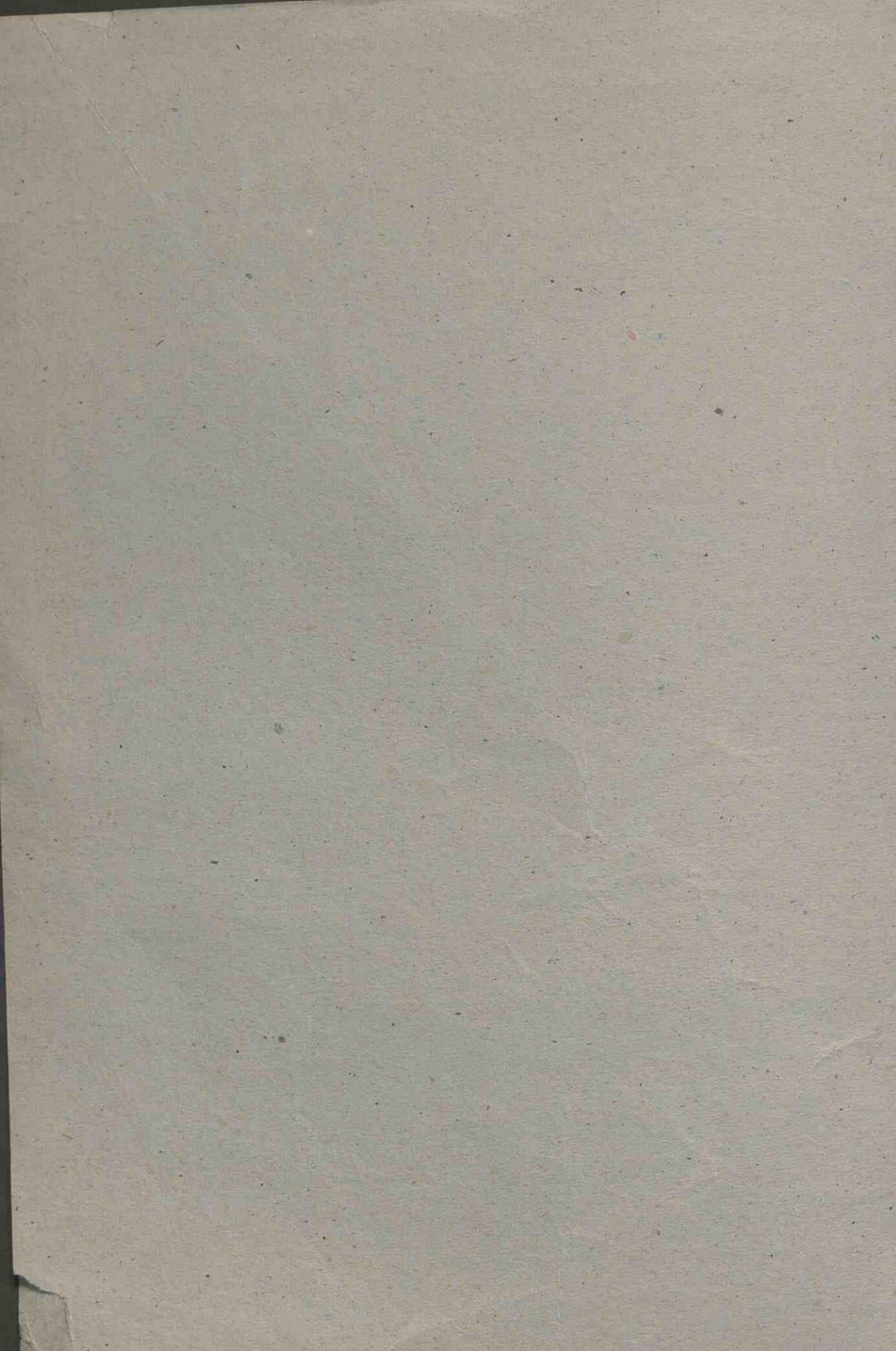


TB/X/2002/400 (E)

**KERALA ENGLISH READER  
STANDARD 10**

Price Rs. 7.00



TB/ x/ 2002/ 400 (E)

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# KERALA ENGLISH READER

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**STANDARD 10**

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EDUCATION DEPARTMENT

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GOVERNMENT OF KERALA

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**2002**

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Price Rs. 7.00

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## PLEDGE

India is my country, all Indians are my brothers and sisters.

I love my country, and I am proud of its rich and varied heritage. I shall always strive to be worthy of it.

I shall give my parents, teachers and all elders respect and treat everyone with courtesy.

To my country and my people, I pledge my devotion. In their well-being and prosperity alone lies my happiness.

PREPARED BY :

STATE COUNCIL OF EDUCATIONAL RESEARCH AND TRAINING (SCERT)  
KERALA



Government of Kerala  
2002

## PREFACE

Education must be geared to national needs and aspirations. The children of today who are equipping themselves to face the challenges of the Twentyfirst century need to be communicatively competent in English. So there is now an upsurge of interest in producing good instructional materials for teachers and learners of English.

As part of the programme of curriculum revision in Kerala, new textbooks for teaching English have been introduced from the academic year 1987-88. In constructing the coursebooks in English a new strategy integrating the existing structural approach with the best aspects of the modern semantic approaches has been adopted, and hence the textbooks have been so designed. While the main Readers for the Primary classes are by and large structurally based, those for the secondary level are communicatively oriented. This orientation is effected by using authentic passages with new types of exercises which are meant to ensure the active participation of pupils in the learning process. Besides, efforts have also been made to focus attention on the goals of the National Policy on Education, 1986.

The materials for this Reader have been produced by practising teachers in a Creative Workshop held at the State Institute of Education, Trivandrum. Some guidance for this was given by Mr Alan Maley, First Secretary (Cultural Affairs) of the British Council Division of the British Deputy High Commission, Madras. Thanks are due to him as well as to all the teachers who participated in the workshop. It is hoped that this book along with the Supplementary Reader and the Language Practice Book will meet the learning needs of the pupils of Standard X in their efforts to acquire adequate competence in the use of the English Language.

Comments and suggestions from teachers, students and parents are earnestly solicited.

S C E R T  
Thiruvananthapuram

Dr. P. M. Jaleel  
DIRECTOR

## ACKNOWLEDGEMENTS

The following copyright materials have been included in this book:

'The Passing of Bhishma', (an extract from Rajaji's translation of *The Mahabharata*) by C. Rajagopalachari, Bharathiya Vidya Bhavan; 'Animal Architects' (an extract from *Encounters With Wild Animals*) by Gerald M. Durrell, Rupert Hart Davis, Soho Square, London; 'The Lone Dog' by Irene McLeod, Viking Press Inc.; 'Stopping by Woods on a Snowy Evening' (from the *Complete Poems*) by Robert Frost, Holt, Rinehart and Winston; 'A Great Composer' (from *Overcoming Hardship*) by Archer Wallace, Harper and Bros; 'The Miser' (an extract from *Down and Out in Paris and London*) by George Orwell, M/s Martin Seeker and Warburg Ltd; 'A Prayer', lines from *Geethanjali* by Rabindranath Tagore, Viswa Bharathi; 'Hardy's Discovery of Ramanujan' (slightly adapted) from the Introduction to *A Mathematician's Apology* by G.H. Hardy, Cambridge University Press; 'A Christmas Morning' (slightly adapted) from '*Christmas Day in the Morning*' by Pearl S. Buck, Collier's, Harold Ober Associates.

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## TO THE TEACHER

### 1 Instructional materials

- 1.1 This Reader tries to offer you most of the material you will need for teaching English in Standard X, except, of course, the material for supplementary reading. In some cases you may want to add a few extra activities to those suggested in the book, for instance, dictation, language games, remedial work and tests.
- 1.2 This Reader, together with the book prescribed for supplementary reading and the Language practice Book, will constitute the total package of instructional materials for Standard X.

### 2 The Objectives

The main purpose of a course in English at the school level is to help the learner develop into a moderately efficient user of English. At the end of the course (s)he should be able to use English accurately, fluently and appropriately, for purposes of communication. This aim is sought to be achieved through:

- 1 the development of 'language skills', viz., listening, speaking, reading and writing;
- 2 the mastery of 'language elements': speech sounds, words, phrases, sentences, and discourse as well as their structuring;
- 3 the development of 'communication skills' involving accuracy, fluency, appropriacy, etc.,
- 4 the inculcation of 'literary skills', such as the ability to understand, interpret and enjoy poems; and
- 5 the development of 'study skills', like the ability to use a dictionary, reference books, etc.

### 3 The principles

This Reader is based on well-known principles of teaching a second language. The important ones are outlined below, just to remind you.

#### 3.1 Learning through use

The best way to teach a language is to make learners use it. Give your learners opportunities to get as much practice as possible in all the language skills, which are:

- 1 the ability to listen to and understand spoken English;
- 2 the ability to speak English;
- 3 the ability to read and understand written English; and
- 4 the ability to write the language.

#### 3.2 Learning through speech

Speech forms the basis for the other skills. Try to present most new material-teaching items, words, etc. – orally first. Oral work-listening and speaking to each other—is a natural and economical way of practising language.

#### 3.3 Learning through reading

The most important language skill to be developed at this level is the skill of reading. The ability to read books in English in order to gain knowledge and gather information is perhaps the main aim of teaching English in our schools. Reading is also the easiest skill. This book lays the greatest emphasis on developing the reading skill and on teaching the language through reading. It is also necessary that learners are encouraged to read easy and interesting books, newspapers and articles on a variety of topics outside the class room. A list of books suitable for reading at this level is given at the end of this book. It is hoped that the school library will be able to stock these and similar books.

#### 3.4 Learning through communication

Language is for communication and the most natural way to learn a language is through using it in communication. Make your learners use language for saying something they want to say—in classroom situations, real and imaginary situations, reading passages, and through letters and other pieces of writing.

#### 3.5 Learning through interaction

The essential feature of communicative teaching and learning is interaction and participation. Every effort should be made to enlist the learner's active participation. Some ways in which this could be done are:

- 1 to make the study of the content of the lessons discussion-oriented, rather than through questions and answers;
- 2 to encourage learners to ask questions on the content of the lessons;
- 3 to promote group discussions and group writing;
- 4 to organize role-playing, play-acting, etc. and
- 5 to employ a variety of problem-solving strategies and techniques.

## 4 The Units

The material in this book is divided into 9 prose lessons and 7 poems. Each prose lesson contains 9 sections:

- 1 Introduction
- 2 Reading passage (with footnote glossing)
- 3 Notes
- 4 Comprehension
- 5 Word study and exercises
- 6 Language study and exercises
- 7 Using language
- 8 Using the dictionary
- 9 Writing

## 5 Introduction

- 5.1 Prepare the learners for reading the passage through a discussion of the main theme. Some points for discussion are suggested in the Introduction.
- 5.2 It is useful to ask the learners to read the Introduction silently by themselves. In doing so, if they find any difficult words, these could be explained briefly. It is not advisable, however, to spend time teaching the Introduction in detail. It is also undesirable to ask questions on the content of the Introduction in any test/examination.

## 6 The reading passage

- 6.1 The main purpose of the reading passage (and the questions following it) is the development of reading skills. Your pupils will have been trained in the use of the various reading strategies for different purposes (rapid reading for total meaning, reading slowly for understanding details, etc.) through a variety of exercises in the earlier classes. In this, the final year of school, pupils should be encouraged to employ profitably the training they have received in the earlier years; the Reading Passages, with footnote glossing and explanatory Notes, have been designed with this end in view.
- 6.2 Ask pupils to read the whole passage once-silently and fast. Give them just enough time to finish the reading. It is hoped that by this time your pupils have been trained to read silently: no movement of the lips, no whispering, no going back and forth, and no running of the pencil/finger along the line.
- 6.3 Let pupils glance down at the bottom of the page if there are words they do not understand in the passage. But do tell them that at this stage they do not have to understand all the words, this will be necessary later—at the time of detailed reading.

## 7 Glossary

The meanings of most of the words that are likely to be unfamiliar to pupils are given at the foot of the page on which the words occur. This has been done to make sure that meanings of words are available to the reader when they are needed – while reading, not before or after, and to help you save time on teaching the meanings of words independent of the reading passage. This is a first small step towards developing in your pupils self-sufficiency in reading, an ability which will be in great demand once they leave school. It might be harmful if you offer them further help by explaining more and more words, for you only be depriving your pupils of a chance to become independent readers.

## 8 Notes

The third section labelled 'Notes' consists of explanatory notes on people, places and events that can be helpful for a better understanding of the passage, a list of important words and phrases with illustrative sentences and brief biographical information on the author. Pupils are advised to read these notes before they attempt any close reading of the passage.

## 9 Comprehension

- 9.1 The different types of questions under Comprehension are designed to develop the various comprehension skills: understanding of facts, drawing inferences, predicting outcomes, responding emotionally to what is read by agreeing/disagreeing with the author/characters, critically evaluating what is read, etc.
- 9.2 After the pupils have finished the initial reading of the whole passage, ask them a few 'global' comprehension questions to make sure that they have got a general understanding of the passage they have read.
- 9.3 Some questions on detailed comprehension demand a second, slower and more careful reading of a few paragraphs/sections of the passage at a time. Ask pupils to look at the questions, read the relevant sentences/paragraphs of the passage, and to scribble their answers in their exercise books. Then discuss the answers in class.

9.4 Some questions may be difficult for the pupils; help them with brief explanations, just enough to clear any miscomprehension. Too much explanation from you will only stop pupils from making an effort at understanding the text by themselves, which is the real purpose of the whole comprehension exercise.

9.5 Any writing suggested in this section is better done at home (mostly to save class-time) after a brief discussion of the answers in class.

## 10 Word study and exercises

10.1 The vocabulary exercises in this book are designed to develop a variety of skills related to the understanding and use of words. Some of them require the learner to go back to the passage and understand the meanings of words in context, some attempt to extend the learner's mastery of words by grouping them in word-families, by bringing in contrasts, by clarifying words that can cause confusion, etc. There are also exercises that invite the learner to use some of the words he has learnt in contexts. Some exercises in this section concentrate on a few selected areas of spelling.

10.2 Most of the explanation necessary for understanding an exercise is given at the beginning of the exercise itself. Let pupils read it. If there are any additional remarks that, in your view can be helpful, offer them. But do this as briefly as you can. Ask pupils to prepare the answers on their own. Discuss the answers in class, and ask pupils to do the writing, if any, at home.

## 11 Language study and exercises

11.1 The teaching items introduced in each lesson are practised through exercises in this section. These are not tests; so give your pupils all the help they need.

11.2 You may follow the same procedure as suggested in 10.2 above.

## 12 Using language

12.1 This section provides the pupils with an opportunity to use in realistic life-situations the language they have so far learnt. For about five years of language learning (from Standard IV to V(II)) for your pupils the emphasis has been on the mastery of usage/grammar mostly in relation to the learning of structures and sentence patterns. The ultimate aim of learning a language, however, is the ability to communicate in real life situations. This section first introduced in Standard IX Reader further helps you in realizing this aim.

12.2 The exercises in this section deal with different ways of realizing a few selected communicative functions, like asking for information, making requests, apologizing, etc.

12.3 In teaching and learning usage, one main concern is grammatical accuracy (e.g., "Will you be able to return the book in a week?" and NOT: "Can you be able to ....?") But in teaching communicative use, besides accuracy, the emphasis is on appropriacy (e.g., "Hey, return my money tomorrow." and "Could you please return my money tomorrow?" are both grammatically accurate, and often used, ways of asking others to do things; but whereas the former may be used when one is speaking to a close friend, the latter is certainly the more appropriate way when one is speaking to a person who is a stranger or a superior).

Some of the factors that help us decide what is appropriate are:

- 1 the speaker and the hearer (their relationship, degree of intimacy, etc.)
- 2 the purpose (persuading, arguing, etc.) and
- 3 the mode (spoken or written)

## 13 Using the dictionary

13.1 The ability to make the fullest use of a dictionary is an important study skill that should be developed in your pupils.

13.2 It is hoped that at least a few of your pupils already possess copies of an inexpensive but standard dictionary. Encourage the others to buy copies of a good dictionary. A few useful dictionaries are suggested at the end of this book.

13.3 The exercises are explained at the beginning; any additional explanations, if strictly necessary, may be offered. But the exercises themselves are to be done by the pupils using a dictionary, preferably at home. The answers can be discussed in class.

## 14 Writing

14.1 The writing suggested in each unit is closely related to the reading passage. Pupils are required to collect relevant material from the passage, re-organize it, and present it in the form required (description, narration, etc.).

14.2 It is suggested that the topics for writing may be discussed in detail in class, but the actual writing may, as far as possible, be done at home.

14.3 In 'correcting' the pupils' composition, as well as in preparing for it, attention should be paid to the following features:

1 mechanics:	handwriting, spelling, punctuation, etc.
2 language:	words, sentence structure, grammar, etc.
3 content:	ideas, facts, arguments, etc.
4 organization:	sequencing, paragraphing, etc.
5 style:	choice of words, variety in sentence structure, etc.

## 15 Homework

15.1 You are not likely to find enough class-time to finish all the activities suggested in the book. You will have to ask your pupils to do much of the writing, some reading, etc. at home. This is not only necessary to save class-time for discussion and interaction, but is also desirable as a strategy for developing learner-initiative and self-study.

15.2 Make homework a daily feature. But,

- 1 do not give too much homework
- 2 ensure adequate preparation in class before setting an exercise as homework
- 3 spend a few minutes in class every period asking for, discussing and correcting homework.

## 16 Handwriting

Always insist on good handwriting. Discourage hasty, sloppy, careless writing. Give frequent exercises in transcription. Identify a few 'bad writers' and give them special attention.

## 17 Poems

17.1 Seven poems are included in this book. They are for reading, understanding, interpreting, enjoyment recitation, etc. The Poems, 'The Daffodils', 'The lone Dog' and 'Stopping by woods on a Snowy Evening' are to be committed to memory so that pupils will be able to quote lines from these, if asked for.

17.2 The following procedure is suggested in teaching the poems. You may, of course, be able to think of better ways of presentation with reference to particular poems.

- 1 Introduce the poem through a brief talk, discussion, or questions and answers. A few suggestions are given in the book.
- 2 Read the poem aloud to the class. Let pupils listen with their books closed.
- 3 Ask a few general questions on the poem.
- 4 Ask pupils to look at the Notes and understand the meanings of most of the unfamiliar words in the poem.
- 5 Let pupils read the poem silently.
- 6 Help pupils understand the poem through a discussion using the questions suggested in the book.
- 7 Motivate pupils to appreciate the poem with the help of the questions suggested in the book.
- 8 Encourage pupils to read aloud/recite the poem.

17.3 Take the class back to earlier poems as often as possible.

## 18 Scheme of work

18.1 A rough scheme of work for the year is suggested below. It is based on the assumption that you will normally get about 200 periods in the academic year for teaching English. You will certainly have to modify the scheme to suit your class and school.

1 Prose lessons (9x9)	81 Periods
2 Poems (7x3)	21 Periods
3 Supplementary Reader	28 Periods
4 Language Practice Book	50 Periods
5 Other activities (tests, etc.)	20 Periods

18.2 Each prose lesson in the book can be taught in about 8 periods. Some lessons will need more time, others less. Each section in the lesson may take roughly the following number of periods. This is just a helpful indication, not to be followed rigidly!

1 Introduction, reading and comprehension	4 Periods
2 Word study and exercises	1 Period
3 Language study and exercises	1 Period
4 Using language	1 Period
5 Using the dictionary	1 Period
6 Writing	1 Period

WISH YOU ALL THE BEST IN YOUR TEACHING.

### TO THE LEARNER.

- 1 You are starting the seventh year of English at school. During this year your teacher will help you develop your ability;
  - to listen to spoken English and understand it;
  - to speak English to your teacher and your classmates;
  - to read stories, etc in English and understand them;
  - to write letters, simple stories, etc. in English; and
  - to make effective use of the dictionary.
- 2 As you know, your teacher will get only a few periods each week to help you learn English in class. You have to do quite a few things on your own to become a good user of English. Here are some of the things you could do to help yourself:
  - 1 Read as many books as you can in English. Borrow books from the class/school library. You can exchange books with your friends. Ask your parents to buy a few books for you. A list of books that you will enjoy reading is given at the end of this Reader.
  - 2 Read newspapers and magazines in English regularly. You will find it a little difficult in the beginning. But if you take it as a challenge, you will soon make it a daily practice. And you will notice that your English has improved remarkably already.
  - 3 Listen in to the news in English over the radio/TV, as well as commentaries on games and sports. It may take you some time to understand spoken English; but don't be discouraged.
  - 4 Take active part in classroom activities, like discussions on the lessons, play-reading, role playing, language games and plays in English. Try to use whatever English you have learnt as often as you can. Practise your English with your friends and classmates.
  - 5 MOST IMPORTANTLY, use a good dictionary, for learning pronunciation, precise meanings of words and usages. It is essential for you to own a copy of a good English-English dictionary. At the end of this book there is a list of dictionaries from which you can make your choice.
- 3 Your teacher will give you some work to be done at home. Try to do it on your own. Ask others for help if you need it, but only after you have made the effort yourself. You should try to become an independent learner as early as you can. Later on, you will have to become your own teacher, if you wish to learn English well!

WE WISH YOU ALL THE BEST.

## TO THE PARENTS

- 1 In the English class the teacher will try to help your children do the following:
  - 1 to listen to some spoken English;
  - 2 to take part in classroom conversation and discussions;
  - 3 to read pieces of prose and understand their meaning;
  - 4 to do a variety of simple writing tasks, related to the prescribed lessons and others of a general nature.
  - 5 to read and enjoy a few poems in English, and most importantly;
  - 6 to develop some study skills like using a dictionary, which will help children learn on their own.
- 2 The teacher can attempt only a few limited things in class, since English is taught only for one period a day. The teacher usually has a big class to attend to, making it difficult for him/her to give enough individual attention to your children. And there isn't enough time in class to complete all the writing and reading tasks.
- 3 It is very important that the work done in class is supported and complemented by homework. As enlightened parents, you would naturally want to know in what way you could help your children learn English better.

Reading is the best way to develop language competence. The amount of reading done in class using the prescribed books is very limited. Your children need to read a lot more. Encourage them to read newspapers, journals and as many interesting books as possible.

- You'll find a list of suitable books at the end of this reader. Most of them are low-priced books. Your children will love to receive an occasional gift of one or two of them. Soon they would have built up a small home library of their own. It would also be possible for them to exchange books with their classmates/neighbours.
- Your children will turn in to efficient learners if they make the best use of a suitable dictionary. Some exercises in using the dictionary are given in this Reader. Your children will need personal copies of a dictionary to do those exercises. Could you make sure that they get one. A few dictionaries suitable for young learners are suggested at the end of this Reader.
- You can encourage your children to listen into the radio/view television. Listening in to the news, commentaries, etc. will expose them to Spoken English and help develop their listening comprehension. They should listen in to radio programmes for children produced by the Regional Institute of English, Bangalore and the Central Institute of English and Foreign Languages, Hyderabad.
- Most of the reading your children should do at home is *silent* reading. Do not insist on their reading everything aloud. Reading aloud is useful for speech practice and for pronunciation. It is not the right kind of reading for understanding the meaning of what is being read.
- Besides, reading aloud is slow; it can only be as fast as speaking. As your children grow into efficient readers, they have to read silently at least twice as fast as they can read aloud or speak. Start them on the habit of fast, silent reading as early as possible.
- The teacher will give your children a few assignments to be done at home. It is natural that as parents you would want to help them. But you should remember that the final aim of teaching is to make children *independent* learners. Let your children make the effort of learning on their own; help them only when it is really necessary.

WISH YOU AND YOUR CHILDREN ALL THE BEST.

## Key to phonetic symbols

### Vowels and diphthongs

1	i:	as in	see /sɪ:/	11	ɔ:	as in	tur /fɜ:(r)/
2	ɪ	as in	sit /sɪt/	12	ə	as in	ago /ə'gəʊ/
3	e	as in	ten /ten/	13	ɛɪ	as in	page /peɪdʒ/
4	æ	as in	hat /hæt/	14	əʊ	as in	home /həʊm/
5	a:	as in	arm /a:m/	15	ai	as in	five /faɪv/
6	ɒ	as in	got /gɒt/	16	au	as in	now /nau/
7	ɔ:	as in	saw /sɔ:/	17	ɔɪ	as in	join /dʒɔɪn/
8	ʊ	as in	put /put/	18	ɪə	as in	near /nɪə(r)/
9	u:	as in	too /tu:/	19	ea	as in	hair /heə(r)/
10	ʌ	as in	cup /kʌp/	20	ʊə	as in	pure /pjʊə(r)/

### Consonants

1	p	as in	pen /pen/	13	s	as in	so /səʊ/
2	b	as in	bad /bæd/	14	z	as in	zoo /zu:/
3	t	as in	tea /ti:/	15	ʃ	as in	she /ʃi:/
4	d	as in	did /dɪd/	16	ʒ	as in	vision /'vɪʒn/
5	k	as in	cat /kæt/	17	h	as in	how /hau/
6	g	as in	got /gɒt/	18	m	as in	man /mæn/
7	ʃ	as in	chin /tʃɪn/	19	n	as in	no /nəʊ/
8	dʒ	as in	June /dʒu:n/	20	ŋ	as in	sing /sɪŋ/
9	r	as in	fall /fɔ:l/	21	l	as in	leg /leg/
10	v	as in	voice /vaɪs/	22	r	as in	red /red/
11	θ	as in	thin /θɪn/	23	j	as in	yes /jɛs/
12	ð	as in	then /ðen/	24	w	as in	wet /wet/

/'/ represents primary stress as in, about /ə'baut/

/,/ represents secondary stress as in academic /'ækə'demɪk/



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## I INTRODUCTION

Nowadays we are lucky to have schools in every part of our country near our homes. There are also other educational facilities such as libraries, newspapers and even radio and television — except of course in some remote villages.

In this lesson we shall read about a boy who did not have any of these facilities. He was a poor boy born into a slave family in Virginia in the United States. He had to suffer long and hard before he could even learn to read. He kept his vision undimmed and went right ahead to provide his community with what his generation lacked.

The will to learn and do well, the will to give back to his community the fruits of his attainments and above all the nobility of this young boy's character present a sterling model for the young children of our country. Are we really making the best use of the facilities that we enjoy? Or, are we frittering them away without thinking of our responsibilities to the society that has presented us with these benefits?

II 1 I recall that I had an intense longing<sup>1</sup> to learn to read. I determined, when quite a small child, that, if I accomplished<sup>2</sup> nothing else in life, I would in some way get enough education to enable me to read common books and newspapers. Soon after we got settled in some manner in our new cabin in West Virginia, I induced<sup>3</sup> my mother to get hold of a book for me. How or where she got it I do not know, but in some way she procured<sup>4</sup> an old copy of Webster's "blue-back" spelling-book, which contained the alphabet, followed by such meaningless words as "ab", "ba", "ca", "da". I began at once to devour this book, and I think that it was the first one I ever had in my hands. I had learned from somebody that the way to begin to read was to learn the alphabet, so I tried in all the ways I could think of to learn it, — all, of course, without a teacher, for I could find no one to teach me. At that time there was not a single member of my race anywhere near us who could read, and I was too timid<sup>5</sup> to approach any of the white people. In some way, within a few weeks, I mastered the greater portion of the alphabet. In all my efforts to learn to read my mother shared fully my ambition,

and sympathised with me and aided me in every way that she could. Though she was totally ignorant, so far as mere book-knowledge was concerned, she had high ambitions for her children, and a large fund of good, hard, common sense which seemed to enable her to meet and master every situation. If I have done anything in life worth attention, I feel sure that I inherited the disposition<sup>6</sup> from my mother.

