

# Beehive

Textbook in English for Class IX



0959



विद्यया ऽ मृतमश्नुते



एन सी ई आर टी  
NCERT

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## FOREWORD



THE National Curriculum Framework (NCF), 2005, recommends that children's life at school must be linked to their life outside the school. This principle marks a departure from the legacy of bookish learning which continues to shape our system and causes a gap between the school, home and community. The syllabi and textbooks developed on the basis of NCF signify an attempt to implement this basic idea. They also attempt to discourage rote learning and the maintenance of sharp boundaries between different subject areas. We hope these measures will take us significantly further in the direction of a child-centred system of education outlined in the National Policy of Education (1986).

The success of this effort depends on the steps that school principals and teachers will take to encourage children to reflect on their own learning and to pursue imaginative activities and questions. We must recognise that, given space, time and freedom, children generate new knowledge by engaging with the information passed on to them by adults. Treating the prescribed textbook as the sole basis of examination is one of the key reasons why other resources and sites of learning are ignored. Inculcating creativity and initiative is possible if we perceive and treat children as participants in learning, not as receivers of a fixed body of knowledge.

These aims imply considerable change in school routines and mode of functioning. Flexibility in the daily time-table is as necessary as rigour in implementing the annual calendar so that the required number of teaching days are actually devoted to teaching. The methods used for teaching and evaluation will also determine how effective this textbook proves for making children's life at school a happy experience, rather than a source of stress or boredom. Syllabus designers have tried to address the problem of curricular burden by restructuring and reorienting knowledge at different stages with greater consideration for child psychology and the time available for teaching. The textbook attempts to enhance this endeavour by giving higher priority and space to opportunities for contemplation and wondering, discussion in small groups, and activities requiring hands-on experience.

The National Council of Educational Research and Training (NCERT) appreciates the hard work done by the textbook development committee responsible for this book. We wish to thank the Chairperson of the advisory group in languages, Professor Namwar Singh and the Chief Advisor for this book, Professor R. Amritavalli for guiding the work of this committee. Several teachers contributed to the development of this textbook; we are

grateful to their principals for making this possible. We are indebted to the institutions and organisations which have generously permitted us to draw upon their resources, materials and personnel. We are especially grateful to the members of the National Monitoring Committee, appointed by the Department of Secondary and Higher Education, Ministry of Human Resource Development under the Chairpersonship of Professor Mrinal Miri and Professor G.P. Deshpande for their valuable time and contribution. As an organisation committed to systemic reform and continuous improvement in the quality of its products, NCERT welcomes comments and suggestions which will enable us to undertake further revision and refinements.

New Delhi  
20 December 2005

*Director*  
National Council of Educational  
Research and Training

## RATIONALISATION OF CONTENT IN THE TEXTBOOKS

In view of the COVID-19 pandemic, it is imperative to reduce content load on students. The National Education Policy 2020, also emphasises reducing the content load and providing opportunities for experiential learning with creative mindset. In this background, the NCERT has undertaken the exercise to rationalise the textbooks across all classes. Learning Outcomes already developed by the NCERT across classes have been taken into consideration in this exercise.

**Contents of the textbooks have been rationalised in view of the following:**

- Content based on genres of literature in the textbooks and supplementary readers at different stages of school education
- Content that is meant for achieving Learning Outcomes for developing language proficiency and is accessible at different stages
- For reducing the curriculum load and examination stress in view of the prevailing condition of the Pandemic
- Content, which is easily accessible to students without much interventions from teachers and can be learned by children through self-learning or peer-learning
- Content, which is irrelevant in the present context

**This present edition, is a reformatted version after carrying out the changes given above.**

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## Notes for the Teacher

*Beehive*, a textbook in English for Class IX, is based on the new syllabus in English which was prepared as a follow-up to the National Curriculum Framework, 2005. The curriculum calls for an approach that is rich in comprehensible input and adopts a language-across-the-curriculum, multilingual perspective. This reader aims at helping the child to read for meaning, and to learn to communicate in English with confidence and accuracy.

- ✦ Care has been taken to give a central place to the learner in the process of teaching and learning. Learner-friendly language has been used in the instructions, and the exercises and activities are addressed to the child. In this process the teacher is a facilitator or a co-learner.
- ✦ A rich variety of reading material has been provided to include the literary, cultural and sociological dimensions of texts. The themes range from childhood and adolescence, to disability, talent and achievement, to music, science, and contemporary social and environmental concerns. The range is as inclusive as possible, keeping in view the interest and cognitive development of the learners. The book draws on different genres such as story, biography and autobiography; science fiction; humour; travelogue; and the one-act play.
- ✦ The number of poems has been increased to help learners explore this great source of language, derive the joy of learning through poetry, and understand the music of words. An attempt has been made to include different types of poems such as the lyric, the ballad and the humorous poem.
- ✦ The poems have been chosen for their simplicity and suitability in terms of language and thought. We need not talk about the poet or the background to the poem, unless the poem seems to demand it. Nor should we attempt to exhaust all the possibilities of a poem; we should encourage the students to begin to see some of the possibilities. They should be guided to apprehend the poem through the visual, the auditory, the tactile, the intellectual, or the emotional channels, and to understand the suggestiveness of the images.
- ✦ An attempt has been made to help the learner develop the skill of predicting and anticipating what follows. Every good reader should guess what is coming next. The task 'Before You Read' given at the beginning

of each unit is designed for this purpose. Learners should be encouraged to participate in this activity.

- ✦ The section 'Thinking about the Text' attempts to move from surface level understanding of the text to critical thinking. The comprehension exercises given here try to help the learners infer meaning. There are a few questions which ask for the readers' judgment; they aim to bring out the learners' deeper understanding of the text.
- ✦ In the section 'Thinking about Language':
  - Vocabulary enrichment has been attempted through a variety of tasks on the usage of words closely related in meaning, matching words to meanings, word building (including phrasal verbs), and reference to the dictionary. An activity on the use of the index has been included.
  - Attention has been drawn to grammar-in-context that emerges out of the reading text, e.g. the use of the tenses and voice, reported speech, conditional and subordinate clauses or phrases, and adverbs.
- ✦ The communicative skills have been exercised by tasks on Speaking and Writing. The Speaking tasks call for learners to work in pairs or groups, (for example) to present an argument, express a viewpoint, express contrasts, seek or give an opinion, introduce a speaker, tell a story, enact or read out a play in parts, etc.
- ✦ There are a variety of writing tasks: help writing newspaper report, an article for a school magazine, argumentative writing, narration, description, and picture interpretation.
- ✦ A small attempt has been made to relate speech and writing by pointing out similarities and differences. Opportunities for writing in groups and pairs are provided to get into the task.
- ✦ We have introduced the old exercise of dictation again but from a completely different perspective. Dictation has been introduced in its current, updated form as a variety of activities designed to integrate the language skills of listening, prior reading, language processing and recall, and writing, including the appropriate use of punctuation in meaningful contexts.
- ✦ Some exercises also allow scope for the learners' languages to support one another's by asking for reflection on relevant words, or poems or stories in other languages; and attempt (preliminary as they may be) to attend to the process of translation. Activities have been suggested to bring out the relatedness of the learners' school subjects.

## Units 1–3

### 1. THE FUN THEY HAD

- ✿ This story takes us to the world of the future where computers will play a major role. Let the children talk freely about how they imagine the schools of the future that their own children might go to. You might want to explain the ideas of ‘virtual reality’ and ‘virtual classroom’. The term ‘virtual reality’ refers to a reality created by computer software, and a ‘virtual classroom’ is not a real classroom but one where learning is through computer software or the Internet. The children may know what a robot is, and be able to guess what a robotic teacher would be.
- ✿ In this unit students are required to present their arguments in a debate. The following points could be explained before the task.
  - A debate is a contest between two speakers or two groups of speakers to show skill and ability in arguing.
  - A proposition, a question or a problem is required for this purpose, which can be spoken for or against.
  - To participate in a debate, one must prepare for it. So, one must prepare an outline of the main points in the order in which one is going to argue.
  - The time limit is about four to five minutes.
  - The speaker addresses the audience.
  - Every topic/subject has its own vocabulary. These must be learnt.
  - The speaker addresses the chair (Mr President/Madam), ‘submits’ an argument, ‘appeals’ for sympathetic understanding and support, ‘questions’ the opponent’s views, and ‘concludes’ an argument.

### 2. THE SOUND OF MUSIC

- ✿ These biographical pieces tell us of people who have achieved success and recognition through determination, hard work and courage. The children may be asked to think of potential barriers to success, and of people who have overcome them. The second part of the unit encourages students to think about the rich heritage of Indian music, and our musical instruments. The portraits of musicians given in the beginning may be supplemented by others that the children can be asked to bring to class.
- ✿ A comprehension exercise in Part II encourages children to find words in the text that express attitudes (positive, negative or neutral) to events, places, etc. Encourage the children to compare and discuss their answers.
- ✿ Dictionary entries give us different kinds of information about words. Children need help in using the dictionary to find specific kinds of information.

- ✱ This unit has an exercise that asks students to consult a dictionary and find out which adjective can be used before a noun, which can be used after a verb, and which can be used in both ways. You may add some adjectives to those suggested. Encourage the children also to find more adjectives of the kinds mentioned. Students may wish to consult (in addition to the *Oxford Advanced Learner's Dictionary*), the *Longman Dictionary of Contemporary English*, the *Collins Cobuild Advanced Learner's English Dictionary*, and the *Word Master* (Orient Longman), or any good dictionary of their choice.
- ✱ The Speaking exercise asks the students to imagine introducing a celebrity guest to an audience. It can be made an authentic activity if students are given a couple of minutes during the morning assembly to speak to their fellow-pupils about such a person. This would give them practice in facing an audience, and encourage them to prepare seriously, by: (i) noting down the important points about the person to be introduced, (ii) using appropriate phrases to introduce the person (students should be allowed to think what phrases they want to use).
- ✱ The Writing Task is an exercise in comparison. Hard work is a trait common to Evelyn Glennie (Part I, para 5) and Bismillah Khan (Part II, para 5). Help children identify the paragraphs that tell us about the two musicians' goals. After they read and understand these parts of the text, they can organise the ideas in two paragraphs, one on each musician.

### 3. THE LITTLE GIRL

- ✱ The aim in this unit is to first read through the story at one go, not worrying about difficult words or difficult language. Students can read the story for homework and come to class; or the teacher can read out the story in class; or the students can read out parts of the story in the class, one after the other. Let them retell the story again, if necessary, in parts.
- ✱ The dictionary exercise in this unit shows how a very small common word can be used in different ways. Students might be interested in thinking about how they use words in their own language to express these meanings. They may also think of other words like *same*, *small*, *give* and *take* to convey different kinds of meaning. Encourage them to consult a dictionary.
- ✱ This is a story about the changing attitude of a girl child towards her father. The Speaking and Writing exercises encourage the students to think about the relationship between children and parents. The students should be encouraged to say or write what they think, and not what the teacher thinks they should say or write. The aim is not to arrive at a 'correct' answer, but to let every child voice an opinion and express her/his ideas. It is hoped that children will find the topic of personal relevance. This will help their ideas and language to flow freely.



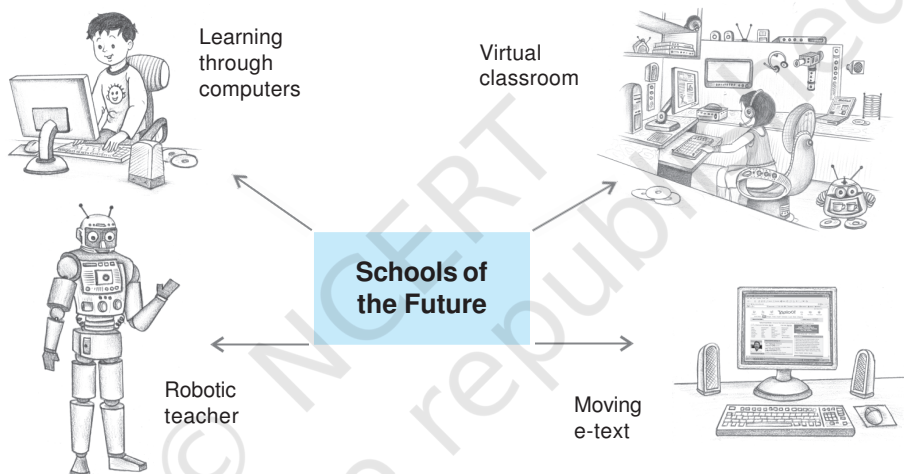
# I. The Fun They Had



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## BEFORE YOU READ

- *The story we shall read is set in the future, when books and schools as we now know them will perhaps not exist. How will children study then? The diagram below may give you some ideas.*

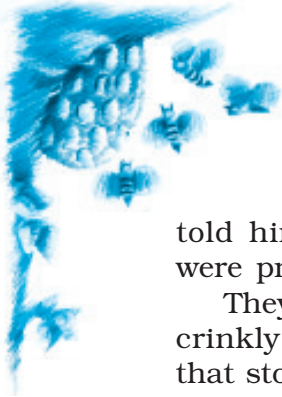


- *In pairs, discuss three things that you like best about your school and three things about your school that you would like to change. Write them down.*
- *Have you ever read words on a television (or computer) screen? Can you imagine a time when all books will be on computers, and there will be no books printed on paper? Would you like such books better?*

1. MARGIE even wrote about it that night in her diary. On the page headed 17 May 2157, she wrote, "Today Tommy found a real book!"

It was a very old book. Margie's grandfather once said that when he was a little boy his grandfather





told him that there was a time when all stories were printed on paper.

They turned the pages, which were yellow and crinkly, and it was awfully funny to read words that stood still instead of moving the way they were supposed to — on a screen, you know. And then when they turned back to the page before, it had the same words on it that it had had when they read it the first time.

*crinkly*: with many folds or lines

2. “Gee,” said Tommy, “what a waste. When you’re through with the book, you just throw it away, I guess. Our television screen must have had a million books on it and it’s good for plenty more. I wouldn’t throw it away.”

“Same with mine,” said Margie. She was eleven and hadn’t seen as many telebooks as Tommy had. He was thirteen.

She said, “Where did you find it?”

“In my house.” He pointed without looking, because he was busy reading. “In the attic.”

“What’s it about?”

“School.”

*attic*: a space just below the roof, used as a storeroom

3. Margie was scornful. “School? What’s there to write about school? I hate school.”

Margie always hated school, but now she hated it more than ever. The mechanical teacher had been giving her test after test in geography and she had been doing worse and worse until her mother had shaken her head sorrowfully and sent for the County Inspector.

*scornful*: contemptuous; showing you think something is worthless

4. He was a round little man with a red face and a whole box of tools with dials and wires. He smiled at Margie and gave her an apple, then took the teacher apart. Margie had hoped he wouldn’t know how to put it together again, but he knew how all right, and, after an hour or so, there it was again, large and black and ugly, with a big screen on which all the lessons were shown and the questions were asked. That wasn’t so bad. The part Margie hated



most was the slot where she had to put homework and test papers. She always had to write them out in a punch code they made her learn when she was six years old, and the mechanical teacher calculated the marks in no time.

*slot:* a given space, time or position

5. The Inspector had smiled after he was finished and patted Margie's head. He said to her mother, "It's not the little girl's fault, Mrs Jones. I think the geography sector was geared a little too quick. Those things happen sometimes. I've slowed it up to an average ten-year level. Actually, the overall pattern of her progress is quite satisfactory." And he patted Margie's head again.

*geared (to):* adjusted to a particular standard or level

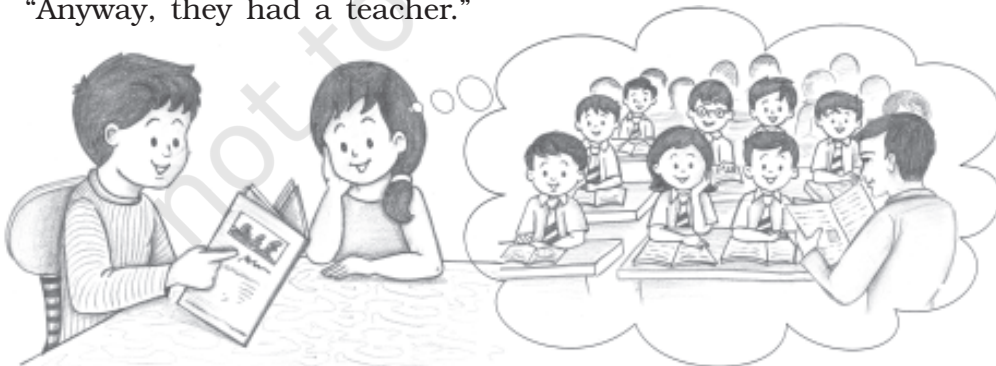
Margie was disappointed. She had been hoping they would take the teacher away altogether. They had once taken Tommy's teacher away for nearly a month because the history sector had blanked out completely.

So she said to Tommy, "Why would anyone write about school?"

6. Tommy looked at her with very superior eyes. "Because it's not our kind of school, stupid. This is the old kind of school that they had hundreds and hundreds of years ago." He added loftily, pronouncing the word carefully, "Centuries ago."

*loftily:* in a superior way

Margie was hurt. "Well, I don't know what kind of school they had all that time ago." She read the book over his shoulder for a while, then said, "Anyway, they had a teacher."



*They had a teacher... It was a man.*

“Sure they had a teacher, but it wasn’t a regular teacher. It was a man.”

*regular*: here, normal; of the usual kind

“A man? How could a man be a teacher?”

“Well, he just told the boys and girls things and gave them homework and asked them questions.”

7. “A man isn’t smart enough.”

“Sure he is. My father knows as much as my teacher.”

“He knows almost as much, I betcha.”

*betcha* (informal): (I) bet you (in fast speech): I’m sure

Margie wasn’t prepared to dispute that. She said, “I wouldn’t want a strange man in my house to teach me.”

*dispute*: disagree with

Tommy screamed with laughter. “You don’t know much, Margie. The teachers didn’t live in the house. They had a special building and all the kids went there.”

“And all the kids learned the same thing?”

“Sure, if they were the same age.”

8. “But my mother says a teacher has to be adjusted to fit the mind of each boy and girl it teaches and that each kid has to be taught differently.”

“Just the same they didn’t do it that way then. If you don’t like it, you don’t have to read the book.”

“I didn’t say I didn’t like it,” Margie said quickly. She wanted to read about those funny schools.

They weren’t even half finished when Margie’s mother called, “Margie! School!”

Margie looked up. “Not yet, Mamma.”

“Now!” said Mrs Jones. “And it’s probably time for Tommy, too.”

Margie said to Tommy, “Can I read the book some more with you after school?”

9. “May be,” he said nonchalantly. He walked away whistling, the dusty old book tucked beneath his arm.

*nonchalantly*: not showing much interest or enthusiasm; carelessly

Margie went into the schoolroom. It was right next to her bedroom, and the mechanical teacher was on and waiting for her. It was always on at the same time every day except Saturday and Sunday,



*The mechanical teacher was flashing on the screen...*

because her mother said little girls learned better if they learned at regular hours.

The screen was lit up, and it said: "Today's arithmetic lesson is on the addition of proper fractions. Please insert yesterday's homework in the proper slot."

10. Margie did so with a sigh. She was thinking about the old schools they had when her grandfather's grandfather was a little boy. All the kids from the whole neighborhood came, laughing and shouting in the schoolyard, sitting together in the schoolroom, going home together at the end of the day. They learned the same things, so they could help one another with the homework and talk about it.

And the teachers were people...

The mechanical teacher was flashing on the screen: "When we add fractions  $\frac{1}{2}$  and  $\frac{1}{4}$ ..."

Margie was thinking about how the kids must have loved it in the old days. She was thinking about the fun they had.

ISAAC ASIMOV

*The Fun They Had / 9*



## Thinking about the Text

### Activity

Calculate how many years and months ahead from now Margie's diary entry is.

- I. Answer these questions in a few words or a couple of sentences each.
  1. How old are Margie and Tommy?
  2. What did Margie write in her diary?
  3. Had Margie ever seen a book before?
  4. What things about the book did she find strange?
  5. What do you think a telebook is?
  6. Where was Margie's school? Did she have any classmates?
  7. What subjects did Margie and Tommy learn?
- II. Answer the following with reference to the story.
  1. "I wouldn't throw *it* away."
    - (i) Who says these words?
    - (ii) What does 'it' refer to?
    - (iii) What is it being compared with by the speaker?
  2. "Sure *they* had a teacher, but it wasn't a *regular* teacher. It was a man."
    - (i) Who does 'they' refer to?
    - (ii) What does 'regular' mean here?
    - (iii) What is it contrasted with?
- III. Answer each of these questions in a short paragraph (about 30 words).
  1. What kind of teachers did Margie and Tommy have?
  2. Why did Margie's mother send for the County Inspector?
  3. What did he do?
  4. Why was Margie doing badly in geography? What did the County Inspector do to help her?
  5. What had once happened to Tommy's teacher?
  6. Did Margie have regular days and hours for school? If so, why?
  7. How does Tommy describe the old kind of school?
  8. How does he describe the old kind of teachers?
- IV. Answer each of these questions in two or three paragraphs (100–150 words).
  1. What are the main features of the mechanical teachers and the schoolrooms that Margie and Tommy have in the story?
  2. Why did Margie hate school? Why did she think the old kind of school must have been fun?

3. Do you agree with Margie that schools today are more fun than the school in the story? Give reasons for your answer.

## Thinking about Language

### I. Adverbs

Read this sentence taken from the story:

They had once taken Tommy's teacher away for nearly a month because the history sector had blanked out *completely*.

The word *complete* is an adjective. When you add *-ly* to it, it becomes an adverb.

1. Find the sentences in the lesson which have the adverbs given in the box below.

awfully sorrowfully completely loftily  
carefully differently quickly nonchalantly

2. Now use these adverbs to fill in the blanks in the sentences below.

- (i) The report must be read \_\_\_\_\_ so that performance can be improved.
- (ii) At the interview, Sameer answered our questions \_\_\_\_\_, shrugging his shoulders.
- (iii) We all behave \_\_\_\_\_ when we are tired or hungry.
- (iv) The teacher shook her head \_\_\_\_\_ when Ravi lied to her.
- (v) I \_\_\_\_\_ forgot about it.
- (vi) When I complimented Revathi on her success, she just smiled \_\_\_\_\_ and turned away.
- (vii) The President of the Company is \_\_\_\_\_ busy and will not be able to meet you.
- (viii) I finished my work \_\_\_\_\_ so that I could go out to play.

#### **Remember:**

An adverb **describes action**. You can form adverbs by adding *-ly* to adjectives.

**Spelling Note:** When an adjective ends in *-y*, the **y** changes to **i** when you add *-ly* to form an adverb.

For example: angr-**y** → angr-**i**-ly

3. Make adverbs from these adjectives.

- |             |       |               |       |
|-------------|-------|---------------|-------|
| (i) angry   | _____ | (ii) happy    | _____ |
| (iii) merry | _____ | (iv) sleepy   | _____ |
| (v) easy    | _____ | (vi) noisy    | _____ |
| (vii) tidy  | _____ | (viii) gloomy | _____ |

## II. If Not and Unless

- Imagine that Margie's mother told her, "You'll feel awful *if* you *don't* finish your history lesson."
- She could also say: "You'll feel awful *unless* you finish your history lesson."

