens meat**

Exercise:

- Identify the examples for each of the figure of speech discussed above and literary devices in Sonnet 106.
- Identify the figures of speech in Sonnet 50 given for suggested reading.

THE SPORTING SPIRIT

- George Orwell

Approach to the Text:

- Sports can be unifying factor between nations. Do you agree?
- On-field rivalries in Cricket like Indo-Pak, Australia-New Zealand, England-West Indies are crowd pulling contests. Why?
- Crowd behaviour and mob mentality displayed in many events are considered unfair. Discuss.
- Is true sporting spirit missing nowadays amidst sledging and needless aggression? Discuss with examples.

About the Author:



GEORGE ORWELL is the pen name of **ERIC ARTHUR BLAIR** (1903-1950). He was a famous English novelist, essayist, journalist and critic, who wrote in lucid prose about social justice, totalitarianism and democratic socialism. Literary criticism was his forte. His famous works include *Animal Farm*, *Nineteen Eighty-Four*, *The Road to Wigan Pier*, *Homage to Catalonia*, *Coming Up for Air* and others. In this essay, he throws light on the sporting spirit and culture prevalent during his times. It also forces readers to look at sporting spirit in modern times.

Now that the brief visit of the Dynamo football team has come to an end, it is possible to say publicly what many thinking people were saying privately before the Dynamos ever arrived. That is, that sport is an unfailing cause of ill-will, and that if such a visit as this had any effect at all on Anglo-Soviet relations; it could only be to make them slightly worse than before.

Even the newspapers have been unable to conceal the fact that at least two of the four matches played led to much bad feeling. At the Arsenal match, I am told by someone who was there, a British and a Russian player came to blows and the crowd booed the referee. The Glasgow match, someone else informs me, was simply a free-for-all from the start. And then there was the controversy, typical of our nationalistic age, about the composition of the Arsenal team. Was it really an all-England team, as claimed by the Russians, or merely a league team, as claimed by the British? And did the Dynamos end their tour abruptly in order to avoid playing an all-England team? As usual, everyone answers these questions according to his political predilections. Not quite everyone, however. I noted with interest, as an instance of the vicious passions that football provokes, that the sporting correspondent of the Russophile *News Chronicle* took the anti-Russian line and maintained that Arsenal was not an all-England team. No doubt the controversy will continue to echo for years in the foot-notes of history books. Meanwhile the result of the Dynamos' tour, in so far as it has had any result, will have been to create fresh animosity both sides.

And how could it be otherwise? I am always amazed when I hear people saying that sport creates goodwill between the nations, and that if only the common people of the world could meet one another at football or cricket, they would have no inclination to meet on the battlefield. Even if one didn't know from concrete examples (the 1936 Olympic Games, for instance) show that international sporting contests lead to orgies of hatred, one could deduce it from general principles.

Nearly all the sports practiced nowadays are competitive. You play to win, and the game has little meaning unless you do your utmost to win. On the village green, where you pick up sides and no feeling of local patriotism is involved, it is possible to play simply for the fun and exercise: but as soon as the question of prestige arises, as soon as you feel that you and some larger unit will be disgraced if you lose, the most savage combative instincts are aroused. Anyone who has played even in a school football match knows this. At the international level sport is frankly mimic warfare. But the significant thing is not the behaviour of the players but the attitude of the spectators: and, behind the spectators, of the nations who work themselves into furies over these absurd contests, and seriously believe-at

any rate for short periods-that running, jumping and kicking a ball are tests of national virtue.

Even a leisurely game like cricket, demanding grace rather than strength, can cause much ill-will, as we saw in the controversy over body-line bowling and over the rough tactics of the Australian team that visited England in 1921. Football, a game in which everyone gets hurt and every nation has its own style of play which seems unfair to foreigners, is far worse. Worst of all is boxing. One of the most horrible sights in the world is a fight between white and coloured boxers before a mixed audience. But a boxing audience is always disgusting, and the behaviour of the women, in particular, is such that the army, I believe, does not allow them to attend its contests. At any rate two or three years ago, when Home Guards and regular troops were holding a boxing tournament, I was placed on guard at the door of the hall, with orders to keep the women out.

In England, the obsession with sport is bad enough, but even fiercer passions are aroused in your countries where games playing and nationalism are both recent developments. In countries like India or Burma, it is necessary at football matches to have strong cordons of police to keep the crowd from invading the field. In Burma, I have seen the supporters of one side break through the police and disable the goalkeeper of the opposing side at a critical moment. The first big football match that was played in Spain about fifteen years ago led to an uncontrollable riot. As soon as strong feelings of rivalry are aroused, the notion of playing the game according to the rules always vanishes. People want to see one side on top and the other side humiliated, and they forget that victory gained through cheating or through the intervention of the crowd is meaningless. Even when the spectators don't intervene physically they try to influence the game by cheering their own side and 'rattling' opposing players with boos and insults. Serious sport has nothing to do with fair play. It is bound up with hatred, jealousy, boastfulness, disregard of all rules and sadistic pleasure in witnessing violence: in other words it is war minus the shooting.