2 In the midst of my struggles and longing for an education, a young coloured boy who had learned to read in the state of Ohio, came to Malden. As soon as the coloured people found out that he could read, a newspaper was secured<sup>7</sup>, and at the close of nearly every day's work this young man would be surrounded by a group of men and women who were anxious to hear him read the news contained in the papers. How I used to envy this man! He seemed to me to be the one young man in all the world who ought to be satisfied with his attainments<sup>8</sup>.

3 About this time the question of having some kind of a school opened for the coloured children in the village began to be discussed by members of the race. As it would be the first school for Negro children that had ever been opened in that part of Virginia it was, of course, to be a great event, and the discussion excited the widest interest. The most perplexing<sup>9</sup> question was where to find a teacher. The young man from Ohio who had learned to read the papers was considered, but his age was against him. In the midst of the discussion about a teacher, another young coloured man from Ohio, who had been a soldier, in some way found his way into town. It was soon learned that he possessed considerable education, and he was engaged by the coloured people to teach their first school. As yet no free schools had been started for coloured people in that section, hence each family agreed to pay a certain amount per month, with the understanding that the teacher was to "board round" — that is, spend a day with each family. This was not bad for the

1 longing (n) : an earnest desire  
 2 accomplished (v) : succeeded in doing  
 3 induced (v) : persuaded  
 4 procured (v) : obtained  
 5 timid (adj) : shy, frightened

6 disposition (n) : Quality (of mind and character)  
 7 secured (v) : got (with difficulty)  
 8 attainments (n) : accomplishments  
 9 perplexing (adj) : confusing, complicating

teacher, for each family tried to provide the very best on the day the teacher was to be its guest. I recall that I looked forward with an anxious appetite to the "teacher's day" at our little cabin.

4 This experience of a whole race beginning to go to school for the first time presents one of the most interesting studies that has ever occurred<sup>10</sup> in connection with the development of any race. Few people who were not right in the midst of the scenes can form any exact idea of the intense desire which the people of my race showed for an education. As I have stated, it was a whole race trying to go to school. Few were too young, and none too old, to make the attempt to learn. As fast as any kind of teachers could be secured, not only were day-schools filled, but night-schools as well. The great ambition of the older people was to try to learn to read the Bible before they died. With this end in view, men and women who were fifty or seventy-five years old would often be found in the night-school. Day-schools and night-schools were always crowded, and often many had to be turned away for want of room.

5 The opening of the school in the Kanawha Valley, however, brought to me one of the keenest<sup>11</sup> disappointments that I ever experienced. I had been working in a salt-furnace for several months, and my stepfather had discovered that I had a financial value, and so, when the school opened, he decided that he could not spare<sup>12</sup> me from my work. This decision seemed to cloud my every ambition. The disappointment was made all the more severe by reason of the fact that my place of work was where I could see the happy children passing to and from school, mornings and afternoons. Despite the disappointment, however, I determined that I would learn something, anyway. I applied myself with greater earnestness than ever to the mastering of what was in the "blue-back" speller.

6 My mother sympathized with me in my disappointment, and sought<sup>13</sup> to comfort me in all the ways she could, and to help me find a way to learn. After a while I succeeded in making

arrangements with the teacher to give me some lessons at night, after the day's work was done. These night lessons were so welcome that I think I learned more at night than the other children did during the day. My own experiences in the night-school gave me faith in the night-school idea, with which in after years, I had to do both at Hampton and Tuskegee. But my boyish heart was still set upon going to the day-school, and I let no opportunity slip to push my case. Finally I won, and was permitted to go to the school in the day for a few months, with the understanding that I was to rise early in the morning and work in the furnace till nine o'clock, and return immediately after school closed in the afternoon for at least two more hours of work.

7 The schoolhouse was some distance from the furnace, and as I had to work till nine o'clock, and the school opened at nine, I found myself in a difficulty. School would always begin before I reached it. To get around this difficulty I yielded to a temptation for which most people, I suppose, will condemn me; but since it is a fact, I might as well state it. I have great faith in the power and influence of facts. It is seldom<sup>14</sup> that anything is permanently gained by holding back a fact. There was a large clock in a little office in the furnace. This clock, of course, all the hundred or more workmen depended upon to regulate their hours of beginning and ending the day's work. I got the idea that the way for me to reach school on time was to move the clock - hands from half-past eight up to the nine o'clock mark. This I found myself doing morning after morning, till the furnace "boss" discovered that something was wrong, and locked the clock in a case.<sup>15</sup> I did not mean to inconvenience<sup>16</sup> anybody. I simply meant to reach that schoolhouse in time.

8 My second difficulty was with regard to my name, or rather a name. From the time when I could remember anything, I had been called simply "Booker". Before going to school it had never occurred to me that it was needful or appropriate<sup>17</sup> to have an additional name. When I heard the school-roll called, I noticed that all of the children had at least two names, and some

10occurred (v) : took place  
11keenest (adj) : sharpest  
12spare (v) : excuse ; free  
13sought (v) : tried

14seldom (adv) : not often; rarely  
15case (n) : container  
16inconvenience (v) : cause trouble  
17appropriate (adj) : suitable

of them indulged in what seemed to me the extravagance<sup>18</sup> of having three. I was in deep perplexity, because I knew that the teacher would demand of me at least two names, and I had only one. By the time the occasion came for the enrolling of my name, an idea occurred to me which I thought would make me equal to the situation, and so, when the teacher asked me what my full name was, I calmly told him "Booker Washington," as if I had been called by that name all my life; and by that name I have since been known. Later in life I found that my mother had given me the name of "Booker Taliaferro" soon after I was born, but in some way that part of my name seemed to disappear, and for a long while was forgotten, but as soon as I found out about it I revived<sup>19</sup> it, and made my full name "Booker Taliaferro Washington". I think there are not many men in our country who had the privilege<sup>20</sup> of naming themselves in the way that I have.

9 More than once I have tried to picture myself in the position of a boy or man with an honoured and distinguished<sup>21</sup> ancestry<sup>22</sup> which I could trace back through a period of hundreds of years, and who had not only inherited a name, but a fortune and a proud family homestead; and yet I have sometimes had the feeling that if I had inherited these, and had been a member of a more popular race, I should have been inclined to yield to the temptation of depending upon my ancestry and my colour to do that for me which I would do for myself. Years ago I resolved<sup>23</sup> that because I had no ancestry myself I would leave a record of which my children would be proud, and which might encourage them to still higher effort.

### III NOTES

#### A About the author



Booker T. Washington (1856-1915) was born in slavery in Virginia. Acquiring an education in the face of great difficulties, he worked his way to a college degree at Hampton Institute. He later founded Tuskegee Institute in Alabama and became recognized as a leading spokesman for his race in the trying period after the Civil War. The present extract is from his autobiography, *Up from Slavery* (1901).

#### B References and explanations

**Virginia** : a State on the East U.S. on the Atlantic coast.

**Ohio** /oʊ'haɪəʊ/ : a State in the North East Central-U.S.

**Malden** : A city in East Massachusetts near Boston

**Hampton** : A city in South East Virginia

**Tuskegee** : a city in East Alabama

**blue-back speller** : spelling book published by Webster (1758-1848). It played a fundamental role in American education by standardizing spelling.

#### C Words and phrases

1 **get hold of** : to find and make use of  
I must get hold of some more writing paper.

2 **for want of room** : because of lack of space  
More students could not be admitted to the class for want of room.

3 **despite** : in spite of  
He went into business despite his parents' objections.

18 **extravagance (n)** : lavishness

19 **revived (v)** : brought back to use

20 **privilege (n)** : special right or advantage

21 **distinguished (adj)** : famous; well-known

22 **ancestry (n)** : lineage; family history

23 **resolved (v)** : decided

4 **set upon/on:** bent upon ; determined

A talented cricketer, the boy set his heart upon taking the game for a career.

5 **let slip :** waste ; fail to make use of

In this world of stiff competition you should not let slip the opportunities that come your way.

6 **get around :** overcome; get the better of

It was by virtue of his determination that Booker T. Washington got around the number of difficulties that he faced in his boyhood days.

7 **indulge in :** give oneself the freedom to do (something which is not justifiable)

It is sad to see that the striking students or employees often indulge in acts of violence and destruction.

8 **equal to the situation :** fit for an emergency; capable enough to face the situation

The more protected you are in your childhood, the more difficult you find to be equal to the situation.

('Be equal to the occasion' and 'rise to the occasion' are similar more common expressions. But, 'rise up to occasion' is incorrect usage.)

#### IV COMPREHENSION

A Answer the following questions:

1 Who got Booker T. Washington his first book and what was it?

2 What, according to Washington, helped his mother master every (difficult) situation?

3 Who was the first person that aroused his envy? What made him envious?

4 Where was Washington working and how many people were working along with him?

5 The author's name is given as Booker T. Washington. What does the 'T' stand for, and who gave him this name?

B Say whether the following statements are true or false:

1 The person who read the news to them was not appointed teacher at their school in Virginia because he was too young.

2 Washington's boyhood was fairly easy and comfortable.

3 He lived in West Virginia with his father and mother.

4 The man who was engaged to teach in their school had been a soldier before.

5 He was more qualified than the other coloured boy from Ohio.

6 Most of the boys who came to school were very young.

C Read the paragraphs specified against each question carefully before answering the following:

1 The word 'coloured' appears many times in paras 2 and 3. What does it mean? Can you find out the word opposite in meaning from the first para?

2 The discussion on starting the school excited widest interest. (para 3) Why? Answer in 2/3 sentences.

3 When did he feel very disappointed and why? (para 5)

4 Pick out two sentences from para 5 which show something of his character.

5 In para 5 we are told that he worked 'with greater earnestness than ever'. Can you pick out any sentence from the next para to prove this claim?

6 His failure to attend day-school proved a blessing in disguise to his community at a later stage. Can you say how? (para 6)

7 How many members of his family do you come across in his account? Give a brief account of his relation with each of them in a paragraph of 3/4 sentences (para 1, 5, 6, 8).

8 'My second difficulty was with regard to my name, rather a *name*.' What do you make out of the last phrase? (para 8). Explain in 3/4 sentences.

9 What does he say of his family background and how did it affect his life? Did he find it a help or a hindrance? (para 9). Answer in a short paragraph of 5/6 sentences.

#### V WORD STUDY AND EXERCISES

A In Standard IX Reader you have been shown the ways and means of improving your vocabulary. Let us recall one of them: use of affixes. Affixes may be prefixes or suffixes. When they are added to the beginning of a word, 'they' are called prefixes, and when they occur at the end of a word they are known as suffixes. Here are to words from the lesson:

boyish (para 6) : enroll (para 8)

boyish (adj) [boy + -ish] : like a boy

enroll (v) [en + roll] : to make (oneself or another person) officially a member of a group

Now with the help of your dictionary and your standard X Reader, if necessary, make a list of six words having prefixes and suffixes. You can find a few more of them in this lesson itself. Start with the title. The numbers in brackets refer to the paragraphs. The word *needful* (8) is rarely used, *necessary* or *needed* being preferred more commonly.

B Look at the expression *morning after morning* (7) : It means regularly every morning. *Day after day*, *chance after chance*, *shave after shave* (you see it in advertisements of razor blades) are similar expressions used often literally. You see many such expressions used idiomatically. Why not try to draw up a list of them?

C See the words *master* and *inconvenience* (7). Each of them can as well be a noun or a verb. With the help of your dictionary find out the different uses of these words and make sentences of your own using each of them as both noun and verb.

D In common speech a thrilling film or game is often called a 'thriller'. A similar word is used in the lesson. What is it and what does it refer to? Can you find out another colloquial word from the lesson? It appears in para 7.

E School/ schoolhouse (7)

How is a schoolhouse different from a school? It means a building used as a school (especially an elementary or primary school). You know what a school is, and you know words like schoolboy, schoolgirl etc. See how big a list you can make of similar words. One such you can find in para 8.

F Home/homestead (9)

Homestead means an ancestral home; the home and adjoining land occupied by the family.

Home and homestead like bed and bedstead may be used synonymously, but they have slightly different meanings. And you know what makes a home different from a house!

## VI LANGUAGE STUDY AND EXERCISES

A I tried (in) all the ways I *could* think of to learn it. (Para 1)

There was not a single member of my race who *could* read..... (para 1). I *could* see the happy children passing to and from school ... (para 5)

May, might, can, could, shall, should, will, would, must, need, dare and ought are called modal auxiliaries. We will learn the use of *could* briefly in this exercise.

*Could* is used to express

(a) past ability

When I was young I *could* climb every tree in the compound.

Or

When I was young I *was able to* climb every tree in the compound.

However to express achievement in a particular action, *was able to* is preferred to *could*: Although the driver was badly hurt he was able to explain what had happened (he *could* and *did* explain).

This rule is, however, relaxed in the negative and with verbs of the senses.

He read the message but he couldn't understand it/ wasn't able to understand it.

I *could/was able to* see him through the window.

(b) possibility and permission:

He asked whether the news *could* be true (possibility).

He wanted to know if he *could* attend the show (permission).

(c) *Could* can be used with a present meaning when there is an idea of condition:

*Could* you run the business by yourself (if this was necessary)?

I *could* get you a copy if you want one.

(d) 1 *Could you?* is a very good way of introducing a request. It is an alternative to *would you?* and a little more polite.

*Could you* show me the way to the railway station?  
*Could you* please send me an application form?

2 *Couldn't you* is also useful:

Ram: Could you come round and mend a leak in my water tank?

Plumber: Would sometime next week suit you?

Ram: *Couldn't you* come a little earlier?

(e) Fill in the blanks in the following sentences with *could* or *was able to*

1 He was very strong; he \_\_\_\_\_ hunt all day and dance all night.

2 I was a long way from the stage. I \_\_\_\_\_ see all right but I \_\_\_\_\_ hear very well.  
(2nd verb negative)

3 The police were suspicious at first but I \_\_\_\_\_ convince them that we were innocent.

4 I knew the town; so I \_\_\_\_\_ advise him where to go.

5 The swimmer was very tired but he \_\_\_\_\_ reach the shore before he collapsed.

6 When I arrived, everyone was asleep. Fortunately I \_\_\_\_\_ wake up my sister and she let me in.

7 At the age of five, he \_\_\_\_\_ read very well.

8 I had no key; so I \_\_\_\_\_ lock the door. (neg.)

(f) This selection includes examples of *could* used for polite requests and as a conditional. Distinguish between the two.

1 \_\_\_\_\_ I speak to Mr Shyam please?

I'm afraid he is out at the moment. \_\_\_\_\_ you ring back later?

2 If I sang, \_\_\_\_\_ you accompany me on the guitar?

3 If a letter comes for me, \_\_\_\_\_ you please forward it to this address?

4 If you had to, \_\_\_\_\_ you go without food for a week?

5 I suppose I \_\_\_\_\_ if I had plenty of water.

6 If you stood on my shoulders, \_\_\_\_\_ you reach the top of the wall?

## VII USING LANGUAGE Expressing Surprise

Look at this sentence from the lesson: "How I used to envy this man!"(para 2)

There are occasions when we are so happy or surprised or shocked that we hardly can speak. We just utter (exclaim) a word or two, but not always a complete sentence.

stunning!

smashing!

wonderful!

O boy!

My Goodness!  
How wonderful!  
How sweet a voice!  
What a terrible night!  
How smart a boy!  
What a smart girl!  
What a lovely day!

In formal writing, however, complete sentences are used. But the order of words in exclamatory sentences is different from that of declarative sentences. The practice is that you bring the element on which wonder and surprise is expressed to the initial position of the clause and put before it *What* if the element is a noun or *How* in other cases. The exclamation mark comes at the end.

Be on your guard against these common errors:

What rude man!  
It should be "What a rude man!"  
But "What lovely flowers!" is perfectly right

*What* is used in exclamations with nouns (or adjectives + nouns). With singular countable nouns the article a or an is necessary. Similarly

"How you sing beautifully!" is wrong.  
It should be:  
How beautifully you sing!

Note that an adjective or adverb comes immediately after *How*

### VIII USING THE DICTIONARY

A Let us see how well you have mastered the words in this lesson. Some of them may be new to you. Now close your Reader and write down the following words. Your teacher will dictate them to you. Please remember that some of these words are commonly mispronounced.

procured  
occurred  
inconvenience  
furnace /'fɜːnəs/

appropriate /ə'priəprijət/  
extravagance /ɪk'strævəgəns/  
ancestry  
secured  
accomplish /ə'kʌmplɪʃ/  
privilege /'prɪvəlɪdʒ/

Arrange these words in alphabetical order.

B In V C you saw a few words which could be used both as a noun and as a verb. Find out with the help of your dictionary as many meanings as possible for the following words:

engaged (3)  
school (3)  
case (7)  
distinguished (8)  
fortune (8)

### IX WRITING

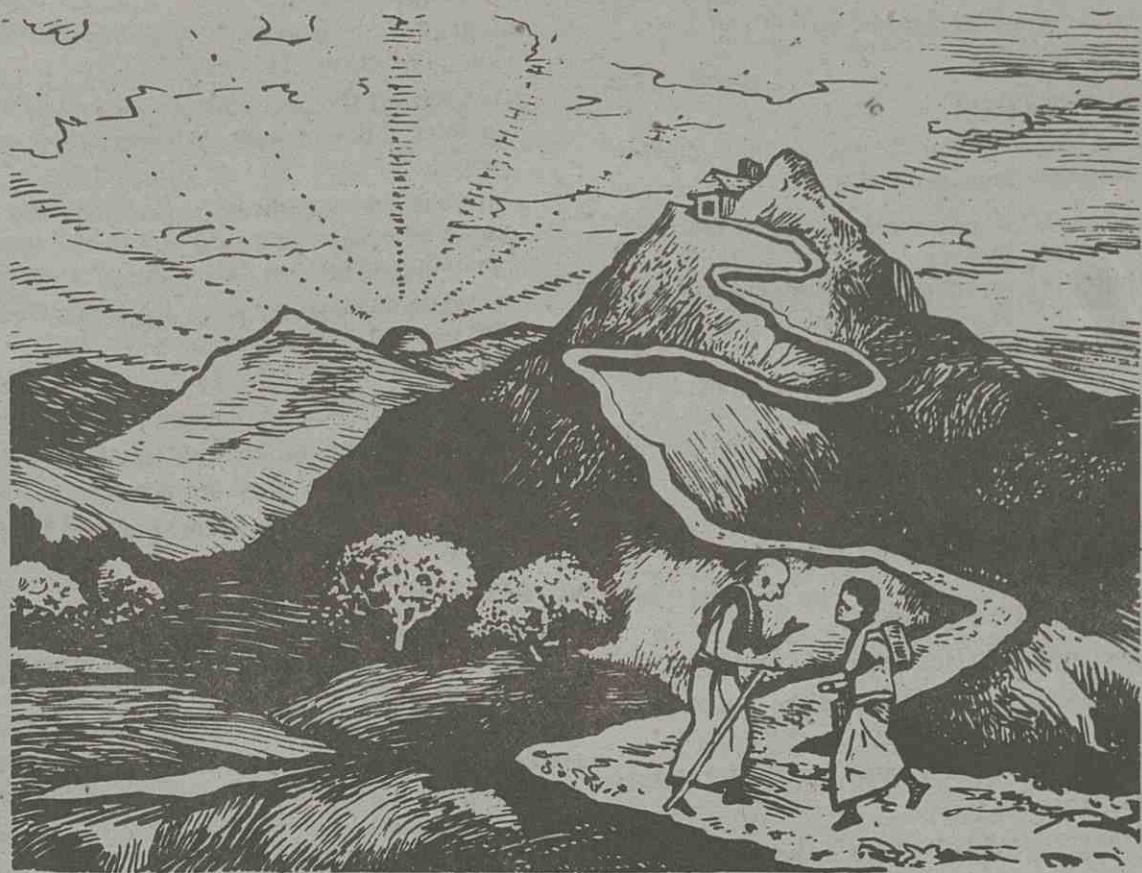
1 George Washington was famous for his unwillingness to tell a lie, but his namesake Booker T. Washington found it necessary on one occasion to tell a 'white' lie. Can you think of an instance when you — or someone else you know — felt forced by circumstances to tell a 'useful' lie? Narrate the events leading up to the lie and the outcome as you remember them.

2 Washington gives much credit for help in learning to read to the Webster "blue-back" speller. Can you remember a particular book in your childhood which gave an impetus to your education (or made you an avid reader)? If so, make a narrative of your encounter with it.

3 Give an account of an early educational experience in your life using mainly short simple sentences.

4 Write a short paragraph on the character of Booker T. Washington.

5 Write a short essay not exceeding 150 words describing the difficulties that Booker T. Washington had to face in getting his early education.



## I INTRODUCING THE POEM

Have you ever had to go up an unfamiliar mountain road? If you have had this experience, how did you feel before you set out on the journey? How would any man feel if he were to travel alone, along this road for the whole day, and that too, not being sure that he would reach his destination? Would he not like someone who knows the road to assure him that everything would be all right in the end?

In 'Up-Hill' you read about one such journey. As you may have found out by this time, a poem may have a hidden level of meaning apart from what it means on the surface. The poet is here speaking about a journey. But it need not be an actual physical journey. It could be a convenient metaphor by which the poet may effectively express a hidden symbolic meaning. If the journey of the poem does not mean an actual trip, then what does it stand for? That is for you to find out.

## II LISTENING TO THE POEM

Your teacher will read the poem two or three times. Listen carefully.

### Up-Hill

Does the road wind up-hill all the way?  
Yes, to the very end.  
Will the day's journey take the whole long day?  
From morn to night, my friend.

But is there for the night a resting-place?  
A roof for when the slow, dark hours begin.  
May not the darkness hide it from my face?  
You cannot miss that inn.

Shall I meet other wayfarers at night?  
Those who have gone before.  
Then must I knock, or call when just in sight?  
They will not keep you standing at the door.

Shall I find comfort, travel-sore and weak?  
Of labour you shall find the sum.  
Will there be beds for me and all who seek?  
Yea, beds for all who come.

How many persons are there in the poem? Who asks the questions? What does he ask the questions for? For information? For assurance? Does he look forward to the journey? Or is he afraid to take the up-hill path? Are all the answers encouraging?

### III READING THE POEM

Now read the poem to yourself two or three times. The difficult words are explained below.

line 1 wind (v)/waɪnd/	- to move in a curving or twisting manner
line 1 up-hill (adv)	- ascendingly (The accent falls on the second syllable)
line 3 morn (n)	- morning (poetic)
line 8 inn (n)	- public house where lodging, and food may be had
line 9 wayfarers	- travellers
line 13 travel-sore	- with the body aching because of travel
line 14 the sum	- (here) the reward
line 16 yea	- yes

### IV UNDERSTANDING THE POEM

- 1 What does the traveller learn about the road in line 2?
- 2 How long must he climb to reach the end of the journey?
- 3 The whole of the second stanza deals with a single subject. What is it?
- 4 What answer does he get about the resting-place?
- 5 What fear does he express in line 7?
- 6 Who can he meet at the inn?
- 7 Which line says that he will be welcome at the inn?
- 8 What comforts await him at the end of the journey?
- 9 Which line expresses the traveller's fear that the inn might be crowded?
- 10 Would he have to go without a bed?

### V APPRECIATING THE POEM

- 1 You may have noticed that sometimes in poetry a thing functions in two ways at the same time: as itself and as a sign of something outside itself. We may call it a symbol. A symbol points to a meaning beyond itself. For example, the up-hill path in this poem could stand for the journey of life which every man should perform. What other symbols do you find in the poem?
- 2 Which of the following best describes the theme of the poem?
  - a The poet is here speaking about the period of education in a person's life.
  - b The poet is here describing some arduous task, which, if successfully completed, will bring a treat/reward.
  - c The up-hill path is life itself. The poet is speaking here about such themes as life and life after death in terms of a journey.

3 If the poem is about the journey of life, what do 'morn' and 'night' mean apart from their fundamental meanings?

4 What does the poet mean by 'resting place'? Some inn? The grave? Heaven?

5 In stanza II the poet refers to the end of the day in three different ways. What are these expressions?

6 In which line does the poet speak indirectly about those who lived and died before the traveller? Does he suggest the possibility of a reunion?

7 In which line does the poet suggest that God loves all and will not discard anyone?

8 Are the answers meant to encourage or to frighten the traveller? What do they gain by being brief?

9 Are all the lines of the same length? What is the rhyme scheme used in the poem?

10 What is the tone of the poem? Serious? Solemn? Ironic? Mocking?

### VI RECITING THE POEM

Up-Hill is a quietly moving poem. Read it slowly so as to bring out the serious tone of the poem. The questions must clearly show the nervous, diffident attitude of the traveller. Conversely, the answers must indicate an assured and confident tone. Since the poem is in the form of a dialogue, it may be read aloud by two, one giving the questions and the other the answers.

### VII ABOUT THE AUTHOR



Christina Rossetti (1830 - 1894) was born in London, daughter of an Italian emigrant. She wrote most of her early poems under the pen-name 'Ellen Alleyne'. Her important works include 'Goblin Market and other Poems' (1862), 'The Prince's Progress' (1866), and 'Sing-Song' (1872). Her works range from fantasy and verses for children to religious poetry. Most of her poems are pervaded by a spiritual and melancholy cast. She is the sister of the famous poets D.G. Rossetti and W.W. Rossetti.

## I INTRODUCTION

Money is a means to an end. We earn it so that we can buy the things we need. Money brings us food, clothes and shelter. But there are some people who do not like to spend any money at all. Do you think such people are normal? Are they happy? How would they react if someone promises to tell them a way of doubling their money? Again, what will be their reaction if they lose the money in the process? In this story you will read about a close-fisted Roucolle. Perhaps you would have already met people like him even in your town or village.

II 1 It was on this day that Charlie told me about the death of old Roucolle, the miser, who had once lived in the quarter<sup>1</sup>. Very likely<sup>2</sup> Charlie was lying as usual, but it was a good story.

2 Roucolle died aged seventy-four, a year or two before I went to Paris, but the people in the quarter still talked of him while I was there. He never equalled Daniel Dancer or anyone of that kind, but he was an interesting character. He went to Les Halles every morning to pick up damaged vegetables, and ate cat's meat, and wore newspaper instead of underclothes, and used the wainscoting<sup>3</sup> of his room for firewood, and made himself a pair of trousers out of a sack—all this with half a million francs invested<sup>4</sup>. I should like very much to have known him.

3 Like many misers, Roucolle came to a bad end through putting his money into a wildcat scheme. One day a Jew appeared in the quarter, an alert<sup>5</sup> business-like young chap who had a first-rate plan for smuggling cocaine into England. It is easy enough, of course, to buy cocaine in Paris, and the smuggling would be quite simple in itself, only there is always some spy who betrays<sup>7</sup> the plan to the customs or the police. It is said that this is often done by the

very people who sell the cocaine, because the smuggling trade is in the hands of a large combine<sup>8</sup>, who do not want competition. The Jew, however, swore that there was no danger. He knew a way of getting cocaine direct from Vienna, not through the usual channels, and there would be no blackmail to pay. He had got into touch with Roucolle through a young Pole<sup>9</sup>, a student at the Sorbonne, who was going to put four thousand francs into the scheme if Roucolle would put six thousand. For this they could buy ten pounds of cocaine, which would be worth a small fortune<sup>10</sup> in England.