*Unless* means *if not*. Sentences with *unless* or *if not* are negative conditional sentences.

Notice that these sentences have two parts. The part that begins with *if not* or *unless* tells us **the condition**. This part has a verb in the present tense (look at the verbs *don't finish*, *finish* in the sentences above).

The other part of the sentence tells us about a **possible result**. It tells us what **will happen** (if something else doesn't happen). The verb in this part of the sentence is in the future tense (*you'll feel/you will feel*).

Notice these two tenses again in the following examples.

### *Future Tense*

### *Present Tense*

- |                                 |               |                            |
|---------------------------------|---------------|----------------------------|
| • There won't be any books left | <i>unless</i> | we preserve them.          |
| • You won't learn your lessons  | <i>if</i>     | you don't study regularly. |
| • Tommy will have an accident   | <i>unless</i> | he drives more slowly.     |

Complete the following conditional sentences. Use the correct form of the verb.

1. If I don't go to Anu's party tonight, \_\_\_\_\_
2. If you don't telephone the hotel to order food, \_\_\_\_\_
3. Unless you promise to write back, I \_\_\_\_\_
4. If she doesn't play any games, \_\_\_\_\_
5. Unless that little bird flies away quickly, the cat \_\_\_\_\_

## Writing

A new revised volume of Issac Asimov's short stories has just been released. Order one set. Write a letter to the publisher, Mindfame Private Limited, 1632 Asaf Ali Road, New Delhi, requesting that a set be sent to you by Value Payable Post (VPP), and giving your address. Your letter will have the following parts.

- Addresses of the sender and receiver
- The salutation
- The body of the letter
- The closing phrases and signature

Your letter might look like this:

Your address

---

---

---

Date \_\_\_\_\_ (DD/MM/YY)

The addressee's address

---

---

---

*Dear Sir/Madam,*

---

---

---

---

*Yours sincerely,*

Your signature

Remember that the language of a formal letter is different from the colloquial style of personal letters. For example, contracted forms such as 'I've' or 'can't' are not used.





## Speaking

In groups of four discuss the following topic.

'The Schools of the Future Will Have No Books and No Teachers!'

Your group can decide to speak *for* or *against* the motion. After this, each group will select a speaker to present its views to the entire class.

You may find the following phrases useful to present your argument in the debate.

- In my opinion ...
- I/we fail to understand why ...
- I wholeheartedly support/oppose the view that ...
- At the outset let me say ...
- I'd/we'd like to raise the issue of/argue against ...
- I should like to draw attention to ...
- My/our worthy opponent has submitted that ...
- On the contrary ...
- I firmly reject ...

## Do a Project

Nowadays use of digital devices has increased and digital services have made our cash transactions easier and smoother. Government of India has taken initiatives to digitalise cash transactions to buy things and pay bills. Following are some of the digital initiatives to make people use digital services.




Take up a project in groups of four to collect opinions of people on the use of digital services in their daily life. Develop an opinionnaire to collect opinions of about forty people in your neighbourhood. Divide the work among four to collect the opinions, tabulate the ideas and write a report about the use of digital devices. Once the project is completed, each group may present it to the whole class. Charts may be created and displayed on the notice board.





## The Road Not Taken



*This well-known poem is about making choices, and the choices that shape us. Robert Frost is an American poet who writes simply, but insightfully, about common, ordinary experiences.*

Two roads diverged in a yellow wood,  
And sorry I could not travel both  
And be one traveller, long I stood  
And looked down one as far as I could  
To where it bent in the undergrowth;

Then took the other, just as fair,  
And having perhaps the better claim,  
Because it was grassy and wanted wear;  
Though as for that the passing there  
Had worn them really about the same.

And both that morning equally lay  
In leaves no step had trodden black.  
Oh, I kept the first for another day!  
Yet knowing how way leads on to way,  
I doubted if I should ever come back.

I shall be telling this with a sigh  
Somewhere ages and ages hence;  
Two roads diverged in a wood, and I —  
I took the one less travelled by,  
And that has made all the difference.

ROBERT FROST



## GLOSSARY

**diverged:** separated and took a different direction

**undergrowth:** dense growth of plants and bushes

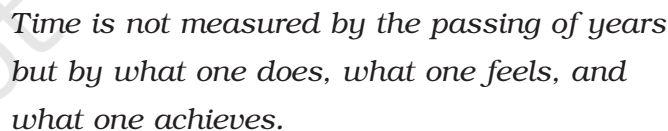
**wanted wear:** had not been used

**hence:** here, in the future



## Thinking about the Poem

- I. 1. Where does the traveller find himself? What problem does he face?
  2. Discuss what these phrases mean to you.
    - (i) a yellow wood
    - (ii) it was grassy and wanted wear
    - (iii) the passing there
    - (iv) leaves no step had trodden black
    - (v) how way leads on to way
  3. Is there any difference between the two roads as the poet describes them
    - (i) in stanzas two and three?
    - (ii) in the last two lines of the poem?
  4. What do you think the last two lines of the poem mean? (Looking back, does the poet regret his choice or accept it?)
- II. 1. Have you ever had to make a difficult choice (or do you think you will have difficult choices to make)? How will you make the choice (for what reasons)?
  2. After you have made a choice do you always think about what might have been, or do you accept the reality?



*Time is not measured by the passing of years  
but by what one does, what one feels, and  
what one achieves.*

JAWAHARLAL NEHRU





## 2. The Sound of Music

### Part I

#### Evelyn Glennie Listens to Sound without Hearing It

##### BEFORE YOU READ

- “God may have taken her hearing but he has given her back something extraordinary. What we hear, she feels — far more deeply than any of us. That is why she expresses music so beautifully.”
- Read the following account of a person who fought against a physical disability and made her life a success story.

1. RUSH hour crowds jostle for position on the underground train platform. A slight girl, looking younger than her seventeen years, was nervous yet excited as she felt the vibrations of the approaching train. It was her first day at the prestigious Royal Academy of Music in London and daunting enough for any teenager fresh from a Scottish farm. But this aspiring musician faced a bigger challenge than most: she was profoundly deaf.
2. Evelyn Glennie’s loss of hearing had been gradual. Her mother remembers noticing something was wrong when the eight-year-old Evelyn was waiting to play the piano. “They called her name and she didn’t move. I suddenly realised she hadn’t heard,” says Isabel Glennie. For quite a while Evelyn managed to conceal her growing deafness from friends and teachers. But by the time she was eleven her marks had deteriorated and her headmistress urged her parents to take her to a

*jostle*: push roughly


*slight*: small and thin

*daunting*: frightening

*aspiring musician*: a person who wants to be a musician



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specialist. It was then discovered that her hearing was severely impaired as a result of gradual nerve damage. They were advised that she should be fitted with hearing aids and sent to a school for the deaf. “Everything suddenly looked black,” says Evelyn.

3. But Evelyn was not going to give up. She was determined to lead a normal life and pursue her interest in music. One day she noticed a girl playing a xylophone and decided that she wanted to play it too. Most of the teachers discouraged her but percussionist Ron Forbes spotted her potential. He began by tuning two large drums to different notes. “Don’t listen through your ears,” he would say, “try to sense it some other way.” Says Evelyn, “Suddenly I realised I could feel the higher drum from the waist up and the lower one from the waist down.” Forbes repeated the exercise, and soon Evelyn discovered that she could sense certain notes in different parts of her body. “I had learnt to open my mind and body to sounds and vibrations.” The rest was sheer determination and hard work.
4. She never looked back from that point onwards. She toured the United Kingdom with a youth orchestra and by the time she was sixteen, she had decided to make music her life. She auditioned for the Royal Academy of Music and scored one of the highest marks in the history of the academy. She gradually moved from orchestral work to solo performances. At the end of her three-year course, she had captured most of the top awards.
5. And for all this, Evelyn won’t accept any hint of heroic achievement. “If you work hard and know where you are going, you’ll get there.” And she got right to the top, the world’s most sought-after multi-percussionist with a mastery of some thousand instruments, and hectic international schedule.
6. It is intriguing to watch Evelyn function so effortlessly without hearing. In our two-hour discussion she never missed a word. “Men with bushy beards give me trouble,” she laughed. “It is

*impaired:* weakened



*xylophone:* a musical instrument with a row of wooden bars of different lengths

*percussionist:* a person who plays the drum, the *tabla*, etc.

*potential:* quality or ability that can be developed

*auditioned:* gave a short performance so that the director could decide whether she was good enough

*intriguing:* fascinating and curious



*It is intriguing to watch Evelyn function so effortlessly without hearing*

not just watching the lips, it's the whole face, especially the eyes." She speaks flawlessly with a Scottish lilt. "My speech is clear because I could hear till I was eleven," she says. But that doesn't explain how she managed to learn French and master basic Japanese.


*flawlessly:* without a fault or mistake

*lilt:* a way of speaking

7. As for music, she explains, "It pours in through every part of my body. It tingles in the skin, my cheekbones and even in my hair." When she plays the xylophone, she can sense the sound passing up the stick into her fingertips. By leaning against the drums, she can feel the resonances flowing into her body. On a wooden platform she removes her shoes so that the vibrations pass through her bare feet and up her legs.

*tingles:* causes a slight pricking or stinging sensation

*resonances:* echoes of sounds

- 
8. Not surprisingly, Evelyn delights her audiences. In 1991 she was presented with the Royal Philharmonic Society's prestigious Soloist of the Year Award. Says master percussionist James Blades, "God may have taken her hearing but he has given her back something extraordinary. What we hear, she feels — far more deeply than any of us. That is why she expresses music so beautifully."
  9. Evelyn confesses that she is something of a workaholic. "I've just got to work ... often harder than classical musicians. But the rewards are enormous." Apart from the regular concerts, Evelyn also gives free concerts in prisons and hospitals. She also gives high priority to classes for young musicians. Ann Richlin of the Beethoven Fund for Deaf Children says, "She is a shining inspiration for deaf children. They see that there is nowhere that they cannot go."
  10. Evelyn Glennie has already accomplished more than most people twice her age. She has brought percussion to the front of the orchestra, and demonstrated that it can be very moving. She has given inspiration to those who are handicapped, people who look to her and say, 'If she can do it, I can.' And, not the least, she has given enormous pleasure to millions.

*workaholic* (informal):  
a person who finds it  
difficult to stop  
working

*priority*: great  
importance

DEBORAH COWLEY



### Thinking about the Text

- I. Answer these questions in a few words or a couple of sentences each.
  1. How old was Evelyn when she went to the Royal Academy of Music?
  2. When was her deafness first noticed? When was it confirmed?
- II. Answer each of these questions in a short paragraph (30–40 words).
  1. Who helped her to continue with music? What did he do and say?
  2. Name the various places and causes for which Evelyn performs.
- III. Answer the question in two or three paragraphs (100–150 words).
  1. How does Evelyn hear music?





## Part II

### The Shehnai of Bismillah Khan

#### BEFORE YOU READ

- Do you know these people? What instruments do they play?

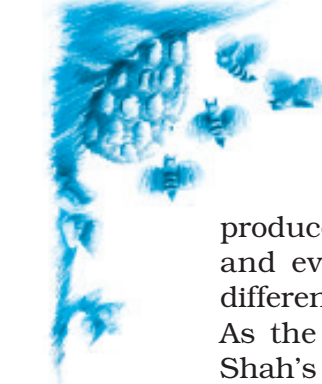


- Think of the shehnai and the first thing you'll probably imagine is a wedding or a similar occasion or function. The next would probably be Ustad Bismillah Khan, the shehnai maestro, playing this instrument.

1. EMPEROR Aurangzeb banned the playing of a musical instrument called *pungi* in the royal residence for it had a shrill unpleasant sound. *Pungi* became the generic name for reeded noisemakers. Few had thought that it would one day be revived. A barber of a family of professional musicians, who had access to the royal palace, decided to improve the tonal quality of the *pungi*. He chose a pipe with a natural hollow stem that was longer and broader than the *pungi*, and made seven holes on the body of the pipe. When he played on it, closing and opening some of these holes, soft and melodious sounds were

*generic name:* a name given to a class or group as a whole

*reeded:* wind instruments which have reeds like the flute, the clarinet, etc.



produced. He played the instrument before royalty and everyone was impressed. The instrument so different from the *pungi* had to be given a new name. As the story goes, since it was first played in the Shah's chambers and was played by a *nai* (barber), the instrument was named the 'shehnai'.



2. The sound of the shehnai began to be considered auspicious. And for this reason it is still played in temples and is an indispensable component of any North Indian wedding. In the past, the shehnai was part of the *naubat* or traditional ensemble of nine instruments found at royal courts. Till recently it was used only in temples and weddings. The credit for bringing this instrument onto the classical stage goes to Ustad Bismillah Khan.
3. As a five-year old, Bismillah Khan played *gilli-danda* near a pond in the ancient estate of Dumraon in Bihar. He would regularly go to the nearby Bihariji temple to sing the Bhojpuri 'Chaita', at the end of which he would earn a big laddu weighing 1.25 kg, a prize given by the local Maharaja. This happened 80 years ago, and the little boy has travelled far to earn the highest civilian award in India — the Bharat Ratna.
4. Born on 21 March 1916, Bismillah belongs to a well-known family of musicians from Bihar. His grandfather, Rasool Bux Khan, was the *shehnai-nawaz* of the Bhojpur king's court. His father, Paigambar Bux, and other paternal ancestors were also great shehnai players.

*auspicious:*

promising to bring good fortune

*indispensable:*

without which a piece of work cannot be done


*ensembles*

(pronounced 'onsomble'): things (here, instruments) considered as a group

*paternal ancestors:*

ancestors of the father



- 
5. The young boy took to music early in life. At the age of three when his mother took him to his maternal uncle's house in Benaras (now Varanasi), Bismillah was fascinated watching his uncles practise the shehnai. Soon Bismillah started accompanying his uncle, Ali Bux, to the Vishnu temple of Benaras where Bux was employed to play the shehnai. Ali Bux would play the shehnai and Bismillah would sit captivated for hours on end. Slowly, he started getting lessons in playing the instrument and would sit practising throughout the day. For years to come the temple of Balaji and Mangala Maiya and the banks of the Ganga became the young apprentice's favourite haunts where he could practise in solitude. The flowing waters of the Ganga inspired him to improvise and invent raagas that were earlier considered to be beyond the range of the shehnai.
  6. At the age of 14, Bismillah accompanied his uncle to the Allahabad Music Conference. At the end of his recital, Ustad Faiyaz Khan patted the young boy's back and said, "Work hard and you shall make it." With the opening of the All India Radio in Lucknow in 1938 came Bismillah's big break. He soon became an often-heard shehnai player on radio.
  7. When India gained independence on 15 August 1947, Bismillah Khan became the first Indian to greet the nation with his shehnai. He poured his heart out into Raag Kafi from the Red Fort to an audience which included Pandit Jawaharlal Nehru, who later gave his famous 'Tryst with Destiny' speech.
  8. Bismillah Khan has given many memorable performances both in India and abroad. His first trip abroad was to Afghanistan where King Zahir Shah was so taken in by the maestro that he gifted him priceless Persian carpets and other souvenirs. The King of Afghanistan was not the only one to be fascinated with Bismillah's music. Film director Vijay Bhatt was so impressed after hearing Bismillah play at a festival that he named a film after the instrument called *Gurj Uthi Shehnai*. The

*on end:* for a very long time without stopping

*taken in by:* attracted or charmed by

*souvenirs:* things given in memory of a place, person or event

film was a hit, and one of Bismillah Khan's compositions, "*Dil ka khilona hai toot gaya...*," turned out to be a nationwide chartbuster! Despite this huge success in the celluloid world, Bismillah Khan's ventures in film music were limited to two: Vijay Bhatt's *Gunj Uthi Shehnai* and Vikram Srinivas's Kannada venture, *Sanadhi Apanna*. "I just can't come to terms with the artificiality and glamour of the film world," he says with emphasis.

9. Awards and recognition came thick and fast. Bismillah Khan became the first Indian to be invited to perform at the prestigious Lincoln Centre Hall in the United States of America. He also took part in the World Exposition in Montreal, in the Cannes Art Festival and in the Osaka Trade Fair. So well known did he become internationally that an auditorium in Teheran was named after him — Tahar Mosiquee Ustaad Bismillah Khan.
10. National awards like the Padmashri, the Padma Bhushan and the Padma Vibhushan were conferred on him.
11. In 2001, Ustad Bismillah Khan was awarded India's highest civilian award, the Bharat Ratna. With the coveted award resting on his chest and his eyes glinting with rare happiness he said, "All I would like to say is: Teach your children music, this is Hindustan's richest tradition; even the West is now coming to learn our music."
12. In spite of having travelled all over the world — Khansaab as he is fondly called — is exceedingly fond of Benaras and Dumraon and they remain for him the most wonderful towns of the world. A student of his once wanted him to head a shehnai school in the U.S.A., and the student promised to recreate the atmosphere of Benaras by replicating the temples there. But Khansaab asked him if he would be able to transport River Ganga as well. Later he is remembered to have said, "That is why whenever I am in a foreign country, I keep yearning to see Hindustan. While in Mumbai, I think of only Benaras and the holy Ganga. And while in Benaras, I miss the unique *mattha* of Dumraon."

**chartbuster:** record-breaker

**celluloid:** old-fashioned way of referring to films

**venture:** project that often involves risk

**conferred:** given, usually an award or a degree

**coveted:** much desired



SHEKHAR GUPTA: When Partition happened, didn't you and your family think of moving to Pakistan?

BISMILLAH KHAN: God forbid! Me, leave Benaras? Never! I went to Pakistan once—I crossed the border just to say I have been to Pakistan. I was there for about an hour. I said *namaskar* to the Pakistanis and *salaam alaikum* to the Indians! I had a good laugh.  
(*Readers' Digest*, October 2005)

13. Ustad Bismillah Khan's life is a perfect example of the rich, cultural heritage of India, one that effortlessly accepts that a devout Muslim like him can very naturally play the shehnai every morning at the Kashi Vishwanath temple.

*devout*: believing strongly in a religion and obeying its laws and following its practices

[Ustad Bismillah Khan passed away on 21 August 2006 at the age of ninety after a prolonged illness. He was given a state funeral and the Government of India declared one day of national mourning.]

### Thinking about the Text

I. Tick the right answer.

- The (shehnai, *pungi*) was a 'reeded noisemaker.'
- (Bismillah Khan, A barber, Ali Bux) transformed the *pungi* into a shehnai.
- Bismillah Khan's paternal ancestors were (barbers, professional musicians).
- Bismillah Khan learnt to play the shehnai from (Ali Bux, Paigambar Bux, Ustad Faiyaz Khan).
- Bismillah Khan's first trip abroad was to (Afghanistan, U.S.A., Canada).

II. Find the words in the text which show Ustad Bismillah Khan's feelings about the items listed below. Then mark a tick (✓) in the correct column. Discuss your answers in class.

<i>Bismillah Khan's feelings about</i>	<i>Positive</i>	<i>Negative</i>	<i>Neutral</i>
1. teaching children music			
2. the film world			
3. migrating to the U.S.A.			
4. playing at temples			
5. getting the Bharat Ratna			
6. the banks of the Ganga			
7. leaving Benaras and Dumraon			



III. Answer these questions in 30–40 words.

1. Why did Aurangzeb ban the playing of the *pungi*?
2. How is a shehnai different from a *pungi*?
3. Where was the shehnai played traditionally? How did Bismillah Khan change this?
4. When and how did Bismillah Khan get his big break?
5. Where did Bismillah Khan play the shehnai on 15 August 1947? Why was the event historic?
6. Why did Bismillah Khan refuse to start a shehnai school in the U.S.A.?
7. Find at least two instances in the text which tell you that Bismillah Khan loves India and Benaras.

### Thinking about Language

I. Look at these sentences.

- Evelyn was determined *to live a normal life*.
- Evelyn managed *to conceal her growing deafness from friends and teachers*.

The italicised parts answer the questions: “What was Evelyn determined to do?” and “What did Evelyn manage to do?” They begin with a to-verb (*to live, to conceal*).

Complete the following sentences. Beginning with a to-verb, try to answer the questions in brackets.

1. The school sports team hopes \_\_\_\_\_ (What does it hope to do?)
  2. We all want \_\_\_\_\_ (What do we all want to do?)
  3. They advised the hearing-impaired child’s mother \_\_\_\_\_ (What did they advise her to do?)
  4. The authorities permitted us to \_\_\_\_\_ (What did the authorities permit us to do?)
  5. A musician decided to \_\_\_\_\_ (What did the musician decide to do?)
- II. From the text on Bismillah Khan, find the words and phrases that match these definitions and write them down. The number of the paragraph where you will find the words/phrases has been given for you in brackets.
1. the home of royal people (1) \_\_\_\_\_
  2. the state of being alone (5) \_\_\_\_\_
  3. a part which is absolutely necessary (2) \_\_\_\_\_

4. to do something not done before (5) \_\_\_\_\_
5. without much effort (13) \_\_\_\_\_
6. quickly and in large quantities (9) \_\_\_\_\_ and \_\_\_\_\_

III. Tick the right answer.

1. When something is *revived*, it (remains dead/lives again).
2. When a government *bans* something, it wants it (stopped/started).
3. When something is considered *auspicious*, (welcome it/avoid it).
4. When we *take to* something, we find it (boring/interesting).
5. When you *appreciate* something, you (find it good and useful/find it of no use).
6. When you *replicate* something, you do it (for the first time/for the second time).
7. When we *come to terms with* something, it is (still upsetting/no longer upsetting).

IV. Dictionary work

- The sound of the shehnai is *auspicious*.
- The *auspicious* sound of the shehnai is usually heard at marriages.

The adjective *auspicious* can occur after the verb *be* as in the first sentence, or before a noun as in the second. But there are some adjectives which can be used after the verb *be* and not before a noun. For example:

- Ustad Faiyaz Khan was *overjoyed*.

We cannot say: \*the *overjoyed man*.

Look at these entries from the *Oxford Advanced Learner's Dictionary* (2005).

*elder* *adj., noun*

adjective 1 [**only before noun**] (of people, especially two members of the same family) older: my elder brother • his elder sister 2 (the elder) used without a noun immediately after it to show who is the older of two people: the elder of their two sons 3 (the elder) (formal) used before or after sb's name to show that they are the older of two people who have the same name: the elder Pitt • Pitt, the elder.

*awake* *adj., verb*

adjective [**not before noun**] not asleep (especially immediately before or after sleeping): to be half/fully awake; to be wide awake. I was still awake when he came to bed.

Consult your dictionary and complete the following table. The first one has been done for you.

<i>adjective</i>	<i>only before noun</i>	<i>not before noun</i>	<i>both before and after the verb <b>be</b></i>
indispensable			✓
impressed			
afraid			
outdoor			
paternal			
countless			
priceless			

Use these words in phrases or sentences of your own.

## Speaking

- I. Imagine the famous singer Kishori Amonkar is going to visit your school. You have been asked to introduce her to the audience before her performance. How would you introduce her?