Instead of blah-blahing about the clean, healthy rivalry on the football field and the great part played by the Olympic Games in bringing the nations together, it is more useful to inquire how and why this modern cult of sport arose. Most of the games

we now play are of ancient origin, but sport does not seem to have been taken very seriously between Roman times and the nineteenth century. Even in the English public schools the games cult did not start till the later parts of the last century. Dr. Arnold, generally regarded as the founder of the modern public school, looked on games as simply a waste of time. Then, chiefly in England and the United States, games were built up into a heavily-financed activity, capable of attracting vast crowds and rousing savage passions, and the infection spread from country to country. It is the most violently combative sports, football and boxing, that have spread the widest. There cannot be much doubt that the whole thing is bound up with the rise of nationalism-that is, with the lunatic modern habit of identifying oneself with large power units and seeing everything in terms of competitive prestige. Also, organized games are more likely to flourish in urban communities, where the average human being lives a sedentary or at least a confined life and does not get much opportunity for creative labour. In a rustic community a boy or young man works off a good deal of his surplus energy by walking, swimming, snowballing, climbing trees, riding horses, and by various sports involving cruelty to animals, such as fishing, cock-fighting and ferreting for rats. In a big town one must indulge in group activities if one wants an outlet for one's physical strength or for one's sadistic impulses. Games are taken seriously in London and New York, and they were taken seriously in Rome and Byzantium: in the Middle Ages they were played, and probably played with much physical brutality, but they were not mixed up with politics or a cause of group hatreds.

If you wanted to add to the vast fund of ill-will existing in the world at this moment, you could hardly do it better than by a series of football matches between Jews and Arabs, Germans and Czechs, Indians and British, Russians and Poles, and Italians and Yugoslavs, each match to be watched by a mixed audience of 100,000 spectators. I do not, of course, suggest that sport is one of the main causes of International rivalry; big-scale sport is itself, I think, merely another effect of the causes that have produced nationalism. Still, you do make things worse by sending forth a team of eleven men, labelled as national champions, to do battle against some rival team, and allowing it to be felt on all sides that which-ever nation is defeated will 'lose face'.

I hope, therefore, that we shan't follow up the visit of the Dynamos by sending a British team to the USSR. If we must do so, then let us send a second-rate team which is sure to be beaten and cannot be claimed to represent Britain as a whole. There are quite enough real causes of trouble already, and we need not add to them by encouraging young men to kick each other on the shins amid the roars of infuriated spectators.

Glossary:

Dynamos, Arsenal, Glasgow: famous football clubs

predilections: personal liking or favoring someone or something

vicious: violent, destructive

russophile: fond of Russia, Russian-friendly

animosity: hatred

sedentary: not moving, slightly inactive

ferreting: hunting, searching for

shin: the front part of the leg below the knee

unfailing: without fail, reliably

ill will: grudge, utter dislike

orgies: excessive indulgence, demonstration of sadistic celebration

Comprehension:-

I. Answer the following in one or two sentences:

1. Which football team visited England?
2. Name the two venues which hosted the matches.
3. What was the controversial stand taken by the sports correspondent of News Chronicle?
4. When do 'the most savage combative instincts' arouse among the players?

5. How does one come to a conclusion that sports practised nowadays are competitive?
6. At the international level, sports is frankly_____.
7. Name any two games, other than football, where game may cause ill will and animosity.
8. The Australia-England Cricket Series in 1921 was marred by _____ controversy.
9. When does, the notion of playing the game according to rules, vanish?
10. The spectators _____ their own side and _____ the opposing players.
11. Who is Dr. Arnold and what is his take on games?
12. Which are the activities that a rustic boy involves himself in?
13. What does the writer suggest regarding sending a soccer team to USSR?
14. The rise of nationalism is one of the reasons causing ill will in sports.
TRUE/FALSE
15. Other than England and Russia, where else can we find sports as obsession, as mentioned in the lesson?

II. Answer the following in about a page each:

1. How does the writer relate the brief visit of the Dynamo football team with Anglo-Soviet Relations?
2. Describe the two incidents of bad feeling that occurred between England and Russia.
3. How does a game get converted into a mimic warfare?
4. How does one see ill will and ugly rivalry in Cricket and Boxing?
5. Explain the episodes of extreme obsession towards sports in India, Burma and Spain.

6. How do spectators get involved in games?
7. The sporting life of urban and rural folk is different. Explain with examples.
8. How are games perceived by the people of changing times?
9. Big events like Olympic Games are aimed at bringing nations together. Does Orwell subscribe to this view? Explain.
10. As Orwell says sports is 'war minus the shooting'. Do you agree?

III. Answer the following in about two pages each:

1. How do matches turn out to be battlegrounds, according to Orwell?
2. 'Nationalistic feelings are detrimental to both sports and the relations between nations'. Discuss.
3. George Orwell covers football, cricket, boxing and other sports to demonstrate the pseudo-sporting culture. Explain.
4. What is the true sporting spirit? Does it really exist in modern times? Substantiate with reference to the lesson.

Vocabulary Activity: Match the following:

	A		B
1	Dynamos	a	Rattle the opposing players by Booming
2	1936	b	Leisurely and graceful game
3	Cricket	c	Founder of modern public school
4	Body-line bowling	d	Russian soccer team
5	Unruly Spectators	e	Involving cruelty
6	Dr. Arnold	f	Olympic Games
7	Cock-fighting	g	Australia-England series

Suggested Reading:

- **Sunny Days-** Sunil Gavaskar
- **Playing it My Way-** Sachin Tendulkar
- **The Test of My Life-** Yuvraj Singh
- **Touched by God: How We Won the Mexico'86 World Cup-** Diego Maradona
- **The Greatest: My Own Story-** Muhammad Ali
- **The Nice Guy Who Finished First -** A Biography of Rahul Dravid
by Devendra Prabhu Desai

Extended Activity:

- Watch movies like Chak De India, Bhag Milkha Bhag and M S Dhoni - The Untold Story.
 - Watch the Semifinal of Cricket World Cup 1996 between India-Sri Lanka.
 - Watch a few matches where fair play and sportsmanship are demonstrated.
 - Conduct a debate in the class about the relevance of sporting spirit.
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