4 The Pole and the Jew had a tremendous<sup>11</sup> struggle to get the money from between old Roucolle's claws. Six thousand francs was not much—he had more than that sewn into the mattress in his room—but it was agony for him to part with a sou<sup>12</sup>. The Pole and the Jew were at him for weeks on end, explaining, bullying<sup>13</sup>, coaxing<sup>14</sup>, arguing, going down on their knees and imploring<sup>15</sup> him to produce the money. The old man was half frantic<sup>16</sup> between greed and fear. His bowels<sup>17</sup> yearned at the thought of getting, perhaps, fifty thousand francs' profit, and yet he could not bring himself to risk the money. He used to sit in a corner with his head in his hands, groaning and sometimes yelling out in agony, and often he would kneel down (he was very pious) and pray for strength, but still he couldn't do it. But at last, more from exhaustion<sup>18</sup> than anything else, he gave in quite suddenly; he slit open the mattress where his money was concealed<sup>19</sup> and handed over<sup>20</sup> six thousand francs to the Jew.

5 The Jew delivered the cocaine the same

1 quarter	: division of a town
2 likely	: probably
3 wainscoting	: wooden panelling
4 invested	: put in business to make more money
5 wildcat scheme	: reckless, impracticable plan
6 alert (adj)	: lively
7 betray	: turn over to the enemy
8 combine (n)	: group of persons, trading companies etc. formed for common business interest
9 Pole	: native of Poland
10 fortune (n)	: great wealth

11 tremendous	: very big
12 sou /su:/ (n)	: French coin of small value
13 bullying /'buliŋ/	: threatening
14 coaxing /'kəʊksɪŋ/	: gently persuading
15 imploring	: requesting earnestly
16 frantic (adj)	: wildly excited
17 bowels (n)	: (here) innermost part
18 exhaustion /ɪg'zɔ:tʃən/ (n)	: tiredness
19 concealed	: hidden
20 handed over	: gave, transferred

day, and promptly<sup>21</sup> vanished. And meanwhile, as was not surprising after the fuss Roucolle had made, the affair had been noised<sup>22</sup> all over the quarter. The very next morning the hotel was raided and searched by the police.

6 Roucolle and the Pole were in agonies. The Police were downstairs, working their way up and searching every room in turn, and there was the great packet of cocaine on the table, with no place to hide it and no chance of escaping down the stairs. The Pole was for throwing the stuff out of the window, but Roucolle would not hear of it. Charlie told me that he had been present at the scene. He said that when they tried to take the packet from Roucolle he clasped it to his breast and struggled like a mad-man, although he was seventy-four years old. He was wild with fright, but he would go to prison rather than throw his money away.

7 At last, when the police were searching only one floor below, somebody had an idea. A man on Roucolle's floor had a dozen tins of face-powder which he was selling on commission; it was suggested that the cocaine could be put into the tins and passed off as face-powder. The powder was hastily thrown out of the window and the cocaine substituted, and the tins were put openly on Roucolle's table, as though there were nothing to conceal. A few minutes later the police came to search Roucolle's room. They tapped the walls and looked up the chimney and turned out the drawers and examined the floorboards, and then, just as they were about to give it up, having found nothing, the Inspector noticed the tins on the table.

8 'Tiens,'<sup>23</sup> he said, 'have a look at those tins. I hadn't noticed them. What's in them, eh?'

9 'Face-powder,' said the Pole as calmly as he could manage. But at the same instant Roucolle let out a loud groaning noise, from alarm, and the police became suspicious immediately. They opened one of the tins and tipped out<sup>24</sup> the contents, and after smelling it, the

inspector said that he believed it was cocaine. Roucolle and the Pole began swearing on the names of the saints that it was only face-powder; but it was no use, the more they protested the more suspicious the police became. The two men were arrested and led off to the police station, followed by half the quarter<sup>25</sup>.

10 At the station, Roucolle and the Pole were interrogated<sup>26</sup> by the commissaire while a tin of the cocaine was sent away to be analysed. Charlie said that the scene Roucolle made was beyond description. He wept, prayed, made contradictory statements and denounced<sup>27</sup> the Pole all at once, so loud that he could be heard half a street away. The policemen almost burst with laughing at him.

11 After an hour a policeman came back with the tin of cocaine and a note from the analyst. He was laughing.

12 'This is not cocaine, monsieur,'<sup>28</sup> he said.

13 'What, not cocaine?' said the Commissaire. 'Mais, alors'<sup>29</sup> – what is it, then?

14 'It is face-powder.'

15 Roucolle and the Pole were released at once, entirely exonerated<sup>30</sup> but very angry. The Jew had double-crossed<sup>31</sup> them. Afterwards, when the excitement was over, it turned out that he had played the same trick on two other people in the quarter.

16 The Pole was glad enough to escape, even though he had lost his four thousand francs, but poor old Roucolle was utterly broken down. He took to his bed at once, and all that day and half the night they could hear him thrashing<sup>32</sup> about, mumbling<sup>33</sup> and sometimes yelling out at the top of his voice.

17 'Six thousand francs! Six thousand francs!'

18 Three days later he had some kind of stroke<sup>34</sup>, and in fortnight he was dead-of a broken heart, Charlie said.

21 promptly : immediately

22 noised : made public

23 tiens : (Fr.) Indeed!

24 tipped out : poured out, emptied

25 half the quarter : half the people of the quarter

26 interrogated : questioned

27 denounced : spoke against

28 monsieur /mə'sjø(r)/ : (Fr.) Sir

29 Mais, alors : (Fr.) Why then

30 exonerated : made free from the charge

/ɪg'zɔ:nəreɪt/

31 double-cross : cheat or betray (each of two parties)

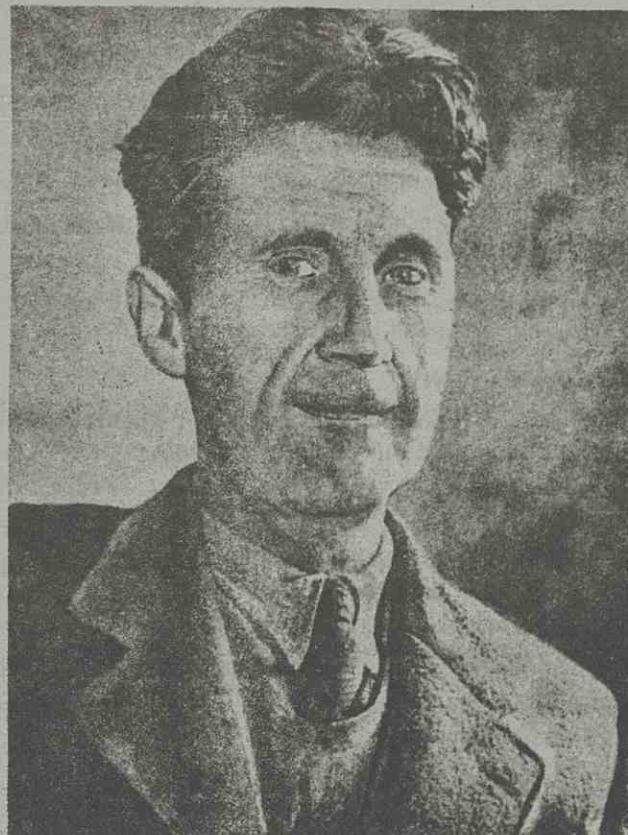
32 thrashing about : moving violently

33 mumbling : saying things unclearly

34 stroke (n) : sudden attack of illness in the brain

### III NOTES

#### A About the author



George Orwell (1903-1950), whose real name was Eric Blair, was born in India. Educated at Eton, he served in the Police Force of Burma (1922-1927), fought on the Republican side and was wounded in the Spanish Civil War. Later he worked as a schoolmaster, as a bookshop assistant and ran a small grocery store. His important works include 'Down and Out in Paris and London', 'The Road to Vigan Pier', 'Animal Farm' and '1984'. In 'Down and Out', from which 'The Miser' is taken, he describes himself as starving and washing dishes in small Paris restaurants..

#### B References and explanations

**Daniel Dancer** : (1716 - 1794), A notorious miser. His name has become a synonym for a miser.

**cocaine** /kəʊ'keɪn/ : product from a shrub used by doctors as a local anaes-

thetic, and also used as a stimulant by drug addicts.

**Sorbonne** /sɔ:bɔn/ : a university of Paris.

**Commissaire** : A Police Commissioner

#### C Words and phrases

**1 come to a bad end**: come to ruin, disgrace, punishment etc. through one's own actions

He came to a bad end by ignoring his mother's advice to give up crime.

**2 blackmail (v)**: demand money from a person for not making known something disgraceful to him

A man used to blackmail my friend by threatening to publish something; finally my friend said he might publish it and the blackmailer came no more.

**3 get in touch with**: get in communication with, contact. She said she could not give a decision before she got in touch with her father.

**4 agony**: great pain or worry  
She watched in agony the sufferings of the child. It was agonizing for her to watch the sufferings of the child.

**5 to be at something**: to be working on something  
What is he at now? He is at work building a dog-house.

**6 on end**: continuously  
In June sometimes it rains for days on end.

**7 bring oneself to do something**: persuade or lead oneself to do something

Mary accompanied her daughter to school as she could not bring herself to send her alone.

**8 yearn (v)**: wish for something  
She yearned for a sight of her old friends.

**9 give in**: yield, surrender  
The rebels gave in finally after seven years of resistance.  
We argued for a whole day. Finally John gave in to my views.

**10 would not hear**: refuse to allow or consider of something

He would not have been punished if he had apologized to the Headmaster but he would not hear of it.

**11 pass something off as**: represent falsely to be off as

At the airport he tried to pass himself off as a doctor, but was caught.

**12 make a scene**: make an exhibition of anger; behave indecorously

The ticketless traveller made quite a scene when he was asked to pay a fine.

13 **turn out**: prove to be in the end  
 The police had arrested him on suspicion, and it turned out that he was a dreaded terrorist.

14 **take to one's bed**: stay in bed because of illness  
 Overwork aggravated his illness compelling him to take to his bed for over a month.

#### IV COMPREHENSION

##### A Answer the following questions:

- 1 What kind of a man was Roucolle? Why does Orwell call him an interesting character?
- 2 What did he put his money into? Who persuaded him to do so?
- 3 What was the Jew's scheme?
- 4 What was the one danger of buying cocaine in Paris to smuggle it to England?
- 5 Why did the Jew assure the miser that there wouldn't be any blackmail to pay?
- 6 What was the Pole's condition for joining the wildcat scheme?
- 7 What made the miser frantic? How did they get the money finally from between his claws?
- 8 How could the police have known about the cocaine deal? What did they do?
- 9 "Roucolle and the Pole were in agonies." What was their agony?
- 10 What was the Pole's first suggestion? How did the Jew react to it?
- 11 "At last somebody had an idea." What was it?
- 12 What made the police suspicious about the contents of the tins?
- 13 What was the analyst's report?
- 14 Why were the miser and the Pole angry even though they were exonerated?
- 15 How did this incident affect Roucolle?

B Read the relevant parts again and explain each of the following in three or four sentences. The paragraph number is indicated against each question:

- 1 The people in the quarter where he had lived still talked of him. Why couldn't they forget him? (3)
- 2 The Pole and the Jew had a tremendous struggle to get the money out of his hands. How was it a tremendous struggle? (4)
- 3 "Roucolle would not hear of it." What was the proposal? (6)
- 4 "Roucolle let out a loud groaning noise." Why did he groan? (9)
- 5 "The scene Roucolle made was beyond description." How did he behave at the police station? (10)

C Say whether the following statements are True or False?

- 1 The author has no doubt that this is a true story.
- 2 The miser had half a million francs invested.
- 3 The Pole was going to put 6000 francs if the miser invested 4000.
- 4 When he thought of the profit, the miser readily parted with the money.
- 5 Having delivered the packet, the Jew hung around for a few days.
- 6 Some spy alerted the police and they raided the hotel.
- 7 The Pole wouldn't agree to throw the cocaine out of the window.
- 8 At the station, the Commissaire questioned him.
- 9 The miser behaved in a dignified manner when questioned.
- 10 Both the Pole and the miser were utterly broken down by the incident.

#### V WORD STUDY

A You have read that the miser was heard groaning and mumbling and sometimes yelling out at the top of his voice.

groan : utter a deep sound forced out by pain  
 yell : utter a loud sharp cry as of pain or excitement  
 murmur : say something indistinctly

Given below are a few more verbs of this kind. Match the words in column A with the definitions given in column B. Use a dictionary.

A	B
1 mutter	a Make a low sound of pain or regret or one suggesting suffering
2 stammer	b make a long drawn complaining cry
3 murmur	c utter weak, frightened or complaining sounds (e.g. a baby when ill)
4 gibber	d utter a short, sharp cry of pain, anger etc.
5 sputter	e shout or cry loudly
6 shout	f speak or cry out in a loud voice
7 gabble	g speak, say things quickly and indistinctly
8 yelp	h make a series of spitting sounds (like a candle)
9 bawl	i speak in a low voice indistinctly and for a long time
10 whine	j talk fast or make meaningless sounds (like an ape)

11 whimper      *k* say something haltingly with a tendency to repeat rapidly the same sound

12 moan      *l* say something in a low voice not meant to be heard  
*m* talk in a rapid and confused manner.

**B** Fill in the blanks choosing appropriate words or expressions from those given below:

gave in; on end; passed off as; made a scene; was at; bring himself to; combine; would not hear of; quarter; turned out

1 He was a fool to think that liquor could be —— medicine at the airport.

2 He was arrested and interrogated for hours ——

3 He wouldn't speak at first but finally he ——

4 He said he was in the employ of a —— of smugglers.

5 He said he did not know the seriousness of what he ——

6 He wanted to give up smuggling but he could not —— to it.

7 He pleaded for mercy but —— betraying his employers.

8 He —— when he was taken to the lock-up.

9 He awoke the whole —— with his shouts.

10 It —— that he had powerful friends who got him out on bail.

### C Phrasal Verbs

1 Read the following sentences:

- 1) But at last Roucolle gave in quite suddenly.
- 2) It was suggested that the cocaine could be passed off as face-powder.
- 3) It turned out that he had played the same trick on two others.

In each of the above sentences, the words in italics form an idiomatic compound. Such a compound consists of a verb and a preposition (which is really an adverb in function). It has an idiomatic meaning: that is, the verb does not keep its basic meaning. For example, the meaning of 'give' cannot be guessed from 'give in' which means to yield or surrender! Further examples are given below:

He takes after his father. (resembles)

He always runs down his superiors. (criticizes)

The gun went off accidentally. (fired)

2 Given below are a few more compounds formed with give, pass and turn. Use them in sentences of your own.

give out : become exhausted

give up : part with, resign

give away : fail to resist or hold up

pass away : die

pass for : be accepted as

pass by : pay no attention to

turn down : refuse to consider (an offer)

turn up : make one's appearance, arrive

turn over : do business to the amount of

turn to : get busy with

### VI LANGUAGE STUDY

**A** 'the + comparative ——, the + comparative ——'

Look at the following sentence from the text:  
The more they protested, the more suspicious the police became. (9)

In the sentence above 'more' is used with 'the' in a special way. You can use other comparatives too in this way to say that two changes happen together. Mostly the second change, although it happens at the same time, is related to the first. Carefully note the use of the "the..... the....." structure in the following sentences:

1 The sooner it is done, the better.

2 The older he got, the happier he became.

3 The more you speak, the more you confuse me.

4 The sooner you start, the more quickly you will finish.

5 The louder you speak, the less you convince me.

6 The more dangerous it is, the more I like it.

7 The harder he worked, the leaner he became.

In the above sentences 'the' comes always before 'more' and the comparative is never separated from the adjective/adverb/noun. We say 'the more dangerous it is' and not 'the more it is dangerous'.

**Exercise 1:** Make meaningful sentences by matching each of the clauses in A with a suitable clause from B.

A	B
1 The longer they waited	a the earlier we will finish.
2 The faster they walked	b the more impatient they became.
3 The sooner we begin	c the denser the forest grew.
4 The more he drank	d the louder the audience protested.
5 The louder he spoke	e the harder he beat her.
6 The more desperate he grew	f the more bitterly she wept.
7 The more she cursed	g the more interested she grew in books.
8 The harder he beat her	h the more violent he became.
9 The more she read	i the harder he drank.
10 The farther he stepped into the mud	j the deeper his legs sank.
	k the sooner they got tired.

**Exercise 2:** Complete the following sentences using "the..... the....." construction. A clue to the expected answer is given within brackets against each sentence. The first one is done for you.

- 1 The bigger the gun is —— (great recoil)
- 2 The longer you keep wine —— (taste increases)
- 3 The more he thought about the examination —— (anxious)
- 4 The lighter the boat is —— (goes fast)
- 5 The higher you climb —— (air cool)
- 6 The richer he got —— (became greedy)
- 7 The more they tried to comfort her —— (bitterly cried)
- 8 The farther he sailed —— (sea became rough)
- 9 The more he explained —— (confused me)
- 10 The more you practise it —— (you will find it easy)

#### B would/should like

I shall like very much to have known him.

"I should like" is a more polite form of 'I want'. Either would or should can be used for the first person. Note carefully the following examples:

I should like to speak to the Headmaster.  
I should like to use the telephone.  
I would like some oranges.

The negative form of 'I should like' is 'I don't want' as 'I wouldn't like' means 'I dislike'.

e.g.: The apples are expensive. Would you like to buy some?

No, I don't want to, now. Thank you.

**Exercise 3:** Rewrite the following using 'should/would like':

- 1 I want to become a member of your club.
- 2 Geeta says she wants to see you.
- 3 I want some lemons.
- 4 I want to thank you for your help.
- 5 I want you to recommend me.

**Exercise 4:** Answer the following questions using the negative form:

- 1 Would you like to have the report today?
- 2 Would you like to use my car?
- 3 Would you like to buy oranges? They are quite fresh.
- 4 Would you like to come with us?
- 5 These eggs are overcooked. Would you like to have them?

#### C Plural expressions with Singular Verbs:

- 1 You read in the text:

"Six thousand francs was not much for Roucolle." Perhaps you will expect a plural verb after 'six thousand francs.' But the author here does not mean 6000 separate francs but an amount, and so he uses the singular verb. Expressions used to refer to quantities, amounts etc. usually take singular verbs even if the noun is plural. The pronouns and demonstrative adjectives (like this, that etc.) for or with these nouns are also singular. Note the following sentences:

Where is the ten thousand rupees you borrowed from George?

Three litres is not enough to paint even half the room.

He invested Rs. 10,000 in a wildcat scheme and lost it.

2 Similarly, when two words stand together for 'one thing' the singular noun is used.

e.g.: Slow and steady wins the race.

3 The expression 'more than one' is followed by singular noun and verb.

e.g.: More than one student has complained to the Headmaster.

**Exercise 5:** Fill in the blanks choosing the right word from among those given in brackets.

- 1 Bread and butter —— our only diet.  
(has been; were; are)
- 2 More than one —— asked for more, but was refused. (boy; boys)
- 3 More than 10,000 kilometers —— India from Europe. (separate; separates)
- 4 Twenty rupees —— not much; but I don't get even that. (are; were; is)
- 5 Ten litres of kerosene and five kilograms of rice —— cost me fifty rupees. (has; have)

#### VII USING LANGUAGE

You read in the story that Roucolle went to market not to buy anything but to pick up damaged vegetables. But you go to market/the department store to buy things, for which you require, money apart, the right shopping vocabulary.

Read the conversation given below:

**George** : (to a saleswoman): Where is the department for toilet articles, please?

**Saleswoman** : Go straight up to the middle and then to the right. (George goes there)

**George** : (to the saleswoman): Are you serving here?

**Saleswoman** : Certainly, Sir, what can I do for you?

**George** : I would like a cake of soap.

**Saleswoman** : Thanks, anything else?

**George** : No, thank you. Oh yes, a tube of toothpaste.

**Saleswoman** : There. Eight rupees fifty paise.

**George** : Is it good?

**Saleswoman** : It is the best toothpaste. A well-known brand.

**George** : That is all for the day. How much is that altogether?

**Saleswoman** : Eleven rupees, please.

**George** : Can you give me change for a hundred rupee note?

**Saleswoman** : Why not?

Now read the following conversation and supply the questions/responses that are left blank.

**Shop Assistant** : \_\_\_\_\_

**Geetha** : I should like some paper.

**Assistant** : \_\_\_\_\_

**Geetha** : White. I want white notepaper.

**Assistant** : \_\_\_\_\_

**Geetha** : Yes, Envelopes also, and ink as well.

**Assistant** : Ordinary ink or special ink? What colour do you want?

**Geetha** : \_\_\_\_\_

**Assistant** : Yes, we have green and red. Anything else?

**Geetha** : : No. \_\_\_\_\_?

**Assistant** : Nine rupees please.

### VIII USING THE DICTIONARY

The following is a list of words which suggest either miserliness or its opposite. Match the words in column A with the definitions in column B. How many of them are used in a bad sense? Use a dictionary

**A**

**B**

1 niggardly a habit of wasting money etc.

2 parsimony b giving money unwillingly or in small amounts

3 stingy	c squander money wastefully
4 thrift	d keeping oneself on a small allowance
5 frugality	e one who wastes money, time etc.
6 prodigality	f miserliness
7 spendthrift	g person who spends money extravagantly
8 tightfistedness	h wasteful spending
9 stinting	i habit of being careful or economic esp. of food, expenditure etc.
10 squanderer	j excessive carefulness in using money
11 play ducks and drakes with one's money	k spending, using or giving unwillingly
12 extravagance	l care, economy in the use of goods.

### IX WRITING

- 1 Write a short paragraph about the role of the Jew.
- 2 Describe in a paragraph the police raid and its consequences.
- 3 Imagine that you are the Pole. Describe in a paragraph Roucolle's behaviour at the police station.
- 4 Summarise in about a page the story of Roucolle.

## I INTRODUCING THE POEM

Do you like to be alone or do you prefer to be in company, in the company of your friends, for instance, or your brothers or sisters? If you like to be alone, do you find time to be so? And if you do find time, do you ever turn to nature around you? Does any sight or sound or happening in nature offer you some thrill or joy? Does it comfort you in any way?

Can you recall any such experience, even as young as you are? Wordsworth was a gifted poet. He could relive those moments much later in life (as you learned from the last two lines of "The Solitary Reaper" in your class IX Reader).

## II. LISTENING TO THE POEM

Listen carefully, with your book closed, to your teacher reading the poem, aloud and clear, once or twice.

## THE DAFFODILS

I wandered lonely as a cloud,  
That floats on high o'er vales and hills,  
When all at once I saw a crowd,  
A host, of golden daffodils:  
Beside the lake, beneath the trees,  
Fluttering and dancing in the breeze.

Continuous as the stars that shine  
And twinkle on the milky way,  
They stretched in never-ending line  
Along the margin of a bay:  
Ten thousand saw I at a glance,  
Tossing their heads in sprightly dance. 12

The waves beside them danced; but they  
Out-did the sparkling waves in glee;  
A poet could not but be gay,  
In such a jocund company:  
I gazed--and gazed--but little thought  
What wealth the show to me had brought; 18

For oft, when on my couch I lie  
In vacant or in pensive mood,  
They flash upon that inward eye  
Which is the bliss of solitude;  
And then my heart with pleasure fills,  
And dances with the daffodils. 24



Who is the speaker in the poem? What did he see? How did the sight affect him? Was it a momentary experience, or did it have a lasting influence on him?

### III. READING THE POEM

Read the poem silently two or three times.

line 2 vale - valley (poetic)  
 line 4 host - a great number (of)  
 line 8 milky way the bright band of stars across the sky  
 line 10 margin - shore  
     bay - (here) an inlet of a lake  
 line 12 sprightly (adj) - gay, lively  
 line 14 out-did - surpassed  
 line 14 glee - a feeling of joyful satisfaction  
 line 15 gay - happy; in present day colloquial English  
     it has a bad meaning!  
 line 16 jocund - merry  
 line 20 vacant (adj) - with nothing to occupy the mind  
 line 20 pensive (adj) - sad and thoughtful  
 line 21 inward - imagination; the soul which reflects  
     eye      upon and transforms temporary experiences into permanent impressions  
     (see the expression 'mind's eye' in The Solitary Reaper.)

William Wordsworth

#### IV UNDERSTANDING THE POEM

- 1 What does the speaker compare himself to?
- 2 Where does he see the golden daffodils?
- 3 What are they compared to? Why?
- 4 What do the daffodils excel the waves in?
- 5 What made the poet 'gay'?
- 6 'I gazed -- and gazed! Why does the poet repeat the word?
- 7 What was the 'wealth' that the 'show' had brought to him?

#### V APPRECIATING THE POEM

- 1 There is one word that repeats itself (in different parts of speech) in all the four stanzas of the poem. Repetition is often tiring. Does the word bore you or interest you? Say why?
- 2 Note the use of the word 'crowd' (line 3). Do you generally associate the word with the human world or with things in nature? Can you say why the poet has particularly used this word?
- 3 This word (crowd) along with the two verbs in the sixth line ('fluttering' and 'dancing') may present to you a picture of happy children at play. If it does, then, there is a figure of speech in that passage. Can you say what?
- 4 'continuous', 'never-ending', 'ten-thousand'..... Do these words give you the impression that the poet is exaggerating? If it does, do you think it helps or spoils the effect of the poem? There is a figure of speech used here. Can you name it?
- 5 Things in nature dance. Along with them the poet's heart too. What does it mean to you?
- 6 The last stanza may probably tell you of a rare gift of the poet. What is it and how does it help Wordsworth?
- 7 This poem is a lyric — a song meant to be sung to the accompaniment of a lyre. Here the words are generally simple; the stresses fall regularly; the lines and stanzas are of regular length. The words are easy to say and pleasant to hear. They often have long open vowels or diphthongs (combination of vowel sounds) and liquid consonants like / l / and / r /. Repeat reading aloud the first stanza till you have got those sounds clearly. You would find it interesting to try and locate some of these sounds in every stanza. You find them in almost every line. Please note that the poem consists of four stanzas. Each stanza has six lines. Each line has a recurring rhythm as illustrated below:

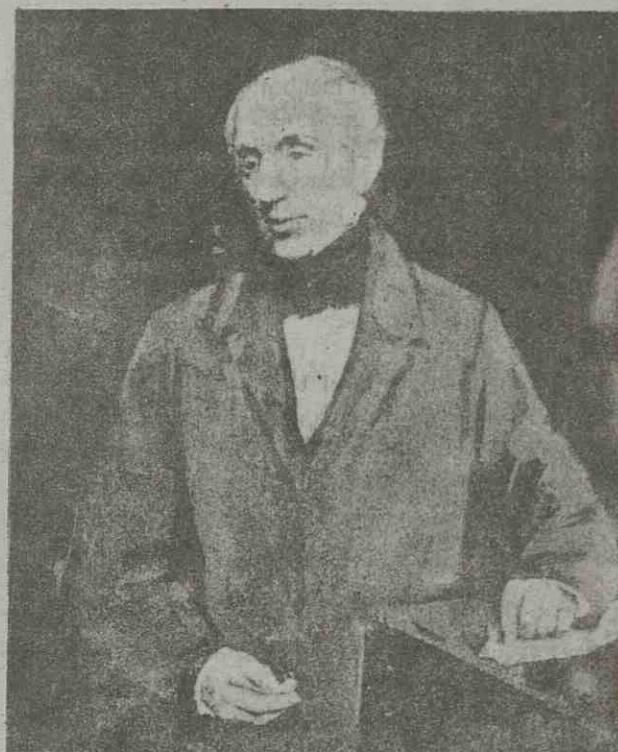
I wan|dered lone|ly as|a cloud

That floats|on high|o'er vales|and hills.