Here is some information about Kishori Amonkar you can find on the Internet. Read the passage and make notes of the main points about:

- her parentage
- the school of music she belongs to
- her achievements
- her inspiration
- awards

Padma Bhushan Kishori Amonkar, widely considered the finest female vocalist of her generation, was born in 1931, daughter of another great artist, Smt. Mogubai Kurdikar. In her early years she absorbed the approach and repertoire of her distinguished mother's teacher Ustad Alladiya Khan. As her own style developed, however, she moved away from Alladiya Khan's 'Jaipur-Atrauli gharana' style in some respects, and as a mature artist her approach is usually regarded as an individual, if not unique, variant of the Jaipur model.

Kishori Amonkar is a thinker, besotted by what she calls the mysterious world of her *raagas*. She dissects them with the precision of a perfectionist, almost like a scientist, until the most subtle of shades and emotions emerge and re-emerge.

She is very much inspired by the teachings of the ancient Vedic sages, written at a time when vocal music was highly devotional in character. This

soul searching quality of her music, coupled with a very intellectual approach to *raaga* performance has gained her quite a following in India and has helped to revive the study of *khayal*.

Significant awards bestowed on this artist include the Sangeet Natak Akademi Award (1985), the Padma Bhushan (1987), and the highly coveted Sangeet Samradhini Award (considered one of the most prestigious awards in Indian Classical Music) in 1997.

- II. Use your notes on Kishori Amonkar to introduce her to an imaginary audience. You may use one of the following phrases to introduce a guest:

I am honoured to introduce.../I feel privileged to introduce.../We welcome you...

### Writing

“If you work hard and know where you’re going, you’ll get there,” says Evelyn Glennie.

You have now read about two musicians, Evelyn Glennie and Ustad Bismillah Khan. Do you think that they both worked hard? Where did they want to ‘go’? Answer these questions in two paragraphs, one on each of the two musicians.

*Whenever you see darkness, there is extraordinary opportunity for the light to burn brighter.*

BONO





# Wind

*The wind blows strongly and causes a lot of destruction.  
How can we make friends with it?*

Wind, come softly.  
Don't break the shutters of the windows.  
Don't scatter the papers.  
Don't throw down the books on the shelf.  
There, look what you did — you threw them all down.  
You tore the pages of the books.  
You brought rain again.  
You're very clever at poking fun at weaklings.  
Frail crumbling houses, crumbling doors, crumbling rafters,  
crumbling wood, crumbling bodies, crumbling lives,  
crumbling hearts —  
the wind god winnows and crushes them all.  
He won't do what you tell him.  
So, come, let's build strong homes,  
Let's joint the doors firmly.  
Practise to firm the body.  
Make the heart steadfast.  
Do this, and the wind will be friends with us.  
The wind blows out weak fires.  
He makes strong fires roar and flourish.  
His friendship is good.  
We praise him every day.

SUBRAMANIA BHARATI

[translated from the Tamil by  
A.K. Ramanujan]

*Subramania Bharati (1882–1921) is a great Tamil poet, famous for his patriotism in the pre-Independence era.*

*A.K. Ramanujan is a Kannada and English poet, well known for his translation of classical and modern poetry.*



## GLOSSARY

**poking fun:** making fun of

**rafters:** sloping beams supporting a roof

**winnow:** blow grain free of chaff; separate grain from husk by blowing on it

## ❁ Thinking about the Poem

I. 1. What are the things the wind does in the first stanza?

2. Have you seen anybody winnow grain at home or in a paddy field? What is the word in your language for winnowing? What do people use for winnowing? (Give the words in your language, if you know them.)



3. What does the poet say the wind god winnows?

4. What should we do to make friends with the wind?

5. What do the last four lines of the poem mean to you?

6. How does the poet speak to the wind — in anger or with humour? You must also have seen or heard of the wind “crumbling lives”. What is your response to this? Is it like the poet’s?

II. The poem you have just read is originally in the Tamil. Do you know any such poems in your language?

*The tree on the mountain takes whatever the weather brings. If it has any choice at all, it is in putting down roots as deeply as possible.*

CORRIE TEN BOOM



0959CH03

### 3. The Little Girl

#### BEFORE YOU READ

- *Do you feel you know your parents better now, than when you were much younger? Perhaps you now understand the reasons for some of their actions that used to upset you earlier.*
- *This story about a little girl whose feelings for her father change from fear to understanding will probably find an echo in every home.*

1. To the little girl he was a figure to be feared and avoided. Every morning before going to work he came into her room and gave her a casual kiss, to which she responded with “Goodbye, Father”. And oh, there was a glad sense of relief when she heard the noise of the carriage growing fainter and fainter down the long road!

*a figure to be feared:*  
a person to be feared

In the evening when he came home she stood near the staircase and heard his loud voice in the hall. “Bring my tea into the drawing-room... Hasn’t the paper come yet? Mother, go and see if my paper’s out there — and bring me my slippers.”

2. “Kezia,” Mother would call to her, “if you’re a good girl you can come down and take off father’s boots.” Slowly the girl would slip down the stairs, more slowly still across the hall, and push open the drawing-room door.

*slip down:* come down quietly and unwillingly

By that time he had his spectacles on and looked at her over them in a way that was terrifying to the little girl.

“Well, Kezia, hurry up and pull off these boots and take them outside. Have you been a good girl today?”

“I d-d-don’t know, Father.”

“You d-d-don’t know? If you stutter like that Mother will have to take you to the doctor.”

3. She never stuttered with other people — had quite given it up — but only with Father, because then she was trying so hard to say the words properly.

*given it up:* stopped doing it

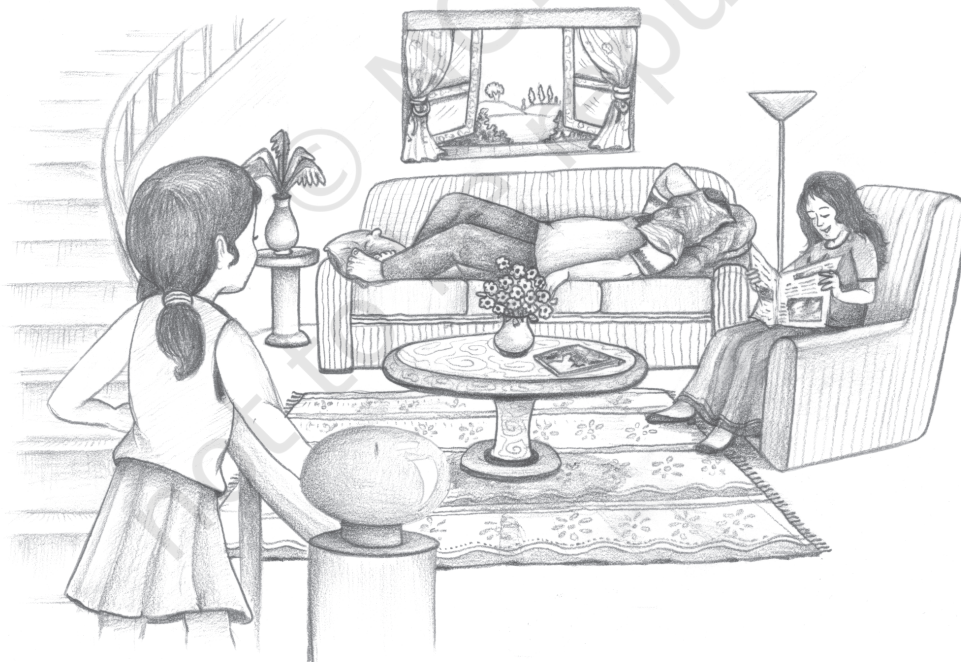
“What’s the matter? What are you looking so wretched about? Mother, I wish you taught this child not to appear on the brink of suicide... Here, Kezia, carry my teacup back to the table carefully.”

*wretched:* unhappy

He was so big — his hands and his neck, especially his mouth when he yawned. Thinking about him alone was like thinking about a giant.

*on the brink of suicide:* about to commit suicide

4. On Sunday afternoons Grandmother sent her down to the drawing-room to have a “nice talk with Father and Mother”. But the little girl always found Mother reading and Father stretched out on the sofa, his handkerchief on his face, his feet on one of the best cushions, sleeping soundly and snoring.



*The little girl always found Mother reading and Father stretched out on the sofa.*



She sat on a stool, gravely watched him until he woke and stretched, and asked the time — then looked at her.

“Don’t stare so, Kezia. You look like a little brown owl.”

One day, when she was kept indoors with a cold, her grandmother told her that father’s birthday was next week, and suggested she should make him a pin-cushion for a gift out of a beautiful piece of yellow silk.

5. Laboriously, with a double cotton, the little girl stitched three sides. But what to fill it with? That was the question. The grandmother was out in the garden, and she wandered into Mother’s bedroom to look for scraps. On the bed-table she discovered a great many sheets of fine paper, gathered them up, tore them into tiny pieces, and stuffed her case, then sewed up the fourth side.

*laboriously*: with a lot of effort or difficulty

*wandered into*: went into, by chance

*scraps*: small pieces of cloth or paper, etc. that are not needed

*hue and cry*: angry protest

That night there was a hue and cry in the house. Father’s great speech for the Port Authority had been lost. Rooms were searched; servants questioned. Finally Mother came into Kezia’s room.

“Kezia, I suppose you didn’t see some papers on a table in our room?”

“Oh yes,” she said, “I tore them up for my surprise.”

“What!” screamed Mother. “Come straight down to the dining-room this instant.”

6. And she was dragged down to where Father was pacing to and fro, hands behind his back.

“Well?” he said sharply.


Mother explained.

He stopped and stared at the child.

“Did you do that?”

“N-n-no”, she whispered.

“Mother, go up to her room and fetch down the damned thing — see that the child’s put to bed this instant.”

- 
7. Crying too much to explain, she lay in the shadowed room watching the evening light make a sad little pattern on the floor.

Then Father came into the room with a ruler in his hands.

“I am going to beat you for this,” he said.

“Oh, no, no”, she screamed, hiding under the bedclothes.

He pulled them aside.

“Sit up,” he ordered, “and hold out your hands. You must be taught once and for all not to touch what does not belong to you.”

“But it was for your b-b-birthday.”

Down came the ruler on her little, pink palms.

8. Hours later, when Grandmother had wrapped her in a shawl and rocked her in the rocking-chair, the child clung to her soft body.

“What did God make fathers for?” she sobbed.

“Here’s a clean hanky, darling. Blow your nose. Go to sleep, pet; you’ll forget all about it in the morning. I tried to explain to Father but he was too upset to listen tonight.”

But the child never forgot. Next time she saw him she quickly put both hands behind her back and a red colour flew into her cheeks.

9. The Macdonalds lived next door. They had five children. Looking through a gap in the fence the little girl saw them playing ‘tag’ in the evening. The father with the baby, Mao, on his shoulders, two little girls hanging on to his coat pockets ran round and round the flower-beds, shaking with laughter. Once she saw the boys turn the hose on him—and he tried to catch them laughing all the time.

*tag*: a children’s game of catching one another

Then it was she decided there were different sorts of fathers.

Suddenly, one day, Mother became ill, and she and Grandmother went to hospital.

The little girl was left alone in the house with Alice, the cook. That was all right in the daytime,





*The little girl saw through a gap the Macdonalds playing 'tag' in the evening.*

but while Alice was putting her to bed she grew suddenly afraid.

10. "What'll I do if I have a nightmare?" she asked. "I often have nightmares and then Grannie takes me into her bed—I can't stay in the dark—it all gets 'whispery'..."

*nightmare*: a bad dream

"You just go to sleep, child," said Alice, pulling off her socks, "and don't you scream and wake your poor Pa."

But the same old nightmare came — the butcher with a knife and a rope, who came nearer and nearer, smiling that dreadful smile, while she could not move, could only stand still, crying out, “Grandma! Grandma!” She woke shivering to see Father beside her bed, a candle in his hand.

“What’s the matter?” he said.

11. “Oh, a butcher — a knife — I want Grannie.” He blew out the candle, bent down and caught up the child in his arms, carrying her along the passage to the big bedroom. A newspaper was on the bed. He put away the paper, then carefully tucked up the child. He lay down beside her. Half asleep still, still with the butcher’s smile all about her it seemed, she crept close to him, snuggled her head under his arm, held tightly to his shirt.

*tucked up*: covered up nicely in bed

Then the dark did not matter; she lay still.

“Here, rub your feet against my legs and get them warm,” said Father.

*snuggled*: moved into a warm, comfortable position, close to another person

12. Tired out, he slept before the little girl. A funny feeling came over her. Poor Father, not so big, after all — and with no one to look after him. He was harder than Grandmother, but it was a nice hardness. And every day he had to work and was too tired to be a Mr Macdonald... She had torn up all his beautiful writing... She stirred suddenly, and sighed.

“What’s the matter?” asked her father. “Another dream?”

“Oh,” said the little girl, “my head’s on your heart. I can hear it going. What a big heart you’ve got, Father dear.”

KATHERINE MANSFIELD





## Thinking about the Text

- I. Given below are some emotions that Kezia felt. Match the emotions in Column A with the items in Column B.

A	B
1. fear or terror	(i) father comes into her room to give her a goodbye kiss
2. glad sense of relief	(ii) noise of the carriage grows fainter
3. a “funny” feeling, perhaps of understanding	(iii) father comes home
	(iv) speaking to father
	(v) going to bed when alone at home
	(vi) father comforts her and falls asleep
	(vii) father stretched out on the sofa, snoring

- II. Answer the following questions in one or two sentences.

1. Why was Kezia afraid of her father?
2. Who were the people in Kezia’s family?
3. What was Kezia’s father’s routine
  - (i) before going to his office?
  - (ii) after coming back from his office?
  - (iii) on Sundays?
4. In what ways did Kezia’s grandmother encourage her to get to know her father better?

- III. Discuss these questions in class with your teacher and then write down your answers in two or three paragraphs each.

1. Kezia’s efforts to please her father resulted in displeasing him very much. How did this happen?
2. Kezia decides that there are “different kinds of fathers”. What kind of father was Mr Macdonald, and how was he different from Kezia’s father?
3. How does Kezia begin to see her father as a human being who needs her sympathy?

## Thinking about Language

- I. Look at the following sentence.

There was a *glad* sense of relief when she heard the noise of the carriage growing fainter...

Here, *glad* means happy about something.

*Glad, happy, pleased, delighted, thrilled* and *overjoyed* are synonyms (words or

expressions that have the same or nearly the same meaning.) However, they express happiness in certain ways.

Read the sentences below.

- She was *glad* when the meeting was over.
  - The chief guest was *pleased* to announce the name of the winner.
1. Use an appropriate word from the synonyms given above in the following sentences. Clues are given in brackets.
    - (i) She was \_\_\_\_\_ by the news of her brother's wedding. (very pleased)
    - (ii) I was \_\_\_\_\_ to be invited to the party. (extremely pleased and excited about)
    - (iii) She was \_\_\_\_\_ at the birth of her granddaughter. (extremely happy)
    - (iv) The coach was \_\_\_\_\_ with his performance. (satisfied about)
    - (v) She was very \_\_\_\_\_ with her results. (happy about something that has happened)

2. Study the use of the word *big* in the following sentence.

He was so *big* — his hands and his neck, especially his mouth...

Here, *big* means *large in size*.

Now, consult a dictionary and find out the meaning of *big* in the following sentences. The first one has been done for you.

- (i) You are a big girl now. older
- (ii) Today you are going to take the biggest decision of your career. \_\_\_\_\_
- (iii) Their project is full of big ideas. \_\_\_\_\_
- (iv) Cricket is a big game in our country. \_\_\_\_\_
- (v) I am a big fan of Lata Mangeskar. \_\_\_\_\_
- (vi) You have to cook a bit more as my friend is a big eater. \_\_\_\_\_
- (vii) What a big heart you've got, Father dear. \_\_\_\_\_

## II. Verbs of Reporting

Study the following sentences.

- "What!" *screamed* Mother.
- "N-n-no", she *whispered*.
- "Sit up," he *ordered*.

The italicised words are verbs of reporting. We quote or report what someone has said or thought by using a reporting verb. Every reporting clause contains a reporting verb. For example:

- He *promised* to help in my project.
- "How are you doing?" Seema *asked*.

We use verbs of reporting to advise, order, report statements, thoughts, intentions, questions, requests, apologies, manner of speaking and so on.

1. Underline the verbs of reporting in the following sentences.
  - (i) He says he will enjoy the ride.
  - (ii) Father mentioned that he was going on a holiday.
  - (iii) No one told us that the shop was closed.
  - (iv) He answered that the price would go up.
  - (v) I wondered why he was screaming.
  - (vi) Ben told her to wake him up.
  - (vii) Ratan apologised for coming late to the party.
2. Some verbs of reporting are given in the box. Choose the appropriate verbs and fill in the blanks in the following sentences.

were complaining    shouted    replied  
remarked    ordered    suggested

- (i) "I am not afraid," \_\_\_\_\_ the woman.
- (ii) "Leave me alone," my mother \_\_\_\_\_.
- (iii) The children \_\_\_\_\_ that the roads were crowded and noisy.
- (iv) "Perhaps he isn't a bad sort of a chap after all," \_\_\_\_\_ the master.
- (v) "Let's go and look at the school ground," \_\_\_\_\_ the sports teacher.
- (vi) The traffic police \_\_\_\_\_ all the passers-by to keep off the road.

## Speaking

Form pairs or groups and discuss the following questions.

1. This story is not an Indian story. But do you think there are fathers, mothers and grandmothers like the ones portrayed in the story in our own country?
2. Was Kezia's father right to punish her? What kind of a person was he? You might find some of these words useful in describing him:


undemonstrative    loving    strict    hard-working  
responsible    unkind    disciplinarian    short-tempered  
affectionate    caring    indifferent

## Writing

Has your life been different from or similar to that of Kezia when you were a child? Has your perception about your parents changed now? Do you find any change in your parents' behaviour vis-à-vis yours? Who has become more understanding? What steps would you like to take to build a relationship based on understanding? Write three or four paragraphs (150–200 words) discussing these issues from your own experience.



## Rain on the Roof



*When the sky is covered with dark clouds and it starts raining, have you ever listened to the patter of soft rain on the roof? What thoughts flashed through your mind as you heard this melody of nature? Read the poem to find out what the poet dreamed of while listening to the rain.*

When the humid shadows hover  
Over all the starry spheres  
And the melancholy darkness  
Gently weeps in rainy tears,  
What a bliss to press the pillow  
Of a cottage-chamber bed  
And lie listening to the patter  
Of the soft rain overhead!

Every tinkle on the shingles  
Has an echo in the heart;  
And a thousand dreamy fancies  
Into busy being start,  
And a thousand recollections  
Weave their air-threads into woof,  
As I listen to the patter  
Of the rain upon the roof.

Now in memory comes my mother,  
As she used in years ago,  
To regard the darling dreamers  
Ere she left them till the dawn:  
O! I feel her fond look on me  
As I list to this refrain  
Which is played upon the shingles  
By the patter of the rain.

COATES KINNEY



## GLOSSARY

**tinkle:** short, light ringing sounds

**shingles:** rectangular wooden tiles used on roofs

**woof:** weft, i.e. the threads woven across the loom

**ere:** old poetic word for 'before'

**refrain:** a repeated part of a song or a poem; here, the sound of the rain

**list:** old poetic word for 'listen'



## Thinking about the Poem

- I. 1. What do the following phrases mean to you? Discuss in class.
  - (i) humid shadows
  - (ii) starry spheres
  - (iii) what a bliss
  - (iv) a thousand dreamy fancies into busy being start
  - (v) a thousand recollections weave their air-threads into woof
2. What does the poet like to do when it rains?
3. What is the single major memory that comes to the poet? Who are the "darling dreamers" he refers to?
4. Is the poet now a child? Is his mother still alive?
- II. 1. When you were a young child, did your mother tuck you in, as the poet's did?
2. Do you like rain? What do you do when it rains steadily or heavily as described in the poem?
3. Does everybody have a cosy bed to lie in when it rains? Look around you and describe how different kinds of people or animals spend time, seek shelter etc. during rain.

*All that I am or ever hope to be, I owe to my  
angel Mother.*

ABRAHAM LINCOLN



# Notes for the Teacher

## Units 4–6

### 4. A TRULY BEAUTIFUL MIND

- \* The story of Einstein tries to show him as a human being, a fairly ordinary person who had his likes and dislikes, his streaks of rebellion, and his problems. The class can think about how a ‘great person’ was perceived before being recognised as ‘great’: it is not as though great people are born with a special sign that allows us to recognise them instantly! What qualities in a person, then, make them a genius or a great person?
- \* You can take the help of a science teacher to explain Einstein’s Theory of Relativity, to talk about Einstein, and build inter-subject cooperation.
- \* The exercise of matching headings to paragraphs in the lesson is useful for finding the topic sentence or to scan a paragraph for specific information. Students may be asked to provide a different heading if they feel some other point is equally important.
- \* Students should be guided to write a newspaper report. Note the points given below. Illustrate them by bringing examples from newspapers into the class, and ask students to bring their own examples.
  - A report should have:
    1. A headline
    2. Name of the reporter e.g. ‘By a Staff Reporter’, etc.
    3. Place, date, source (the source may also be given at the end of the report).
  - The beginning is usually an expansion of the headline. The middle paragraph gives the details. It is followed by the conclusion or the summing up.
  - The report should be brief, but the headline and the style should be eye-catching.
  - Sometimes important points are given in a box in the centre of the report.
  - Regarding the language of the reports:
    1. passives for past action (for example: It is found ..., ... has been unearthed.)

2. present tense for statements (The document contains..., The manuscript describes...)

- ✿ This unit has a passage for dictation, an anecdote. Dictation is an exercise that requires the individual participation of each student. It fosters unconscious thinking, and draws attention to language form. Students can also be given opportunities for self or peer correction after the dictation.
  - Students should first read the passage silently, noticing the use of punctuation marks.
  - The passage to be dictated should be read aloud twice in the class with proper intonation, and pauses between meaningful phrases.
  - The passage is read a third time for students to check through.

## 5. THE SNAKE AND THE MIRROR

- ✿ 'The Snake and the Mirror' is a complex story of self-discovery that is humorously told. The narrator is a vain and foolish young man who in a moment of crisis realises that he is "poor, foolish and stupid". The questions are designed to help the students notice the humour in the narration.
- ✿ This unit has a formal, expository passage for dictation. Students should be encouraged to learn the spellings of unfamiliar words beforehand. The dictation of such passages also encourages the development of grammar in the students' minds, as they recall complex language.
- ✿ The Writing task is based on a sketch from a photograph that tells a story. Encourage the students to read the words given alongside the sketch. Let the students form pairs or groups to talk freely about the sketch before they start writing.
- ✿ A new kind of activity introduced in this lesson is to compare two translations of the beginning of a story. This activity suggests to the students that language is not 'fixed'; there are different ways of experiencing an idea, which also lead to small changes in the idea that is expressed. This activity should be done as a fun activity.

## 6. MY CHILDHOOD

- ✿ The autobiographical account of childhood embodies the themes of harmony and prejudice, tradition and change. The questions guide the children to identify the instances of the themes.
- ✿ A map reading activity is given in this unit. Students will find out the geographical location of Dhanushkodi and Rameswaram, and the languages spoken at that time by different communities. This



will develop a critical understanding of how life and society in the deep south changed and developed over the years. Dhanuskodi and Rameswaram are on an island, the Pamban Island, off the Tamil Nadu coast.

