



Exercises on Tenses and...

Use appropriate modals to fill in the blanks.

- 1. One <sup>should</sup> ..... obey one's parents.
- 2. You <sup>may</sup> ..... go home whenever you like.
- 3. I <sup>would</sup> ..... like you to answer my question properly.
- 4. My father says, we <sup>shall</sup> ..... buy some sweets. may might
- 5. <sup>May</sup> ..... God give you courage to face it!
- 6. <sup>Would</sup> ..... you like to have lunch now?
- 7. <sup>Will</sup> ..... you please tell me where the Cinema House is ?
- 8. It <sup>may</sup> ..... rain, it is so sultry.
- 9. The doctor said that the patient ..... <sup>might</sup> recover.  
(The doctor was not very sure about it.)
- 10. You <sup>must</sup> ..... insist on being given your share.  
(Note The stress on the word 'insist')

Use appropriate modals to fill in the blanks.

(RAS)

- 1. You <sup>should</sup> ..... have given me a helping hand. It was your moral duty.
- 2. I <sup>will</sup> ..... try to get you a job. I promise.
- 3. Arun is not a weak student. He is also not a very good student. He <sup>can</sup> ..... , however, pass.
- 4. The student politely said to the teacher, "..... I have a word with you?" Could
- 5. You <sup>can</sup> ..... go now. (Permission)
- 6. <sup>would</sup> ..... you please close the door? (A polite request in the form of a question)
- 7. It <sup>may</sup> ..... rain soon. (It is likely to happen)
- 8. You <sup>should</sup> ..... see a doctor at once. (It is an advice)
- 9. We <sup>must</sup> ..... hurry. We are very late

8. You should see a doctor at once. (It is an advice)
9. We must hurry. We are very late.
10. I'm afraid, I cannot tell you that. It is a secret.

Identify the notion/concept expressed by each of the following sentences by choosing one of the three alternatives mentioned against each sentences. (RAS)

1. No smoking ! (Advice/Prohibition/Threat)
2. I wish you'd be quiet. (Request /Wish/Suggestion)
3. I'm seeing the Principal this afternoon. (Likelihood/Determination/ Arrangement)
4. You needn't have hurried. (Absence of necessity/Prohibition/Suggestion of hesitation)
5. It might rain before evening. (Possibility/Strong possibility/Remote possibility)

Restructure the following sentences using—may, might, must, ought to, wish, only in appropriate tense forms.

1. Candidates are required to answer at least five out of ten questions. *must*
2. He was not careful enough. *He ought to have been*
3. Perhaps, he was hurt. *He might have been more careful. hurt.*
4. Please make a little less noise. (You can make it little less if you wish to.) *You might make a little less noise.*
5. Please be quiet. (Request) *I wish you would be quiet.*

Fill in the blanks giving the appropriate modals. (RAS)

1. You need not have watered the flowers, for it is going to rain.
2. If we had taken the other road, we would have arrived earlier.
3. The bank closes at two but the manager might allow you to get in. (Remote possibility)
4. would you please send me an application form ? (Request)
5. As John was the only person who visited us yesterday, it

4. .... you please send me an application form ? (Request)
5. As John was the only person who visited us yesterday, it might be he who left the main gate open. (Probability)
6. You should read his latest book.
7. She could speak three languages when she was twelve.
8. I can see quite clearly what the children are doing in the garden.
9. He must be at least sixty.
10. Your job might be very demanding, but at least, it isn't boring.

Fill in the blanks with the appropriate modals.

1. Usha can run a hundred yard in ten seconds.
2. May his soul rest in peace!
3. The baby is crying. He must be hungry.
4. can you tell me the way to the post-office, please?
5. You must keep your scooters locked.
6. shall / will / can I bring you a cup of coffee?
7. When I was a boy, I could walk forty miles in a day.
8. I have come to ask if Raju will use your bicycle tomorrow.
9. Will you have another cup of tea?
10. All of us will die.