You may note that each line has four feet. Each foot consists of two syllables. The second syllable of each foot is stressed. This kind of foot is known as an iamb. So the poem has iambic rhythm, i.e. 'rising rhythm'. The lines may be described iambic four foot lines.?

- 8 Pick out the words that rhyme at the end of the lines. Which are the lines that rhyme? Do they show any regular pattern?

#### VI ABOUT THE AUTHOR



William Wordsworth (1770-1850) was a major English Romantic poet and Poet Laureate of England (1843-50). He was a great innovator, and he permanently enlarged the range of English poetry, both in subject matter and in treatment. He was a great lover of Nature. The poem 'Daffodils', written in 1804 and published in 1807, is one of his most popular poems. His major works include 'Lyrical Ballads', 'The Excursion', 'Poems, Two volumes (1815)', a collection of Sonnets (1838) and 'The Prelude, or Growth of a Poet's Mind' (1850).

## I INTRODUCTION

Would you prefer attachment to duty at a time of a crisis? Would you not consider personal relationships more pressing than the performance of some duty which may be unpleasant, like harbouring a criminal at home instead of reporting him to the police? What would the advice of parents or elders mean to you at such a situation? Would you uphold virtue in the face of adversity?

These are questions of perennial validity. You may find yourself tempted to take shortcuts. At least the practical man of the world does. If 'Karma' (duty) lends your character strength of purpose, 'dharma' (responsibility) lends it nobility. And a hero has both. The following lesson, taken from the celebrated epic *The Mahabharata* by Vyasa, teaches you that. And that is one among the supreme teachings which the epic presents to a careful reader.

The battle between the Pandavas and the Kauravas has been going on for eight days. It has been thick with fortunes fluctuating. At the moment the Pandavas seem to hold the initiative. Now read on:

**II** 1 On the morning of the ninth day, before the battle began, Duryodhana was closeted<sup>1</sup> with the grandsire<sup>2</sup>. He gave vent to his bitter feelings of disappointment over the way the battle was going. He uttered words which were like sharp spears and pained the grandsire greatly, but the latter was patient, and said sadly:

2 "Like ghee on the sacrificial fire I am pouring my life out for you. Why do you seek to mortify<sup>3</sup> me, who have been doing my very utmost for you? You speak like a man of no understanding, not knowing what is right and what is wrong. They say that, when a man is nearing his death, the tree appears to him to be made of gold. You see things now, not as they are; your vision is clouded. You are now reaping the harvest of the hatred you deliberately sowed. The best course for you is to go on fighting, as well as you can. This is also the plain path of duty. It is not possible for me to fight Sikhandin, for I can never raise my hand against a woman. Nor can I with my hands kill the Pandavas, for my mind revolts

against it. I will do everything barring<sup>4</sup> these two and fight all the warriors opposed to you. Nothing is gained by losing heart. Fight as a Kshatriya should and honour will be yours, whatever the events."

3 Saying thus to Duryodhana and cheering him up with wise and affectionate words, Bhishma proceeded to issue instructions for arraying<sup>5</sup> the forces for the day's battle.

4 The day saw a great battle with Abhimanyu clashing against Alambasa and Satyaki against Aswatthama. But when it came to fighting against his teacher Drona and his grandsire Bhishma, Arjuna's heart sank. Krishna reminded him of his duty and exhorted<sup>6</sup> him to fight at his best. Finding that his words had no effect on Arjuna, Krishna jumped out of the chariot and took up arms to fight. This shocked Arjuna who ran after him and managed to bring him back to the chariot. "Do not break your pledge, this is my work; I shall not fail," Arjuna implored<sup>7</sup>. Krishna had vowed earlier that he would never take up arms in battle. When the fighting ended for the day the Pandavas were fairly discomfited<sup>8</sup>.

5 On the tenth day of the battle Arjuna started attacking Bhishma, keeping Sikhandin in front of him for a shield. When Sikhandin's darts pierced Bhishma's breast, sparks flew from the grandsire's eyes. For a moment, the old warrior's anger rose like flaming fire and his eyes glared as if to consume<sup>9</sup> Sikhandin. But, at once, the grandsire restrained himself. He decided not to be provoked<sup>10</sup> into fighting Sikhandin. He knew, however, his end was near and calmed himself. Sikhandin went on discharging his arrows, not minding the battle of emotions in his opponent's mind. Arjuna also steeled his heart, and from behind Sikhandin aimed arrows at the weak points in Bhishma's armour, even while the grandsire stood still.

1 closeted

: shut up in a private room (for confidential discussion)

2 grandsire

: a male ancestor (here Bhishma)

3 mortify

: to cause shame; to humiliate

4 barring

: excepting

5 arraying

: arranging (the troops in an orderly way)

6 exhorted

: urged earnestly

7 implored

: asked earnestly; beseeched

8 discomfited

: made uneasy, annoyed with shame

9 consume

: to destroy as by fire

10 provoked

: excited to some feeling or action

6 Bhishma smiled as the arrows continued to come down thick on him, and turning to Duhsasana, said: "Ah, these are Arjuna's arrows! These cannot be Sikhandin's, for they burn my flesh, as the crab's young ones tear their mother's body." Thus did the grandsire look upon his dear pupil's arrows and, while saying this to Duhsasana, he took up a javelin and hurled<sup>11</sup> it at Arjuna. Arjuna met it with three arrows which cut it to pieces, even as it was speeding through the air. Bhishma then decided to end the combat<sup>12</sup> and made, as if to dismount from his chariot, sword and shield in hand, but before he could do so, his shield was cut to pieces by Arjuna's arrows. With arrows sticking all over his body so thickly that there was not even an inch of intervening space, Bhishma fell headlong<sup>13</sup> to the ground from his chariot. As he fell, the gods, who looked on from above, folded their hands in reverent salutation<sup>14</sup> and a gentle breeze, laden<sup>15</sup> with fragrance and cool raindrops, swept over the battlefield.

7 Thus fell the great and good Bhishma, the son of Ganga-Ganga, who came on earth to hallow<sup>16</sup> it and all it bears. The blameless hero who, unasked, made the great renunciation to give joy to his father, the undefeated Bowman who had humbled the pride of Rama of the Axe, the selfless worker for righteousness' sake thus repaid his debt to Duryodhana, and lay wounded to death sanctifying<sup>17</sup> the battlefield with his life-blood. As the grandsire fell, the hearts of the Kauravas also fell along with him.

8 Bhishma's body did not touch the ground, on account of the arrows sticking out all over his body. His body shone more brightly than ever before, as it lay as on a bed of honour, supported by the shafts that had pierced his flesh. Both armies ceased fighting and all the warriors came running and crowded round the great hero, who lay on his bed of arrows. The kings of the earth stood with bowed heads around him, as the gods round Brahma.

9 "My head hangs down unsupported,"

said the grandsire. The princes, who stood near, ran and brought cushions. The old warrior rejected them with a smile and, turning towards Arjuna said: "Dear son Partha, give me a cushion befitting<sup>18</sup> a warrior."

10 When Arjuna, whose arrows were just then burning the grandsire's flesh, heard those words addressed to him, he took three arrows from out of his quiver<sup>19</sup> and so placed them that the grandsire's head found support on their points.

11 "Princes," said Bhishma addressing the assembled chiefs, "Arjuna's arrows were indeed what my head required for support. This pillow gives me satisfaction. Now I must lie thus until the sun turns north. My soul will not depart till then. When I pass away, those of you who may be alive then, may come and see me."

12 Then the Grandsire turned again to Arjuna and said: "I am tormented<sup>20</sup> with thirst. Get me some drinking water." At once, Arjuna raised his bow, and drawing it to the ear, shot a shaft down into the earth near the grandsire on his right side. Up the opening made by the arrow, there gushed<sup>21</sup> a stream of pure sweet water to the very lips of the dying man. Ganga came up, says the poet, to quench her dear son's burning thirst. Bhishma drank and was happy.

13 "Duryodhana, may you be wise!" said Bhishma, addressing the Kaurava prince. "Did you see how Arjuna brought me water to quench my thirst? Who else in this world can do such a deed? Make peace with him without further delay. May the war cease with my exit. Listen to me, son, make peace with the Pandavas." The grandsire's words did not please Duryodhana. Even when dying, the patient does not like medicine. He objects to the bitter taste.

14 Deprived of Bhishma's leadership, the Kaurava forces felt like sheep without a shepherd. Indeed, even as Bhishma fell wounded, the men shouted: "O Karna, you are the one left to lead and protect us." The Kaurava warriors felt that, if but Karna would agree to take up the command,

11. hurled

: threw violently

12. combat (n)

: battle

13. headlong

: head foremost in falling (with uncontrollable speed)

14. salutation

: act of paying respect

15. laden

: loaded with

16. hallow (v)

: to make holy

17. sanctifying

: making sacred

18. befitting (adj)

: suited for

19. quiver /'kwɪvə /

: case for holding arrows

20. tormented

: caused great physical anguish

21. gushed

: came out in a sudden plentiful flow

victory was certain. During the first ten days when Bhishma led the forces, the son of Surya kept away from the battle. Now he went on foot to Bhishma who lay on his bed of arrows waiting for his end and saluting him, addressed him thus:

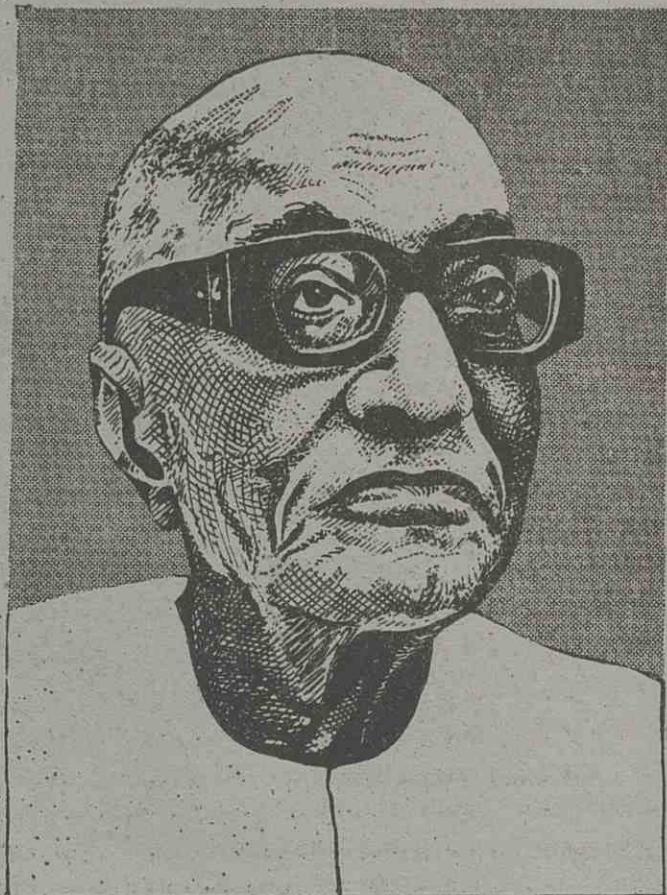
15 "Veteran<sup>22</sup> grandsire, vanquisher<sup>23</sup> of Parusrama, you lie on the field of battle, struck down by Sikhandin. If you, who had reached the summit of right living and were an embodiment<sup>24</sup> of purity itself, must lie wounded in this manner, it is clear that no one can attain in this world what he deserves by his merit. You were the one boat on which the Kaurava princes depended for crossing the flood of their troubles. Heavy indeed will be the blows which the Pandavas will now deal at the Kauravas and great will be their consequent distress. Like fire and wind burning down the forest, Arjuna and Krishna will destroy the army of the Kauravas. This is certain. Turn your gracious eyes on me and bless me, who have accepted the command of the forces."

16 Bhishma gave his blessings to Karna. "You are like the good earth to the seeds, like rain clouds to living beings, ever dependable, firm in your loyalty. Serve Duryodhana and save him. You vanquished the Kambojas for him. You put down the Kiratas for him. You fought the Girivrajans on his behalf and defeated them. Many more things you have accomplished for him. Take charge of the Kaurava army now as your own rich possession and guard it well. May you lead Duryodhana's forces to success! May you have every good fortune! Fight your enemies, go."

17 Karna, having received the benediction<sup>25</sup> of the grandsire, mounted his chariot and rode to the battlefield. When the valorous Karna entered the field on his war chariot, Duryodhana's joy knew no bounds. His sorrow, at having lost Bhishma, was in some degree alleviated<sup>26</sup>.

### III NOTES

#### A About the author



Vyasa, son of Parasara by Satyavati (Matsyagandhi) is believed to be the author of The Mahabharata, one of the twin epics of ancient India. He has a divine lineage which can be traced back to Vishnu and is represented Vishnu, Brahma, Vasu, Vasishta, Sakthi, Parasara, Vyasa. C. Rajagopalachari's (1878-1972) translation of the epic has lost none of the merits of the original either in style or in content. Popularly known as Rajaji or 'C.R.' he was a great patriot, an astute politician and a well-known writer. He made his mark on the history of India as a freedom fighter, as the Chief Minister of Madras, as governor of West Bengal, as the Home Minister of India and as the first Indian Governor General of India.

#### B References and explanations

**Bhishma** : Son of Santanu by Ganga. The Pandavas and the Kauravas were the grand-children of his step-brother Vyasa (son of Parasara by Satyavati, the second wife of Santanu, before her marriage) and hence the reference to the grandsire.

#### Para 1

**Duryodhana** : The eldest of the hundred sons of Dhritarashtra and Gandhari. He had an only sister Dushshala. Grandson of Vyasa by Ambika, second of the three sisters pre-

22 veteran

: a person of long experience (usually a soldier)

23 vanquisher

: one who has won over (the enemy in battle)

24 embodiment

: incarnation (of some idea or quality)

25 benediction

: blessing

26 alleviated

: lightened or relieved; made less hard to bear

sented in marriage to Vichitravirya by his half brother Bhishma.

## Para 2

like ghee...

**for you** : I am offering my life as noble sacrifice for your sake. It is a simile. You will see that figurative language is used to a great extent in this lesson.

**You are now reaping ... sowed** : You are paying the penalty for your hatred. (You may remember the proverb: "Sow the wind and reap the whirlwind.")

## Sikhandin

: Born as the daughter of King Drupada, she was the re-incarnation of Amba who had vowed to take revenge on Bhishma. Though she was born a female child, she was brought up by her parents as a male child.

Bhishma forcibly took off Amba along with her sisters Ambika and Ambalika from their 'Swayamvara Pandal' to be given to his half brother Vichitravirya in marriage. But Vichitravirya, when told of her love to Salva, sent her back to her suitor who would not accept her. In her miserable plight she vowed to kill Bhishma even on re-incarnation.

**...my mind revolts against it** : I feel sick (miserable) at the thought.

## Kshatriya

: Second of the four social classes of the Vedic times, Brahmana, Kshatriya, Vaisya, Sudra; the Kshatriya was the warrior class.

## Para 4

Abhimanyu

: Arjuna's son by Subhadra; one of the most heroic of Pandava warriors, he was killed by Duhsasana inside 'Chakravyuha' (a labyrinth).

## Alambasa

: four people of this name fought on the Kaurava side, while two of them were killed by Khadolkhaja (Bhima's son), a third was killed by Arjuna and the fourth by Satyaki. He is generally referred to as a demon king.

## Satyaki

: Born in the Vrishni clan of Yadava tribe, this youth had made his mark on the Pandava side in battle; he was a close friend of Krishna.

Aswatthama

: Drona's son; he neighed like a horse (aswa) at his birth and hence the name. As he was in possession of 'brahmastra' he was one of the most dreaded foes to the Pandavas.

## Drona

: son of the sage Bharadwaj. He was the royal master of archery for both the Pandavas and the Kauravas; became chief of the Kaurava army after the fall of Bhishma; named Drona because he was born from a 'drona' (pot).

## Arjuna

: third of the Pandava brothers and Kunti's son by Indra; greatest archer among the Pandavas and intimate companion and brother-in-law of Krishna.

(Impressed by her noble hospitality Durvasa gave five boons to Kunti saying that she could have one of the gods to father her children each time she wanted. Even before her marriage to Pandu—who on account of a disease could not have any issue—she had Karna born to her by God Surya. After bearing three more sons, Yudhishtira (by Yamadharma), Bhima (by Vayu) and Arjuna (by Indra), she gave the fifth boon to Madri, the childless second wife of Pandu, who had Nakula and Sahadeva, the twin sons, born to her by Aswini).

## Krishna

: Son of Vasudeva and Devaki of the Yadava tribe and brought up by Nandagopa and Yasodha at Ambady, Krishna was the ninth incarnation of Vishnu. Approached by Duryodhana and Arjuna for help in the war he gave them the option to choose between himself and his forces, promising that he would not by himself take up arms. Duryodhana chose his forces while Arjuna opted for him. Hence his appearance as charioteer to Arjuna in the battle.

## Para 6

Duhsasana

: Being younger to Duryodhana he was the second of the Kaurava brothers.

as the crab's

**young ones tear their mother's body** : The young crab, like the young ones of the Scorpion and the Spider, is said to feed on its mother. The observation has scientific validity in as much as the young ones of some of these species draw their sustenance from the nutrients found in their mother's body.

## Para 7

**the blameless hero who, unasked, made the great renunciation...** : Santhanu, his father, fell in love with Satyavati and wanted to marry her. In return she wanted his word that her sons would inherit the kingdom. This was not acceptable to Santhanu because Bhishma his first-born had a greater claim to his crown. Gauging the depth of his father's unhappiness, Bhishma promised that he would remain unmarried, thereby making the way clear for Satyavati's children to inherit the kingdom. In his pride and thoughtlessness Parasurama promised that he would make Bhishma accept Amba when Salva, her suitor refused to accept her. But Bhishma would not marry her as he had already sworn to his father against marriage. This led to a fight between Bhishma and

Parasurama which was stopped at the instance of the gods. Thus Parasurama was humbled because he could not keep his promise to Amba.

Rama of the Axe, or Parasurama was born as the son of Jamadagni and Renuka. But he was the Sixth incarnation of Vishnu. Karna learned the art of warfare from him. Tradition has it that Parasurama, having given away all his land to the Brahmins, had the landmass of Kerala lifted from the lap of the seas by throwing his axe into it.

**Repaid debt to Duryodhana** : Though Bhishma was a grandsire to Duryodhana, he owed him the debt of a subject to his king. (That is why it is said that he repaid his debt to Duryodhana by fighting till his death, thereby making the battlefield sacred with his lifeblood.)

**Para 8**

**Bhrahma**

: The supreme creator of the Universe; one of the trinity of godhead responsible for creation.

**Para 9**

**Partha**

: Another name for Arjuna.

**Para 13**

**Even when dying the patient ...** another use of figurative language.

**Para 14**

**Karna**

: Kunti's son by Surya (see notes on Arjuna and on Parasurama). He became a disciple of Parasurama because Drona refused to teach him as he was believed to belong to a low caste - his foster parents Adhiratha and Radha belonged to the Sootha community. Though a brother to the Pandavas he joined the Kaurava side in battle mainly because of his great rivalry with Arjuna in archery.

**Para 16**

**Kambojas ... Kirtas ... Girivrajans** : Tribes of heroic warriors in the Himalayan ranges, who fought on the Kaurava side in the Bharata war.

### C Phrases and idioms

**1 give vent to (para 1)** : express, allow freeplay  
Weeping bitterly she gave vent to her feelings of loss.

**2 to lose heart (para 2)** : be discouraged  
His teacher advised him not to lose heart but to try hard again till he succeeded.

**3 heart sank (para 4)** : felt dejected  
**heart fell (para 7)** :  
When Pele left the field injured, the hearts of the thousands of Brazilian supporters sank/fell.

**4 at one's best (para 4)** : in one's best mood  
He is at his best when he finds his students eager to learn.

**5 On account of (para 8)** : because of  
The schools were closed for a week on account of the floods.

**6 pass away** : die  
The students were very sad to hear that their teacher had passed away at a comparatively young age.

**7 Deprived of (para 14)** : bereft of; denied (of); having lost

In South Africa the blacks are deprived of their fundamental rights.

Deprived of the leadership of Nelson Mandala the agitating blacks were confused for a long time.

**8 Knew no bounds (para 17)** : (went) beyond measure  
When they were told that their school had the best result in the State, their joy knew no bounds.

## IV COMPREHENSION

A Answer the following questions:

- 1 With whom did Duryodhana hold a conversation on the morning of the ninth day? (para 1)
- 2 Who appeared badly disappointed and who seemed sad and patient? (para 1)
- 3 What according to Bhishma, was the reason for Duryodhana's problems? (para 2)
- 4 What was his advice to Duryodhana? (para 2)
- 5 Why didn't Bhishma want to fight against Sikhandin? (para 2)
- 6 Why can he not kill the Pandavas? (para 2)
- 7 How did the sight of Drona and Bhishma affect Arjuna? (para 4)
- 8 What did Arjuna do when Krishna jumped off the chariot and took up arms? (para 4)
- 9 Who were the more cheerful, the Pandavas or the Kauravas, at the end of the ninth day's battle? (para 4)
- 10 How did Arjuna attack Bhishma on the tenth day of the battle? (para 5)
- 11 What did Bhishma say to Duhsasana regarding the arrows which struck him? (para 6)
- 12 What is the significance of the simile used by Bhishma? (para 6)
- 13 Why did the gods fold their hands as Bhishma fell? (para 6)
- 14 Which are the two gentle acts of Arjuna that show his deep love for the grandsire? (para 10 and 12)
- 15 What effect did the words of Bhishma have on Duryodhana? (para 13)
- 16 What do you learn from para 16 of Karna's feats as a warrior?
- 17 How did his entry into the battlefield affect Duryodhana? (para 17)

**B** Choose the right answer from the options given after each question:

1 The meeting of Duryodhana with Bhishma was (para 3)

- a. encouraging
- b. bitter
- c. discouraging
- d. affectionate

2 The ultimate effect of Sikhandin's attack on Bhishma was that it left him (para 5)

- a. bad and gloomy.
- b. too tired to fight.
- c. too angry to fight.
- d. determined not to fight.

3 Arjuna's arrows burned Bhishma's flesh as the crab's young ones tear their mother's body. (para 6)

Why did he feel so? Because

- a. Arjuna was an expert archer
- b. his arrows were aimed at the weak points in Bhishma's armour.
- c. Arjuna was his bitter enemy
- d. Arjuna was his favourite pupil

4 What happened to the javelin that Bhishma hurled at Arjuna? (para 6)

- a. Arjuna destroyed it with his arrows.
- b. It broke in the air.
- c. Arjuna caught it in its flight by his hand.
- d. It went past Arjuna as he moved out of its way.

5 What did both armies do when Bhishma fell? (para 8)

- a. They continued to fight bitterly.
- b. The Kauravas fled the field.
- c. Both the armies stopped fighting.
- d. The Pandavas attacked with greater vigour.

6 What support for the head gave Bhishma satisfaction? (para 11)

- a. The cushion brought by the princes
- b. The lap of Duryodhana
- c. The blood-drenched battlefield
- d. The three arrows provided by Arjuna

7 Whom did the Kauravas want to be their leader in war after Bhishma had fallen? (para 14)

- a. Drona
- b. Duhsasana
- c. Karna
- d. Aswatthama

8 What was Karna doing during the first ten days of battle? (para 14): He was:

- a. helping Bhishma

- b. keeping away from the field
- c. organising the Kauravas
- d. advising the Pandavas in secret

**C** 1 Read again para 6-8 and pick out two sentences to show that Bhishma was loved by the gods and respected by the kings of the earth.

2 Can you guess why the writer says that 'Bhishma's body shone more brightly than ever before' when he fell? (para 8) Explain in two or three sentences.

3 How did Bhishma want to be remembered at his death? (para 9 will give you the clue to your answer)

4 We read that Arjuna took out arrows from his quiver twice after Bhishma fell from his chariot. What were the two occasions and why did he take them out? (para 9-12)

5 Read again para 9-12 and give two instances to show that Bhishma had great love towards Arjuna.

6 Why did Bhishma remind Duryodhana that it was Arjuna who fetched him water? What message did he want to carry to him with that reference? (para 13)

7 What, according to Karna, was the lesson that he learned from Bhishma's fall? (para 15)

8 You meet Duryodhana in para 1 and again in para 17. Do you notice any change in him? If yes, what accounts for the change? Give the background and explain briefly in a paragraph of four or five sentences.

## V WORD STUDY AND EXERCISES

**A** Distinguish between words of similar meanings.

In para 5 you see the word 'glare' used as a verb. It means 'to stare fiercely'; 'to send out a hard, fierce, dazzling light.' You may know some other words which are commonly used to refer to varying intensities (emission) of light. The word hurl in para 6 deals with the action of throwing and gush (para 12) to a strong flow of some liquid. Near synonyms of these words can also be found.

In each of the following lists of words there is one word that does not quite fit in with the rest in meaning. Locate it with the help of your dictionary and you will find how or why it is different. All the words are used as verbs:

- shine, shimmer, glow, glare, gape
- hurl, toss, throw, cross,
- gush, seep, spring, flow
- attain, achieve, appropriate, accomplish

**B** Formation of nouns from verbs

The word renunciation (para 7) is formed out of the verb to renounce. Sanctify (para 7) has sanctification for a noun and consume (para 5) consumption. In each of the following lists of words there is one word that takes its noun form differently from the others. Locate them

with the help of your dictionary and try to use them in sentences:

renounce, pronounce, announce.  
sanctify, verify, defy, mortify  
consume, resume, exhume, assume

C Find out from the text words which have nearly the same meanings as those given below. The paragraph numbers will help you:

give out (para 3)  
send out (para 5)  
get down; alight (para 6)  
stopped; ended (para 8)  
leave (at the end) (para 11)  
respectful (para 6)  
faultless; flawless (para 7)  
satisfy (thirst/desire) (para 12)  
passing away; going out (para 13)  
highest point (para 15)

D Phrasal Verbs

We have already seen the use of phrasal verbs. Pass away (para 11), take up (15), keep away (14) are some of the phrasal verbs seen in the lesson. With the help of your dictionary find out a few more with the verbs 'pass', 'take' and 'keep' and use them in sentences.

## VI LANGUAGE STUDY AND EXERCISES

A The Auxiliary Verb 'do'

Read the following sentences:

- 1 Why do you seek to mortify me? (para 2)
- 2 Thus did the grandsire look upon his dear pupil's arrows. (para 6)
- 3 Bhishma's body did not touch the ground. (para 8)

In these sentences 'do' is used as an auxiliary verb. In (1) 'do' is used to form a question. In (2) 'do' is used to invert the word order. In (3) it is used to make a negative statement. The auxiliary 'do' has two other important uses:

- a. It is used to avoid repetition of another verb.  
e.g., She promised to help me and she did.
- b. It is used intensively for emphasis. e.g.,  
I do remember the whole incident.  
Do sit down.

Please Note:

1 'Do' is not used in questions which have 'who', 'what' or 'which' as their subject. e.g.,

Who came here yesterday?

What happened?

Which of these pleases you?

But if these are the objects of the question, do is used.

Whom do you want to see?

What did he want?

2 'Do' is used to make questions and negative forms of ordinary verbs only, if there is not already another auxiliary verb.

He came here yesterday.

Did he come here yesterday?