- ❁ The dictionary work encourages children to identify the contexts, literal and metaphorical, in which the given words occur. You may find other such words to add to the exercise.
- ❁ The dictation exercise in this unit requires the rearrangement of jumbled paragraphs. Ideally this kind of dictation should be carried out with passages that the students have not seen before.

The teacher dictates the three parts of the given passage, in random order, one to each group in class, for example part two first, then part three, and finally part one. The class has to share information in order to put the text together in the right order. This can be a class activity directed by the teacher.
- ❁ The Speaking exercise includes an activity requiring students to ask other people for their opinion on the topic.



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## 4. A Truly Beautiful Mind

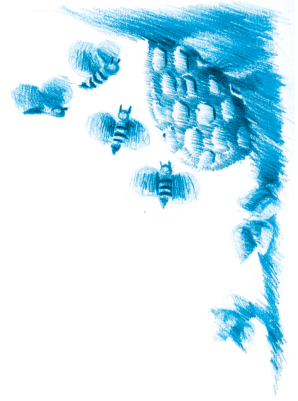
### BEFORE YOU READ

- *Who do you think of, when you hear the word ‘genius’? Who is a genius — what qualities do you think a genius has?*
- *We shall now read about a young German civil servant who took the world by storm about a hundred years ago. In the summer of 1905, the 26-year-old published in quick succession four ground-breaking papers: about light, the motion of particles, the electrodynamics of moving bodies, and energy. His work took up only a few pages in scientific journals, but changed forever our understanding of space, time and the entire cosmos — and transformed the name ‘Einstein’ into a synonym for genius.*
- *Fifty years after his death, Albert Einstein’s genius still reigns.*

1. ALBERT Einstein was born on 14 March 1879 in the German city of Ulm, without any indication that he was destined for greatness. On the contrary, his mother thought Albert was a freak. To her, his head seemed much too large.
2. At the age of two-and-a-half, Einstein still wasn’t talking. When he finally did learn to speak, he uttered everything twice. Einstein did not know what to do with other children, and his playmates called him “Brother Boring.” So the youngster played by himself

*freak*: a word used disapprovingly to talk about a person who is unusual and doesn’t behave, look or think like others

Otto Neugebauer, the historian of ancient mathematics, told a story about the boy Einstein that he characterises as a “legend”, but that seems fairly authentic. As he was a late talker, his parents were worried. At last, at the supper table one night, he broke his silence to say, “The soup is too hot.” Greatly relieved, his parents asked why he had never said a word before. Albert replied, “Because up to now everything was in order.”



much of the time. He especially loved mechanical toys. Looking at his newborn sister, Maja, he is said to have said: “Fine, but where are her wheels?”

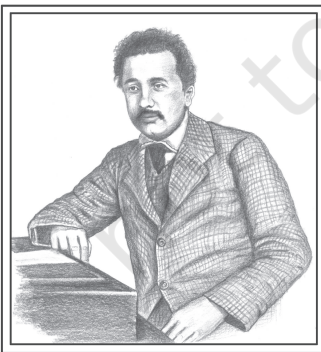
3. A headmaster once told his father that what Einstein chose as a profession wouldn't matter, because “he'll never make a success at anything.” Einstein began learning to play the violin at the age of six, because his mother wanted him to; he later became a gifted amateur violinist, maintaining this skill throughout his life.
4. But Albert Einstein was not a bad pupil. He went to high school in Munich, where Einstein's family had moved when he was 15 months old, and scored good marks in almost every subject. Einstein hated the school's regimentation, and often clashed with his teachers. At the age of 15, Einstein felt so stifled there that he left the school for good.
5. The previous year, Albert's parents had moved to Milan, and left their son with relatives. After prolonged discussion, Einstein got his wish to continue his education in German-speaking Switzerland, in a city which was more liberal than Munich.
6. Einstein was highly gifted in mathematics and interested in physics, and after finishing school, he decided to study at a university in Zurich. But science wasn't the only thing that appealed to the dashing young man with the walrus moustache.

*amateur*: doing something for personal enjoyment rather than as a profession

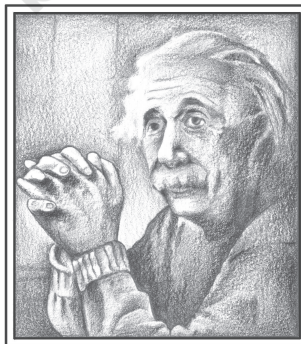
*regimentation*: order or discipline taken to an extreme

*stifled*: unable to breathe; suffocated

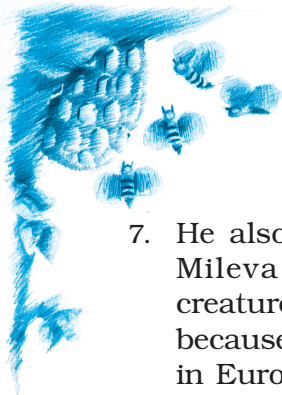
*liberal*: willing to understand and respect others' opinions



*Einstein in 1900 at the age of 21.*



*Einstein in 1955 as we remember him now*



7. He also felt a special interest in a fellow student, Mileva Maric, whom he found to be a “clever creature.” This young Serb had come to Switzerland because the University in Zurich was one of the few in Europe where women could get degrees. Einstein saw in her an ally against the “philistines”—those people in his family and at the university with whom he was constantly at odds. The couple fell in love. Letters survive in which they put their affection into words, mixing science with tenderness. Wrote Einstein: “How happy and proud I shall be when we both have brought our work on relativity to a victorious conclusion.”
8. In 1900, at the age of 21, Albert Einstein was a university graduate and unemployed. He worked as a teaching assistant, gave private lessons and finally secured a job in 1902 as a technical expert in the patent office in Bern. While he was supposed to be assessing other people’s inventions, Einstein was actually developing his own ideas in secret. He is said to have jokingly called his desk drawer at work the “bureau of theoretical physics.”
9. One of the famous papers of 1905 was Einstein’s Special Theory of Relativity, according to which time and distance are not absolute. Indeed, two perfectly accurate clocks will not continue to show the same time if they come together again after a journey if one of them has been moving very fast relative to the other. From this followed the world’s most famous formula which describes the relationship between mass and energy:

$$E = mc^2$$

*(In this mathematical equation, E stands for energy, m for mass and c for the speed of the light in a vacuum (about 300,000 km/s).*

When you sit with a nice girl for two hours, it seems like two minutes. When you sit on a hot stove for two minutes, it seems like two hours—that’s relativity. – ALBERT EINSTEIN





*ally:* a friend or an associate

*philistines:* a word used disapprovingly to talk about people who do not like art, literature or music

*patent:* a document which gives the rights of an invention to an inventor

*absolute:* measured in itself, not in relation to anything else

\* \* \*



10. While Einstein was solving the most difficult problems in physics, his private life was unravelling. Albert had wanted to marry Mileva right after finishing his studies, but his mother was against it. She thought Mileva, who was three years older than her son, was too old for him. She was also bothered by Mileva's intelligence. "She is a book like you," his mother said. Einstein put the wedding off.

*unravelling*: starting to fail

11. The pair finally married in January 1903, and had two sons. But a few years later, the marriage faltered. Mileva, meanwhile, was losing her intellectual ambition and becoming an unhappy housewife. After years of constant fighting, the couple finally divorced in 1919. Einstein married his cousin Elsa the same year.

*faltered*: became weak

\* \* \*

12. Einstein's new personal chapter coincided with his rise to world fame. In 1915, he had published his General Theory of Relativity, which provided a new interpretation of gravity. An eclipse of the sun in 1919 brought proof that it was accurate. Einstein had correctly calculated in advance the extent to which the light from fixed stars would be deflected through the sun's gravitational field. The newspapers proclaimed his work as "a scientific revolution."

*deflected*: changed direction because it hit something

13. Einstein received the Nobel Prize for Physics in 1921. He was showered with honours and invitations from all over the world, and lauded by the press.

\* \* \*

14. When the Nazis came to power in Germany in 1933, Einstein emigrated to the United States. Five years later, the discovery of nuclear fission in Berlin had American physicists in an uproar. Many of them had fled from Fascism, just as Einstein had, and now they were afraid the Nazis could build and use an atomic bomb.

*in an uproar*: very upset

15. At the urging of a colleague, Einstein wrote a letter to the American President, Franklin D. Roosevelt, on 2 August 1939, in which he warned: “A single bomb of this type . . . exploded in a port, might very well destroy the whole port together with some of the surrounding territory.” His words did not fail to have an effect. The Americans developed the atomic bomb in a secret project of their own, and dropped it on the Japanese cities of Hiroshima and Nagasaki in August 1945.
16. Einstein was deeply shaken by the extent of the destruction. This time he wrote a public missive to the United Nations. In it he proposed the formation of a world government. Unlike the letter to Roosevelt, this one made no impact. But over the next decade, Einstein got ever more involved in politics — agitating for an end to the arms buildup and using his popularity to campaign for peace and democracy.
17. When Einstein died in 1955 at the age of 76, he was celebrated as a visionary and world citizen as much as a scientific genius.

*missive*: letter, especially long and official

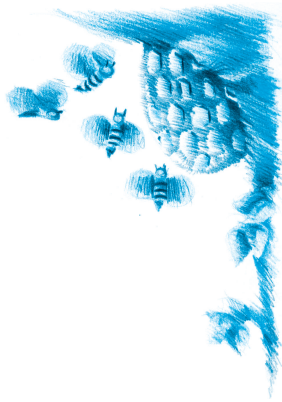
*visionary*: a person who can think about the future in an original and intelligent way

### Thinking about the Text

1. Here are some headings for paragraphs in the text. Write the number(s) of the paragraph(s) for each title against the heading. The first one is done for you.

- |  |                                |
|--|--------------------------------|
| (i) Einstein’s equation                  | <input type="text" value="9"/> |
| (ii) Einstein meets his future wife      | <input type="text"/>           |
| (iii) The making of a violinist          | <input type="text"/>           |
| (iv) Mileva and Einstein’s mother        | <input type="text"/>           |
| (v) A letter that launched the arms race | <input type="text"/>           |
| (vi) A desk drawer full of ideas         | <input type="text"/>           |
| (vii) Marriage and divorce               | <input type="text"/>           |



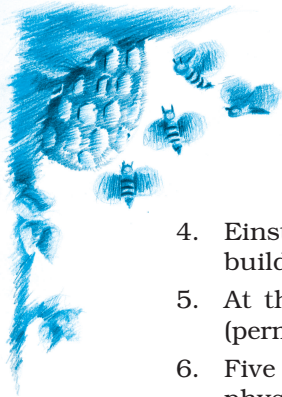
- 
2. Who had these opinions about Einstein?
    - (i) He was boring.
    - (ii) He was stupid and would never succeed in life.
    - (iii) He was a freak.
  3. Explain what the reasons for the following are.
    - (i) Einstein leaving the school in Munich for good.
    - (ii) Einstein wanting to study in Switzerland rather than in Munich.
    - (iii) Einstein seeing in Mileva an ally.
    - (iv) What do these tell you about Einstein?
  4. What did Einstein call his desk drawer at the patent office? Why?
  5. Why did Einstein write a letter to Franklin Roosevelt?
  6. How did Einstein react to the bombing of Hiroshima and Nagasaki?
  7. Why does the world remember Einstein as a “world citizen”?
  8. Here are some facts from Einstein’s life. Arrange them in chronological order.
    - [ ] Einstein publishes his special theory of relativity.
    - [ ] He is awarded the Nobel Prize in Physics.
    - [ ] Einstein writes a letter to U.S. President, Franklin D. Roosevelt, and warns against Germany’s building of an atomic bomb.
    - [ ] Einstein attends a high school in Munich.
    - [ ] Einstein’s family moves to Milan.
    - [ ] Einstein is born in the German city of Ulm.
    - [ ] Einstein joins a university in Zurich, where he meets Mileva.
    - [ ] Einstein dies.
    - [ ] He provides a new interpretation of gravity.
    - [ ] Tired of the school’s regimentation, Einstein withdraws from school.
    - [ ] He works in a patent office as a technical expert.
    - [ ] When Hitler comes to power, Einstein leaves Germany for the United States.



### Thinking about Language

- I. Here are some sentences from the story. Choose the word from the brackets which can be substituted for the italicised words in the sentences.
  1. A few years later, the marriage *faltered*. (failed, broke, became weak).
  2. Einstein was constantly *at odds* with people at the university. (on bad terms, in disagreement, unhappy)
  3. The newspapers *proclaimed* his work as “a scientific revolution.” (declared, praised, showed)





4. Einstein got ever more involved in politics, *agitating* for an end to the arms buildup. (campaigning, fighting, supporting)
5. At the age of 15, Einstein felt so stifled that he left the school *for good*. (permanently, for his benefit, for a short time)
6. Five years later, the discovery of nuclear fission in Berlin had American physicists *in an uproar*. (in a state of commotion, full of criticism, in a desperate state)
7. Science wasn't the only thing that *appealed to* the dashing young man with the walrus moustache. (interested, challenged, worried)

II. Study the following sentences.

- Einstein became a gifted amateur violinist, *maintaining this skill throughout his life*.
- Letters survive in which they put their affection into words, *mixing science with tenderness*.

The parts in italics in the above sentences begin with -ing verbs, and are called participial phrases. Participial phrases say something more about the person or thing talked about or the idea expressed by the sentence as a whole. For example:

- Einstein became a gifted amateur violinist. *He maintained this skill throughout his life*.

Complete the sentences below by filling in the blanks with suitable participial clauses. The information that has to be used in the phrases is provided as a sentence in brackets.

1. \_\_\_\_\_, the firefighters finally put out the fire. (They worked round the clock.)
2. She watched the sunset above the mountain, \_\_\_\_\_ (She noticed the colours blending softly into one another.)
3. The excited horse pawed the ground rapidly, \_\_\_\_\_ (While it neighed continually.)
4. \_\_\_\_\_, I found myself in Bangalore, instead of Benaras. (I had taken the wrong train.)
5. \_\_\_\_\_, I was desperate to get to the bathroom. (I had not bathed for two days)
6. The stone steps, \_\_\_\_\_ needed to be replaced. (They were worn down).
7. The actor received hundreds of letters from his fans, \_\_\_\_\_ (They asked him to send them his photograph.)



## Writing Newspaper Reports

Here are some notes which you could use to write a report.

21 August 2005 — original handwritten manuscript of Albert Einstein unearthed — by student Rowdy Boeynik in the University of the Netherlands — Boeynik researching papers — papers belonging to an old friend of Einstein — fingerprints of Einstein on these papers — 16-page document dated 1924 — Einstein’s work on this last theory — behaviour of atoms at low temperature — now known as the Bose-Einstein condensation — the manuscript to be kept at Leyden University where Einstein got the Nobel Prize.

Write a report which has four paragraphs, one each on:

- What was unearthed.
- Who unearthed it and when.
- What the document contained.
- Where it will be kept.

Your report could begin like this:

### *Student Unearths Einstein Manuscript*

21 AUGUST 2005. An original handwritten Albert Einstein manuscript has been unearthed at a university in the Netherlands...

## Dictation

Your teacher will dictate these paragraphs to you. Write down the paragraphs with correct punctuation marks.


In 1931 Charlie Chaplin invited Albert Einstein, who was visiting Hollywood, to a private screening of his new film, *City Lights*. As the two men drove into town together, passersby waved and cheered. Chaplin turned to his guest and explained: “The people are applauding you because none of them understands you and applauding me because everybody understands me.”

One of Einstein’s colleagues asked him for his telephone number one day. Einstein reached for a telephone directory and looked it up. “You don’t remember your own number?” the man asked, startled.

“No,” Einstein answered. “Why should I memorise something I can so easily get from a book?” (In fact, Einstein claimed never to memorise anything which could be looked up in less than two minutes.)



# The Lake Isle of Innisfree



*This well known poem explores the poet's longing for the peace and tranquillity of Innisfree, a place where he spent a lot of time as a boy. This poem is a lyric.*

I will arise and go now, and go to Innisfree,  
And a small cabin build there, of clay and wattles made:  
Nine bean-rows will I have there, a hive for the honeybee,  
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow  
Dropping from the veils of the morning to where the cricket sings;  
There midnight's all a glimmer, and noon a purple glow,  
And evenings full of the linnet's wings.

I will arise and go now, for always night and day  
I hear the lake water lapping with low sounds by the shore;  
While I stand on the roadway, or on the pavements grey,  
I hear it in the deep heart's core.

WILLIAM BUTLER YEATS

## GLOSSARY

**wattles:** twisted sticks for making fences, walls

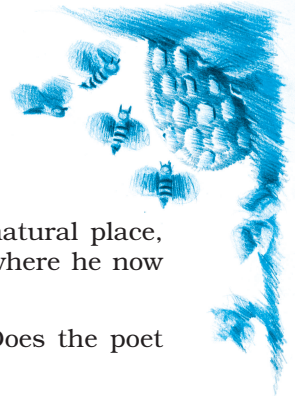
**glade:** clearing; open space

**linnet:** a small brown and grey bird with a short beak



## Thinking about the Poem

- I. 1. What kind of place is Innisfree? Think about:
  - (i) the three things the poet wants to do when he goes back there (stanza I);
  - (ii) what he hears and sees there and its effect on him (stanza II);
  - (iii) what he hears in his “heart’s core” even when he is far away from Innisfree (stanza III).



2. By now you may have concluded that Innisfree is a simple, natural place, full of beauty and peace. How does the poet contrast it with where he now stands? (Read stanza III.)
  3. Do you think Innisfree is only a place, or a state of mind? Does the poet actually miss the place of his boyhood days?
- II. 1. Look at the words the poet uses to describe what he sees and hears at Innisfree
- (i) bee-loud glade
  - (ii) evenings full of the linnet's wings
  - (iii) lake water lapping with low sounds
- What pictures do these words create in your mind?

2. Look at these words;

...peace comes dropping slow

Dropping from the veils of the morning to where the cricket sings

What do these words mean to you? What do you think "comes dropping slow...from the veils of the morning"? What does "to where the cricket sings" mean?

*Health is the greatest gift, contentment  
the greatest wealth, faithfulness the best  
relationship.*

GAUTAMA BUDDHA





0959CH05



## 5. The Snake and the Mirror

### BEFORE YOU READ

- Do you like to look at yourself in the mirror? What do you think about at such times? Have you ever seen a dog, a cat or a bird look into a mirror? What do you think it sees?
- Now read this humorous story about a doctor, a snake, and a mirror.

1. "Has a snake ever coiled itself round any part of your body? A full-blooded cobra?" All of us fell silent. The question came from the homeopath. The topic came up when we were discussing snakes. We listened attentively as the doctor continued with his tale.


It was a hot summer night; about ten o'clock. I had my meal at the restaurant and returned to my room. I heard a noise from above as I opened the door. The sound was a familiar one. One could say that the rats and I shared the room. I took out my box of matches and lighted the kerosene lamp on the table.

2. The house was not electrified; it was a small rented room. I had just set up medical practice and my earnings were meagre. I had about sixty rupees in my suitcase. Along with some shirts and *dhotis*, I also possessed one solitary black coat which I was then wearing.
3. I took off my black coat, white shirt and not-so-white vest and hung them up. I opened the two windows in the room. It was an outer room with one wall facing the open yard. It had a tiled roof with long supporting gables that rested on the beam over the wall. There was no ceiling. There was a

*meagre*: small in quantity.



*gable*: upper part of a wall below a sloping roof



regular traffic of rats to and from the beam. I made my bed and pulled it close to the wall. I lay down but I could not sleep. I got up and went out to the veranda for a little air, but the wind god seemed to have taken time off.

4. I went back into the room and sat down on the chair. I opened the box beneath the table and took out a book, the *Materia Medica*. I opened it at the table on which stood the lamp and a large mirror; a small comb lay beside the mirror.

One feels tempted to look into a mirror when it is near one. I took a look. In those days I was a great admirer of beauty and I believed in making myself look handsome. I was unmarried and I was a doctor. I felt I had to make my presence felt. I picked up the comb and ran it through my hair and adjusted the parting so that it looked straight and neat.

Again I heard that sound from above.


5. I took a close look at my face in the mirror. I made an important decision — I would shave daily and grow a thin moustache to look more handsome. I was after all a bachelor, and a doctor!

I looked into the mirror and smiled. It was an attractive smile. I made another earth-shaking decision. I would always keep that attractive smile on my face ... to look more handsome. I was after all a bachelor, and a doctor too on top of it!

Again came that noise from above.

6. I got up, paced up and down the room. Then another lovely thought struck me. I would marry. I would get married to a woman doctor who had plenty of money and a good medical practice. She had to be fat; for a valid reason. If I made some silly mistake and needed to run away she should not be able to run after me and catch me!

With such thoughts in my mind I resumed my seat in the chair in front of the table. There were no more sounds from above. Suddenly there came a dull thud as if a rubber tube had fallen to the



ground ... surely nothing to worry about. Even so I thought I would turn around and take a look. No sooner had I turned than a fat snake wriggled over the back of the chair and landed on my shoulder. The snake's landing on me and my turning were simultaneous.

7. I didn't jump. I didn't tremble. I didn't cry out. There was no time to do any such thing. The snake slithered along my shoulder and coiled around my left arm above the elbow. The hood was spread out and its head was hardly three or four inches from my face!

It would not be correct to say merely that I sat there holding my breath. I was turned to stone. But my mind was very active. The door opened into darkness. The room was surrounded by darkness. In the light of the lamp I sat there like a stone image in the flesh.

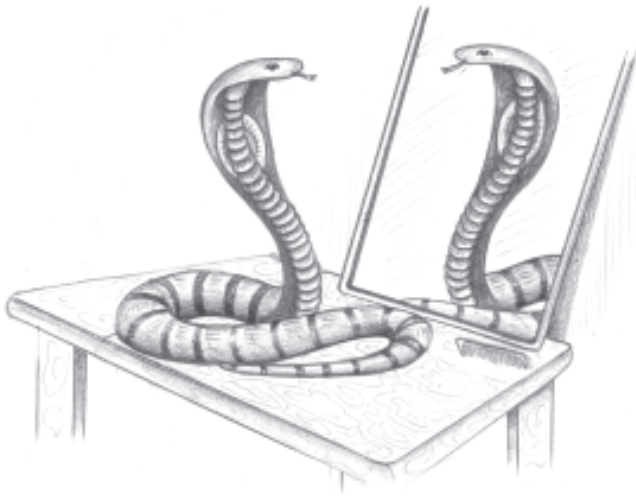
8. I felt then the great presence of the creator of this world and this universe. God was there. Suppose I said something and he did not like it ... I tried in my imagination to write in bright letters outside my little heart the words, 'O God'.

There was some pain in my left arm. It was as if a thick leaden rod — no, a rod made of molten fire — was slowly but powerfully crushing my arm. The arm was beginning to be drained of all strength. What could I do?

9. At my slightest movement the snake would strike me! Death lurked four inches away. Suppose it struck, what was the medicine I had to take? There were no medicines in the room. I was but a poor, foolish and stupid doctor. I forgot my danger and smiled feebly at myself.

It seemed as if God appreciated that. The snake turned its head. It looked into the mirror and saw its reflection. I do not claim that it was the first snake that had ever looked into a mirror. But it was certain that the snake was looking into the mirror. Was it admiring its own beauty? Was it trying





*Perhaps it wanted to enjoy its reflection at closer quarters.*

to make an important decision about growing a moustache or using eye shadow and mascara or wearing a vermilion spot on its forehead?