#### Homework-

Make a precis of the following passage in about one third of the original length using your own words -

What part should reading play in our lives ? It should certainly not be a substitute for action, not for independent thinking, nor for conversation ; but it may be a help and stimulant to action, thought and talk ; and it is capable of providing almost infinite pleasure. There on a bookshelf or on summons from a library are wit, wisdom , adventure, romance from all the ages and all over the world. Is there any wonder that our eyes sometimes stray wistfully to the bookshelves and away from a dull visitor, or that we shirk a tiresome duty for an exciting book ?

Books or people ? Reading or Conversation or , nowadays, listening in to the radio ? Which is the better way to gain knowledge or to spend your leisure ? Some fortunate people seem always to find time for both and to enjoy both almost equally. My great friend, Arthur Wauchope, a fine soldier, a most able administrator and a very gifted personality, was a constant reader, yet he was always ready to lay aside

a book for talk and was a most interesting and interested talker.

The advantages of reading over talk are of course that we can select the book that suits our mood, can go at our own pace, skip or turn back, whereas we cannot turn over two pages of a tedious companion or close him, or her, with a bang. But reading lacks the human touch, the salt of life, and is, therefore, a dangerous substitute for thought or action. Bacon in one of his essays says that reading maketh a full man; conference (that is talking) a ready man; and writing an exact man. One would like to be full of knowledge, ready in speech, an exact by training. But full of what? What sort of reading has impressed itself on my memory, and what books have found a permanent place on my bookshelves?

To begin with my profession, soldiering. I do not believe that soldiering, a practical business, in which human nature is the main element, can be learnt from text-books, and more than can boxing or cricket or golf. But for those who have grasped the principles of war and have understood that the human factor is the most important element in it, there is military reading that is fascinating and valuable.

'Read and re-read the campaigns of the great commanders'. said Napoleon. I would venture to put it differently and would say that the lives and characters of the great commanders are what students of war should examine, since their campaigns are only incidents in them; and that the behaviour of leaders and of their men in the field is the subject for study. Take Napoleon's first campaign of 1796. The text-book will tell you that he won by manoeuvre or interior lines or by the principle of concentration of force or some similar conjuration. One learns nothing, I hold, by such dogma.

In my general reading, history, biography and travel occupy, I think, first place; and since I have spent a considerable proportion of my life in the East there are a good number of volumes on India and the Middle East. There is plenty of poetry on my shelves and a good deal of it in my head. I have put my notions of poetry in a book already and will not repeat them here, except to express my firm belief that poetry in some shape or another is one of the most precious of our heritages, and that much of what rise to pass for poetry nowadays is not poetry at all, and not even decently camouflaged as such. Poetry should dance in the mind, and blow one a kiss; or gallop to adventure with a cheer; or whisper gently of sad things past; not shuffle or slouch past with dark incomprehensible mutterings. Perhaps I'm getting old, anyway I prefer the old poets.

Lastly comes what is sometimes called 'escapist' literature, the books we read with no other aim than to rest or to amuse the mind, to forget the day's chores and the morrow's anxieties. This is perhaps the most pleasant form of reading for most.

1/3 x 701

[ 701 words ]

Title - Representation of Women in Indian Cinema.

- empowered roles.

- ↳ idealized mother
- ↳ obedient daughter.
- ↳ object of desire.

↳ object of desire.

→ 1950s and 1960s.

→ 1970s and 1980s. → angry young man.

"damsel in distress"

Queen, Kahaani, Piku, Dangal, Mary Kom,  
English Vinglish.

Title: Representation of Women in Indian Cinema

Introduction

Indian cinema, often referred to as Bollywood, holds a significant place in the global film industry. It is celebrated for its diversity, cultural richness, and ability to captivate audiences around the world. However, the representation of women in Indian cinema has been a subject of discussion and debate for decades. The portrayal of women on screen is reflective of the prevailing social norms and values, making it a powerful tool for both reinforcing stereotypes and challenging them. In this essay, we will explore the evolving representation of women in Indian cinema, tracing its journey from traditional stereotypes to more empowered roles and the challenges that persist.

Historical Overview

Indian cinema began with silent films in the early 20th century, and over time, it has evolved in its portrayal of women. In the early days, women were often confined to stereotypical roles such as the idealized mother, obedient daughter, or the object of desire. This was influenced by societal norms that limited women's agency and defined their roles within the family.