He will come here tomorrow.

Will he come here tomorrow?

3 'Do' is also a full verb like any other verb and it can be used with the auxiliary 'do' in questions and negatives and emphatic forms.

What did you do?

I did not do anything.

Do do some work.

In these sentences the auxiliary 'do' comes first and the second 'do' is the infinitive of the full verb 'do'.

Exercise:

Rewrite each of the following sentences using the auxiliary 'do' in five different ways as in the examples given below. To form the inversion structures use such an expression as only then, not till then, never, seldom, rarely, etc.

Example:

He punished the boy.

He did punish the boy.

Did he punish the boy?

He did not punish the boy.

Only then did he punish the boy.

I never punish the boy as he does.

1 He wrote poetry.

2 He travels a lot.

3 He visits the zoo on Saturdays.

4 He watches T V in the evenings.

5 He quarrelled with the neighbours.

6 He likes short stories

7 She sang a song.

8 Mary dislikes apples.

9 I expect no rewards.

10 He speaks about his achievements.

B Modal Auxiliaries (Revision)

Read the following sentences

1 I *can* never raise my hands against a woman. (para 2)

2 If you *must* lie wounded in this manner, it is clear that no one can attain in this world what he deserves. (para 15)

3 *May* you have every good fortune. (para 16)

4 *I will* do everything barring these two. (para 2)

The words in italics in the above sentences are auxiliary verbs. There are two groups of auxiliaries. The auxiliary verbs *be*, *have* and *do* make up the first group. We use these helping verbs to make questions, passives and

tenses. The other group is called 'modal auxiliaries', of which the words in italics in the above sentences are examples. The modal auxiliaries are: can, could, may, might, must, will, would, shall, should, ought and need. We use the modal auxiliaries to express a variety of meanings such as power, ability, permission, obligation etc.

### Can

An important use of *can* is to express ability or capacity.

He can drive a car.

I can swim well.

*Can* is replaceable by the phrase *be able to* when it shows ability. Example:

He is able to drive a car.

I am able to swim well.

Please note that *could* shows mere ability. For example 'He could drive' means only that he knew how to drive a car. If we want to say that he not only knew how to do it, but did it, we have to use *was/were able to* (or *managed to*) which shows ability and achievement.

*Can* is also used to express permission or possibility.

Can I have a drink?

You can make this request more polite by using *could* or *may* in the place of *can*.

### May, Might

Like *can, may* also expresses permission. e.g.,

You may go home after you have finished the work.

*May* is also used to express possibility. e.g.,

It may be true.

*Might* shows more distant possibility. e.g.,

I do not know if he would come, but he might.

### Must

*Must* is very often used to express obligations except in the past tense. When past time is referred to, *had to* is used instead.

You *must* finish the work before you go.

I *had to* finish the work before I went.

*Must* is also used to make a logical guess/inference.

He must be seventy by now.

### Ought to

*Ought to* is used frequently to imply obligation or duty or what is advisable. It is also used to refer to what may be reasonably expected. *Ought to* and *should* are almost synonymous but *should* is less strong than *ought to*,

I think you *ought to* attend that meeting.

Your are ill; you *ought to* consult a doctor.

He *ought to* be in Delhi by now.

### Shall, Will

*Shall* with the first person (I, we) and *will* with the second and third persons (you, he, she, it, they) are commonly used to form future tense.

I shall go to Trivandrum tomorrow.

He will go to the station.

She will go to the station.

They will go to the station.

It will rain tomorrow.

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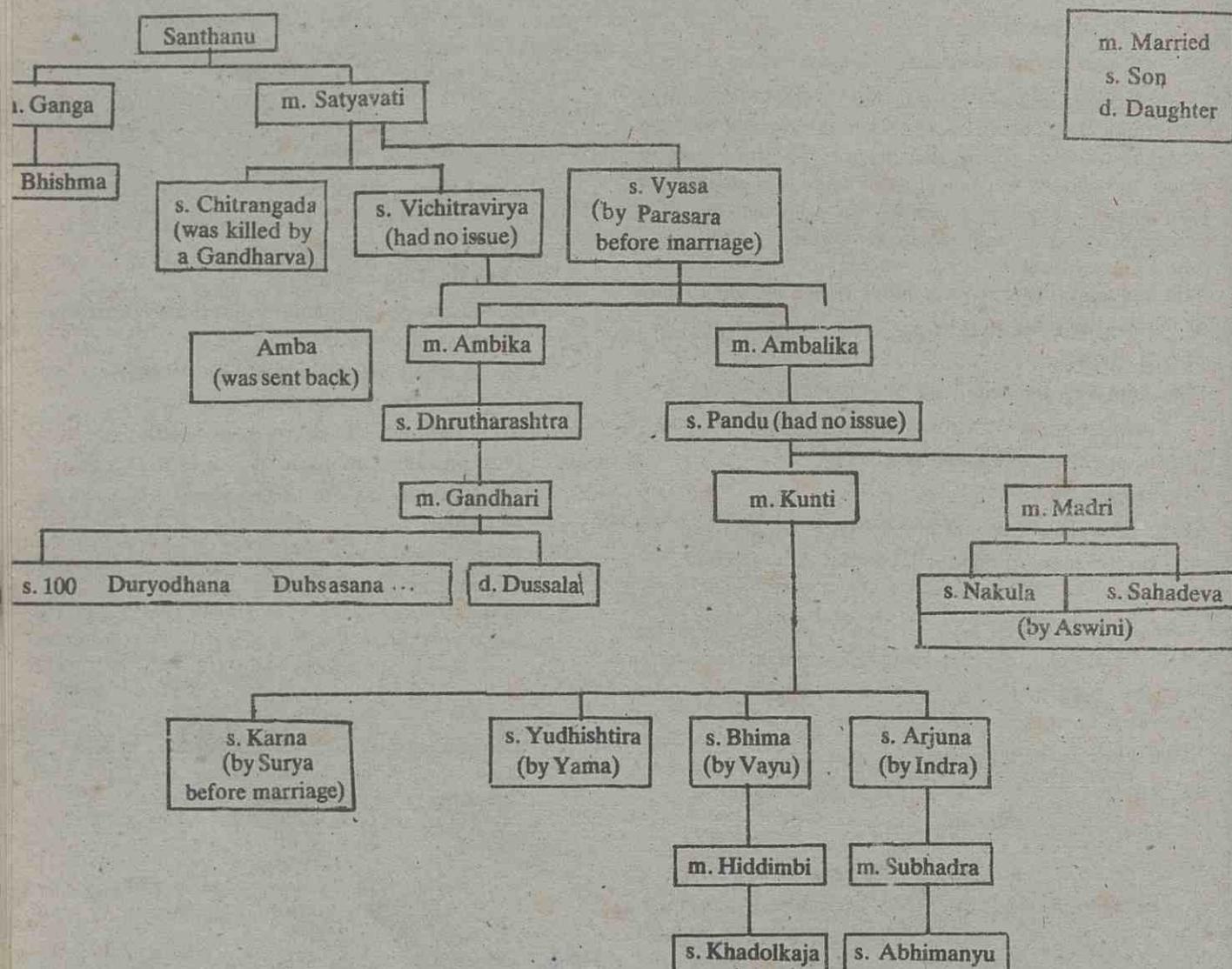
## VII USING LANGUAGE

(Chart 1)

Given alongside is the lineage of the Pandavas and the Kauravas, the two sides engaged in the Bharata war. You notice that it is not completely written out in words and sentences. You see words only sparingly used to supplement a graphical representation. But it may, all

the same, be an effective way of presenting their family history in brief. Don't you think it would be an interesting exercise to try to express it in words and present it in the form of a narrative? Words and expressions like: fell in love, was given in marriage to, married, bore a child, gave birth to, had no issue (children), had a child by, was born the son/daughter of, etc. may help you.

### GENEALOGY OF THE PANDAVAS AND THE KAURAVAS

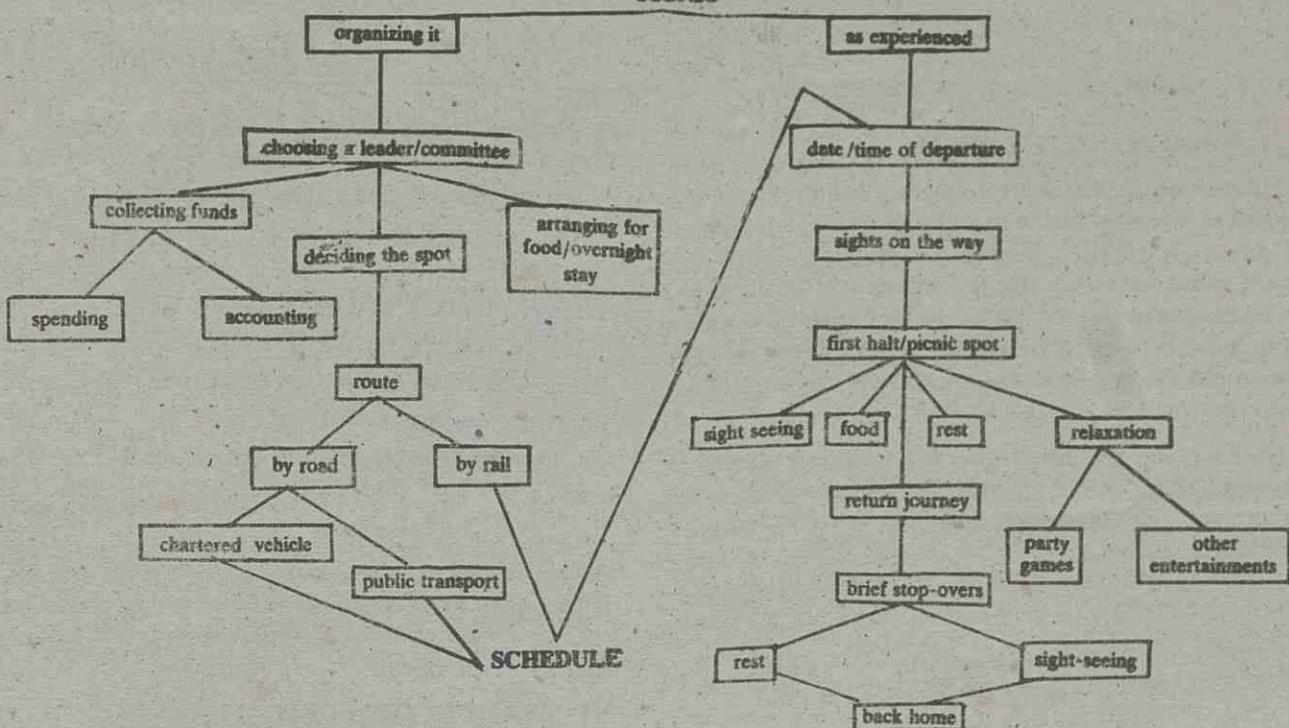


(Chart 2)

This sort of representation may also help you in quickly preparing a draft for an essay you are asked to write.

For instance, you may chart out something like this before writing an essay on, say, a picnic you have gone on from school: *India's best*

## A PICNIC



## VII USING THE DICTIONARY

**A** We have read in the text that Arjuna took three arrows out of his quiver to make a pillow for the great Bhishma. A quiver is a case in which arrows are kept. In the following pairs of words each word in list A is related to its corresponding word in list B in roughly the same way as arrow is related to quiver. The first few letters of each word in the second list are given. With the help of your dictionary find out the words.

A	B
sword	scab —
car	gar —
aeroplane	hang —
knife	shea —
clothes	wardro —
wine	cell —
photographs	alb —
arms	armo —
needles	housewi —
cartridges	maga —

**B** All the words given below denote quarrel or conflict. Match them with their exact definitions in column B.

A	B
1 combat	a. bitter quarrel between the two persons from two families.
2 duel	b. fight, struggle
3 skirmish	c. fight between two persons
4 battle	d. a noisy or angry argument
5 wrangling	e. lie in wait to make a surprise attack

6 ambush      f. fight (esp. unpremeditated) between small parties of soldiers.

7 feud      g. fight between armies

## IX WRITING

- 1 Give the significance of the following statements, each in a short paragraph (of four or five sentences):
  - i) "Arjuna steeled his heart, and from behind Sikhandin, aimed arrows at the weak points in Bhishma's armour, even while the grandsire stood still." (para 5)
  - ii) "Ganga came up, says the poet, to quench her dear son's burning thirst. Bhishma drank and was happy."
  - iii) "Even when dying, the patient does not like medicine. He objects to the bitter taste."
- 2 Read again Paragraphs 1, 2, 6, 15 and the first two sentences of 16. You see that the language is highly figurative.
  - i) In para 6 you read: "... the arrows, continued to come down thick on him..." Now try to reword the sentence in non-figurative language.
  - ii) Pick out and comment on a few figures of speech used in these passages.
- 3 Narrate in about a page the passing of Bhishma.
- 4 You may have read about some incident in real life or in stories, where in trying to do one's duty some one had to forget about attachment or personal relationships. Give an account of it in two or three short paragraphs running into a page.

## I INTRODUCING THE POEM

Life is hard for the stray dog which has preferred the freedom of the wild to the security of its master's home. For one thing, it is friendless; for another, it feels insecure and often has to starve. But it is unlikely it would regret that no master owns him. Or would it? How would such a dog treat other dogs? Would it be friendly to the people? How would the people in their turn treat the dog? What would they have to say against it?

In this poem you listen to a dog making a statement about itself. Is it not interesting to imagine ourselves, as the poet does here, in someone else's position and try to see the world as he sees it?



## II LISTENING TO THE POEM

Your teacher will read the poem two or three times. Listen carefully.

I'm a lean dog, a keen dog,  
a wild dog and lone;  
I'm a rough dog, a tough dog,  
hunting on my own;  
I'm a bad dog, a mad dog,  
teasing silly sheep;  
I love to sit and bay the moon  
to keep fat souls from sleep.

4

I'll never be a lap dog, licking dirty feet,  
A sleek dog, a meek dog,  
Cringing for my meat,  
Not for me the fireside, the well-filled plate,  
But shut door, and sharp stone,  
and cuff and kick and hate.

8

Not for me the other dogs,  
running by my side,  
Some have run a short while,  
but none of them would bide.  
Oh, mine is still the lone trail,  
the hard trail, the best,  
Wide wind, and wild stars,  
and hunger of the quest!

12

Irne Rutherford McLeod

Who is the speaker in this poem?

Is he unlike most other members of his species? Does he speak only about himself? What did you notice about the rhythm of the poem?

## III READING THE POEM

Read the poem silently two or three times. The meanings of unfamiliar words are given below:

1. 1 <b>lone</b> (adj.)	- without company
1. 1 <b>keen</b> (adj.)	- quick at understanding, intelligent
1. 2 <b>tough</b> (adj.)	- not easily weakened; able to suffer uncomfortable conditions
1. 2 <b>on one's own</b>	- alone, without help
1. 3 <b>tease</b> (v.)	- annoy or irritate persistently
1. 3 <b>silly</b> (adj.)	- foolish
1. 4 <b>bay</b> (v.)	- bark at
1. 6 <b>sleek</b> (adj.)	- healthy looking
1. 6 <b>cringe</b> (v.) /krɪndʒ/	- beg for
1. 8 <b>cuff</b> (n.)	- blow
1. 9 <b>bide</b> (v.)	- wait; continue in a state or condition
1.10 <b>trail</b> (n.)	- path
1.12 <b>quest</b> (n.)	- search
1.12 <b>wind</b>	- "wind" here may be pronounced 'waind'

## IV UNDERSTANDING THE POEM

- 1 What is the lone dog like?
- 2 The lone dog says it is unlike other dogs. What does he think other dogs are like?
- 3 What does he do to the sheep?
- 4 How does he disturb people at night?
- 5 Why wouldn't he be a lap dog?
- 6 What does he say in line 6, of tame, well-cared-for dogs?
- 7 What does he get instead of 'fire side' and 'well-filled plate'?
- 8 Why wouldn't the other dogs stay with him for long?
- 9 Does he think he is superior to the other dogs?

10 How does he describe his trail? What is his hunger for?

## V APPRECIATING THE POEM

1 Is there any reason why the lone dog should dislike 'fat souls' and 'silly sheep' in a special way?

2 How does the dog suggest that the dislike is mutual?

3 How does he say that he is his own master?

4 Why is that the well-filled plate is not for him?

5 The dog is lone. But does he dislike company?

6 Do you think that some people are like lone dogs?

7 The poem makes use of both end-rhyme and internal rhyme. (Internal rhyme means the use of rhyming words within the same line. e.g., lean and keen in line 1)

Find out the various instances of both kinds of rhyme in the poem.

8 Sometimes for various effects poets repeat the vowels or consonants. The repetition of a vowel is

called 'assonance' and the repetition of a consonant 'alliteration'. The phrase "wide wind and wild" in the concluding line is an example of both. Identify the other instances of alliteration and assonance in the poem.

9 Does the poem suggest any philosophy of life? Can you describe it?

10 What is the tone of the poem?

VI

The poem has a rhythmic and marching sound. It may be read fairly quickly, slowing down only for the last line of each stanza. The adjectives that stand out such as 'lean', 'keen', 'wild' etc. must be emphasized.

## VII About the author

Irene Rutherford Mcleod (b. 1891) is famous for her lyrics which are simple and remarkably clear. Her best poems appear in *Songs to Save a Soul* and *Before Dawn*. She married the famous English critic A. de Selincourt and together they have written many articles and books.

## INTRODUCTION

Are we not all becoming more and more self-centred? Do we think of our near and dear ones as often as we should? No, we don't have time, even on special days like Thiruvonam or Bakrid or Christmas, days of cheer, warmth and love.

But what a world of difference a little act of kindness and of love could make in the lives of people! Ours is indeed a rich world, rich in the reservoir of love which we, curiously enough, keep in reserve, safely away. If only we could trade in it freely! We would all be richer, by far, with sweet wholesome memories of love given and accepted, the warmth of which would last a lifetime. And money can't buy that, no amount of it.

The warmth of a tiny gesture of thoughtfulness on the part of a fifteen-year old boy lasts a full fifty years. A double blessing for both the giver and the recipient. Read this heart-warming story in Pearl S. Buck's own words:

1 He woke suddenly and completely. It was our o'clock, the hour at which his father had always called him to get up and help with the milking. Strange how the habits of his youth clung to him still! Fifty years ago, and his father had been dead for thirty years, and yet he waked at our o'clock in the morning. He had trained himself to turn over and go to sleep, but this morning, because it was Christmas, he did not try to sleep.

2 Yet what was the magic of Christmas now? His childhood and youth were long past, and his own children had grown up and gone. Some of them lived only a few miles away, but they had their own families, and though they would come in as usual towards the end of the day, they would explain with infinite<sup>1</sup> gentleness that they wanted their children to build Christmas memories about their houses, not his. He was left alone with his wife.

3 Yesterday she had said, 'It isn't worth while, perhaps—'

4 And he had said, "Oh, yes, Alice, even if there are only the two of us, let's have a Christmas of our own."

5 Then she had said, "Let's not trim<sup>2</sup> the tree until tomorrow, Robert—just so it's ready when the children come. I'm tired."

6 He had agreed, and the tree was still out in the back entry<sup>3</sup>.

7 He lay in his big bed in his room. The door to her room was shut because she was a light sleeper, and sometimes he had restless nights. Years ago they had decided to use separate rooms. Neither of them slept as well as they once had. They had been married so long that nothing could separate them, actually.

8 Why did he feel so awake tonight? For it was still night, a clear and starry night. No moon, of course, but the stars were extraordinary. Now that he thought of it, the stars seemed always large and clear before the dawn of Christmas Day. There was one star now that was certainly larger and brighter than any of the others. He could even imagine it moving, as it had seemed to him to move one night long ago.

9 He slipped back in time, as he did so easily nowadays. He was fifteen years old and still on his father's farm. He loved his father. He had not known it until one day a few days before Christmas, when he had overheard what his father was saying to his mother.

10 "Mary, I hate to call Rob in the mornings. He's growing so fast, and he needs his sleep. If you see how he sleeps, when I go in to wake him up! I wish I could manage alone."

11 "Well, you can't, Adam." His mother's voice was brisk<sup>4</sup>. "Besides, he isn't a child any more. It's time he took his turn."

12 "Yes," his father said slowly. "But I sure do hate to wake him."

13 When he heard these words, something in him woke: his father loved him! He had never thought of it before, taking for granted the tie of their blood. Neither his father nor his mother talked about loving their children; they had no time for such things. There was always so much to do on a farm.

14 Now that he knew his father loved him,

1 infinite (adj) : without limit  
2 trim (v) : make neat

3 entry (n.) : door, gate  
4 brisk (adj) : sharp

there would be no more loitering<sup>5</sup> in the mornings and having to be called again. He got up after that, stumbling blind with sleep, and pulled on his clothes, his eyes tight shut, but he got up.

15 And then on the night before Christmas, that year when he was fifteen, he lay for a few minutes thinking about the next day. They were poor, and most of the excitement was in the turkey they had raised themselves and in the mince pies his mother made. His sisters sewed<sup>6</sup> presents, and his mother and father always bought something he needed, not only a warm jacket, maybe, but something more, such as a book. And he saved and bought them each something, too.

16 He wished, that Christmas he was fifteen, he had a better present for his father. As usual he had gone to the ten-cent store and bought a tie. It has seemed nice enough until he lay thinking the night before Christmas, and then he wished that he had heard his father and mother talking, in time for him to save for something better.

17 He lay on his side, his head supported by his elbow, and looked out of his attic window. The stars were bright, much brighter than he ever remembered seeing them, and one star in particular was so bright that he wondered if it were really the Star of Bethlehem.

18 "Dad," he had once asked when he was a little boy, "what is a stable?"

19 "It's just a barn<sup>7</sup>," his father had replied, "like ours."

20 Then Jesus had been born in a barn, and to a barn the shepherds and the Wise Men had come, bringing their Christmas gifts!

21 The thought struck him like a silver dagger. Why should he not give his father a special gift too, out there in the barn? He could get up early, earlier than four o'clock, and he could creep into the barn and get all the milking done. He'd do it alone, milk and clean up, and then when his father went in to start the milking, he'd see it all done. And he would know who had done it.

22 He laughed to himself as he gazed at the stars. It was what he would do, and he mustn't sleep too sound.

23 He must have waked twenty times, scratching a match each time to look at his old watch—midnight, and half past once, and then two o'clock.

24 At a quarter to three he got up and put on his clothes. He crept downstairs, careful of the creaky boards<sup>8</sup>, and let himself out. The big star hung lower over the barn roof, a reddish gold. The cows looked at him, sleepy and surprised. It was early for them too.

25 "So, boss," he whispered. They accepted him placidly<sup>9</sup> and he fetched some hay for each cow and then got the milking pail and the big milk cans.

26 He had never milked all alone before, but it seemed almost easy. He kept thinking about his father's surprise. His father would come in and call him, saying that he would get things started while Rob was getting dressed. He'd go to the barn, open the door, and then he'd go to get the two big empty milk cans. But they wouldn't be waiting or empty; they'd be standing in the milkhouse filled.

27 "What the—" he could hear his father exclaiming.

28 He smiled and milked steadily, two strong streams rushing into the pail, frothing<sup>10</sup> and fragrant. The cows were still surprised but acquiescent<sup>11</sup>. For once they were behaving well, as though they knew it was Christmas.

29 The task went more easily than he had ever known it to before. Milking for once was not a chore<sup>12</sup>. It was something else, a gift to his father who loved him. He finished, the two milk cans were full, and he covered them and closed the milkhouse door carefully, making sure of the latch. He put the stool in its place by the door and hung up the clean milk pail. Then he went out of the barn and barred the door behind him.

30 Back in his room he had only a minute

5 loiter (v)

: waste time going to a place; stand about

9 placidly (adv)

: quietly, calmly

6 sew /səʊ/

: fasten with stitches

10 frothing (adj)

: foaming; covered with bubbles.

7 barn (n)

: covered building for storing hay, grain etc.

11 acquiescent

/,ækwi'ēsnt/ (adj) : ready to agree or accept quietly.

8 board (n)

: flat piece of cut wood;

12 chore (n)

/tʃɔ:/ an unpleasant task.

to pull off his clothes in the darkness and jump into bed, for he heard his father up. He put the covers over his head to silence his quick breathing. The door opened.

31 "Rob!" his father called. "We have to get up, son, even if it is Christmas."

32 "Aw-right," he said sleepily.

"I'll go on out," his father said. "I'll get things started."

33 The door closed and he lay still, laughing to himself. In just a few minutes his father would know. His dancing heart was ready to jump from his body.

34 The minutes were endless--ten, fifteen, he did not know how many--and he heard his father's footsteps again. The door opened and he lay still.

35 "Rob!"

"Yes Dad--"

"You son of a--" His father was laughing, a queer sobbing sort of a laugh. "Thought you'd fool me, did you?" His father was standing beside his bed, feeling for him, pulling away the cover.

"It's for Christmas, Dad!"

36 He found his father and clutched him in a great hug. He felt his father's arms go around him. It was dark, and they could not see each other's faces.

37 "Son, I thank you. Nobody ever did a nicer thing--"

38 "Oh, Dad, I want you to know--I do want to be good." The words broke from him of their own will. He did not know what to say. His heart was bursting with love.

39 "Well, I reckon<sup>13</sup> I can go back to bed and sleep," his father said after a moment. "No, hark<sup>14</sup>--the little ones are waked up. Come to think of it. Son, I've never seen you children when you first saw the Christmas tree. I was always in the barn. Come on!"

40 He got up and pulled on his clothes again, and they went down to the Christmas tree, and soon the sun was creeping up to where the star had been. Oh, what a Christmas, and

how his heart had nearly burst again with shyness and pride as his father told his mother and made the younger children listen about how he, Rob, had got up all by himself.

41 "The best Christmas gift I ever had, and I'll remember it, son, every year on Christmas morning, so long as I live."

42 They had both remembered it, and now that his father was dead he remembered it alone: That blessed Christmas dawn when alone with the cows in the barn, he had made his first gift of true love.

43 Outside the window now the great star slowly sank. He got up out of bed and put on his slippers and bathrobe and went softly upstairs to the attic and found the box of Christmas-tree decorations. He took them downstairs into the living room. Then he brought in the tree. It was a little one--they had not had a big tree since the children went away--but he set it in the holder and put it in the middle of the long table under the window. Then carefully he began to trim it.

Pearl S. Buck

### III NOTES

#### A About the Author



13 reckon (v) : think; suppose.

14 hark (v) : (literary) listen.

Pearl S. Buck (1892-1973): American author noted for her novels on life in China and recipient of the Nobel Prize for Literature in 1938. She spent her youth in China where her parents were missionaries, receiving her early education in Shanghai. After graduating from an American University in 1924, she returned to China and later became a University teacher in Nanking.

Her articles and stories about Chinese life first appeared in US magazines in 1923, but it was not until 1931 that she reached a wide audience with *The Good Earth* which was awarded the Pulitzer Prize in 1932. Thereafter, she published, several famous novels, collections of stories and biographical writings.

## B REFERENCES AND EXPLANATIONS

- 15 **mince pie:** a small, round covered piece of pastry filled with mincemeat eaten especially at Christmas. Mincemeat is a mixture of dried fruits, fat, sugar, flour, etc.
- 15 **warm jacket (n):** a short, sleeved coat worn to keep the body warm. Such items of dress are commonly referred to as warm clothing.
- 17 **the Star of Bethlehem:** the star that appeared above Bethlehem when Jesus was born there.
- 20 **the Wise Men:** popularly known also as the Magi, these pilgrims from the East followed the star to Bethlehem, where they paid homage to the Christ child.
- 25 **so boss:** a way of calling a cow or any bovine animal.