10. I did not know anything for certain. What sex was this snake, was it male or female? I will never know; for the snake unwound itself from my arm and slowly slithered into my lap. From there it crept onto the table and moved towards the mirror. Perhaps it wanted to enjoy its reflection at closer quarters.

I was no mere image cut in granite. I was suddenly a man of flesh and blood. Still holding my breath I got up from the chair. I quietly went out through the door into the veranda. From there I leapt into the yard and ran for all I was worth.

“Phew!” Each of us heaved a sigh of relief. Somebody asked, “Doctor, is your wife very fat?”

11. “No,” the doctor said. “God willed otherwise. My life companion is a thin reedy person with the gift of a sprinter.”

Someone else asked, “Doctor, when you ran did the snake follow you?”



The doctor replied, “I ran and ran till I reached a friend’s house. Immediately I smeared oil all over myself and took a bath. I changed into fresh clothes. The next morning at about eight-thirty I took my friend and one or two others to my room to move my things from there. But we found we had little to carry. Some thief had removed most of my things. The room had been cleaned out! But not really, the thief had left behind one thing as a final insult!”

12. “What was that?” I asked.

The doctor said, “My vest, the dirty one. The fellow had such a sense of cleanliness...! The rascal could have taken it and used it after washing it with soap and water.”

“Did you see the snake the next day, doctor?”

The doctor laughed, “I’ve never seen it since. It was a snake which was taken with its own beauty!” *taken with*: attracted by

VAIKOM MUHAMMAD BASHEER  
[translated from the Malayalam  
by V. Abdulla]

### Thinking about the Text

- I. Discuss in pairs and answer each question below in a short paragraph (30–40 words).
  1. “The sound was a familiar one.” What sound did the doctor hear? What did he think it was? How many times did he hear it? (Find the places in the text.) When and why did the sounds stop?
  2. What two “important” and “earth-shaking” decisions did the doctor take while he was looking into the mirror?
  3. “I looked into the mirror and smiled,” says the doctor. A little later he says, “I forgot my danger and smiled feebly at myself.” What is the doctor’s opinion about himself when: (i) he first smiles, and (ii) he smiles again? In what way do his thoughts change in between, and why?
- II. This story about a frightening incident is narrated in a humorous way. What makes it humorous? (Think of the contrasts it presents between dreams and reality. Some of them are listed below.)
  1. (i) The kind of person the doctor is (money, possessions)  
(ii) The kind of person he wants to be (appearance, ambition)

2. (i) The person he wants to marry  
(ii) The person he actually marries
3. (i) His thoughts when he looks into the mirror  
(ii) His thoughts when the snake is coiled around his arm

Write short paragraphs on each of these to get your answer.

### Thinking about Language

I. Here are some sentences from the text. Say which of them tell you, that the author: (a) was afraid of the snake, (b) was proud of his appearance, (c) had a sense of humour, (d) was no longer afraid of the snake.

1. I was turned to stone.
2. I was no mere image cut in granite.
3. The arm was beginning to be drained of strength.
4. I tried in my imagination to write in bright letters outside my little heart the words, 'O God'.
5. I didn't tremble. I didn't cry out.
6. I looked into the mirror and smiled. It was an attractive smile.
7. I was suddenly a man of flesh and blood.
8. I was after all a bachelor, and a doctor too on top of it!
9. The fellow had such a sense of cleanliness...! The rascal could have taken it and used it after washing it with soap and water.
10. Was it trying to make an important decision about growing a moustache or using eye shadow and mascara or wearing a vermilion spot on its forehead.

II. Expressions used to show fear

Can you find the expressions in the story that tell you that the author was frightened? Read the story and complete the following sentences.

1. I was turned \_\_\_\_\_.
2. I sat there holding \_\_\_\_\_.
3. In the light of the lamp I sat there like \_\_\_\_\_.

III. In the sentences given below some words and expressions are italicised. They are variously mean that one

- is very frightened.
- is too scared to move.
- is frightened by something that happens suddenly.
- makes another feel frightened.

Match the meanings with the words/expressions in italics, and write the appropriate meaning next to the sentence. The first one has been done for you.

1. I knew a man was following me, I was *scared out of my wits*. (very frightened)

2. I *got a fright* when I realised how close I was to the cliff edge.
3. He *nearly jumped out of his skin* when he saw the bull coming towards him.
4. You really *gave me a fright* when you crept up behind me like that.
5. Wait until I tell his story — it will *make your hair stand on end*.
6. *Paralysed with fear*, the boy faced his abductors.
7. The boy hid behind the door, *not moving a muscle*.

#### IV. Reported questions

Study these sentences:

- His friend *asked*, “Did you see the snake the next day, doctor?”  
His friend *asked* the doctor *whether/if* he had seen the snake the next day.
- The little girl *wondered*, “Will I be home before the TV show begins?”  
The little girl *wondered if/whether* she would be home before the TV show began.
- Someone *asked*, “Why has the thief left the vest behind?”  
Someone *asked why* the thief had left the vest behind.

The words *if/whether* are used to report questions which begin with: *do, will, can, have, are* etc. These questions can be answered ‘yes’ or ‘no’.

Questions beginning with *why/when/where/how/which/what* are reported using these same words.

The reporting verbs we use in questions with *if/whether/why/when* etc. are: *ask, inquire* and *wonder*.

#### **Remember that in reported speech,**

- the present tense changes to past tense
- *here, today, tomorrow, yesterday* etc. change to *there, that day, the next day, the day before*, etc.
- *I/you* change to *me/him/he*, etc., as necessary.

*Example:* • He said to me, “*I don’t believe you.*”

He said *he* did not believe *me*.

• She said to him, ‘*I don’t believe you.*’

She told him that *she* did not believe *him*.

Report these questions using *if/whether* or *why/when/where/how/which/what*. Remember the italicised verbs change into the past tense.

1. Meena asked her friend, “*Do you think* your teacher will come today?”
2. David asked his colleague, “Where *will* you go this summer?”
3. He asked the little boy, “Why *are* you studying English?”
4. She asked me, “When *are* we going to leave?”
5. Pran asked me, “*Have* you finished reading the newspaper?”

6. Seema asked her, “How long *have* you lived here?”
7. Sheila asked the children, “*Are* you ready to do the work?”

## ❁ Speaking

Using some of the expressions given above in exercise III, talk about an incident when you were very scared. You may have a competition to decide whose story was the most frightening.

## ❁ Dictation

The following paragraph is about the Indian cobra. Read it twice and close your book. Your teacher will then dictate the paragraph to you. Write it down with appropriate punctuation marks.

The Indian cobra is the common name for members of the family of venomous snakes, known for their intimidating looks and deadly bite. Cobras are recognised by the hoods that they flare when angry or disturbed; the hoods are created by the extension of the ribs behind the cobras' heads. Obviously the best prevention is to avoid getting bitten. This is facilitated by the fact that humans are not the natural prey of any venomous snake. We are a bit large for them to swallow whole and they have no means of chopping us up into bite-size pieces. Nearly all snakebites in humans are the result of a snake defending itself when it feels threatened. In general snakes are shy and will simply leave if you give them a chance.

## ❁ Writing

1. Try to rewrite the story without its humour, merely as a frightening incident. What details or parts of the story would you leave out?
2. Read the description given alongside this sketch from a photograph in a newspaper (*Times of India*, 4 September 1999). Make up a story about what the monkey is thinking, or why it is looking into a mirror. Write a paragraph about it.



**THE FAIREST OF THEM ALL**  
*A monkey preens itself using a piece of mirror, in the Delhi ridge.*

(‘To preen oneself’ means to spend a lot of time making oneself look attractive, and then admiring one’s appearance. The word is used in disapproval.)



## Translation

The text you read is a translation of a story by a well-known Malayalam writer, Vaikom Muhammad Basheer.

In translating a story from one language to another, a translator must keep the content intact. However, the language and the style differ in different translations of the same text.

Here are two translations of the opening paragraphs of a novel by the Japanese writer, Haruki Murakami. Read them and answer the questions given below.

A

When the phone rang I was in the kitchen, boiling a potful of spaghetti and whistling along with an FM broadcast of the overture to Rossini's *The Thieving Magpie*, which has to be the perfect music for cooking pasta.

I wanted to ignore the phone, not only because the spaghetti was nearly done, but because Claudio Abbado was bringing the London Symphony to its musical climax.

B

I'm in the kitchen cooking spaghetti when the woman calls. Another moment until the spaghetti is done; there I am, whistling the prelude to Rossini's *La Gazza Ladra* along with the FM radio. Perfect spaghetti-cooking music!

I hear the telephone ring but tell myself, ignore it. Let the spaghetti finish cooking. It's almost done, and besides, Claudio Abbado and the London Symphony Orchestra are coming to a crescendo.


Compare the two translations on the basis of the following points.

- the tense of narration (past and present tense)
- short, incomplete sentences
- sentence length

Which of these translations do you like? Give reasons for your choice.



# A Legend of the Northland



*This poem narrates the legend of an old lady who angered Saint Peter because of her greed.*

Away, away in the Northland,  
Where the hours of the day are few,  
And the nights are so long in winter  
That they cannot sleep them through;

Where they harness the swift reindeer  
To the sledges, when it snows;  
And the children look like bear's cubs  
In their funny, furry clothes:


They tell them a curious story —  
I don't believe 'tis true;  
And yet you may learn a lesson  
If I tell the tale to you.

Once, when the good Saint Peter  
Lived in the world below,  
And walked about it, preaching,  
Just as he did, you know,

He came to the door of a cottage,  
In travelling round the earth,  
Where a little woman was making cakes,  
And baking them on the hearth;

And being faint with fasting,  
For the day was almost done,  
He asked her, from her store of cakes,  
To give him a single one.





So she made a very little cake,  
But as it baking lay,  
She looked at it, and thought it seemed  
Too large to give away.

Therefore she kneaded another,  
And still a smaller one;  
But it looked, when she turned it over,  
As large as the first had done.

Then she took a tiny scrap of dough,  
And rolled and rolled it flat;  
And baked it thin as a wafer—  
But she couldn't part with that.


For she said, "My cakes that seem too small  
When I eat of them myself  
Are yet too large to give away."  
So she put them on the shelf.

Then good Saint Peter grew angry,  
For he was hungry and faint;  
And surely such a woman  
Was enough to provoke a saint.

And he said, "You are far too selfish  
To dwell in a human form,  
To have both food and shelter,  
And fire to keep you warm.

Now, you shall build as the birds do,  
And shall get your scanty food  
By boring, and boring, and boring,  
All day in the hard, dry wood."

Then up she went through the chimney,  
Never speaking a word,  
And out of the top flew a woodpecker,  
For she was changed to a bird.



She had a scarlet cap on her head,  
And that was left the same;  
But all the rest of her clothes were burned  
Black as a coal in the flame.

And every country schoolboy  
Has seen her in the wood,  
Where she lives in the trees till this very day,  
Boring and boring for food.

PHOEBE CARY

*A ballad is a song narrating a story in short stanzas. Ballads are a part of folk culture or popular culture and are passed on orally from one generation to the next. 'A Legend of the Northland' is a ballad.*

## GLOSSARY

**legend:** old traditional story

**Saint Peter:** an apostle of Christ

**provoke:** make angry



## Thinking about the Poem

- I. 1. Which country or countries do you think “the Northland” refers to?
2. What did Saint Peter ask the old lady for? What was the lady’s reaction?
3. How did he punish her?
4. How does the woodpecker get her food?
5. Do you think that the old lady would have been so ungenerous if she had known who Saint Peter really was? What would she have done then?
6. Is this a true story? Which part of this poem do you feel is the most important?
7. What is a legend? Why is this poem called a legend?
8. Write the story of ‘A Legend of the Northland’ in about ten sentences.
- II. 1. Let’s look at the words at the end of the second and fourth lines, viz., ‘snows’ and ‘clothes’, ‘true’ and ‘you’, ‘below’ and ‘know.’ We find that ‘snows’ rhymes with ‘clothes’, ‘true’ rhymes with ‘you’ and ‘below’ rhymes with ‘know’. Find more such rhyming words.
2. Go to the local library or talk to older persons in your locality and find legends in your own language. Tell the class these legends.

*A Legend of the Northland* / 67 



0959CH06



## 6. My Childhood

### BEFORE YOU READ

- *Can you think of any scientists, who have also been statesmen?*
- *A.P.J. Abdul Kalam, whose projects in space, defence and nuclear technology guided India into the twenty-first century, became our eleventh President in 2002.*
- *In his autobiography, Wings of Fire, he speaks of his childhood.*



1. I WAS born into a middle-class Tamil family in the island town of Rameswaram in the erstwhile Madras State. My father, Jainulabdeen, had neither much formal education nor much wealth; despite these disadvantages, he possessed great innate wisdom and a true generosity of spirit. He had an ideal helpmate in my mother, Ashiamma. I do not recall the exact number of people she fed every day, but I am quite certain that far more outsiders ate with us than all the members of our own family put together.

*erstwhile:* former

*innate:* inborn; (a quality or feeling) in one's nature

2. I was one of many children — a short boy with rather undistinguished looks, born to tall and handsome parents. We lived in our ancestral house, which was built in the middle of the nineteenth century. It was a fairly large *pucca* house, made of limestone and brick, on the Mosque Street in Rameswaram. My austere father used to avoid all inessential comforts and luxuries. However, all necessities were provided for, in terms of food, medicine or clothes. In fact, I would say mine was a very secure childhood, both materially and emotionally.

*austere:* simple, strict and severe



3. The Second World War broke out in 1939, when I was eight years old. For reasons I have never been able to understand, a sudden demand for tamarind seeds erupted in the market. I used to collect the seeds and sell them to a provision shop on Mosque Street. A day's collection would fetch me the princely sum of one anna. My brother-in-law Jallaluddin would tell me stories about the War which I would later attempt to trace in the headlines in *Dinamani*. Our area, being isolated, was completely unaffected by the War. But soon India was forced to join the Allied Forces and something like a state of emergency was declared. The first casualty came in the form of the suspension of the train halt at Rameswaram station. The newspapers now had to be bundled and thrown out from the moving train on the Rameswaram Road between Rameswaram and Dhanuskodi. That forced my cousin Samsuddin, who distributed newspapers in Rameswaram, to look for a helping hand to catch the bundles and, as if naturally, I filled the slot. Samsuddin helped me earn my first wages. Half a century later, I can still feel the surge of pride in earning my own money for the first time.

*princely sum*: generous amount (here, ironic)

*anna*: an old Indian coin, worth about six paise

*Allied Forces*: the armies of U.K., U.S.A. and Russia during the Second World War

4. Every child is born, with some inherited characteristics, into a specific socio-economic and emotional environment, and trained in certain ways by figures of authority. I inherited honesty and self-discipline from my father; from my mother, I inherited faith in goodness and deep kindness and so did my three brothers and sister. I had three close friends in my childhood — Ramanadha Sastry, Aravindan and Sivaprakasan. All these boys were from orthodox Hindu Brahmin families. As children, none of us ever felt any difference amongst ourselves because of our religious differences and upbringing. In fact, Ramanadha Sastry was the son of Pakshi Lakshmana Sastry, the high priest of the Rameswaram temple. Later, he took over the priesthood of the Rameswaram temple from his



*Our family used to arrange boats for carrying idols of the Lord from the temple to the marriage site.*

father; Aravindan went into the business of arranging transport for visiting pilgrims; and Sivaprakasan became a catering contractor for the Southern Railways.

5. During the annual Shri Sita Rama Kalyanam ceremony, our family used to arrange boats with a special platform for carrying idols of the Lord from the temple to the marriage site, situated in the middle of the pond called Rama Tirtha which was near our house. Events from the *Ramayana* and from the life of the Prophet were the bedtime stories my mother and grandmother would tell the children in our family.
6. One day when I was in the fifth standard at the Rameswaram Elementary School, a new teacher came to our class. I used to wear a cap which marked me as a Muslim, and I always sat in the front row next to Ramanadha Sastry, who wore the



sacred thread. The new teacher could not stomach a Hindu priest's son sitting with a Muslim boy. In accordance with our social ranking as the new teacher saw it, I was asked to go and sit on the back bench. I felt very sad, and so did Ramanadha Sastry. He looked utterly downcast as I shifted to my seat in the last row. The image of him weeping when I shifted to the last row left a lasting impression on me.

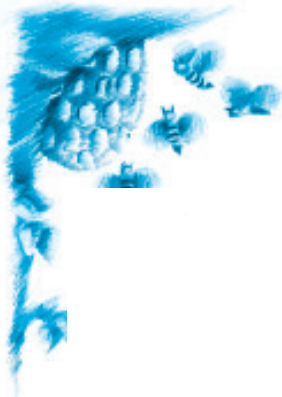
*could not stomach:* could not tolerate

*downcast:* sad or depressed

7. After school, we went home and told our respective parents about the incident. Lakshmana Sastry summoned the teacher, and in our presence, told the teacher that he should not spread the poison of social inequality and communal intolerance in the minds of innocent children. He bluntly asked the teacher to either apologise or quit the school and the island. Not only did the teacher regret his behaviour, but the strong sense of conviction Lakshmana Sastry conveyed ultimately reformed this young teacher.

*conviction:* a strong opinion or belief





*I always sat in the front row next to Ramanadha Sastry.*

8. On the whole, the small society of Rameswaram was very rigid in terms of the segregation of different social groups. However, my science teacher Sivasubramania Iyer, though an orthodox Brahmin with a very conservative wife, was something of a rebel. He did his best to break social barriers so that people from varying backgrounds could mingle easily. He used to spend hours with me and would say, “Kalam, I want you to develop so that you are on par with the highly educated people of the big cities.”
9. One day, he invited me to his home for a meal. His wife was horrified at the idea of a Muslim boy being invited to dine in her ritually pure kitchen. She refused to serve me in her kitchen. Sivasubramania Iyer was not perturbed, nor did he get angry with his wife, but instead, served me with

*ritually pure:* kept protected from all outside influences for the observances of religion



his own hands and sat down beside me to eat his meal. His wife watched us from behind the kitchen door. I wondered whether she had observed any difference in the way I ate rice, drank water or cleaned the floor after the meal. When I was leaving his house, Sivasubramania Iyer invited me to join him for dinner again the next weekend. Observing my hesitation, he told me not to get upset, saying, "Once you decide to change the system, such problems have to be confronted." When I visited his house the next week, Sivasubramania Iyer's wife took me inside her kitchen and served me food with her own hands.

10. Then the Second World War was over and India's freedom was imminent. "Indians will build their own India," declared Gandhiji. The whole country was filled with an unprecedented optimism. I asked my father for permission to leave Rameswaram and study at the district headquarters in Ramanathapuram.



*Sivasubramania Iyer's wife took me inside her kitchen and served me food.*

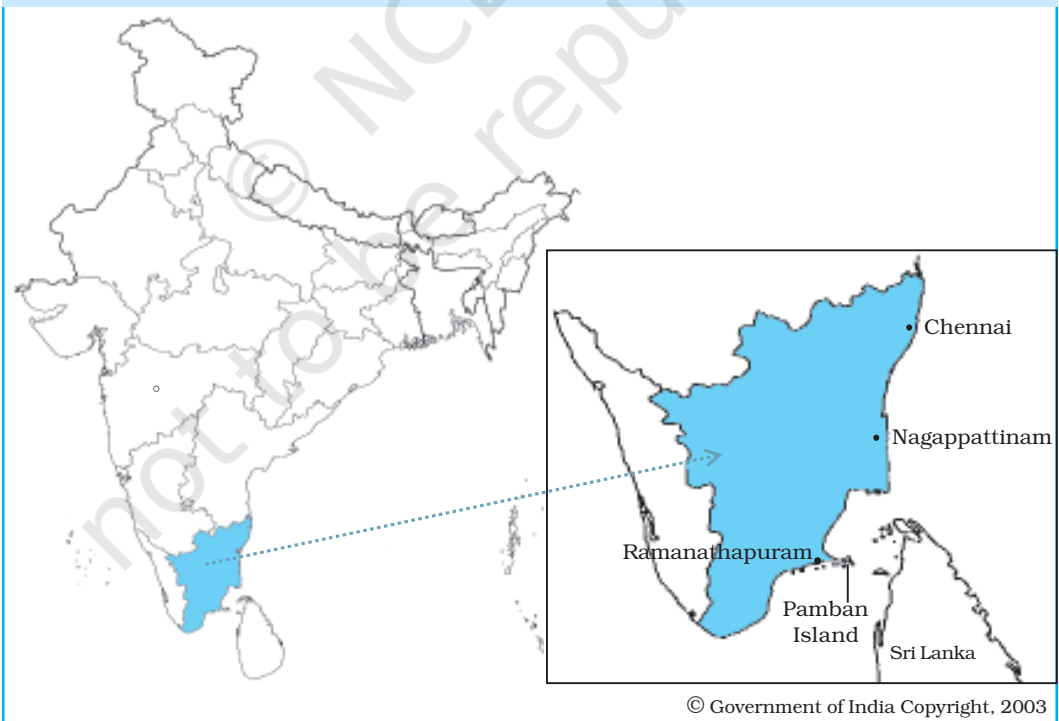
11. He told me as if thinking aloud, “Abul ! I know you have to go away to grow. Does the seagull not fly across the sun, alone and without a nest?” He quoted Khalil Gibran to my hesitant mother, “Your children are not your children. They are the sons and daughters of Life’s longing for itself. They come through you but not from you. You may give them your love but not your thoughts. For they have their own thoughts.”

A.P.J. ABDUL KALAM  
[an extract from *Wings of Fire*]

### Thinking about the Text

#### **Activity**

Find Dhanuskodi and Rameswaram on the map. What language(s) do you think are spoken there? What languages do you think the author, his family, his friends and his teachers spoke with one another?





- I. Answer these questions in one or two sentences each.
  1. Where was Abdul Kalam's house?
  2. What do you think *Dinamani* is the name of? Give a reason for your answer.
  3. Who were Abdul Kalam's school friends? What did they later become?
  4. How did Abdul Kalam earn his first wages?
  5. Had he earned any money before that? In what way?
- II. Answer each of these questions in a short paragraph (about 30 words)
  1. How does the author describe: (i) his father, (ii) his mother, (iii) himself?
  2. What characteristics does he say he inherited from his parents?
- III. Discuss these questions in class with your teacher and then write down your answers in two or three paragraphs each.
  1. "On the whole, the small society of Rameswaram was very rigid in terms of the segregation of different social groups," says the author.
    - (i) Which social groups does he mention? Were these groups easily identifiable (for example, by the way they dressed)?
    - (ii) Were they aware only of their differences or did they also naturally share friendships and experiences? (Think of the bedtime stories in Kalam's house; of who his friends were; and of what used to take place in the pond near his house.)
    - (iii) The author speaks both of people who were very aware of the differences among them and those who tried to bridge these differences. Can you identify such people in the text?
    - (iv) Narrate two incidents that show how differences can be created, and also how they can be resolved. How can people change their attitudes?
  2.
    - (i) Why did Abdul Kalam want to leave Rameswaram?
    - (ii) What did his father say to this?
    - (iii) What do you think his words mean? Why do you think he spoke those words?