The golden age of Indian cinema in the 1950s and 1960s saw the rise of iconic actresses like Nargis, Madhubala, and Nutan. While their characters often conformed to traditional gender roles, these actresses brought depth and charisma to their roles, adding nuances to their characters and making them more relatable.

The 1970s and 1980s marked a significant shift in Indian cinema, particularly with the emergence of the "angry young man" archetype embodied by Amitabh Bachchan. This period also introduced women in more assertive roles, challenging societal norms. Actresses like Hema Malini and Zeenat Aman played

strong, independent characters in films like "Sholay" and "Don," signaling a gradual change in the representation of women.

### Challenges and Stereotypes

Despite these positive developments, Indian cinema has often been criticized for perpetuating stereotypes about women. One of the most enduring stereotypes is the "damsel in distress." Many films still portray women as helpless victims who require a male savior. This not only reinforces traditional gender roles but also sends regressive messages about women's capabilities.

The item number or "item song" is another contentious issue. These songs, often featuring scantily clad women, are used purely for entertainment and have little relevance to the plot. Critics argue that these sequences objectify women, reducing them to mere objects of desire. While some actresses have defended their choice to perform in item numbers, the debate over their impact on women's empowerment continues.

Marital and familial expectations are also deeply ingrained in Indian cinema. Many films depict women primarily as wives and mothers, often showing their success and happiness hinging on their ability to fulfill these roles. This not only reinforces the traditional notion that a woman's ultimate goal is marriage and motherhood but also downplays her individuality and aspirations.

### The New Wave of Indian Cinema

Despite the persistent challenges and stereotypes, Indian cinema has seen a new wave of films that depict women in more progressive and empowering roles. Directors and writers are increasingly recognizing the need for authentic and well-developed female characters.

Films like "Queen," "Kahaani," and "Piku" have gained widespread acclaim for their strong and relatable female protagonists. "Queen," in particular, tells the story of a young woman who embarks on a solo honeymoon journey, breaking free from societal expectations and finding her identity in the process.

Additionally, the advent of streaming platforms has provided an avenue for more diverse and nuanced storytelling. Shows like "Sacred Games" and "Made in Heaven" feature complex female characters who grapple with their own desires, ambitions, and societal pressures. These platforms have allowed creators to explore themes and characters that might not be as readily accepted by mainstream Bollywood.

Actresses like Deepika Padukone, Alia Bhatt, and Kangana Ranaut have also played pivotal roles in pushing the boundaries of female representation. They have chosen roles that challenge stereotypes and have been outspoken about gender equality in the film industry.

### Challenges and Opportunities

While Indian cinema is making progress in its representation of women, several challenges persist. The pay gap between male and female actors remains a glaring issue. Actresses are often paid significantly less than their male counterparts, reflecting the broader wage gap present in many industries.

Another challenge is the underrepresentation of women behind the camera. While there have been some female directors and producers, their numbers are far from proportionate. Increasing female representation in the creative and decision-making aspects of filmmaking is crucial for a more balanced and diverse industry.

The MeToo movement, which gained momentum in India as well, shed light on the prevalence of sexual harassment and exploitation in the film industry. Women in cinema, like many other professions, have faced harassment and discrimination for far too long. The movement has brought about discussions and a push for greater accountability and change.

### Conclusion

The representation of women in Indian cinema has come a long way from its early days of rigid

stereotypes. While many challenges and stereotypes persist, the industry is slowly but surely moving towards more diverse and empowering portrayals of women on screen. The new wave of Indian cinema, the rise of strong female protagonists, and the push for gender equality within the industry are promising signs of change.

The power of cinema lies in its ability to shape and reflect society. As Indian society evolves, so does its cinema, and the portrayal of women in Indian films is a reflection of these broader societal changes. The ongoing debate and the efforts to challenge stereotypes and promote gender equality are essential for both the industry and society at large. As Indian cinema continues to evolve, it has the potential to play a pivotal role in shaping more progressive and inclusive narratives, ultimately contributing to a more equal and just society.