## C WORDS AND PHRASES

- 1 **cling to** : stick to; hold firmly (para 1)  
In the presence of strangers, children sometimes cling to their mothers' clothes.
- 2 **slip back in time** : think of the past (para 9)  
Old people at times slip back in time and recall their experiences of childhood and youth.
- 3 **take one's turn** : do one's part of the duty. (para 11)  
Parents should let their young children take their turns at duties at home.
- 4 **of one's own** : not shared with anyone else (para 4)  
Let's have a house of our own, even if it is a small one.
- 5 **take (sthg) for granted** : accept without questioning (para 13)  
We always tend to take natural resources for granted.
- 6 **now that** : as a result of the fact that  
Now that your lessons are over, you should start your revision in earnest.
- 7 **turn up** : make one's appearance  
We missed the train because a few members of our team failed to turn up in time.

## 8 for once

: for this one occasion only (para 28, 29)  
"Won't you come in time, for once?" the teacher asked John who was a regular late comer.

## 9 of one's own will

: without any compulsion (para 38)

Jayant discontinued his studies of his own will, even when his parents wanted him to continue;

## 10 in time

: early enough (to do something)

Unless you start preparing for your examination in time, you will have to regret about it later.

## IV COMPREHENSION

Answer the following questions:

- 1 'He woke suddenly and completely.' (para 1) Who is 'he' in the story? What is his name? The other important character in the story is introduced in the second sentence. Who is it? The main activity around which the story is built is also introduced in the second sentence. What is it? Do you think this is a very interesting way to begin the story?
- 2 How old, do you think, he was at the time of the story? What time did he wake up when he was a boy? Why? Did he get up so early at the time of the story? What did he do after four o' clock? In what way was the day in the story different?
- 3 Why was he left alone with his wife? (para 2) Where were his children? Were they unkind to him? Why weren't they with him on this Christmas Day?
- 4 'It isn't worthwhile, perhaps' (para 3) What wasn't worthwhile? (para 4-6) Why did his wife think so? Did he agree?
- 5 Why did they use separate rooms? (para 7) Did it show consideration for each other, or lack of it?
- 6 '.....the stars were extraordinary.' (para 8) Do you think the stars were really extraordinary? Or did he only think so? What did he imagine one star was doing?
- 7 How did he learn that his father loved him? (para 10-12) Why hadn't he thought of it before? (para 13) What difference did the knowledge make? (para 14)
- 8 'They were poor, ....' (para 15) How did their poverty limit their Christmas celebrations? What did his parents do, in spite of their poverty?
- 9 What had he bought for his father that Christmas he was fifteen? (para 16) When had he bought it? Before he overheard his parents talking or after? What difference would it have made to the Christmas gift?
- 10 What did his father tell him about where Jesus was born? (para 19) What ideas did that information give him? (para 21) What was his gift going to be?

11 'He laughed to himself....' (para 22) What made him laugh? Why couldn't he sleep well? Why were the cows surprised? (para 24) Did they trouble him though he was alone? (para 25)

12 '.... But it seemed almost easy.' (para 26) Why does he think it seemed easy? There are a few words in para 28 which tell us his mind was full of cheer. Can you spot those words?

13 'Milking for once was not a chore.' (para 29) What did it use to be? What was it now? What made the difference?

14 '.... to silence his quick breathing.' (para 30) Why was he breathing quickly? (cold/strain/sleepiness/excitement?) Why did he want to silence his breathing? "Aw-right," he said sleepily. (para 32) Was he really sleepy? There are two expressions in para 33 and 34 which tell us he was greatly excited. What are they?

15 'His father was laughing.' (para 35) What kind of laughter was it? Can you explain why? What do you think his father felt when he knew what had happened? How did he feel? (para 38).

16 What did his father want to do? (para 39) Why did his father change his mind? What did they do? What did his father tell the others? How did he feel?

17 What did his father think was the best Christmas gift he ever had? (para 41) Suppose the boy had saved more money and bought his father an expensive gift. Would his father have valued it more? Why?

18 What did he start doing? (para 43) Who was he preparing it for? Do you think the memory of that Christmas when he was fifteen made him happy? Or sad?

## WORD STUDY AND EXERCISES

A Read the following sentence and study the verb in italics:-

He *got up* after that .... (para 14)

The word *get* forms a large number of idioms and phrases in English. In the following sentences, replace the italicized parts using an idiom with *get*. Choose from the list given at the end of the exercise.

- 1 She *travels* quite a bit, working for an international firm.
- 2 Can you *continue* without his help?
- 3 Put the food where the cat cannot *reach* it.
- 4 She cannot *continue her way of life* on such a small income.
- 5 Several undertrials *escaped from* prison last *week*.
- 6 It'll be some time before *she returns to* her usual state of health.
- 7 I wanted to talk to you; but I could not *contact* you on the phone.

8 We haven't met for a long time. When can we *have a meeting*?

9 Grandmother is almost *reaching the age of* 90.

10 It's high time you *began to give* serious attention to your business.

(get by/get on for/get up to/get off/get up/get through/get at/get about/get on/get out of/get into/get ahead/get down to/get together/get over/get down/get back)

B a) A few sentences from the story are given below. Two noun forms are suggested for the italicized word in each sentence. Use the appropriate noun form to fill in the accompanying sentences.

The first is an example.

1 He did not *try* to sleep (para 1) (try/trial)  
He succeeded in his fourth trial.  
Let me give it a try.

2 He had never *thought* of it before. (para 13)  
(thought/thinking)

What is the Government's \_\_\_\_\_ on the matter?  
She sat there, deep in \_\_\_\_\_

3 The stars were much brighter than he ever *remembered* seeing them. (para 17)  
(remembrance/memory)

He gave me his photograph as a \_\_\_\_\_  
There have been two world wars within my grandfather's \_\_\_\_\_

4 He *laughed* to himself (para 22) (laugh/laughter)  
The room was filled with the noise of .....  
We had a good \_\_\_\_\_ over his silly mistakes.

5 He *covered* the milk cans. (para 29) (cover/covering)  
There was the picture of a pretty girl on the \_\_\_\_\_ of the book.

The leather \_\_\_\_\_ of the couch gives it a rich look.

6 It had seemed to him to *move* one night long ago. (para 8) (movement/motion)

He is getting older, and his \_\_\_\_\_ are getting slower and slower.

The train was already in \_\_\_\_\_ when he jumped in.

7 I *hate* to call Rob in the mornings. (para 10) (hate/hatred)

She looked at me with \_\_\_\_\_ in her eyes.  
She is full of \_\_\_\_\_ for the driver who killed her child.

8 I'll remember it so long as I *live*. (living/life)

Manual labourers find it difficult to make a \_\_\_\_\_ these days.

There is no \_\_\_\_\_ on the moon.

(b) The story begins with the following sentence: 'He woke suddenly and 'completely'. The adjective 'complete' can have two noun forms:

completeness and completion. Compare the two sets of sentences below:

- (1) The picture does not look complete ( having every thing necessary). It lacks completeness.
- (2) The work on the bridge will be complete ( finished) in a month. We are eagerly waiting for its completion

## VI LANGUAGE STUDY AND EXERCISES

(para 10) I wish I could manage alone.

(para 16) He wished... he had a better present for his father.

'I wish I could' means 'I'm sorry, I can't'.

Wish + Past subjunctive is really an expression of regret.

The following examples show how the different tenses are used with 'wish':

1 Situation: simple present I'm not handsome	wish: simple past I wish I was/were handsome
I hardly ever get letters.	I wish I got more letters.
2 Situation: present progressive It's raining.	wish: past progressive I wish it wasn't raining.
3 Situation: simple past She quarrelled with her son	wish: past perfect She wished she hadn't quarrelled with him.
She said something unpleasant.	She wished she had not said anything unpleasant.
(Wish can be put into the past tense without changing the subjunctive).	
4 Situation: present perfect: I have lost my bicycle.	wish: past perfect. I wish I hadn't lost it.
I have thrown down the offer.	I wish I had not thrown down the offer.
5 Situation: am going to, I'm going to make a speech this afternoon.	wish: was going to I wish I were not going to make a speech this afternoon.
I'm going to do an examination tomorrow.	I wish I were not going to do an examination tomorrow.
6 Situation: will You will sleep all day.	wish: would I wish you would wake up (and start working).
You will talk all the time.	I wish you would not talk all the time.

Normally 'wish' is followed by an infinitive and has the same meaning as want + infinitive or would like + infinitive.

I wish to see the manager.

I want to see the manager.

I would like to see the manager.

Now compare the following sentences.

'I wish to know'. (I want some one to tell me.)  
'I wish I knew' (I'm sorry I don't know.)

## VII Using language

### Giving opinions

1 (a) At the beginning of the story 'A Christmas Morning', the old man and his wife were talking about celebrating Christmas.

Yesterday she said, "It isn't worthwhile, perhaps \_\_\_\_\_. And he said, "Oh, yes, Alice, even if there are only the two of us, let's have a Christmas of our own."

Then she said, "Let's not trim the tree until tomorrow, Robert -- just so it's ready when the children come. I'm tired."

He agreed, and the tree was still out in the back entry.

The old couple were stating their opinions about whether and how to celebrate Christmas.

They were agreeing with each other, they were also disagreeing without hurting each other.

(b) Would you like to role-play the dialogue above: One of you could be Robert and the other Alice, and say their parts. You could leave out the narrative parts.

2 (a) Let's discuss briefly, the different ways used for asking people's opinions, stating their opinions, agreeing and disagreeing.

Read the following dialogue:

A: What do you think about learning English?  
B: Well, if you ask me, English is a difficult language to learn.

A: I'm afraid I disagree with you. Some languages are even more difficult, I think.

(b) Asking for an opinion

Some of the common ways of asking people for their opinions are:

(i) What do you think of .....?  
(ii) What's your opinion of .....?  
(iii) What are your views about .....?  
(iv) Do you agree with .....?  
(v) Are you in favour of .....?

(c) Giving an opinion

People use the following ways to express their views:

(i) I'd say .....  
(ii) I think/I believe/I feel/I suppose .....  
(iii) It seems to me/In my opinion.....  
(iv) As far as I can see/As far as I'm concerned ... /I am of the view  
(v) I'd just like to say that ...  
(vi) I'm convinced/I am strongly persuaded

From (i) to (v) above the expressions get more and more formal; (vi) is an emphatic way of stating one's opinion.

#### (d) Agreeing with an opinion

Here are some useful ways of agreeing with someone's opinion:

- (i) Quite/Exactly./That's right./Of course.
- (ii) I (quite) agree.
- (iii) I couldn't agree more./ I agree entirely.
- (iv) I am at one with you.

#### (e) Disagreeing with an opinion.

When you disagree with what someone has said, the effect is often impolite. But the disagreement can be made more polite by qualifying it with an apology. Some common ways of disagreeing are listed below:

- (i) I don't agree./ I disagree.
- (ii) But don't you think...../Well, I think...../ But on the other hand.....
- (iii) I'm not so sure./I wouldn't say that./I wonder./ Do you really think so?
- (iv) Certainly it's true that ..... but on the other hand/I'm in total agreement with you, but we also have to consider .....

Item one above is the least formal and perhaps the least tactful, while (iv) is the most formal.

3 Let's go back to the brief dialogue in 2 (a) above. Practise the dialogue with a friend in class.

Change the topic.

Example: teachers going on strike/paying huge sums as dowry/smoking/learning three languages/boys growing long hair/violence in films.

Write down one of the dialogues.

## VIII USING THE DICTIONARY

Should we not use the dictionary, once in a while, to make sure that we pronounce the simple words correctly? Sometimes simple words mispronounced can cause problems. For instance a 'non-Hindi region' is not the same as a 'known Hindi region'. While the first is a region where Hindi is not spoken, the second is well-known to be a Hindi-speaking area.

got, not, gone door, four, bought ago, grown, woke

The above are some of the common words you have come across in the first few paragraphs of the lesson. The letter 'o' in isolation or in combination with 'o', 'u', or 'w' has slightly different sounds in each list of words. Now look up the following words and practise their difference in pronunciation:

A	B	C
/o:/	/ɔ:/	/əʊ/
not	nought	note
cot	caught	coat
stock	stalk	stoke
rod	roared	road/rode
rot	wrought	rote
was	wars	woes
god	gored	goad
tot	taught	tote
con	corn	cone
shone	shorn	shown

## IX WRITING

1 Answer in a paragraph:

- (a) How did Robert realize that his father loved him?
- (b) What was his Christmas present to his father?

2 Write a brief essay bringing out the message of the story.

2 In modern Indian Society old people seem to get more and more neglected. Often the sons and daughters leave them and go away to their places of work. You can't blame the younger people because they have to earn their livelihood. Of course they do send some money to the old parents. But is money the only thing the old people need?

What do you think the younger people can do to care for their parents? Put down your ideas about 'Caring for the old'.

# STOPPING BY WOODS ON A SNOWY EVENING

## I INTRODUCING THE POEM

Imagine that you are returning home after a long day's journey. It is getting late and home is a long way off. On the way you see something - a lake, a waterfall, a landscape or anything of that kind - that thrills you with its beauty of the scene; but would it make you forget all thoughts of home? The fascination of the scene could be powerful but so, too, will be your desire to reach home. Which one of these conflicting pulls will win in the end? Here is a poem on this situation. In a poem like this, one should not be content with the surface meaning; go deeper and you will find other levels of meaning.

## II LISTENING TO THE POEM

Your teacher will now read the poem. Keep your books closed and listen:



Whose woods these are I think I know.

His house is in the village though;  
He will not see me stopping here

To watch his woods fill up with snow. 4

My little horse must think it queer

To stop without a farmhouse near  
Between the woods and frozen lake

The darkest evening of the year.

He gives his harness bells a shake

To ask if there is some mistake.

The only other sound's the sweep

Of easy wind and downy flake

The woods are lovely, dark and deep.

But I have promises to keep.

And miles to go before I sleep,

And miles to go before I sleep.

8

12

16

Who speaks in the poem? What is his problem? How many characters are there in the poem? What do you know about the time and place described in the poem?

## III READING THE POEM

Now read the poem to yourself two or three times. The difficult words are explained below:

line 5 queer (adj) : (here) mildly insane

line 6 farmhouse (n) : a house on a farm

line 7 frozen lake : lake where the water has frozen i.e., turned into ice

line 9 harness : all the leather work and metal work by which a horse is controlled or fastened to a cart

line 12 downy flake : flakes soft as down on the fluffy feathers of a bird; a flake means a thin flat piece of some thing. Here it refers to snow-flakes

## IV UNDERSTANDING THE POEM

- 1 Why does the poet stop on the way?
- 2 What does he know about the man who owns the woods?
- 3 What lies opposite to the woods?
- 4 What does the little horse think about the poet stopping by woods? Why does he think so?
- 5 What question does the horse seem to ask? How does it convey the question?
- 6 What are the two sounds the poet speaks about in the third stanza?
- 7 How do the woods appear to the poet?
- 8 Having stopped by the woods, briefly, the poet resumes his journey. Why doesn't the poet stop



longer? Which of the following is the correct answer?

- a He realizes that it is dangerous to stop there in the cold evening.
- b He thinks he has no right to enter another man's property.
- c The beauty of nature does not fascinate him.
- d The traveller thinks that he should not allow the woods to distract him from his destination where he has to continue his life's work.
- 9 Which line tells you that the poet's home is a long way off from there?
- 10 In the poem there are two conflicting pulls engaging the poet's mind. What are these pulls? Which one of them wins in the end?

## V APPRECIATING THE POEM

1 The poem contains a series of contrasts. Every stanza contains one. In the first stanza for example, the poet who stops by the woods is contrasted with the owner of the woods who lives in the village. What are the contrasts in stanzas two and three?

1 The poet speaks about a journey. In a poem a poet may say one thing while meaning something else. Is this true of this poem? Do you think that the journey described in the poem is a symbol? If so what does it stand for?

3 You have noted that the snow falls at the end of the day; it buries things under it; its coldness can kill. If it is a symbol what, possibly, can it stand for?

4 What makes him resume the journey?

5 Given below are three different responses to the poem. Which one of these explanations do you favour? Can you suggest any other interpretation?

a The poet says in effect that he does not want to escape from the problems of life; he would face them and discharge his duties to the very end.

b The woods represent the region of death. In this poem the poet overcomes his death-wish and rededicates himself to life.

c The woods represent the dark realities of social life; the poem expresses in effect the poet's unwillingness to write about these social realities.

6 What have you noticed about the use of rhyme in the poem?

7 The fourth line of the first three stanzas, instead of joining the third line in rhyme, rhymes with the first two. Does this resemble any action of the poet?

8 The concluding line repeats the previous line. Are these two lines to be read in the same way? How will it enrich the meaning if we emphasise 'miles' in the first line and 'sleep' in the second?

9 A good proportion of English poetry employs rising rhythm. The rhythm is called rising when the syllables are arranged in the unstressed-stressed manner. Look at the following example:

And miles / to go / before / I sleep

Examine the first stanza of the poem to see if the rhythm is rising or falling.

11 What is the poet's attitude to nature; reverential? admiring? aesthetic? None of these?

## VI RECITING THE POEM

Read the poem aloud. That way you will discover how sound reinforces sense. Read a poem much more slowly than you would read a prose passage. The best way to read a poem is the one that will enable a person who is not looking at a copy of the poem to understand it. Read naturally.

## VII ABOUT THE AUTHOR

Robert Frost (1875-1963) is an American poet. He loved the countryside and his poems have a pastoral flavour. He wrote about simple subjects and interesting people—stonewalls, caged monkeys, old wells, hylabrooks, lonely houses, woods, hired men, lumberjacks, travellers and so on. His poems appear to be simple, but most of them have a hidden layer of meaning. He has said about his poems that they begin in delight and end in wisdom.

## I INTRODUCTION

It is unlikely that a dog will ever miss any opportunity of a fight with a cat. The two cannot get along peacefully even when they live under the same roof. And the hatred is deep-rooted. Have you ever seen a cat-and-dog fight? How does the cat prepare for war when the dog approaches? What are the weapons it banks on? How does the fight usually end?

In this lesson Jerome K. Jerome gives a very amusing account of Montmorency's fight with a cat. Montmorency is the narrator's dog. This is an extract from *Three men in a Boat* which describes a camping trip up the Thames. The incident described here is supposed to have taken place when the three men—George, Harris and the narrator—were camping at Marlow, a pleasant town on the Thames.

II 1 We got up tolerably early on the Monday morning at Marlow, and went for a bathe<sup>1</sup> before breakfast; and coming back, Montmorency made an awful<sup>2</sup> ass of himself. The only subject on which Montmorency and I have any serious difference of opinion is cats. I like cats; Montmorency does not.

2 When I meet a cat, I say, "Poor Pussy!" and stoop down<sup>3</sup> and tickle<sup>4</sup> the side of its head; and the cat sticks up its tail in a rigid<sup>5</sup>, cast-iron manner<sup>6</sup>, arches<sup>7</sup>, its back, and wipes its nose up against my trousers; and all is gentleness and

peace. When Montmorency meets a cat, the whole street knows about it, and there is enough bad language wasted in ten seconds to last<sup>8</sup> an ordinary respectable man all his life, with care.

3 I do not blame the dog because I take it that it is his nature. Fox-terriers<sup>9</sup> are born with about four times as much original sin in them as other dogs are, and it will take years and years of patient effort to bring about any appreciable<sup>10</sup> reformation in the rowdiness of the fox-terrier nature.

4 I remember being in the lobby<sup>11</sup> of the Haymarket Stores one day, and all round about me were dogs, waiting for the return of their owners, who were shopping inside. There were a mastiff<sup>12</sup>, and one or two collies<sup>13</sup>, and a St. Bernard<sup>14</sup>, a few retrievers<sup>15</sup>, and Newfoundlands<sup>16</sup>, a boar-hound, a French poodle<sup>17</sup>, with plenty of hair round its head, but mangy<sup>18</sup> about the middle; a bulldog<sup>19</sup>, and a couple of Yorkshire tykes<sup>20</sup>.

5 There they sat, patient, good and thoughtful. A solemn peacefulness seemed to reign<sup>21</sup> in that lobby. An air of calmness and resignation<sup>22</sup>—of gentle sadness pervaded<sup>23</sup> the room.

1 bathe (n.) /beɪz/	: a bath in the sea, river etc., a	15 retrievers	: sort of dogs used for retrieving, i.e. to find and bring in killed or wounded animals etc.
2 awful (adj.)	: dreadful	16 Newfoundland dog	: thick, large powerful dog with dense and oily coat
3 stoop down	: bend down	17 poodle	: dog with curly coat, usually trimmed
4 tickle (v.)	: excite the nerves of the skin by lightly touching it	18 mangy (adj.) /'mændʒi/	: infested with manges, a skin disease
5 rigid (adj.)	: stiff	19 bulldog	: large, powerful breed of dog with short thick neck noted for its courage
6 cast-iron manner	: (fig.) hard, unyielding manner	20 tykes	: low-bred worthless dogs.
7 arch (v.)	: form into an arch	21 reign /reɪn/	: rule
8 last (v.)	: be enough for	22 resignation (n.)	: uncomplaining acceptance of something
9 fox-terrier	: a kind of small but active dog esp. the kind that burrows to pursue the enemy	23 pervaded	: got into every part
10 appreciable (adj.)	: enough to be seen or felt		
11 lobby (n.)	: entrance hall		
12 mastiff	: large, strong dog with drooping ears		
13 collies	: Scottish sheep dogs with rough and coarse hair		
14 St. Bernard	: large dog with dense, short hair, once used by the monks of St. Bernards to rescue travellers on the Alps.		

6 Then a sweet young lady entered, leading a meek-looking little fox-terrier, and left him, chained up there, between the bulldog and the poodle. He sat and looked about him for a minute. Then he cast up his eyes to the ceiling, and seemed, judging from his expression, to be thinking of his mother. Then he yawned. Then he looked round at the other dogs, all silent, grave<sup>24</sup>, and dignified<sup>25</sup>.

7 He looked at the bulldog, sleeping dreamlessly on his right. He looked at the poodle, erect<sup>26</sup> and haughty<sup>27</sup>, on his left. Then, without a word of warning, without the shadow of a provocation, he bit that poodle's near fore-leg<sup>28</sup>, and a yelp of agony rang through the quiet shades of that lobby.

8 The result of his first experiment seemed highly satisfactory to him, and he determined to go on and make things lively all round. He sprang over the poodle and vigorously attacked a collie, and the collie woke up, and immediately commenced a fierce and noisy contest with the poodle. Then Foxey came back to his own place, and caught the bulldog by the ear, and tried to throw him away; and the bulldog, a curiously impartial animal, went for everything he could reach, including the hall-porter<sup>29</sup>, which gave that dear little terrier the opportunity to enjoy an uninterrupted fight of his own with an equally willing Yorkshire tyke.

9 Anyone who knows canine nature need hardly be told that, by this time, all the other dogs in the place were fighting as if their hearths<sup>30</sup> and homes depended on the fray<sup>31</sup>. The big dogs fought each other indiscriminately<sup>32</sup>, and the little dogs fought among themselves, and filled up their spare time by biting the legs of the big dogs.

10 The whole lobby was a perfect pandemonium, and the din was terrific<sup>33</sup>. A crowd assembled outside in the haymarket, and asked if it was a vestry meeting; or, if not, who was being murdered, and why? Men came with poles and ropes, and tried to separate the dogs, and the police were sent for.

11 And in the midst of the riot that sweet young lady returned, and snatched up that sweet little dog of hers (he had laid the tyke up for a month, and had on the expression, now, of a new-born lamb) into her arms, and kissed him, and asked him if he was killed, and what those great nasty brutes of dogs had been doing to him; and he nestled<sup>34</sup> up against her, and gazed<sup>35</sup> up into her face with a look that seemed to say: "Oh, I am so glad you've come to take me away from this disgraceful scene!"

12 She said that the people at the Stores had no right to allow great savage<sup>36</sup> things like those other dogs to be put with respectable people's dogs, and that she had a great mind to summon somebody.

13 Such is the nature of fox-terriers; and, therefore, I do not blame Montmorency for his tendency to row<sup>37</sup> with cats; but he wished he had not given way to it that morning.

14 We were, as I have said, returning from a dip, and half-way up the High Street a cat darted<sup>38</sup> out from one of the houses in front of us, and began to trot<sup>39</sup> across the road. Montmorency gave a cry of joy--the cry of a stern warrior who sees his enemy given over to his hands--and flew after his prey.

15 His victim was a large black Tom<sup>40</sup>. I never saw a larger cat, nor a more disreputable<sup>41</sup> looking cat. It had lost half its tail, one

24 grave (adj.) : serious

25 dignified (adj.) : honourable

26 erect (adj.) : upright

27 haughty (adj.) : having a high opinion of oneself

28 fore-leg : front leg

29 hall-porter : hall-keeper

30 hearth (n.) : fireside

31 fray (n.) : fight

32 indiscriminately : without caring whether an enemy or not

33 terrific (adj.) : causing fear

34 nestled (v) : pressed himself lovingly to

35 gazed into : looked into

36 savage (adj.) : uncivilized

37 row (v) /rəʊ/ : quarrel noisily

38 darted : moved forward suddenly and quickly

39 trot (v) : run with short steps

40 Tomcat : male cat

41 disreputable : having a bad reputation

of its ears, and a fairly appreciable proportion<sup>42</sup> of its nose. It was a long, sinewy<sup>43</sup> looking animal. It had a calm, contented air about it.

16 Montmorency went for that poor cat at the rate of twenty miles an hour; but the cat did not hurry up--did not seem to have grasped<sup>44</sup> the idea that its life was in danger. It trotted quietly on until the would-be<sup>45</sup> assassin<sup>46</sup> was within a yard of it, and then it turned round and sat down in the middle of the road, and looked at Montmorency with a gentle, inquiring expression, that said:

"Yes! You want me?"

17 Montmorency does not lack pluck<sup>47</sup>; but there was something about the look of that cat that might have chilled<sup>48</sup> the heart of the boldest dog. He stopped abruptly, and looked back at Tom.

18 Neither spoke; but the conversation that one could imagine was clearly as follows:-



THE CAT

: "Can I do anything for you?"

MONTMORENCY

: "No--No, thanks."

THE CAT

: "Don't you mind speaking, if you really want anything, you know."

42 proportion

: part

43 sinewy

: tough

44 grasped

: understood

45 would-be (adj.)

: desiring to be

46 assassin

: killer

47 pluck (n.)

: courage

48 chilled

: made cold

49 groove (n.)

: long hollow cut in the surface of wood etc. or anything resembling that

50 visibly

: in a visible manner

51 shrink (v.)

: move back, show unwillingness to do something

MONTMORENCY : (backing down the High Street): "Oh, no--not at all--certainly."

--don't you trouble. I--I am afraid I have made a mistake. I thought I knew you. Sorry I disturbed you."

: "Not at all--quite a pleasure. Sure you don't want anything, now?"

MONTMORENCY : (still backing): "Not at all, thanks--not at all--very kind of you. Good morning."

THE CAT : "Good morning."

19 The cat rose, and continued his trot; and Montmorency, fitting what he calls his tail carefully into its groove<sup>49</sup>, came back to us, and took up an unimportant position in the rear.

20 To this day, if you say the word, "Cats!" to Montmorency, he will visibly<sup>50</sup> shrink<sup>51</sup> and look up piteously at you, as if to say:

"Please don't."