## Thinking about Language

- I. Find the sentences in the text where these words occur:

erupt surge trace undistinguished casualty

Look these words up in a dictionary which gives examples of how they are used. Now answer the following questions.

1. What are the things that can *erupt*? Use examples to explain the various meanings of *erupt*. Now do the same for the word *surge*. What things can *surge*?

2. What are the meanings of the word *trace* and which of the meanings is closest to the word in the text?
3. Can you find the word *undistinguished* in your dictionary? (If not, look up the word *distinguished* and say what *undistinguished* must mean.)

II. 1. Match the phrases in Column A with their meanings in Column B.

A	B
(i) broke out	(a) an attitude of kindness, a readiness to give freely
(ii) in accordance with	(b) was not able to tolerate
(iii) a helping hand	(c) began suddenly in a violent way
(iv) could not stomach	(d) assistance
(v) generosity of spirit	(e) persons with power to make decisions
(vi) figures of authority	(f) according to a particular rule, principle, or system

2. Study the words in italics in the sentences below. They are formed by prefixing *un-* or *in-* to their antonyms (words opposite in meaning).
  - I was a short boy with rather *undistinguished* looks. (*un* + distinguished)
  - My austere father used to avoid all *inessential* comforts. (*in* + essential)
  - The area was completely *unaffected* by the war. (*un* + affected)
  - He should not spread the poison of social *inequality* and communal *intolerance*. (*in* + equality, *in* + tolerance)


Now form the opposites of the words below by prefixing *un-* or *in-*. The prefix *in-* can also have the forms *il-*, *ir-*, or *im-* (for example: *illiterate*–*il* + literate, *impractical*–*im* + practical, *irrational*–*ir* + rational). You may consult a dictionary if you wish.

___adequate	___acceptable	___regular	___tolerant
___demanding	___active	___true	___permanent
___patriotic	___disputed	___accessible	___coherent
___logical	___legal	___responsible	___possible

### III. Passive Voice

Study these sentences:

- My parents *were regarded* as an ideal couple.
- I *was asked* to go and sit on the back bench.
- Such problems have to *be confronted*.



The italicised verbs in these sentences are made up of a form of the verb *be* and a past participle. (For example: *were* + regarded, *was* + asked, *be* + confronted) These sentences focus on *what happens*, rather than *who does what*. Notice that the doer of the action is not included in the sentences.

If necessary, we can mention the doer of the action in a *by-phrase*. For example:

- The tree was struck *by lightning*.
- The flag was unfurled *by the Chief Guest*.

IV. Rewrite the sentences below, changing the verbs in brackets into the passive form.

1. In yesterday's competition the prizes (give away) by the Principal.
2. In spite of financial difficulties, the labourers (pay) on time.
3. On Republic Day, vehicles (not allow) beyond this point.
4. Second-hand books (buy and sell) on the pavement every Saturday.
5. Elections to the Lok Sabha (hold) every five years.
6. Our National Anthem (compose) Rabindranath Tagore.

V. Rewrite the paragraphs below, using the correct form of the verb given in brackets.

1. ***How Helmets Came To Be Used in Cricket***

Nari Contractor was the Captain and an opening batsman for India in the 1960s. The Indian cricket team went on a tour to the West Indies in 1962. In a match against Barbados in Bridgetown, Nari Contractor (seriously injure and collapse). In those days helmets (not wear). Contractor (hit) on the head by a bouncer from Charlie Griffith. Contractor's skull (fracture). The entire team (deeply concern). The West Indies players (worry). Contractor (rush ) to hospital. He (accompany) by Frank Worrell, the Captain of the West Indies Team. Blood (donate) by the West Indies players. Thanks to the timely help, Contractor (save). Nowadays helmets (routinely use) against bowlers.

2. ***Oil from Seeds***

Vegetable oils (make) from seeds and fruits of many plants growing all over the world, from tiny sesame seeds to big, juicy coconuts. Oil (produce) from cotton seeds, groundnuts, soya beans and sunflower seeds. Olive oil (use) for cooking, salad dressing etc. Olives (shake) from the trees and (gather) up, usually by hand. The olives (ground) to a thick paste which is spread onto special mats. Then the mats (layer) up on the pressing machine which will gently squeeze them to produce olive oil.



## Dictation

Let the class divide itself into three groups. Let each group take down one passage that the teacher dictates. Then put the passages together in the right order.

### ***To Sir, with Love***

1. From Rameswaram to the Rashtrapati Bhavan, it's been a long journey. Talking to Nona Walia on the eve of Teacher's Day, President Dr A.P.J. Abdul Kalam talks about life's toughest lessons learnt and his mission — being a teacher to the Indian youth. "A proper education would help nurture a sense of dignity and self-respect among our youth," says President Kalam.

There's still a child in him though, and he's still curious about learning new things. Life's a mission for President Kalam.

2. Nonetheless, he remembers his first lesson in life and how it changed his destiny. "I was studying in Standard V, and must have been all of 10. My teacher, Sri Sivasubramania Iyer was telling us how birds fly. He drew a diagram of a bird on the blackboard, depicting the wings, tail and the body with the head and then explained how birds soar to the sky. At the end of the class, I said I didn't understand. Then he asked the other students if they had understood, but nobody had understood how birds fly," he recalls.

3. "That evening, the entire class was taken to Rameswarm shore," the President continues. "My teacher showed us sea birds. We saw marvellous formations of them flying and how their wings flapped. Then my teacher asked us, 'Where is the birds' engine and how is it powered?' I knew then that birds are powered by their own life and motivation. I understood all about birds' dynamics. This was real teaching — a theoretical lesson coupled with a live practical example. Sri Siva Subramania Iyer was a great teacher."

That day, my future was decided. My destiny was changed. I knew my future had to be about flight and flight systems.

### **Speaking**

Here is a topic for you to

1. think about;
2. give your opinion on.

Find out what other people think about it. Ask your friends/seniors/parents to give you their opinion.

'Career Building Is the Only Goal of Education.'

or

'Getting a Good Job Is More Important than Being a Good Human Being.'

You can use the following phrases

(i) while giving your opinion:

- I think that ...
- In my opinion ...
- It seems to me that ...

- I am of the view that ...
- As far as I know ...
- If you ask me ...

(ii) saying what other people think:

- According to some ...
- Quite a few think ...
- Some others favour ...
- Thirty per cent of the people disagree ...
- Fifty per cent of them strongly feel ...

(iii) asking for others' opinions:

- What do you think about ...
- What do you think of ...
- What is your opinion about ...
- Do you agree ...
- Does this make you believe ...

### Writing

Think and write a short account of what life in Rameswaram in the 1940s must have been like. (Were people rich or poor? Hard working or lazy? Hopeful of change, or resistant to it?).

*Do your little bit of good where you are; it's those little bits of good put together that overwhelm the world.*

ARCHBISHOP DESMOND TUTU





## No Men Are Foreign

*Have you ever thought of some people as strange, or other countries as 'foreign'? We have many ways of thinking of other people as different from 'us', as 'them.' 'They' may belong to a different country, or speak a different language. In this poem, however, the poet reminds us of the many ways in which we are all the same — for we are all human.*

Remember, no men are strange, no countries foreign  
Beneath all uniforms, a single body breathes  
Like ours: the land our brothers walk upon  
Is earth like this, in which we all shall lie.

They, too, aware of sun and air and water,  
Are fed by peaceful harvests, by war's long winter starv'd.  
Their hands are ours, and in their lines we read  
A labour not different from our own.

Remember they have eyes like ours that wake  
Or sleep, and strength that can be won  
By love. In every land is common life  
That all can recognise and understand.

Let us remember, whenever we are told  
To hate our brothers, it is ourselves  
That we shall dispossess, betray, condemn.  
Remember, we who take arms against each other

It is the human earth that we defile.  
Our hells of fire and dust outrage the innocence  
Of air that is everywhere our own,  
Remember, no men are foreign, and no countries strange.

JAMES KIRKUP



## GLOSSARY

**dispossess:** dislodge; deprive

**defile:** make dirty; pollute

**outrage the innocence of:** violate the purity of



## Thinking about the Poem

- “Beneath all uniforms ...” What uniforms do you think the poet is speaking about?
  - How does the poet suggest that all people on earth are the same?
- In stanza 1, find five ways in which we all are alike. Pick out the words.
- How many common features can you find in stanza 2? Pick out the words.
- “...whenever we are told to hate our brothers...” When do you think this happens? Why? Who ‘tells’ us? Should we do as we are told at such times? What does the poet say?

*I am a citizen, not of Athens or Greece, but  
of the world.*

SOCRATES



# Notes for the Teacher

## Units 7–9

### 7. REACH FOR THE TOP

- ✿ This unit has two biographical pieces that depict persistent endeavours to reach the top. Part II of this unit is taken from a newspaper. The language is very current and idiomatic. An exercise of matching words and phrases to their meanings has been given as a pre-reading activity to facilitate students' understanding and appreciation of this part of the text.
- ✿ In this unit students are asked to imagine that they have to give a speech. They may wish to read the texts of well-known speeches such as Nehru's 'Tryst with Destiny'. A speech is a formal use of spoken language. It must be prepared meticulously.

The language is formal but should be made powerful by the use of balance ("Ask not what your country can do for you, ask what you can do for your country." — Kennedy), imagery ("The light has gone out of our lives" — Nehru) and other such rhetorical devices. It can be enriched by the use of examples and anecdotes.

- ✿ The Writing task of composing an article for a school magazine can be prepared for by looking at other examples of such articles in newspapers. This task makes a beginning in helping students to write for the print media. Encourage them to work within a given word limit (such as 500 words, or 1000 words), and to use everyday, contemporary language.
- ✿ Help students to write a description of Santosh Yadav's character by drawing their attention to her background, likes and dislikes, her humanity and her contribution to society.

### 8. KATHMANDU

- ✿ 'Kathmandu' is excerpted from *Heaven Lake*, a travelogue in which Vikram Seth gives an account of what he saw, thought and felt when he travelled from China to Tibet, from Heaven Lake to the Himalayas.
- ✿ The map reading activity and the activity on locating the possible routes (by road, rail or air) from Kathmandu to different places in India are designed to link the lesson to the outside world. Students may wish to consult brochures or travel guides, visit a travel agency or call them on the telephone, speak to people who have been to Nepal, and so on. This is a 'communicative' and 'authentic' task.



- ❁ To prepare for the second Speaking task, students can listen to cricket/football commentaries or eyewitness accounts of the Independence Day/Republic Day parade in class or at home on radio or T.V. Encourage them to observe the use of the language and follow the narration. Have a discussion in the class on the features of the commentary (its language, its liveliness, etc.)
- ❁ A diary can be an opportunity to write freely about our life and the things that happen to us — funny, sad, happy, embarrassing or fearful. We also make notes on places we visit or our encounters with people.

The Writing task suggests that diary entries can form the basis of a travelogue, and asks students to imagine a journey to Kathmandu. It may be supplemented by an actual travelogue-writing task given after a long holiday, or after a class trip out of the town.

## 9. IF I WERE YOU



- ❁ This one-act play is to be read aloud in class by assigning roles to students. Draw the students' attention to the stage setting, stage directions, description of the characters, their movements, gestures and tonal variations, since these combine to bring out the effect of the play.
- ❁ The play has many examples of wit and irony. Two examples are given in an exercise. You can add a few more for the students to have a clear understanding.
- ❁ The dictionary task in this unit is to help children locate the right meaning from a dictionary for a word they come across while reading. The task draws students' attention to 'signposts' such as parts of speech that help match use to meaning. Encourage the students to look at more entries in the dictionary and observe the meanings of words that occur as different parts of speech (adjective, noun, verb).





## 7. Reach for the Top



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### Part I

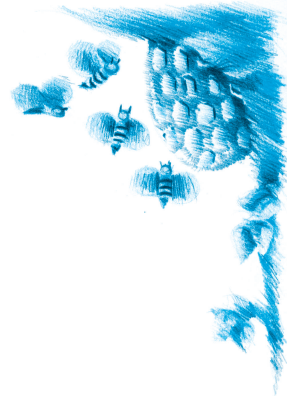
### Santosh Yadav

#### BEFORE YOU READ

- *Think for a while and make a list of three to five persons you idolise, or admire very much for their achievements. Your idols may be from any sphere of life — sports, medicine, media, or art and culture.*
- *Your teacher will then discuss your choices with you to find out who the top five idols of your class are.*

1. The only woman in the world who has scaled Mt Everest twice was born in a society where the birth of a son was regarded as a blessing, and a daughter, though not considered a curse, was not generally welcome. When her mother was expecting Santosh, a travelling 'holy man', giving her his blessing, assumed that she wanted a son. But, to everyone's surprise, the unborn child's grandmother, who was standing close by, told him that they did not want a son. The 'holy man' was also surprised! Nevertheless, he gave the requested blessing ... and as destiny would have it, the blessing seemed to work. Santosh was born the sixth child in a family with five sons, a sister to






five brothers. She was born in the small village of Joniyawas of Rewari District in Haryana.

2. The girl was given the name 'Santosh', which means contentment. But Santosh was not always content with her place in a traditional way of life. She began living life on her own terms from the start. Where other girls wore traditional Indian dresses, Santosh preferred shorts. Looking back, she says now, "From the very beginning I was quite determined that if I chose a correct and a rational path, the others around me had to change, not me."
3. Santosh's parents were affluent landowners who could afford to send their children to the best schools, even to the country's capital, New Delhi, which was quite close by. But, in line with the prevailing custom in the family, Santosh had to make do with the local village school. So, she decided to fight the system in her own quiet way when the right moment arrived. And the right moment came when she turned sixteen. At sixteen, most of the girls in her village used to get married. Santosh was also under pressure from her parents to do the same.
4. A marriage as early as that was the last thing on her mind. She threatened her parents that she would never marry if she did not get a proper education. She left home and got herself enrolled in a school in Delhi. When her parents refused to pay for her education, she politely informed them of her plans to earn money by working part time to pay her school fees. Her parents then agreed to pay for her education.
5. Wishing always to study "a bit more" and with her father slowly getting used to her urge for more education, Santosh passed the high school examinations and went to Jaipur. She joined Maharani College and got a room in Kasturba Hostel. Santosh remembers, "Kasturba Hostel faced the

*in line with:* following  
or in accordance  
with; according to

*the last thing:* the  
least important thing





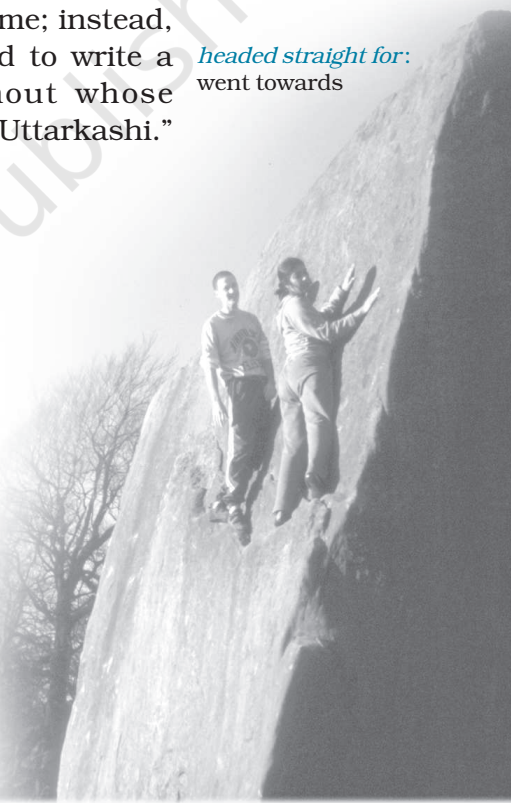
Aravalli Hills. I used to watch villagers from my room, going up the hill and suddenly vanishing after a while. One day I decided to check it out myself. I found nobody except a few mountaineers. I asked if I could join them. To my pleasant surprise, they answered in the affirmative and motivated me to take to climbing.”

*check it out:* find out  
(the truth)

6. Then there was no looking back for this determined young girl. She saved money and enrolled in a course at Uttarkashi’s Nehru Institute of Mountaineering. “My college semester in Jaipur was to end in April but it ended on the nineteenth of May. And I was supposed to be in Uttarkashi on the twenty-first. So, I did not go back home; instead, I headed straight for the training. I had to write a letter of apology to my father without whose permission I had got myself enrolled at Uttarkashi.”





*headed straight for:*  
went towards

7. Thereafter, Santosh went on an expedition every year. Her climbing skills matured rapidly. Also, she developed a remarkable resistance to cold and the altitude. Equipped with an iron will, physical endurance and an amazing mental toughness, she proved herself repeatedly. The culmination of her hard work and sincerity came in 1992, just four years after she had shyly asked the Aravalli mountaineers if she could join them. At barely twenty years of age, Santosh Yadav scaled Mt Everest, becoming the youngest woman in the world to achieve the feat. If her climbing skills, physical fitness, and mental strength impressed her seniors, her concern for others and desire to work together with them found her a special place in the hearts of fellow climbers.



*Iron will, physical endurance and mental toughness characterise Santosh Yadav.*





8. During the 1992 Everest mission, Santosh Yadav provided special care to a climber who lay dying at the South Col. She was unfortunately unsuccessful in saving him. However, she managed to save another climber, Mohan Singh, who would have met with the same fate had she not shared her oxygen with him.

9. Within twelve months, Santosh found herself a member of an Indo-Nepalese Women's Expedition that invited her to join them. She then scaled the Everest a second time, thus setting a record as the only woman to have scaled the Everest twice, and securing for herself and India a unique place in the annals of mountaineering. In recognition of her achievements, the Indian government bestowed upon her one of the nation's top honours, the Padmashri.

10. Describing her feelings when she was literally 'on top of the world', Santosh has said, "It took some time for the enormity of the moment to sink in... Then I unfurled the Indian tricolour and held it aloft on the roof of the world. The feeling is indescribable. The Indian flag was flying on top of the world. It was truly a spiritual moment. I felt proud as an Indian."

*top honours*: highest awards

*the enormity of the moment*: a very great moment

*sink in*: be understood

*held it aloft*: held it up high


Also a fervent environmentalist, Santosh collected and brought down 500 kilograms of garbage from the Himalayas.

*fervent*: having strong and sincere feelings



### Thinking about the Text

- I. Answer these questions in one or two sentences each. (The paragraph numbers within brackets provide clues to the answers.)
  1. Why was the 'holy man' who gave Santosh's mother his blessings surprised? (1)
  2. Give an example to show that even as a young girl Santosh was not ready to accept anything unreasonable. (2)
  3. Why was Santosh sent to the local school? (3)

- 
4. When did she leave home for Delhi, and why? (4)
  5. Why did Santosh's parents agree to pay for her schooling in Delhi? What mental qualities of Santosh are brought into light by this incident? (4)

II. Answer each of these questions in a short paragraph (about 30 words).

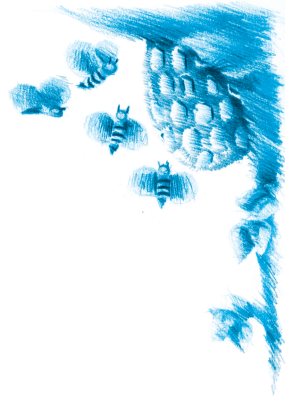
1. How did Santosh begin to climb mountains?
2. What incidents during the Everest expedition show Santosh's concern for her team-mates?
3. What shows her concern for the environment?
4. How does she describe her feelings at the summit of the Everest?
5. Santosh Yadav got into the record books both times she scaled Mt Everest. What were the reasons for this?

III. Complete the following statements.

1. From her room in Kasturba Hostel, Santosh used to \_\_\_\_\_
2. When she finished college, Santosh had to write a letter of apology to her father because \_\_\_\_\_
3. During the Everest expedition, her seniors in the team admired her \_\_\_\_\_ while \_\_\_\_\_ endeared her to fellow climbers.

IV. Pick out words from the text that mean the same as the following words or expressions. (Look in the paragraphs indicated.)

1. took to be true without proof (1): \_\_\_\_\_
2. based on reason; sensible; reasonable (2): \_\_\_\_\_
3. the usual way of doing things (3): \_\_\_\_\_
4. a strong desire arising from within (5): \_\_\_\_\_
5. the power to endure, without falling ill (7): \_\_\_\_\_



## Part II

### Maria Sharapova

#### BEFORE YOU READ

- *A Russian girl, Maria Sharapova, reached the summit of women's tennis when she was barely eighteen. As you read about her, see if you can draw a comparison between her and Santosh Yadav.*

- *Match the following.*

<i>something disarming at odds with</i>	<i>quickly, almost immediately</i>
<i>glamorous attire</i>	<i>more calm, confident and in control than people of her age usually are</i>
<i>in almost no time</i>	<i>in contrast to; not agreeing with</i>
<i>poised beyond her years</i>	<i>something that makes you feel friendly, taking away your suspiciousness</i>
<i>packed off</i>	<i>sent off</i>
<i>launched</i>	<i>attractive and exciting clothes</i>
<i>heart wrenching</i>	<i>causing strong feelings of sadness</i>
	<i>started</i>


- *As you read, look for the answers to these questions.*
  - *Why was Maria sent to the United States?*
  - *Why didn't her mother go with her?*
  - *What are her hobbies? What does she like?*
  - *What motivates her to keep going?*

1. THERE is something disarming about Maria Sharapova, something at odds with her ready smile and glamorous attire. And that something in her lifted her on Monday, 22 August 2005 to the world number one position in women's tennis. All this happened in almost no time. Poised beyond her years, the Siberian born teenager took just four years as a professional to reach the pinnacle.



*Maria Sharapova won the women's singles  
at Wimbledon in 2004*

2. However, the rapid ascent in a fiercely competitive world began nine years before with a level of sacrifice few children would be prepared to endure. Little Maria had not yet celebrated her tenth birthday when she was packed off to train in the United States. That trip to Florida with her father Yuri launched her on the path to success and stardom. But it also required a heart-wrenching two-year separation from her mother Yelena. The latter was compelled to stay back in Siberia because of visa restrictions. The nine-year-old girl had already learnt an important lesson in life — that tennis excellence would only come at a price.
3. “I used to be so lonely,” Maria Sharapova recalls. “I missed my mother terribly. My father was working as much as he could to keep my tennis-training going. So, he couldn’t see me either.
4. “Because I was so young, I used to go to bed at 8 p.m. The other tennis pupils would come in at

- 
- 11 p.m. and wake me up and order me to tidy up the room and clean it.
5. “Instead of letting that depress me, I became more quietly determined and mentally tough. I learnt how to take care of myself. I never thought of quitting because I knew what I wanted. When you come from nothing and you have nothing, then it makes you very hungry and determined . . . I would have put up with much more humiliation and insults than that to steadfastly pursue my dream.”
  6. That toughness runs through Maria even today. It was the key to her bagging the women’s singles crown at Wimbledon in 2004 and to her meteoric rise to the world number one spot the following year.
  7. While her journey from the frozen plains of Siberia to the summit of women’s tennis has touched the hearts of tennis fans, for the youngster herself there appears to be no room for sentiment. The straight looks and the answers she gives when asked about her ambition make it amply clear that she considers the sacrifices were worth it. “I am very, very competitive. I work hard at what I do. It’s my job.” This is her mantra for success.
  8. Though Maria Sharapova speaks with a pronounced American accent, she proudly parades her Russian nationality. Clearing all doubts, she says, “I’m Russian. It’s true that the U.S. is a big part of my life. But I have Russian citizenship. My blood is totally Russian. I will play the Olympics for Russia if they want me.”
  9. Like any number of teenaged sensations, Maria Sharapova lists fashion, singing and dancing as her hobbies. She loves reading the novels of Arthur Conan Doyle. Her fondness for sophisticated evening gowns appears at odds with her love of pancakes with chocolate spread and fizzy orange drinks.
  10. Maria Sharapova cannot be pigeon-holed or categorised. Her talent, unwavering desire to succeed and readiness to sacrifice have lifted her to the top of the world. Few would grudge her the

riches she is now reaping. This is what she has to say about her monetary gains from tennis: “Of course, money is a motivation. Tennis is a business and a sport, but the most important thing is to become number one in the world. That’s the dream that kept me going.”