### III NOTES

#### A About the author



Jerome K. Jerome (1859-1927) was the son of an English preacher. He worked in a succession of jobs before he took up full-time writing. His most famous work is *Three men in a Boat*, published in 1889. It describes a camping trip up the Thames. *Three men in a Boat* became very famous in a short time. The book is full of amusing

digressions which blend humour and sentiment. Another of his books *Idle Thoughts of an Idle fellow* is equally famous. He won fame as a playwright also with the publication of his *The Passing of the Third Floor Back* in 1908.

#### E References and explanations

- 1 **Montmorency** is the narrator's dog. He is a fox-terrier. The narrator says elsewhere that although he looks gentle and sweet outwardly, he is a bit too rowdy, with a hundred and fourteen street fights to his credit.
- 2 **Pussy** is a child's word for a cat.
- 3 **Original sin** has a religious meaning, but here the author uses the expression to mean the innate rowdiness of fox-terriers.
- 4 Haymarket is a part of London, so called because of a Hay Market established there in 1660.
- 5 **Vestry meeting**; A meeting of parish council. Such meetings could become very noisy.

#### C Words and phrases.

- 1 **make things lively** : make things exciting and perhaps dangerous  
Jim made things lively for us by bringing a monkey into the class.
- 2 **pandemonium** : scene of noisy disorder.  
Pandemonium prevailed at the meeting when someone got up to question the speaker.
- 3 **to have a great mind to** : to be almost decided to  
I had a great mind to throw him out when he refused to go.
- 4 **give over to** : to hand over, deliver  
The thief begged on his knees that we should not give him over to the police.
- 5 **make an ass of oneself** : behave stupidly so that one is ridiculed.  
Ravi made an ass of himself by betting to fight a boy twice his size.
- 6 **bring about** : cause to happen  
Charges of corruption brought about his downfall.
- 7 **back down** : give up a claim  
He has backed down from the position he took last year.
- 8 **would — be** : desiring to become  
A workshop was held for would-be poets.
- 9 **go for** : attack  
As soon as he opened the gate, the dog went for the postman.
- 10 **send for** : request or order somebody to come  
You are seriously ill; you must send for a doctor.

#### IV COMPREHENSION

Answer the following questions each in a sentence or two.

- 1 How many incidents are narrated in this lesson?
- 2 Which of them is a digression i.e. a turning away from the main subject?

- 3 Is there any connection between the main story and the digression?
- 4 How do Montmorency and the author differ on the subject of cats?
- 5 Why is it difficult, according to the author, to reform the fox-terrier nature?
- 6 What kinds of dogs did the author find in the Haymarket Store lobby?
- 7 Where did the sweet, gentle lady leave her fox-terrier? How did he start the fray?
- 8 What happened after the poodle was attacked?
- 9 How did the little dogs conduct themselves during the fray?
- 10 How did the people react to the fray?
- 11 Who did the young lady blame for the fight?
- 12 What happened as Montmorency and the author returned from the bathe?
- 13 What was the Tomcat like? What did he do when Montmorency came rushing at him?
- 14 Did they fight? If not, why?

B Read the paragraph indicated against each question and then briefly explain each in a sentence or two:

- 1 "All is gentleness and peace." What is the author referring to? (2)
- 2 "I take it that it is in his nature." What? Whose nature? (3)
- 3 "A yelp of agony rang through the quiet shades of that lobby." Who yelped? Why? (7)
- 4 The bulldog is called a "curiously impartial dog" In what sense is he impartial? (8)
- 5 "She kissed him and asked him if he was killed." Who kissed? Whom? (11)
- 6 Montmorency gave a cry of joy. What was the cry for? (14)
- 7 "Fitting what it calls its tail into its groove, he came back." What do you gather about Montmorency's tail from this? (19)
- 8 "Please don't." Who makes this request? Why? (20)

C Match the following:

A	B
1 The Tomcat	: (a) went for everything, including the hall-porter.
2 The dogs in the lobby	: (b) kissed him and asked if he was killed.
3 The fox-terrier	: (c) took up an unimportant position in the rear.
4 The big dog	: (d) commenced a noisy contest with the poodle.
5 The collie	: (e) fought each other indiscriminately.
6 The bulldog	: (f) asked who was being murdered and why.
7 The crowd	: (g) caught the bulldog by the ear and tried to throw him away.

8 Montmorency : (h) sat patient, good, and thoughtful.

9 The sweet, young lady : (i) sticks up its tail in a rigid cast-iron manner.

10 The cat : (j) had calm contented look about it.

## V WORD STUDY AND EXERCISES

### A Word-building: Noun-suffixes

Consider the following nouns which occur in the lesson. reformation, rowdiness, experiment, owner, expression, opportunity

These words have been formed by adding suffixes to the root-words. For example, we form the word 'expression' by adding the suffix '-ion' to the root word 'express'. The following is a list of important noun suffixes in English.

1 '-er' '-ar' '-or' e.g. owner, beggar, advisor.

Nouns of this kind denote persons that do something.

2 '-ant' '-ent' e.g. dependant, student

3 '-ee' e.g. employee. Nouns of this kind have a passive sense. An employee, for example is one who is employed

4 '-ance' e.g. endurance

5 '-dom' e.g. kingdom

6 '-hood' likelihood, priesthood

7 '-th' e.g. growth, length

8 '-ist' e.g. chemist

9 '-ice' e.g. justice

10 '-ian' e.g. politician

Other noun suffixes include '-age', '-ism', '-art', and '-ency'

### Exercise:

Make noun-forms by adding appropriate noun suffixes to the following words:

aware, avoid, averse, bake, bare, better, cancel, celebrate, dedicate, define, deny, enforce, fair, familiar, grave, marry, mother, polite, quick, rare, sure, thin.

### B The prefix 'fore-'

You have studied in this lesson the word 'foreleg' which means 'front leg'. In this word 'fore-' is a prefix i.e. a syllable or a consonant added at the beginning of a root-word to modify its meaning. 'Fore' means before. For example, to 'foretell' means 'to tell beforehand'.

### More examples:

forefather, foreman, foreshadow, foreground, forenoon, forefinger

Do not confuse 'fore-' with 'for-' another prefix used in certain negative senses, e.g. forgo, forbear, forbid

The prefixes 'ante-' and 'pre-' also mean 'before.' An anteroom is a room leading into a large hall; to presuppose means 'to suppose beforehand'.

### Exercise

Prepare with the help of the dictionary a list of twenty words having the prefix 'fore-', 'ante-' or 'pre-'.

C Rewrite the following sentences using another word or expression having the same meaning in the place of the word(s) in italics:

1 There was a *noisy quarrel* in the bus between the conductor and one of the passengers.

2 The passenger complained that the bus was *dreadfully* crowded and stepped down to the foot-board.

3 The conductor, who was an *arrogant* man, told him not to *behave so stupidly*.

4 The passenger said he *felt strongly disposed* to punch his nose.

5 Each called the other an *uncivilized* fellow who lacked real *courage*.

6 *Noisy disorder* prevailed in the bus.

7 The conductor abused everyone *friend or enemy* and the quarrel *went on for* half an hour.

8 In the meantime a passenger *made it exciting for everyone* by trying to pick another man's pocket.

9 He was caught and was *handed over* to the police.

10 The *man who desired to be* a pickpocket thus landed in jail.

### D Spelling: the Final '-e'

A word ending in '-e' drops the final '-e' before a vowel when something is added to it. e.g.

fame — famous

make — making

note — notable

### Please note:

1 This does not happen with words ending in '-ee' e.g., agree — agreeable

2 When a word ends in 'ge' or 'ce' the final 'e' is not dropped before 'a' or 'o'. e.g.

replace — replaceable

courage — courageous

3 The final 'e' is not normally dropped before a consonant. e.g., hope — hopeful

Exceptions: true - truly; due - duly

### Exercise

Write the following words adding the ending given at the end of each line:

bike, rise, urge, write, wrinkle, —ing

move, agree, note, like, service —able

judge, place, abridge, state, abate —ment

### E Phrasal Verbs:

Look at the following sentences:

Montmorency *went for* the poor cat.

It is difficult to *bring about* any reformation in his nature.

In the first sentence above, *went for* means attacked; the phrase consists of a verb and an adverbial particle. In the second sentence *bring about* means to cause to happen. In this phrase, too, the verb is used with an adverbial particle.

Given below are some phrasal verbs formed with *go*. Use them in sentences of your own.

go in for	: to take, have as one's hobby, object etc.
go off	: explode
go at	: attack
go on with	: continue
go out	: be extinguished
go over to	: change one's side, party etc.
go through	: examine carefully
go under	: (of business) fail
go with	: match, harmonize with

## VI LANGUAGE STUDY AND EXERCISES

### A 'There + Verb + Subject'

- 1 There was something about the look of the cat that frightened the other cats.
- 2 There were a mastiff and one or two collies.
- 3 There is enough bad language wasted in ten seconds to last an ordinary respectable man all his life.
- 4 There they sat, patient, good and thoughtful.

In sentences 1, 2, and 3 the structure used is 'there' + verb + subject. We use the preparatory 'there' when we want to say that something exists. In sentence 4 'there' is an adverb and it is quite different from the structure word 'there'. The preparatory 'there' is not stressed in speech and is pronounced /ðə(r)/ while the adverb 'there' is pronounced /ðə(r)/ with stress.

#### Please Note:

- 1 Generally the verb that follows 'there' is 'be' e.g. *there is*, *there are*, *there was* etc. but a few other verbs are also found in this pattern. e.g. seem, appear, come, exist etc.

There seems no end to his suffering.

There came a sudden clap of thunder.

- 2 Certain verbs can occur in the passive in this pattern. e.g., There was felt to be no good reason for his resignation. If the subject is not very long it can come as in sentence 1 between the auxiliary verb and the main verb.  
e.g. There were two hundred people injured in the accident.

#### Exercise I

Change the following sentences so that they begin with the word 'there' (In each sentence, after 'there' read the word in italics and then the rest of the sentence.)

Example:

More than a hundred letters *remain* to be written.

There remain more than a hundred letters to be written.

- 1 Two persons *remained* till the end.
- 2 A lot of people *have been killed* in the war.
- 3 A sudden clap of thunder *was heard*.
- 4 I could do *nothing* about it. (Begin 'there was')
- 5 A few books *lay* on the table.
- 6 Hundreds of people *waited* outside the hall.
- 7 Terrible monsters *existed* in ancient days.
- 8 Nothing *was* inside the box.
- 9 Thousands of stars *are shining* in the sky.
- 10 More than money *is involved* in this matter.

### B Position and order of Adjectives

Read the following sentences:

- 1 The result of the experiment was *satisfactory*.
- 2 He obtained *satisfactory* results.

In the first sentence the adjective 'satisfactory' is used predicatively. In the second sentence it is used attributively. These are the two ways in which an adjective can be used. However, when we use more than two adjectives in front of a noun we have to be careful about the order in which to place them. For example: we say 'an old tin box' not 'a tin old box'. It is not always easy to decide on the order but you will find the following rules useful:

- 1 First come the noun-adjectives i.e. the nouns and gerunds used as adjectives. Most of such adjectives say what a thing is for.  
e.g. A conference hall  
A fishing village
- 2 Next come adjectives that say what something is made of.  
e.g. A silk wedding saree  
A brick conference hall
- 3 Adjectives that tell us where something comes from take the third position.  
e.g. Spanish leather snow-boots.
- 4 Colour adjectives come fourth and those indicating age, size, temperature etc. and other adjectives come fifth.  
e.g. large, brown Spanish leather boots.  
These are not hard and fast rules, for much depends on the context and the shade of meaning.

#### Exercise II

Frame sentences using the following adjectives both ways. Note that two of them 'elder' and 'asleep' can be used only one way.

red, active, Indian, immortal, asleep, elder, terrible, miserable, happy, innocent.

#### Exercise III

Make a single noun-group from each of the following sets of words:

Example:

my, silk, Indian, sarees, attractive

My attractive, Indian silk sarees

- 1 six, their, grand-children, young
- 2 seven, brown, large, Chinese, desks, writing.
- 3 conference, large, round, ebony, table.
- 4 tennis, expensive, cream-coloured, rackets.
- 5 a comfortable, chair, garden, plastic.
- 6 cheap, several, books, exercise
- 7 yellow, and black, small, shiny, hand-bag, leather
- 8 small, hot-house, red, flowers.

### C Adjectives with Verbs

There they sat, *patient*, *good* and *thoughtful*

In the above sentence, the words in italics are adjectives. They come in the normal position of adverbs but they describe the subject of the sentence not the action of the verb. Adjectives can be used in this way only with certain verbs. Verbs of this kind are be, seem, appear, taste, sound, feel, smell, lie, stand, fall, sit and look.

### Exercise IV

Complete the following sentences each with an appropriate verb from the list above:

- 1 His words ..... hollow.
- 2 The medicine ..... bitter.
- 3 He ..... unconscious in the crowd.
- 4 Jim complained he ..... bored.
- 5 For hours he ..... motionless in his chair.
- 6 The Headmaster ..... angry today.
- 7 The problem ..... impossible.
- 8 Something ..... dead in the cave.
- 9 He was told to ..... erect.
- 10 The flowers ..... nice.

## VII USING LANGUAGE

### A Greeting People

You have noticed that Montmorency and the Tomcat wish each other "Good Morning" before they part. "Good Morning," "Good Afternoon," and "Good Evening" are expressions of greeting which can be used both when meeting and parting.

### Please Note

- 1 Use "Good Morning" only in the morning; don't use it as a general formula for greeting.
- 2 Evening is the time between 6 p.m. and bedtime. "Good Evening" is for this period. Use "Good Afternoon" for the period between noon and 6 p.m.
- 3 "Good Night" is used when we take leave of someone at night. It is never used when meeting people.
- 4 The usual answer to "Good Morning" etc. is to use the same expression.

### B Introducing People

How do you introduce two people to each other? Let us imagine that you want to introduce Raju and Ravi to each other. First of all, pointing to Raju you say to the other: "This is Raju." Then you turn to Ravi and say

to Raju: "This is Ravi." Or, if you are introducing more important people, you may say to one of them: "Have you met Mr....."; and to the other: "This is Mr....."

When people are introduced, they say usually "How do you do?" or (informally) "Hi" or "Hello." The normal answer to "How do you do?" is to use the same expression.

### Exercise

Complete the following conversation supplying the questions or answers that are not given.

Rani meets Uma)

Rani : Good Morning, Uma.

Uma : .....

Rani : What time is it, Uma? I'm waiting for my friend Sindhu. She said she'd come at ten.

Uma : It's five to ten. See, some one is coming.  
(Sindhu comes)

Rani : Hello, Sindhu.

Sindhu : .....

Rani : (turning to Uma) ..... (turning to Sindhu) .....

Uma : How do you do?

Sindhu : .....

## VIII USING THE DICTIONARY

A cat *darted out* from a house.

It *did not hurry up*; it began to trot across the road.

Montmorency *flew after* his prey.

In the sentences above the words in italics are all expressions showing fast movement. Given below are a few more verbs of this kind. Match each of them with its definition given in column B.

A	B
1 sprint	a. run with short quick steps
2 trot	b. run a short distance at full-speed
3 canter	c. gallop gently
4 dart	d. (of horses) move at the fastest pace, with all four legs off the ground at each stride
5 bolt	e. go straight and fast with quick motion.
6 scamper	f. go at a speed faster than a walk but not so fast as a gallop (of horses)
7 scurry	g. move forward suddenly and quickly
8 scud	h. run away quickly, (of a horse) run out of control
9 gallop	i. (of mice, small animals etc. when frightened or of children at play) run quickly.
10 skim	j. move lightly over a surface not touching or lightly or occasionally touching it.

## IX WRITING

- 1 Describe in about a page the fight among the dogs in the lobby of the Haymarket Store.
- 2 Describe in half a page Montmorency's fight with

the Tomcat.

- 3 Write two paragraphs on the different kinds of dogs you know.
- 4 Write a paragraph on the humour in this lesson.

## 10

# HARDY'S DISCOVERY OF RAMANUJAN

### I INTRODUCTION

People are apt to exaggerate rather grossly the differences between the mental powers of mathematicians and those of other people. However it is common knowledge that a gift for mathematics is one of the most specialized talents. That is why mathematicians are often reputed to be rare and gifted people, exulting in the exercise of this gift far beyond the performance of ordinary people. Bertrand Russell, the great mathematician and philosopher, for instance, is reported to have demonstrated this power at a dinner party. He remarked: "Oh! it is useless to talk about inconsistent things; from an inconsistent proposition you can prove anything you like. I can show this by mathematical means..." Someone at the dinner table wondered whether  $2 = 1$  is inconsistent proposition. Russell said: "That's all right. What do you want me to prove?" The man said: "I want you to prove that you are the Pope." "Why," Russell said, "the Pope and I are two, but two equals one, therefore the Pope and I are one."

Ramanujan, of whom you are going to learn in the following passage, too, was a mathematical genius. C.P. Snow in this moving account reveals to us the kind of genius that Ramanujan was and how he came to England and collaborated with G.H. Hardy, the great Cambridge mathematician.



II Hardy's discovery of Ramanujan is an admirable story. It was, as he himself admitted, the one romantic<sup>1</sup> incident in his life. One morning early in 1913, he found, among the letters on his breakfast table, a large untidy envelope decorated with Indian stamps. When he opened it, he found sheets of paper by no means fresh, on which, in a non-English holograph, were line after line of symbols. Hardy glanced at them without enthusiasm. He was by this time, at the age of thirty-six, a world famous mathematician; and world famous mathematicians, he had already discovered, are unusually exposed to cranks<sup>2</sup>. He was accustomed to receiving manuscripts from strangers.

2 So Hardy felt, more than anything, bored. He glanced at the letter, written in halting English, signed by an unknown Indian, asking him to give an opinion of these mathematical discoveries. The script appeared to consist of theorems, most of them wild or fantastic<sup>3</sup> looking, one or two already well-known, laid out as though they were original. There were no proofs of any kind. Hardy was not only bored, but irritated. It seemed like a curious kind of fraud<sup>4</sup>. He put the manuscript aside, and went on with his day's routine<sup>5</sup>. First he read *The Times* over his breakfast. This happened in January, and if there were any Australian cricket scores, he would start with them, studied with clarity and intense attention.

3 Then, from about nine to one, unless he was giving a lecture, he worked at his own mathematics. Lunch, a light meal, in hall. After lunch he loped off for a game of real tennis in the uni-

1 romantic

: fanciful, adventurous

2 crank

: a person with strange ideas

3 fantastic

: strange, odd

4 fraud

: deceitful behaviour

5 routine

: regular, fixed way of doing things

versity court. In the late afternoon, a stroll back to his rooms.

4 That particular day, though, while the timetable wasn't altered, internally things were not going according to plan. At the back of his mind, getting in the way of his complete pleasure in his game, the Indian manuscript nagged<sup>6</sup> away. Wild theorems. Theorems such as he had never seen before, nor imagined. A fraud or genius? A question was forming itself in his mind. As it was Hardy's mind, the question was forming itself with epigrammatic clarity: is a fraud of genius more probable than an unknown mathematician of genius? Clearly the answer was no. Back in his rooms in Trinity, he had another look at the script. He sent word to Littlewood that they must have a discussion after dinner. By nine o'clock or so they were in one of Hardy's rooms, with the manuscript stretched out in front of them.

5 That is an occasion at which one would have liked to be present. Hardy, with his combination of remorseless<sup>7</sup> clarity and intellectual panache<sup>8</sup>. Littlewood, imaginative, powerful, humorous. Apparently it did not take them long. Before midnight they knew, and knew for certain. The writer of these manuscripts was a man of genius. That was as much as they could judge, that night. It was only later that Hardy decided that Ramanujan was, in terms of natural mathematical genius, in the class of Gauss and Euler; but that he could not expect him, because of the defects of his education, and because he had come on the scene too late in the line of mathematical history, to make a contribution on the same scale.

6 It all sounds easy, the kind of judgement great mathematicians should have been able to make. But I mentioned that there were two persons who do not come out of the story with credit. Out of chivalry<sup>9</sup> Hardy concealed this in all that he said or wrote about Ramanujan. The two

people concerned have now been dead, however, for many years, and it is time to tell the truth. It is simple. Hardy was not the first eminent mathematician to be sent the Ramanujan manuscripts. There had been two before him, both English, both of the highest professional standard. They had each returned the manuscripts without comment. I don't think history relates what they said, if anything, when Ramanujan became famous. Anyone who has been sent unsolicited<sup>10</sup> material will have a sneaking<sup>11</sup> sympathy with them.

7 Anyway, the following day Hardy went into action. Ramanujan must be brought to England, he decided. Money was not a major problem. Trinity has usually been good at supporting unorthodox<sup>12</sup> talent (the college did the same for Kapitza a few years later). Once Hardy was determined, no human agency could have stopped Ramanujan, but they needed a certain amount of help from a superhuman<sup>13</sup> one.

8 Ramanujan turned out to be a poor clerk in Madras, living with his wife on twenty pounds a year. But he was also a Brahmin, usually strict about his religious observances, with a mother who was even stricter. It seemed impossible that he could break the proscriptions<sup>14</sup> and cross the water. Fortunately his mother had the highest respect for the goddess of Namakkal. One morning Ramanujan's mother made a startling<sup>15</sup> announcement. She had had a dream on the previous night, in which she saw her son seated in a big hall among a group of Europeans, and the goddess of Namakkal had commanded her not to stand in the way of her son fulfilling his life's purpose. This, say Ramanujan's Indian biographers, was a very agreeable surprise to all concerned.

9 In 1914 Ramanujan arrived in England. So far as Hardy could detect, Ramanujan, despite the difficulties of breaking the caste proscriptions, did not believe much in theological<sup>16</sup>

6 nagged

: kept worrying

7 remorseless

: merciless (here) severely precise

8 panache /pənæʃ/

: (Fr) a manner of doing things without difficulty, easiness

9 chivalry /ʃɪvlɪ/

: generosity and kindness towards the weak.

10 unsolicited

: not requested, not asked for

11 sneaking

: secret, not expressed as if shameful

12 unorthodox

: unconventional, uncommon

13 superhuman

: beyond human or better than human powers

14 proscriptions

: prohibitions

15 startling

: surprising

16 theological

: relating to theology, i.e. the study about God and His relations with men

doctrine, except for a vague pantheistic benevolence, any more than Hardy did himself. But he did certainly believe in ritual<sup>17</sup>. Hardy used to find him ritually changed into his pyjamas, cooking vegetables rather miserably in a frying pan in his own room.

10 Their association was a strangely touching one. Hardy did not forget that he was in the presence of genius; but genius that was, even in mathematics, almost untrained. Ramanujan had not been able to enter Madras University because he could not matriculate in English. According to Hardy's report, he was always amiable<sup>18</sup> and good-natured, but no doubt he sometimes found Hardy's conversation outside mathematics more than a little baffling<sup>19</sup>. He seems to have listened with a patient smile on his good, friendly, homely face. Even inside mathematics they had to come to terms with the difference in their education, Ramanujan was self-taught: he knew nothing of the modern rigour: in a sense he didn't know what a proof was. In an uncharacteristically sloppy<sup>20</sup> moment, Hardy once wrote that if he had been better educated, he would have been less Ramanujan. Coming back to his ironic senses, Hardy later corrected himself and said that the statement was nonsense. If Ramanujan had been better educated, he would have been even more wonderful than he was. In fact, Hardy was obliged to teach him some formal mathematics as though Ramanujan had been a scholarship candidate at Winchester. Hardy said that this was the most singular experience of his life.

11 Anyway, they produced together five papers of the highest class, in which Hardy showed



G.H. Hardy

supreme originality<sup>21</sup> of his own. Generosity and imagination were, for once, rewarded in full.

12 This is a story of human virtue. Once people had started behaving well, they went on behaving better. It is good to remember that England gave Ramanujan such honours as were possible. The Royal Society elected him a Fellow at the age of thirty (which, even for a mathematician, is very young). Trinity also elected him a Fellow in the same year. He was the first Indian to be given either of these distinctions<sup>22</sup>. He was amiably grateful. But he soon became ill. It was difficult, in war-time, to move him to a kinder climate.

13 Hardy used to visit him, as he lay dying in hospital at Putney. It was on one of those visits that there happened the incident of the taxi-cab number. Hardy had gone out to Putney by taxi, as usual his chosen method of conveyance<sup>23</sup>. He went into the room where Ramanujan was lying. Hardy, always inept about introducing a conversation, said, probably without a greeting, and certainly as his first remark: 'I thought the number of my taxi-cab was 1729. It seemed to me rather a dull number.' To which Ramanujan replied: 'No, Hardy! No, Hardy! It is a very interesting number. It is the smallest number expressible as the sum of two cubes in two different ways.'

14 That is the exchange as Hardy recorded it. It must be substantially accurate. He was the most honest of men; and further, no one could possibly have invented it.

15 Ramanujan died of tuberculosis, back in Madras two years after the war. As Hardy wrote in the Apology, in his roll-call<sup>24</sup> of mathematicians: 'Galois died at twenty-one, Abel at twenty seven, Ramanujan at thirty-three, Riemann at forty... I do not know an instance of a major mathematical advance initiated<sup>25</sup> by a man past fifty.'

17 ritual

: a set of fixed religious practices.  
rites

18 amiable

: friendly

19 baffling

: too difficult to understand

20 sloppy

: careless

21 originality

: the quality of being a new type or different from others of the same type

22 distinctions

: honours

23 conveyance

: carriage or vehicle, transport

24 roll-call

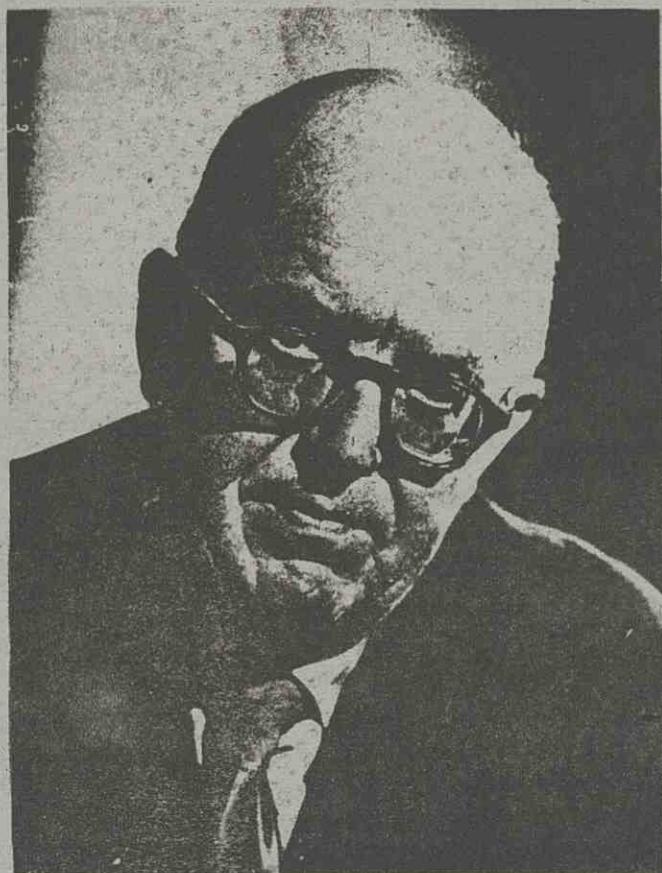
: the act of reading out a list of

25 initiated

: started.