### Thinking about the Text

Working in small groups of 4–5 students, go back over the two passages on Santosh Yadav and Maria Sharapova and complete the table given below with relevant phrases or sentences.

<i>Points of Comparison/Contrast</i>	<i>Santosh Yadav</i>	<i>Maria Sharapova</i>
1. Their humble beginning		
2. Their parents’ approach		
3. Their will power and strong desire to succeed		
4. Evidence of their mental toughness		
5. Their patriotism		

### Thinking about Language


Look at the following sentences. They each have two clauses, or two parts each with their own subject and verb or verb phrase. Often, one part (italicised) tells us when or why something happened.

- I reached the market *when most of the shops had closed*. (Tells us *when I reached*.)
- *When Rahul Dravid walked back towards the pavilion*, everyone stood up. (Tells us *when everyone stood up*.)
- The telephone rang *and Ganga picked it up*. (Tells us *what happened next*.)
- Gunjan has been with us *ever since the school began*. (Tells us for *how long he has been with us*.)

I. Identify the two parts in the sentences below by underlining the part that gives us the information in brackets, as shown above.

1. Where other girls wore traditional Indian dresses, Santosh preferred shorts. (Contrasts her dress with that of others)



- 
2. She left home and got herself enrolled in a school in Delhi.(Tells us what happened after the first action.)
  3. She decided to fight the system when the right moment arrived.(Tells us when she was going to fight the system.)
  4. Little Maria had not yet celebrated her tenth birthday when she was packed off to train in the United States. (Tells us when Maria was sent to the U.S.)

II. Now rewrite the pairs of sentences given below as one sentence.

1. Grandfather told me about the old days. All books were printed on paper then.
2. What do you do after you finish the book? Perhaps you just throw it away.
3. He gave the little girl an apple. He took the computer apart.
4. You have nothing. That makes you very determined.
5. I never thought of quitting. I knew what I wanted.

### Dictation

Read the passage once. Then close your books. Your teacher will dictate the story to you. Write it down with the correct punctuation and paragraphing.

#### *The Raincoat*

After four years of drought in a small town in the Northeast, the Vicar gathered everyone together for a pilgrimage to the mountain, where they would pray together and ask for the rain to return.

The priest noticed a boy in the group wearing a raincoat.

“Have you gone mad?” he asked. “It hasn’t rained in this region for five years, the heat will kill you climbing the mountain.”

“I have a cold, father. If we are going to ask God for rain, can you imagine the way back from the mountain? It’s going to be such a downpour that I need to be prepared.”

At that moment a great crash was heard in the sky and the first drops began to fall. A boy’s faith was enough to bring about a miracle that not even those most prepared truly believed in.

(translated by JAMES MULHOLLAND)

### Speaking

Imagine that you are Santosh Yadav, or Maria Sharapova. You have been invited to speak at an All India Girls’ Athletic Meet, as chief guest. Prepare a short speech to motivate the girls to think and dream big and make an effort to fulfil their dreams, not allowing difficulties or defeat to discourage them. The following words and phrases may help you.

- self confident/confidence/sure of yourself
- self assured/assurance/belief in yourself
- morale/boost morale/raise morale
- giving somebody a boost/fillip/lift
- demoralising/unsure of yourself/insecure/lack confidence





## Writing

Working in pairs, go through the table below that gives you information about the top women tennis players since 1975. Write a short article for your school magazine comparing and contrasting the players in terms of their duration at the top. Mention some qualities that you think may be responsible for their brief or long stay at the top spot.

### *Top-Ranked Women Players*

- I. The roll of honour of women who enjoyed life at the summit since everybody's favourite player, Chris Evert, took her place in 1975.


<i>Name</i>	<i>Ranked on</i>	<i>Weeks as No. 1</i>
Maria Sharapova (Russia)	22 August 2005	1
Lindsay Davenport (U.S.)	October 2004	82
Amelie Mauresmo (France)	13 September 2004	5
Justine Henin-Hardenne (Belgium)	20 October 2003	45
Kim Clijsters (Belgium)	11 August 2003	12
Serena Williams (U.S.)	8 July 2002	57
Venus Williams (U.S.)	25 February 2002	11
Jennifer Capriati (U.S.)	15 October 2001	17
Lindsay Davenport (U.S.)	12 October 1998	82
Martina Hingis (Switzerland)	31 March 1997	209
Arantxa Sanchez-Vicario (Spain)	6 February 1995	12
Monica Seles (U.S.)	11 March 1991	178
Steffi Graf (Germany)	17 August 1987	377
Tracy Austin (U.S.)	7 April 1980	22
Martina Navratilova (U.S.)	10 July 1978	331
Chris Evert (U.S.)	3 November 1975	362

- II. Which of these words would you use to describe Santosh Yadav? Find reasons in the text to support your choices, and write a couple of paragraphs describing Santosh's character.

contented	determined	resourceful	polite	adventurous	considerate
weak-willed	fearful	independent	pessimistic	patient	persevering



## On Killing a Tree




*You must have observed people cutting down trees. But can they kill a tree? Is it easy to do so? Let's read the poem and find out what the poet says on killing a tree.*

It takes much time to kill a tree,  
Not a simple jab of the knife  
Will do it. It has grown  
Slowly consuming the earth,  
Rising out of it, feeding  
Upon its crust, absorbing  
Years of sunlight, air, water,  
And out of its leprous hide  
Sprouting leaves.

So hack and chop  
But this alone wont do it.  
Not so much pain will do it.  
The bleeding bark will heal  
And from close to the ground  
Will rise curled green twigs,  
Miniature boughs  
Which if unchecked will expand again  
To former size.

No,  
The root is to be pulled out —  
Out of the anchoring earth;  
It is to be roped, tied,  
And pulled out — snapped out



Or pulled out entirely,  
Out from the earth-cave,  
And the strength of the tree exposed  
The source, white and wet,  
The most sensitive, hidden  
For years inside the earth.

Then the matter  
Of scorching and choking  
In sun and air,  
Browning, hardening,  
Twisting, withering,  
And then it is done.

GIEVE PATEL

#### GLOSSARY

**jab:** sudden rough blow

**leprous hide:** discoloured bark

**hack:** cut roughly by striking heavy blows

**anchoring earth:** Trees are held securely with the help of the roots in the earth.

**snapped out:** chopped out

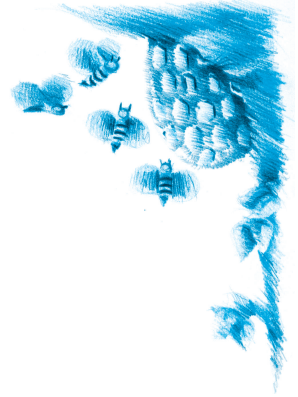
**scorching and choking:** the drying up of the tree after being uprooted



#### Thinking about the Poem

1. Can a “simple jab of the knife” kill a tree? Why not?
2. How has the tree grown to its full size? List the words suggestive of its life and activity.
3. What is the meaning of “bleeding bark”? What makes it bleed?
4. The poet says “No” in the beginning of the third stanza. What does he mean by this?
5. What is the meaning of “anchoring earth” and “earth cave”?
6. What does he mean by “the strength of the tree exposed”?
7. What finally kills the tree?





## Trees

I think that I shall never see  
A poem lovely as a tree.

A tree whose hungry mouth is prest  
Against the earth's sweet flowing breast;

A tree that looks at God all day  
And lifts her leafy arms to pray;

A tree that may in summer wear  
A nest of robins in her hair;

Upon whose bosom snow has lain;  
Who intimately lives with rain.

Poems are made by fools like me,  
But only God can make a tree.

JOYCE KILMER

*When eating fruit, think of the person who  
planted the tree.*

VOLTAIRE





## 8. Kathmandu



0959CH10

### BEFORE YOU READ

- *Do you like travelling? The writer, Vikram Seth, enjoys it very much. In his book, Heaven Lake, he describes a long journey from China to India, via Tibet and Nepal.*
- *Have you heard of places like Ajmer Sharif, Madurai, Sanchi, Varanasi, Sarnath, or Halebid? Can you name some other places like these?*
- *What do the surroundings of a holy place in your city look like? Think about it as you read Vikram Seth's description of Kathmandu.*

1. I GET a cheap room in the centre of town and sleep for hours. The next morning, with Mr Shah's son and nephew, I visit the two temples in Kathmandu that are most sacred to Hindus and Buddhists.
2. At Pashupatinath (outside which a sign proclaims 'Entrance for the Hindus only') there is an atmosphere of 'febrile confusion'. Priests, hawkers, devotees, tourists, cows, monkeys, pigeons and dogs roam through the grounds. We offer a few flowers. There are so many worshippers that some people trying to get the priest's attention are elbowed aside by others pushing their way to the front. A princess of the Nepalese royal house appears; everyone bows and makes way. By the main gate, a party of saffron-clad Westerners struggle for permission to enter. The policeman is not convinced that they are 'the Hindus' (only Hindus are allowed to enter the temple). A fight breaks out between two monkeys. One chases the other, who jumps onto a *shivalinga*, then runs screaming around the temples and down to the river, the holy Bagmati,

*proclaim:* make known publicly or officially

*febrile confusion:* hurried activity; complete chaos

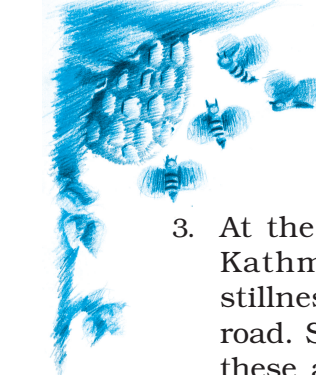


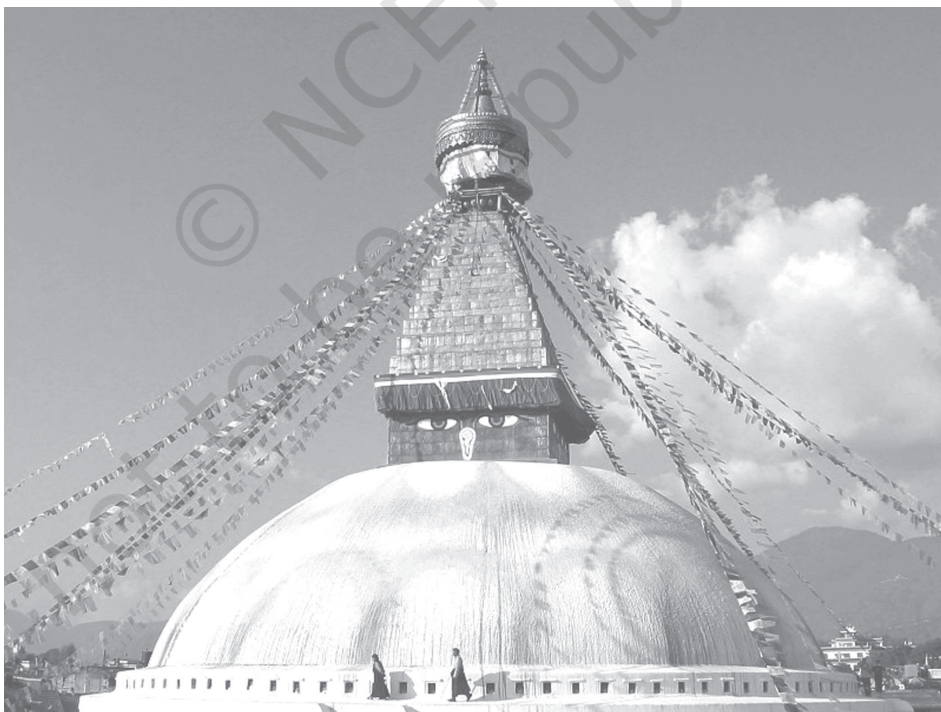
*Pashupatinath Temple, Kathmandu*

that flows below. A corpse is being cremated on its banks; washerwomen are at their work and children bathe. From a balcony a basket of flowers and leaves, old offerings now wilted, is dropped into the river. A small shrine half protrudes from the stone platform on the river bank. When it emerges fully, the goddess inside will escape, and the evil period of the Kaliyug will end on earth.

*shrine*: a place of worship




- 
3. At the Baudhnath stupa, the Buddhist shrine of Kathmandu, there is, in contrast, a sense of stillness. Its immense white dome is ringed by a road. Small shops stand on its outer edge: many of these are owned by Tibetan immigrants; felt bags, Tibetan prints and silver jewellery can be bought here. There are no crowds: this is a haven of quietness in the busy streets around. *haven:* a safe place
  4. Kathmandu is vivid, mercenary, religious, with small shrines to flower-adorned deities along the narrowest and busiest streets; with fruit sellers, flute sellers, hawkers of postcards; shops selling Western cosmetics, film rolls and chocolate; or copper utensils and Nepalese antiques. Film songs blare out from the radios, car horns sound, bicycle bells ring, stray cows loiter questioningly at motorcycles, vendors shout out their wares. I indulge



*The Baudhnath Stupa, Kathmandu*





myself mindlessly: buy a bar of marzipan, a corn-on-the-cob roasted in a charcoal brazier on the pavement (rubbed with salt, chilli powder and lemon); a couple of love story comics, and even a *Reader's Digest*. All this I wash down with Coca Cola and a nauseating orange drink, and feel much the better for it.

*marzipan*: a sweet made with grated almond

*brazier*: open stove

*nauseating*: sickening

5. I consider what route I should take back home. If I were propelled by enthusiasm for travel per se, I would go by bus and train to Patna, then sail up the Ganges past Benaras to Allahabad, then up the Yamuna, past Agra to Delhi. But I am too exhausted and homesick; today is the last day of August. Go home, I tell myself: move directly towards home. I enter a Nepal Airlines office and buy a ticket for tomorrow's flight.


*per-se*: by itself

6. I look at the flute seller standing in a corner of the square near the hotel. In his hand is a pole with an attachment at the top from which fifty or sixty *bansuris* protrude in all directions, like the quills of a porcupine. They are of bamboo: there are cross-flutes and recorders. From time to time he stands the pole on the ground, selects a flute and plays for a few minutes. The sound rises clearly above the noise of the traffic and the hawkers' cries. He plays slowly, meditatively, without excessive display. He does not shout out his wares. Occasionally he makes a sale, but in a curiously offhanded way as if this were incidental to his enterprise. Sometimes he breaks off playing to talk to the fruit seller. I imagine that this has been the pattern of his life for years.

*meditatively*: thoughtfully

*offhanded*: casual; not showing much interest in something

7. I find it difficult to tear myself away from the square. Flute music always does this to me: it is at once the most universal and most particular of sounds. There is no culture that does not have its flute—the reed *neh*, the recorder, the Japanese *shakuhachi*, the deep *bansuri* of Hindustani classical music, the clear or breathy flutes of South America,



the high-pitched Chinese flutes. Each has its specific fingering and compass. It weaves its own associations. Yet to hear any flute is, it seems to me, to be drawn into the commonality of all mankind, to be moved by music closest in its phrases and sentences to the human voice. Its motive force too is living breath: it too needs to pause and breathe before it can go on.

*fingering*: way of placing the fingers to play different notes  
*compass*: here, range

8. That I can be so affected by a few familiar phrases on the *bansuri*, surprises me at first, for on the previous occasions that I have returned home after a long absence abroad, I have hardly noticed such details, and certainly have not invested them with the significance I now do.

VIKRAM SETH

[an extract from *Heaven Lake*]



### Thinking about the Text

#### Activity

1. On the following map mark out the route, which the author thought of but did not take, to Delhi.



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2. Find out the possible routes (by rail, road or air) from Kathmandu to New Delhi/Mumbai/Kolkata/Chennai.



I. Answer these questions in one or two words or in short phrases.

1. Name the two temples the author visited in Kathmandu.
2. The writer says, "All this I wash down with Coca Cola." What does 'all this' refer to?
3. What does Vikram Seth compare to the quills of a porcupine?
4. Name five kinds of flutes.

II. Answer each question in a short paragraph.

1. What difference does the author note between the flute seller and the other hawkers?
2. What is the belief at Pashupatinath about the end of Kaliyug?
3. The author has drawn powerful images and pictures. Pick out three examples each of
  - (i) the atmosphere of 'febrile confusion' outside the temple of Pashupatinath (for example: some people trying to get the priest's attention are elbowed aside...)
  - (ii) the things he sees
  - (iii) the sounds he hears

III. Answer the following questions in not more than 100–150 words each.

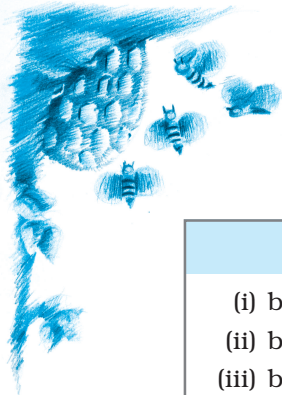
1. Compare and contrast the atmosphere in and around the Baudhnath shrine with the Pashupatinath temple.
2. How does the author describe Kathmandu's busiest streets?
3. "To hear any flute is to be drawn into the commonality of all mankind." Why does the author say this?



### Thinking about Language

I. Read the following sentences carefully to understand the meaning of the italicised phrases. Then match the phrasal verbs in Column A with their meanings in Column B.

1. A communal war *broke out* when the princess was abducted by the neighbouring prince.
2. The cockpit *broke off* from the plane during the plane crash.
3. The car *broke down* on the way and we were left stranded in the jungle.
4. The dacoit *broke away* from the police as they took him to court.
5. The brothers *broke up* after the death of the father.
6. The thief *broke into* our house when we were away.



A	B
(i) break out	(a) to come apart due to force
(ii) break off	(b) end a relationship
(iii) break down	(c) break and enter illegally; unlawful trespassing
(iv) break away (from someone)	(d) of start suddenly, (usually a fight, a war or a disease)
(v) break up	(e) to escape from someone's grip
(vi) break into	(f) stop working

- II. 1. Use the suffixes -ion or -tion to form nouns from the following verbs. Make the necessary changes in the spellings of the words.

*Example:* proclaim – proclamation

cremate \_\_\_\_\_ act \_\_\_\_\_ exhaust \_\_\_\_\_  
invent \_\_\_\_\_ tempt \_\_\_\_\_ immigrate \_\_\_\_\_  
direct \_\_\_\_\_ meditate \_\_\_\_\_ imagine \_\_\_\_\_  
dislocate \_\_\_\_\_ associate \_\_\_\_\_ dedicate \_\_\_\_\_

2. Now fill in the blanks with suitable words from the ones that you have formed.
- Mass literacy was possible only after the \_\_\_\_\_ of the printing machine.
  - Ramesh is unable to tackle the situation as he lacks \_\_\_\_\_.
  - I could not resist the \_\_\_\_\_ to open the letter.
  - Hardwork and \_\_\_\_\_ are the main keys to success.
  - The children were almost fainting with \_\_\_\_\_ after being made to stand in the sun.

### III. Punctuation

Use capital letters, full stops, question marks, commas and inverted commas wherever necessary in the following paragraph.

an arrogant lion was wandering through the jungle one day he asked the tiger who is stronger than you you O lion replied the tiger who is more fierce than a leopard asked the lion you sir replied the leopard he marched upto an elephant and asked the same question the elephant picked him up in his trunk swung him in the air and threw him down look said the lion there is no need to get mad just because you don't know the answer

#### IV. Simple Present Tense

Study these sentences from the lesson.

- A fight *breaks* out between two monkeys.
- Film songs *blare* out from the radios.
- I *wash* it down with Coca-Cola.

The italicised verbs are in the simple present tense. The writer is here describing what he saw and heard but he uses the present tense instead of the past tense. A narration or a story can be made more dramatic or immediate by using the present tense in this way.

Now look at the following sentences.

- A small shrine half *protrudes* from the stone platform on the riverbank.
- Small shops *stand* on the outer edge of the Stupa.

We use the simple present tense to speak about what is usually or generally true. The sentences above describe facts. We also use the simple present tense in sentences depicting 'universal truths'. For example:

- The sun *rises* in the east.
- The earth *revolves* round the sun.

We can also refer to habitual actions using the simple present tense.

- He usually *takes* a train instead of a bus to work.
- We often *get* fine drizzles in winter.

In these sentences words like *everyday, often, seldom, never, every month, generally, usually, etc.* may be used.

1. Fill in the blanks with the correct form of the verb in brackets.

- (i) The heart is a pump that \_\_\_\_\_ (send) the blood circulating through our body. The pumping action \_\_\_\_\_ (take place) when the left ventricle of the heart \_\_\_\_\_ (contract). This \_\_\_\_\_ (force) the blood out into the arteries, which \_\_\_\_\_ (expand) to receive the oncoming blood.
- (ii) The African lungfish can live without water for up to four years. During a drought it \_\_\_\_\_ (dig) a pit and \_\_\_\_\_ (enclose) itself in a capsule of slime and earth, leaving a tiny opening for air. The capsule \_\_\_\_\_ (dry) and \_\_\_\_\_ (harden), but when rain \_\_\_\_\_ (come), the mud \_\_\_\_\_ (dissolve) and the lungfish \_\_\_\_\_ (swim) away.
- (iii) MAHESH : We have to organise a class party for our teacher.  
\_\_\_\_\_ (Do) anyone play an instrument?

VIPUL : Rohit \_\_\_\_\_ (play) the flute.

MAHESH : \_\_\_\_\_ (Do) he also act?

VIPUL : No, he \_\_\_\_\_ (compose) music.

MAHESH : That's wonderful!

## Speaking

1. Discuss in class the shrines you have visited or know about. Speak about one of them.
2. Imagine you are giving an eyewitness account or a running commentary of one of the following:
  - (i) a game of football, cricket or hockey, or some sports event
  - (ii) a parade (e.g. Republic Day) or some other national event

Speak a few sentences narrating what you see and hear. Use the simple present and the present continuous tenses. For example:

- He passes the ball but Ben gets in the way...
- These brave soldiers guard our frontiers. They display their skills here...

## Writing

Diary entry for a travelogue

- I. The text you read is a travelogue where the author, Vikram Seth, talks about his visit to two sacred places in Kathmandu.

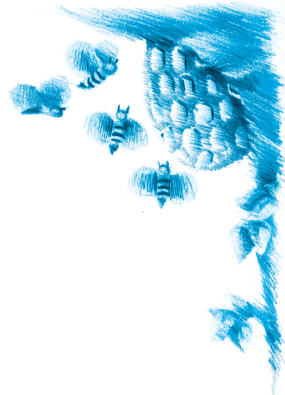
Imagine that you were with Vikram Seth on his visit to Pashupatinath temple, and you were noting down all that you saw and did there, so that you could write a travelogue later.

Record in point form

- what you see when you reach the Pashupatinath temple
- what you see happening inside the temple
- what you do when inside the temple
- what you see outside the temple
- what your impressions are about the place.

- II. Here is your diary entry when you visited Agra. Read the points and try to write a travelogue describing your visit to Agra and the Taj Mahal. You may add more details.

January 2003 — rise before dawn — take the Shatabdi Express at 6.15 a.m. from Delhi — meet a newly-married couple on train — talk about Himachal Pradesh — get off the train — enter the once-grand city, Agra — twisted alleys — traffic dense — rickshaws, cars, people — vendors selling religious artifacts, plastic toys, spices and sweets — go to the Taj Mahal — constructed entirely of white marble — magical quality — colour changes with varying of light and shadow — marble with gemstones inside — reflection of the Taj Mahal in the pond — school-children, tourists — tourist guides following people.



# A Slumber Did My Spirit Seal



*This poem is about the death of a loved one. How does the poet feel when he thinks about her death? How does he imagine her to be, after death?*

A slumber did my spirit seal—  
I had no human fears.  
She seemed a thing that could not feel  
The touch of earthly years.  
No motion has she now, no force—  
She neither hears nor sees,  
Rolled round in earth's diurnal course  
With rocks and stones and trees.

WILLIAM WORDSWORTH

## GLOSSARY

**diurnal:** daily ("Earth's diurnal course" is earth's daily rotation on its axis.)



## Thinking about the Poem

1. "A slumber did my spirit seal," says the poet. That is, a deep sleep 'closed off' his soul (or mind). How does the poet react to his loved one's death? Does he feel bitter grief? Or does he feel a great peace?
2. The passing of time will no longer affect her, says the poet. Which lines of the poem say this?
3. How does the poet imagine her to be, after death? Does he think of her as a person living in a very happy state (a 'heaven')? Or does he see her now as a part of nature? In which lines of the poem do you find your answer?



## Fear No More

Fear no more the heat o' the sun,  
Nor the furious winter's rages;  
Thou thy worldly task hast done,  
Home art gone, and ta'en thy wages:  
Golden lads and girls all must,  
As chimney-sweepers, come to dust.

Fear no more the frown o' the great,  
Thou art past the tyrant's stroke;  
Care no more to clothe and eat;  
To thee the reed is as the oak:  
The sceptre, learning, physic, must  
All follow this, and come to dust.

Fear no more the lightning-flash,  
Nor the all-dreaded thunder-stone;  
Fear not slander, censure rash;  
Thou hast finished joy and moan:  
All lovers young, all lovers must  
Consign to thee, and come to dust.

WILLIAM SHAKESPEARE

Theresa Kane says that she likes this poem ... *because it is so exhilarating. It sweeps me along in the splendid, stormy words, then there is the quiet, peaceful lagoon of the last two lines of each verse. It is a wonderful poem, as hard, proud and fierce as a rock in a storm.*

[from *I Like This Poem*, ed. Kaye Webb,  
1979, (International Year of the Child),  
Puffin Books, p. 154, 14-year-olds]



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## 9. If I Were You

### BEFORE YOU READ

- *Gerrard lives alone in a lonely cottage. An intruder, who is a criminal, enters his cottage. He intends to murder Gerrard and take on his identity. Does he succeed?*
- *The following words and phrases occur in the play. Do you know their meanings? Match them with the meanings given, to find out.*

<i>cultured</i>	<i>an informal expression for a fashionable vehicle</i>
<i>count on</i>	<i>unnecessary and usually harmful</i>
<i>engaged</i>	<i>exaggerated</i>
<i>melodramatic</i>	<i>sophisticated; well mannered</i>
<i>to be smart</i>	<i>here, a tone of voice</i>
<i>inflection</i>	<i>avoid</i>
<i>wise guy</i>	<i>an unexpected opportunity for success</i>
<i>a dandy bus</i>	<i>trap</i>
<i>tradespeople</i>	<i>a Christian religious teacher who teaches on Sundays in Church</i>
<i>gratuitous</i>	<i>(American English) a person who pretends to know a lot</i>
<i>dodge</i>	<i>depend on; rely on</i>
<i>lucky break</i>	<i>(American English) an informal way of saying that one is being too clever</i>
<i>Sunday-school teacher</i>	<i>occupied; busy</i>
<i>frame</i>	<i>merchants</i>

**SCENE:** *A small cottage interior. There is an entrance back right (which may be curtained). Another door to the left must be a practical door. The furniture is simple, consisting of a small table towards the left, a chair or two, and a divan rather upstage on the right. On the table is a telephone.*



*(When the curtain rises Gerrard is standing by the table making a phone call. He is of medium height, and wearing horn-rimmed glasses ... He is dressed in a lounge suit and a great coat. His voice is cultured.)*

GERRARD : ... Well, tell him to phone up directly. I must know ...  
Yes, I expect I'll still be here, but you mustn't count on that ... In about ten minutes' time. Right-ho. Goodbye.

*(He puts down the phone and goes to the divan on the left, where there is a travelling bag, and starts packing. Whilst he is thus engaged, another man, similar in build to Gerrard enters from the right silently — revolver in hand. He is flashily dressed in an overcoat and a soft hat. He bumps accidentally against the table, and at the sound Gerrard turns quickly.)*

GERRARD : *(pleasantly)* Why, this is a surprise, Mr— er—

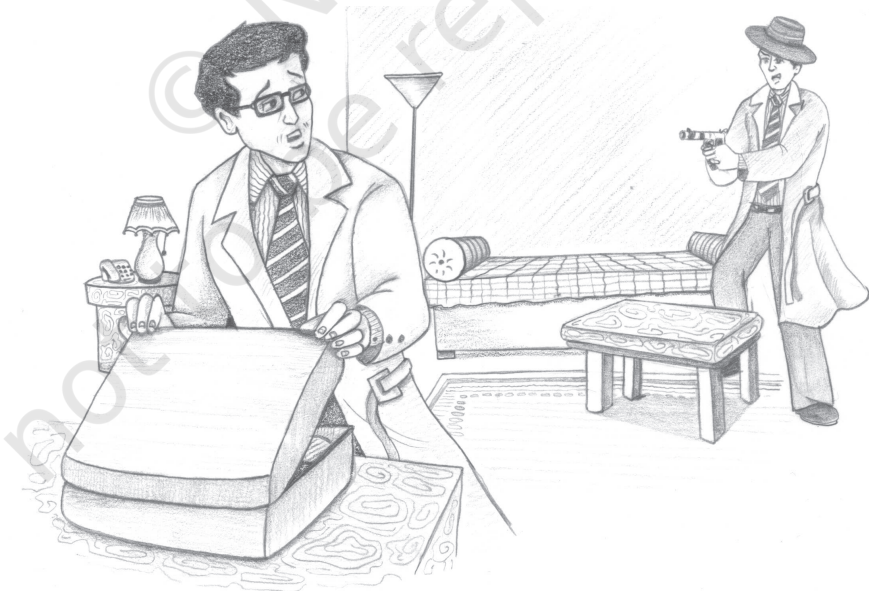
INTRUDER : I'm glad you're pleased to see me. I don't think you'll be pleased for long. Put those paws up!

GERRARD : This is all very melodramatic, not very original, perhaps, but...


INTRUDER : Trying to be calm and — er—

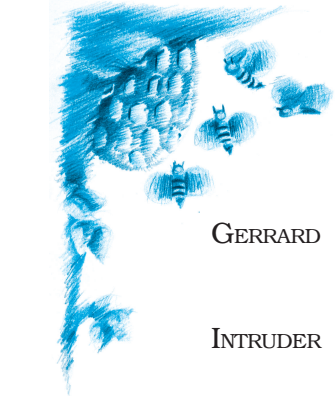
GERRARD : 'Nonchalant' is your word, I think.

INTRUDER : Thanks a lot. You'll soon stop being smart. I'll make you crawl. I want to know a few things, see.



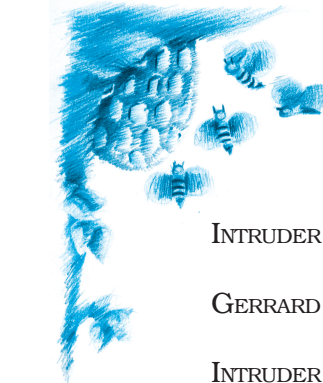
*You'll soon stop being smart. I'll make you crawl.*

- 
- GERRARD : Anything you like. I know all the answers. But before we begin I should like to change my position; you may be comfortable, but I am not.
- INTRUDER : Sit down there, and no funny business. (*Motions to a chair, and seats himself on the divan by the bag.*) Now then, we'll have a nice little talk about yourself!
- GERRARD : At last a sympathetic audience! I'll tell you the story of my life. How as a child I was stolen by the gypsies, and why at the age of thirty-two, I find myself in my lonely Essex cottage, how ...
- INTRUDER : Keep it to yourself, and just answer my questions. You live here alone? Well, do you?
- GERRARD : I'm sorry. I thought you were telling me, not asking me. A question of inflection; your voice is unfamiliar.
- INTRUDER : (*with emphasis*) Do you live here alone?
- GERRARD : And if I don't answer?
- INTRUDER : You've got enough sense not to want to get hurt.
- GERRARD : I think good sense is shown more in the ability to avoid pain than in the mere desire to do so. What do you think, Mr— er—
- INTRUDER : Never mind my name. I like yours better, Mr Gerrard. What are your Christian names?
- GERRARD : Vincent Charles.
- INTRUDER : Do you run a car?
- GERRARD : No.
- INTRUDER : That's a lie. You're not dealing with a fool. I'm as smart as you and smarter, and I know you run a car. Better be careful, wise guy!
- GERRARD : Are you American, or is that merely a clever imitation?
- INTRUDER : Listen, this gun's no toy. I can hurt you without killing you, and still get my answers.
- GERRARD : Of course, if you put it like that, I'll be glad to assist you. I do possess a car, and it's in the garage round the corner.
- INTRUDER : That's better. Do people often come out here?
- GERRARD : Very rarely. Surprisingly few people take the trouble to visit me. There's the baker and the greengrocer, of course; and then there's the milkman — quite charming, but no one so interesting as yourself.
- INTRUDER : I happen to know that you never see tradespeople.

- 
- GERRARD : You seem to have taken a considerable amount of trouble. Since you know so much about me, won't you say something about yourself? You have been so modest.
- INTRUDER : I could tell you plenty. You think you're smart, but I'm the top of the class round here. I've got brains and I use them. That's how I've got where I have.
- GERRARD : And where precisely have you got? It didn't require a great brain to break into my little cottage.
- INTRUDER : When you know why I've broken into your little cottage, you'll be surprised, and it won't be a pleasant surprise.
- GERRARD : With you figuring so largely in it, that is understandable. By the way, what particular line of crime do you embrace, or aren't you a specialist?
- INTRUDER : My speciality's jewel robbery. Your car will do me a treat. It's certainly a dandy bus.
- GERRARD : I'm afraid jewels are few and far between in the wilds of Essex.
- INTRUDER : So are the cops. I can retire here nicely for a little while.
- GERRARD : You mean to live with me? A trifle sudden isn't it; you've not been invited.
- INTRUDER : You won't be here long; so I didn't trouble to ask.
- GERRARD : What do you mean?
- INTRUDER : This is your big surprise. I'm going to kill you.
- GERRARD : A little harsh, isn't it?
- INTRUDER : (*with heavy sarcasm*) Yeah, I'll be sorry to do it. I've taken a fancy to you, but it's just got to be done.
- GERRARD : Why add murder to your other crimes? It's a grave step you're taking.
- INTRUDER : I'm not taking it for fun. I've been hunted long enough. I'm wanted for murder already, and they can't hang me twice.
- GERRARD : You're planning a gratuitous double, so to speak. Admitted you've nothing to lose, but what have you to gain?
- INTRUDER : I've got freedom to gain. As for myself, I'm a poor hunted rat. As Vincent Charles Gerrard I'm free to go places and do nothing. I can eat well and sleep and without having to be ready to beat it at the sight of a cop.
- GERRARD : In most melodramas the villain is foolish enough to delay his killing long enough to be frustrated. You are much luckier.

- INTRUDER : I'm O.K. I've got a reason for everything. I'm going to be Vincent Charles Gerrard, see. I've got to know what he talks like. Now I know. That posh stuff comes easy. This is Mr V.C. Gerrard speaking. (*Pantomime of phoning, in imitation cultured voice.*) And that's not all. (*He stands up.*) Get up a minute (*Gerrard stands.*) Now take a look at me.
- GERRARD : You're not particularly decorative.
- INTRUDER : No! Well, that goes for you, too. I've only got to wear specs and I'll be enough like you to get away with it.
- GERRARD : What about your clothes? They'll let you down if you're not careful.
- INTRUDER : That'll be all right. Yours will fit me fine.
- GERRARD : That is extremely interesting, but you seem to miss the point of my remark. I said, you were luckier than most melodramatic villains. It was not a tribute to your intelligence. You won't kill me for a very good reason.
- INTRUDER : So that's what you think.
- GERRARD : You'll let me go, and thank God you didn't shoot sooner.
- INTRUDER : Come on. What's on your mind! Better be quick. This conversation bores me.
- GERRARD : Your idea is to elude the police by killing me and taking on my identity?
- INTRUDER : Yes, I like the idea.
- GERRARD : But are you sure it's going to help you?
- INTRUDER : Now listen here. I've got this all planned. I did a job in town. Things went wrong and I killed a cop. Since then I've done nothing but dodge.
- GERRARD : And this is where dodging has brought you?
- INTRUDER : It brought me to Aylesbury. That's where I saw you in the car. Two other people saw you and started to talk. I listened. It looks like you're a bit queer — kind of a mystery man.
- GERRARD : A mystery which I propose to explain.
- INTRUDER : (*disregarding him*) You phone your orders and sometimes you go away suddenly and come back just the same. Those are just the things I want to do. Hearing about you was one of my luckiest breaks.
- GERRARD : Apparently you haven't the intelligence to ask why I am invested in this cloak of mystery.





INTRUDER : *(preparing to shoot)* As I said before, this conversation bores me.

GERRARD : Don't be a fool. If you shoot, you'll hang for sure. If not as yourself, then as Vincent Charles Gerrard.

INTRUDER : What is this?

GERRARD : This is your big surprise. I said you wouldn't kill me and I was right. Why do you think I am here today and gone tomorrow, never see tradespeople? You say my habits would suit you. You are a crook. Do you think I am a Sunday-school teacher?

The game's up as far as I'm concerned. Things went wrong with me. I said it with bullets and got away. Unfortunately they got one of my men, and found things the fool should have burnt. Tonight I'm expecting trouble. My bag's packed ready to clear off. There it is.

INTRUDER : It's a bag all right and this is a gun all right. What's all this?

GERRARD : That's a disguise outfit; false moustaches and what not. Now do you believe me?

INTRUDER : *(musingly)* I don't know.

GERRARD : For God's sake clear that muddled head of yours and let's go. Come with me in the car. I can use you. If you find it's a frame, you've got me in the car, and you've still got your gun.

INTRUDER : May be you're right.

GERRARD : Then don't waste time. *(Goes and picks up hat and bag.)*


INTRUDER : Careful, boss, I'm watching you.

GERRARD : I have got a man posted on the main road. He'll ring up if he sees the



*Gerrard gives him a push into the cupboard ...*





police, but I don't want to leave ... *(telephone bell rings)*  
Come on! They're after us. Through here straight to the garage.

INTRUDER : How do I know that you are telling the truth?

GERRARD : Oh, don't be a fool. Look for yourself.

*(Gerrard opens door and steps away. Intruder leans forward to inspect it, with his side towards Gerrard, but with the revolver ready. As he turns his head, Gerrard gives him a push into the cupboard, knocking the revolver out of his hand. He slams the door and locks it, picks up the revolver and goes to the phone, where he stands with the gun pointed at the cupboard door.)*

INTRUDER : *(rattles door and shouts)* Let me out of here!

GERRARD : Hello. Yes, speaking. Sorry I can't let you have the props in time for rehearsal, I've had a spot of bother — quite amusing. I think I'll put it in my next play. Listen, can you tell our friend the Sergeant to come up here at once? You'll probably find him in the Public Bar.

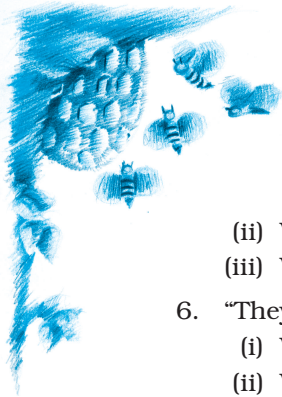
DOUGLAS JAMES



### Thinking about the Text

I. Answer these questions.

1. "At last a sympathetic audience."
  - (i) Who says this?
  - (ii) Why does he say it?
  - (iii) Is he sarcastic or serious?
2. Why does the intruder choose Gerrard as the man whose identity he wants to take on?
3. "I said it with bullets."
  - (i) Who says this?
  - (ii) What does it mean?
  - (iii) Is it the truth? What is the speaker's reason for saying this?
4. What is Gerrard's profession? Quote the parts of the play that support your answer.
5. "You'll soon stop being smart."
  - (i) Who says this?



- (ii) Why does the speaker say it?  
(iii) What according to the speaker will stop Gerrard from being smart?
6. "They can't hang me twice."  
(i) Who says this?  
(ii) Why does the speaker say it?
7. "A mystery I propose to explain." What is the mystery the speaker proposes to explain?
8. "This is your big surprise."  
(i) Where has this been said in the play?  
(ii) What is the surprise?

### Thinking about Language

- I. Consult your dictionary and choose the correct word from the pairs given in brackets.
1. The (site, cite) of the accident was (ghastly/ghostly).
  2. Our college (principle/principal) is very strict.
  3. I studied (continuously/continually) for eight hours.
  4. The fog had an adverse (affect/effect) on the traffic.
  5. Cezanne, the famous French painter, was a brilliant (artist/artiste).
  6. The book that you gave me yesterday is an extraordinary (collage/college) of science fiction and mystery.
  7. Our school will (host/hoist) an exhibition on cruelty to animals and wildlife conservation.
  8. Screw the lid tightly onto the top of the bottle and (shake/shape) well before using the contents.
- II. Irony is when we say one thing but mean another, usually the opposite of what we say. When someone makes a mistake and you say, "Oh! that was clever!", that is irony. You're saying 'clever' to mean 'not clever'.

Expressions we often use in an ironic fashion are:

- Oh, wasn't that clever!/Oh that was clever!
- You have been a great help, I must say!
- You've got yourself into a lovely mess, haven't you?
- Oh, very funny!/ How funny!

We use a slightly different tone of voice when we use these words ironically.

Read the play carefully and find the words and expressions Gerrard uses in an ironic way. Then say what these expressions really mean. Two examples have

been given below. Write down three more such expressions along with what they really mean.

What the author says	What he means
Why, this is a surprise, Mr —er—	He pretends that the intruder is a social visitor whom he is welcoming. In this way he hides his fear.
At last a sympathetic audience!	He pretends that the intruder wants to listen to him, whereas actually the intruder wants to find out information for his own use.

## Dictionary Use

A word can mean different things in different contexts. Look at these three sentences:

- The students are taught to respect different cultures.
- The school is organising a cultural show.
- His voice is cultured.

In the first sentence, 'culture' (noun) means *way of life*; in the second, 'cultural' (adjective) means *connected with art, literature and music*; and in the third, 'cultured' (verb) means *sophisticated, well mannered*. Usually a dictionary helps you identify the right meaning by giving you signposts.

Look at the dictionary entry on 'culture' from *Oxford Advanced Learner's Dictionary*, 2005.

### **cul-tur-al** /'kʌltʃərəl/ *adj.* [usually before noun]

**1** connected with the culture of a particular society or group, its customs, beliefs, etc.: *cultural differences between the two communities* ◊ *economic, social and cultural factors* **2** connected with art, literature, music, etc.: *a cultural event* ◊ *Europe's cultural heritage* ◊ *The orchestra is very important for the cultural life of the city.* ▶ **cul-tur-al-ly** /-rəli/ *adv.*

### **cul-ture** /'kʌltʃə(r)/ *noun, verb*

#### ■ **noun**

- **WAY OF LIFE** **1** [U] the customs and beliefs, art, way of life and social organization of a particular country or group: *European/Islamic/African/American, etc. cul-ture* ◊ *working-class culture* **2** [C] a country, group, etc. with its own beliefs, etc.: *The children are taught to respect different cultures.* ◊ *the effect of technology on traditional cultures*
- **ART/MUSIC/LITERATURE** **3** [U] art, music, literature, etc., thought of as a group: *Venice is a beautiful city full of cul-ture and history.* ◊ **popular culture** (= that is enjoyed by a lot of people) ◊ *the Minister for Culture*

- **BELIEFS/ATTITUDES** **4** [C,U] the beliefs and attitudes about sth that people in a particular group or organization share: *The political cultures of the United States and Europe are very different.* ◊ *A culture of failure exists in some schools.* ◊ *company culture* ◊ *We are living in a consumer culture.*

- **GROWING/BREEDING** **5** [U] (*technical*) the growing of plants or breeding of particular animals in order to get a particular substance or crop from them: *the culture of silkworms* (= for silk)

- **CELLS/BACTERIA** **6** [C] (*biology, medical*) a group of cells or bacteria, especially one taken from a person or an animal and grown for medical or scientific study, or to produce food; the process of obtaining and growing these cells: *a culture of cells from the tumour* ◊ *Yogurt is made from active cultures.* ◊ *to do/take a throat culture*

- **verb** [VN] (*biology, medical*) to grow a group of cells or bacteria for medical or scientific study

**cul-tured** /'kʌltʃəd; NAmE -tʃərd/ *adj.* **1** (of people) well educated and able to understand and enjoy art, literature, etc. **SYN** CULTIVATED **2** (of cells or bacteria) grown for medical or scientific study **3** (of PEARLS) grown artificially

(Noun, verb, adjective, adverb, synonyms, etc. are signposts which help you locate the right meaning and usage, and give information about the part of speech that the word is.)

Look up the dictionary entries for the words *sympathy*, *familiarity*, *comfort*, *care*, and *surprise*. Use the information given in the dictionary and complete the table.

<i>Noun</i>	<i>Adjective</i>	<i>Adverb</i>	<i>Verb</i>	<i>Meaning</i>
sympathy				
familiarity				
comfort				
care				
surprise				

### Speaking

- Imagine you are Gerrard. Tell your friend what happened when the Intruder broke into your house.  
[Clues : Describe (i) the intruder — his appearance, the way he spoke, his plan, his movements, etc., (ii) how you outwitted him.]
- Enact the play in the class. Pay special attention to words given in italics before a dialogue. These words will tell you whether the dialogue has to be said in a happy, sarcastic or ironic tone and how the characters move and what they do as they speak. Read these carefully before you enact the play.

### Writing

- Which of the words below describe Gerrard and which describe the Intruder?

smart	humorous	clever
beautiful	cool	confident
flashy	witty	nonchalant

Write a paragraph each about Gerrard and the Intruder to show what qualities they have. (You can use some of the words given above.)

- Convert the play into a story (150–200 words). Your story should be as exciting and as witty as the play. Provide a suitable title to it.