### III NOTES

#### A About the author



Snow, Charles Percy (1905-80) was the son of a Church Organist in Leicester / 'lestə /. He attended school and University there obtaining an M.Sc. in 1928 in Physics. He then moved to Cambridge where he was a fellow from 1930 to 1950. His first novel *The Search* (1934) draws on his experience as a research scientist. Then he started publishing his novel sequence of eleven volumes collectively entitled *Strangers and Brothers*. One of these is his famous novel *The Corridors of Power*. These novels provide a fascinating insight into the minds of men in power. His Rede Lecture (1979) *The Two Cultures* and the *Scientific Revolution* sparked off a controversy in the literary world which remains unabated even today. He was knighted in 1957. The extract on Ramanujan is from his Foreword to G.H. Hardy's famous book, *A Mathematician's Apology*.

#### B References and explanations

Hardy, Godfrey Harold (1877-1947): the outstanding Cambridge mathematician who solved many problems in number theory.

Littlewood, John Edensor (1885-1977): another British mathematician who contributed to the number theory.

Gauss, Johann Karl Friedrich (1777-1855): German mathematician who published an important work on the theory of number.

Euler, Leonard (1707-1783): Swiss mathematician, the most prolific mathematician of the time.

Kapitsa, Pyotr Leonidovich (1894- ): Russian physicist noted for his research in magnetism and low temperature. In 1921 he went to England and worked with Sir Ernest Rutherford in Cambridge. In 1975 he shared a Nobel Prize for his work in magnetism and low temperature.

Galois, Evariste (1811-1832): French mathematician, noted for his group substitutions and theory of function; killed in a senseless duel.

Abel, Niels Henrik (1802-1829): brilliant Norwegian mathematician. He earned world-wide recognition at the age of 18 with his first paper.

Reimann, George Friedrich Bernhard (1826-1866): great innovative German mathematician who made fundamental contribution to geometry and the theory of analytic functions of complex variable as well as to number theory and mathematical physics.

Royal Society: Founded in 1660 as a club of learned men, it is one of the world's oldest and most prestigious scientific societies.

holograph: a written paper, completely hand-written by the person who signed it

Scholarship candidate at Winchester: There was a famous Victorian public school in Winchester (in Hampshire) which gave scholarships to mathematically talented pupils. At twelve Hardy was given a scholarship there.

It is the smallest number..... in two different ways. (para 13). To cube a number is to multiply a number by itself twice. (3 cubed ( $3^3$ ) is 27). Here the two ways are  $10^3 + 9^3 = 1729$  and  $12^3 + 1^3$

#### C Words phrases

1 by no means : not at all.

I am by no means pleased with his behaviour.

2 enthusiasm /'enθu:ziæzəm /.

: a strong feeling of interest and admiration, zeal.  
enthusiastic (adj.)

He showed no enthusiasm for our new plans. The young teacher is very enthusiastic about the new teaching method.

3 put aside : to abandon temporarily

4 lop off : to run with long steps.

The thief loped off when he saw the police.

5 getting in the way : obstructing, standing in the way

He had no intention of getting in the way of my promotion.

6 turn out : to happen to be in the end

His statement turned out to be false.

7 to come to terms with : to learn to accept

It is only through experience that we come to terms with our own defects.

8 epigrammatic clarity : clarity characteristic of epigrams. An epigram is a verse, witty, pointed statement (often with a clever twist)

e.g., Experience is the name everyone gives to his mistakes.

9 **conceal** : hide. He tried to conceal his feelings of shame from his friends.

10 **pantheistic benevolence** : goodness of an all-pervading deity. Pantheism is a philosophical doctrine which says that God is inherent in the universe.

#### IV COMPREHENSION

##### A Answer the following questions:

- 1 What was the one romantic incident in Hardy's life?
- 2 Why did he look at the manuscripts of Ramanujan without enthusiasm?
- 3 What did Ramanujan ask Hardy to do?
- 4 How did the manuscripts appear to Hardy at first?
- 5 Why was Hardy bored and irritated?
- 6 What was Hardy's routine?
- 7 Why did Hardy feel that things were not going as usual one day?
- 8 What did he think about Ramanujan's theorems?
- 9 What did Hardy do to decide on the genuineness of the manuscripts?
- 10 What sort a man was Littlewood?
- 11 What conclusion did they reach before midnight?
- 12 Why couldn't Hardy expect Ramanujan to make a contribution to mathematics in a big way?
- 13 What did Hardy do the following day?
- 14 What made Hardy's task of bringing Ramanujan to England easier?
- 15 How religious was Ramanujan?
- 16 What did Ramanujan's mother dream and how did it help him?
- 17 Why does Snow say that Hardy's association with Ramanujan was a strangely touching one?
- 18 How did England honour Ramanujan?
- 19 What was the incident that revealed an aspect of Ramanujan's mathematical genius?

B Say whether the following statements are True or False:

- 1 Hardy looked at Ramanujan's manuscripts with great interest.
- 2 Hardy sought the help of Littlewood to decide about the genuineness of Ramanujan's manuscripts.
- 3 Ramanujan's theorems were a great intellectual fraud.
- 4 Hardy was already familiar with the theorems which Ramanujan had produced.
- 5 Hardy was the first mathematician to have been sent the Ramanujan manuscripts.
- 6 Ramanujan had no difficulty in breaking caste prohibitions.
- 7 Ramanujan was quite familiar with the refinements and rigour of modern mathematics.

8 England conferred on him such distinctions as were possible at the time.

#### V WORD STUDY AND EXERCISES

##### A He put the manuscript aside. (para 2)

'Put aside' here means to abandon something for the time being.

Given below are some more phrasal idioms with 'put' and their meanings.

1 put off	: postpone, to cause to feel disgust or dislike.
2 put out	: extinguish, annoy
3 put up	: build, offer resistance
4 put on	: dress oneself, add or increase
5 put across	: convey or communicate
6 put up with	: tolerate

Fill in the blanks in the following sentences with phrasal idioms chosen from above:

- 1 If it rains the match may have to be .....
- 2 The lady was so ..... by the man's rudeness that she didn't know what to say.
- 3 Our new teacher has a great deal of knowledge but he does not ..... very well.
- 4 As soon as the fire broke out, the fire brigade came and ..... the fire.
- 5 The City Corporation is ..... some new houses in this area.
- 6 They make a lot of noise; I cannot ..... it.
- 7 Don't be defeated without at least ..... a fight.
- 8 They usually ..... their best clothes when they go to church.

B Given below are the meanings of some words from the text. Pick them out and use them in sentences of your own.

Paragraph numbers are given to help you.

- 1 worthy of being regarded with pleasure and respect. (1)
- 2 hid (6)
- 3 famous (6)
- 4 an act of walking (3)
- 5 totally unable to do things (13)
- 6 compelled (10)
- 7 in a good-tempered manner (12)
- 8 familiar with (1)

C Fill in the blanks in the following sentences using the appropriate form of the words given in brackets:

- 1 My brother is a cricket ..... (enthusiasm)
- 2 The lawyer was not able to ..... (substance) his argument.
- 3 A ..... (distinction) mark of good prose is precision.
- 4 People must take the ..... (initiate) to solve the problems arising out of the drought situation.

- 5 It was just one of life's little ..... (ironic)
- 6 He is indeed a rich man, but his views are quite ..... (orthodoxy.)
- 7 Plenty of good air ..... (contribution) to good health.
- 8 It's been a ..... (please) for me to talk to you.

## VI LANGUAGE STUDY AND EXERCISES

Study the word in *italics* in the following sentence:

He was accustomed to *receiving* manuscripts from strangers. The word in *italics* is a verbal noun (technically called gerund). A gerund/verbal noun is formed by adding -ing to the base form of a verb. But it always functions as a noun and therefore it can occur as subject. e.g., *Swimming* is a good exercise.

as object: I like swimming.

as object of a preposition: He is fond of swimming.

In addition there are some more constructions in which verbal noun occurs.

- 1 I look forward to *hearing* from you.
- 2 I do not object to his *working* on Sundays.
- 3 He is not used to *driving* in busy streets.
- 4 I prefer *riding* to *walking*
- 5 I don't mind *consulting* a doctor.
- 6 She is busy *preparing* for the examination.
- 7 It is no use/good *trying* to explain.
- 8 I cannot help *laughing* at you.
- 9 He does not want to do the *cleaning*
- 10 He often consults a pronouncing dictionary with a view to *improving* his pronunciation.

Note: There are some verbs like *enjoy*, *dislike* and *loathe* which take only the -ing form of the verb:

He enjoys/dislikes/loathes working.

Similarly there are verbs like 'remember', 'forget', 'stop', 'go on', and 'regret', which can be followed by either an -ing form or an infinitive. But the difference between the -ing form and the to-infinitive form is one of time. The '-ing form' indicates things that happen earlier, i.e. before the remembering, forgetting etc.

e.g.: I remember meeting you somewhere.

I shall not forget seeing the Queen.

He can't stop smoking.

How long do you intend to go on playing with them?

I regret telling her the truth.

When the -ing clause has a subject, there is sometimes a choice between genitive/possessive case in formal style:

e.g.: I am surprised at his/Mohan's making that mistake; and in informal style objective case for personal pronouns.

e.g.: I am surprised at him/Mohan making that mistake.

B Rewrite the sentences using the verbs in brackets in the verbal noun (gerund) form.

- 1 I am used to ..... (drink) hot coffee.
- 2 Do you mind my ..... (sit) here?
- 3 The chairman had difficulty in ..... (conceal) his irritation.
- 4 Of late he has been given to ..... (smoke) too much.
- 5 The director does not object to our ..... (watch) the rehearsal.
- 6 He stopped ..... (cook) eggs and bacon together.
- 7 I prefer ..... (read) to ..... (watch) television.
- 8 I am looking forward to ..... (see) you at Christmas.
- 9 It's not much use my ..... (buy) salmon if you don't eat fish.
- 10 I don't regret ..... (tell) her what I thought even if it upset her.
- 11 She couldn't help ..... (admonish) him.
- 12 His room needs ..... (clean).

## VII USING LANGUAGE

Describing past routine/habit.

Study the following sentences: (para 2 & 3).

"First he read *The Times* over his breakfast ..... If there were any Australian cricket scores, he *would start* with them. Then from about nine to one ..... he *worked at* his own mathematics. ..... After lunch he *loped off* for a game of real tennis in the University court."

The verbs in *italics* in the above sentences describe what Hardy did regularly i.e. as a matter of routine. The two verb forms that are often used to describe past routine are simple past tense and *would* + bare infinitive.

Read the following:

Each morning Mary would get up at six, do the chores, then go next-door for a talk/chat with her neighbour. Then she read *The Hindu* over the breakfast. After breakfast she would prepare her lesson for the day.....

Since a past habit is hardly distinguishable from a past routine, the same verb forms are used to describe past habit. But in the case of past habit the auxiliary 'used to' is also used in addition. For example:

Every morning my grandfather/used to smoke/smoked/would smoke a cigar.

There is also the phrase 'in the habit of' which can be used to denote a habit.

e.g.: My grandfather was in the habit of smoking a cigar every morning.

However to describe a present routine/habit the simple present tense is used. Sometimes will + verb is also used

Study the following:

Mohan is a student. He gets up at six o' clock. Soon he performs his ablution. Then he reads the newspaper

over a cup of coffee. After that he does his homework and reads his lessons for the day. Then he takes his breakfast and gets ready for the school. Exactly at nine he leaves/will leave for the school.

1 Describe in a paragraph your morning routine at present.

2 Describe in your own words your daily routine at a camp you have recently attended.

### VIII USING THE DICTIONARY

A There are some words in English which confuse non-native users in particular by their near similarity in spelling or pronunciation. Some such words are given below in pairs. Look up your dictionary and find out their meaning and pronunciation (with stress). Then use the words in each pair in sentences of your own bringing out the differences in meaning.

- 1 comment (v)  
commend (v)
- 2 sympathy (n)  
empathy (n)
- 3 conceal (v)  
console (v)
- 4 prescription (n)  
proscription (n)
- 5 virtual (adj)  
virtuous (adj)
- 6 amiable (adj)  
amicable (adj)
- 7 observation (n)  
observance (n)
- 8 beneficial (adj)  
beneficent (adj)
- 9 alternately (adv)  
alternatively (adv)

B In standard pronunciation the letter 'r' is not pronounced when it occurs at the end (as in *labour*) of a word or when it is followed by a consonant as in 'dark'. But it is pronounced when it is immediately followed by a vowel sound either in the same word as in 'original' or in the following word as in 'the car is in the garage.'

Find out the pronunciation of the following words from your dictionary and read them aloud at home.

bark, cork, bird, lord, girl, world, word, card;  
course, father, mother, brother, brotherly, beer,  
there, their, dear, merit, desire, dearly, courage,  
marriage, clarify, verify, bored, boring

### IX WRITING

Answer the following in a paragraph each:

- 1 (1) How did Hardy discover Ramanujan?  
(2) Give an account of your impression of G.H. Hardy as a man.  
(3) Write a paragraph about Ramanujan, bringing out his character and genius.
- 2 Write a short essay not exceeding 150 words on Hardy's association with Ramanujan as a story of great human virtue.

## I INTRODUCING THE POEM

"Stay at home and mind your toys" is good advice for little children, but young people like you, who thirst for adventure, would rather be out and be learning from experience. People differ, of course. There are many who find satisfaction in rest and leisure. To them it is poor life, "if full of care we have no time to stand and stare." But, by far, the majority hates to be tied down to one place. They want action, variety and adventure. Like Tennyson's Ulysses they cannot rest from travel. They

would drain the cup of life to the very last drop, and enjoy the variety of experience that life gives to the adventurous. The urge to strive, seek and find is too strong in them to be suppressed. They cannot resist the call. If you want to meet one of them, read on.

## II LISTENING TO THE POEM

Your teacher will read the poem aloud two or three times. Keep your books closed and listen carefully.



Beyond the East the sunrise, beyond the West the sea,  
And East and West the wander-thirst that will not let me be;  
It works in me like madness, dear, to bid me say good-bye;  
For the seas call, and the stars call, and oh! the call of the sky;

4

I know not where the white road runs, nor what the blue hills are;  
But a man can have the sun for a friend, and for his guide a star;  
And there's no end of voyaging when once the voice is heard,  
For the rivers call, and the roads call, and oh! the call of the bird!

8

Yonder the long horizon lies, and there by night and day  
The old ships draw to home again, the young ships sail away;  
And come I may, but go I must, and, if men ask you why,  
You may put the blame on the stars and the sun and the white road and the sky.

12

What does the poet feel most strangely for?  
What makes him feel this urge?  
Does he know where exactly he is going?  
Is the poem addressed to any one in particular?

## III READING THE POEM

Read the poem silently two or three times.

wander-thirst : strong desire to travel, wander-lust

yonder (adv) : over there, at a distance (poetic)

draw (v) : (here) come

## IV UNDERSTANDING THE POEM

1 Who is the speaker in the poem?

2 What makes him restless and uneasy?

3 What accounts for his thirst to wander?

4 How does this wander-thirst affect him?

5 Does he have a clear destination?

6 What makes him go on voyaging?

7 Does he think that he alone feels this thirst?  
Quote the relevant line in support of your answer.

8 Is he worried about the end of the voyage?

9 What answer may be given to people who ask why  
he wanders on?

10 Where do you think the poet is as he says these  
lines?

Gerald Gould

## V APPRECIATING THE POEM

- 1 Do you notice that most of the words in the poem consist of only one syllable. There are five words having more than one syllable. And one of them appears twice. Can you locate them?
- 2 Only three words in the poem have three syllables. Locate them.
- 3 We feel that the poet is finding the call to travel irresistible. Does the call come from any particular direction? Does it come from any particular area? Does it come rarely or does it come often? Pick out the words and phrases that help you answer these questions.
- 4 Three words appear two times each in the first two lines. What are they? Do you think the poet has any special purpose in repeating them? If 'yes', what?
- 5 Which word is repeated most in the poem? Can you guess any significance for its repetition?
- 6 Read the first two lines aloud. Do you notice that the sounds rise and fall from syllable to syllable? Practice the rhythm using **di** for unstressed syllable and **da** for stressed syllable.

Beyond the East the sunrise, beyond the west the sea,  
And East and West the wander-thirst that will not let  
me be;

di da di da di da di / di da di da di da

di da di da di da di da di da di da

Does it remind of oarsmen rowing their boats to beat time? How does the steady movement suggested by the rhythm suit the theme of the poem?

- 7 A lyric expresses the deep personal feelings of the poet in a musical language. Do you think the present poem is a lyric? Go over your answers to the above-given questions and give your opinion.
- 8 Why is *Wander-Thirst* an excellent title for the poem?
- 9 Explain how the last two lines sum up the poem.
- 10 "The old ships draw to home again, the young ships sail away". Do you think that this line has any figurative meaning? Explain in a sentence or two.

## VI RECITING THE POEM

Read the poem aloud. The poem as you noted has a rising rhythm. Of course, you will find variations. The variations are used to bring about certain effects and to avoid monotony.

## VII ABOUT THE AUTHOR

Gerald Gould (1885-1936) spent many years in Oxford as a student and as a Fellow. He was a poet, journalist and essayist of considerable reputation.

## I INTRODUCTION

Have you ever watched any scene of nest-making? Do all birds make their nests in the same way, and with the same materials? What strikes you as you watch the home-building activities of birds and animals? The bee-hive, the spider's web, the cocoon, the termite mound and the rat's burrow are also animal homes like nests, but have you watched them being built long enough and carefully enough to be able to describe them? In this essay by Durrell we watch, as through a telescope, some of the master builders of the animal world stitching, weaving or burrowing to make their homes.

II 1 Some time ago I received a small parcel from a friend of mine in India. Inside the box I found a note which read: "I bet you don't know what this is." Greatly intrigued,<sup>1</sup> I lifted off the top layer of wrapping paper, and underneath I found what appeared to be two large leaves which had been rather inexpertly sewn together.

2 My friend would have lost his bet. As soon as I saw the large and rather amateur<sup>2</sup> stitches, I knew what it was: the nest of a tailor-bird, a thing I had always wanted to see. The two leaves were about six inches long, shaped rather like laurel<sup>3</sup> leaves, and only the edges had been sewn together, so that it formed a sort of pointed bag. Inside the bag was a neat nest of grass and moss, and inside that were two small eggs. The tailor-bird is quite small, about the size of a tit<sup>4</sup>, but with a rather long beak. This is its needle. Having found the two leaves it likes hanging close together, it then proceeds<sup>5</sup> to sew them together, using fine cotton as thread. The curious thing about it is not so much that the tailor-bird stitches the leaves together as that nobody seems to know where he finds the cotton material with which to do the sewing.

3 Architecture in the animal world differs a great deal. Some animals, of course, have only the haziest<sup>6</sup> idea of constructing a suitable dwelling<sup>7</sup>, while others produce most complicated and delightful homes. It is strange that even among closely related animals there should be such a



wide variety of taste in the style, situation and size of the home and the choice of materials used in its construction.

4 In the bird world, of course, one finds homes of every shape and size. They range from the tailor-bird's cradle of leaves to the emperor penguin, who, with nothing but snow for his building, has dispensed with the idea of a nest altogether. The egg is simply carried on the top of the large flat foot, and the skin and feathers of the stomach form a sort of pouch<sup>8</sup> to cover it. Then you have the edible swift<sup>9</sup> who makes a fragile cup-shaped nest of saliva and bits of twigs and sticks it to the wall of a cave. Among the

1 intrigued (v.) : interest and curiosity aroused

2 amateur

/ə'meərət/ (adj.)

3 laurel (n.)

4 tit (n.) : a kind of small bird found in Europe.

5 proceed (v.) : begin and continue

6 haziest (adj.) : very confused

7 dwelling (n.) : house

8 pouch (n.) : a kind of pocket of skin in some animals

9 swift (n.) : a type of small bird with long wings

weaver-birds of Africa, too, the variety of nests is bewildering<sup>10</sup>. One species lives in a community which builds a nest half the size of a haystack, rather like a block of flats, in which each bird has its own nesting-hole. The common weaver-bird of West Africa builds a neat round nest, like a small basket woven from palm fibres. They also live in communities and hang their nests on every available branch of a tree, until it seems festooned<sup>11</sup> with some extraordinary form of fruit.

5 To construct their nests, the weaver-birds have become adept not only at weaving but at tying knots, for the nest is strapped<sup>12</sup> very firmly to the branch and requires considerable force to remove it. I once watched a weaver-bird starting its nest, a fascinating<sup>13</sup> performance. He had decided that the nest should hang from the end of a delicate twig half-way up a tree, and he arrived on the spot carrying a long strand<sup>14</sup> of palm-fibre in his beak. He alighted on the branch, which at once swung to and fro so that he had to flap his wings to keep his balance. When he was fairly steady, he juggled<sup>15</sup> with the palm-fibre until he got to the centre of it. Then he tried to drape<sup>16</sup> it over the branch, so that the two ends hung one side and the loop hung the other. The branch still swayed about, twice he dropped the fibre and had to fly down to retrieve it, but at last he got it slung over the branch to his satisfaction. He then placed one foot on it to keep it in position and leaning forward precariously<sup>17</sup> he pulled the two dangling<sup>18</sup> ends from one side of the branch through the loop<sup>19</sup> on the other and tugged<sup>20</sup> it tight. After this he flew off for some more fibre and repeated the performance. He went on in this way for the whole day, until

by evening he had twenty or thirty pieces of fibre lashed<sup>21</sup> to the branch, the ends dangling down like a beard.

6 Unfortunately I missed the following stages in the construction of this nest, and I next saw it empty, for the bird had presumably<sup>22</sup> rear-ed its young and moved off. The nest was flask-shaped—a small round entrance, guarded by a small porch of plaited fibre. I tried to pull the nest off the branch, but it was impossible, and in the end I had to break the whole branch off. Then I tried to tear the nest in half so that I could examine the inside. But so intricately interlaced and knotted were the palm-fibres that it took me a long time and all my strength before I could do so. It was really an incredible construction, when you consider the bird had only its beak and its feet for tools.

7 When I went to Argentina four years ago, I noticed that nearly every tree-stump<sup>23</sup> or rail-post in the pampas was decorated with a strange earthenware<sup>24</sup> construction about the size and shape of a football. At first, I believed they were termite<sup>25</sup> nests, for they were very similar to a common feature of the landscape in West Africa. It was not until I saw, perched<sup>26</sup> on top of one of them, a small tubby<sup>27</sup> bird about the size of a robin with a rusty-red back and grey shirt-front, that I realized they were the nests of the oven-bird.

8 As soon as I found an unoccupied nest, I carefully cut it in half and was amazed at the skill with which it had been built. Wet mud had been mixed with tiny fragments of dried grass, roots and hair to act as reinforcement. The sides of the nest were approximately an inch and a half thick. The outside had been left rough-unrendered<sup>28</sup>,

10 bewildering (adj.) : confusing

11 festooned

: ornamented with festoons i.e., flowers, leaves etc. hung up in a curve between two points

12 strapped (v.)

: fastened, tied

13 fascinating

: charming

14 strand (n.)

: thread

15 juggle (v.)

: keep several objects in the air at the same time by throwing them up quickly and catching them again

16 drape /dræp/ (v.)

: cover or ornament something with paper, cloth etc.

17 precariously

(adv.)

: dangerously

18 dangling : hanging down

19 loop (n.) : string etc. shaped like a curve

20 tug (v.) : pull

21 lashed (v.) : tied

22 presumably (adv.) : supposedly

23 tree-stump (n.) : part of a tree left in the ground after it has fallen

24 earthenware

(adj.)

: made of baked clay

25 termites (n.)

: insects often (mis)called whiteants

26 perched (v.)

: (of birds) sitting

27 tubby (adj.)

: short and thick

28 unrendered (adj.) : unplastered

as it were—but the inside had been smoothed to a glass-like finish. The entrance to the nest was a small arched hole, rather like a church door, which led into a narrow passage—a way that curved round the outer edge of the nest and eventually<sup>29</sup> led into the circular nesting-chamber lined with a pad<sup>30</sup> of soft roots and feathers. The whole thing rather resembled a snail-shell.

9 If the oven-bird is a master-builder, whose nest is so solid that it takes several blows of a hammer to demolish it, members of the pigeon family go to the opposite extreme. They have absolutely no idea of proper nest-making. Four or five twigs laid across a branch: that is the average pigeon's idea of a highly complicated structure. On this frail platform the eggs, generally two, are laid. Every time the tree sways in the wind, this silly nest trembles and shakes and the eggs almost fall out. How any pigeon ever reaches maturity is a mystery to me.

10 Mammals, on the whole, are not such good builders as the birds, though, of course, a few of them are experts. The badger, for example, builds the most complicated burrow<sup>31</sup>, which is sometimes added to by successive generations until the whole thing resembles an intricate<sup>32</sup> underground system with passages, culs-de-sac<sup>33</sup>, bedrooms, nurseries and feeding-quarters. The beaver, too, is another master-builder<sup>34</sup>, constructing his lodge half in and half out of the water: thick walls of mud and logs<sup>35</sup> with an underground entrance, so that he can get in and out even when the surface of the lake is iced over. Beavers also build canals, so that when they have to fell a tree some distance inland for food or repair work on their dam, they can float it down the canal to the main body of water. Their dams, are, of course, masterpieces—massive<sup>36</sup> constructions of mud logs, welded together, stretching sometimes many hundreds of yards. The slightest breach<sup>37</sup> in these is frantically re-

paired by the beavers, for fear that the water would drain away and leave their lodge with its door no longer covered by water, an easy prey to any passing enemy. What with their home, their canals and their dams, one has the impression that the beaver must be a remarkably intelligent and astute animal. Unfortunately, however, this is not the case. It appears that the desire to build a dam is an urge which no self-respecting beaver can repress<sup>38</sup> even when there is no need for the construction, and when kept in a large cement pool they will solemnly<sup>39</sup> and methodically run a dam across it to keep the water in.

11 But, of course, the real master-architects of the animal world are, without a doubt, the insects. You need only look at the beautiful mathematical precision with which a common or garden honeycomb is built. Insects seem capable of building the most astonishing homes from a vast array<sup>40</sup> of materials—wood, paper, wax, mud, silk and sand—and they differ just as widely in their design. In Greece, when I was a boy, I used to spend hours searching mossy banks for the nests of the trap-door-spiders. These are one of the most beautiful and astonishing pieces of animal architecture in the world. These rather clumsy-looking spiders sink a shaft<sup>41</sup> into the earth of a bank about six inches deep and about the diameter of a shilling. This is carefully lined, so that, when finished, it is like a tube of silk. Then comes the most important part, the trapdoor. This is circular and with a neatly bevelled<sup>42</sup> edge, so that it fits securely into the mouth of the tunnel. It is then fixed with a silken hinge. If the owner is not at home and you flip back the door, you will see in its silken underside a series of neat little black pinpricks. These are the handles, so to speak, in which the spider latches her claws to hold the door firmly shut against intruders.

29 eventually (adv.) : at last

30 pad (n.) : covering of soft materials so as to

protect or make more comfortable

31 burrow (n.) : hole made in the ground by foxes,

rabbits etc.

32 intricate (adj.) : complicated

33 cul-de-sac

/'kʌl'de sæk/ (n.)

: passage having an opening at one end only

34 master-builder

(n.)

35 log (n.)

36 massive (adj.)

37 breach (n.)

38 repress (v.)

39 solemnly (adv.)

40 array (n.)

41 sink a shaft

42 bevelled (adj.)

: skilled builder

: thick piece of wood

: very big

: opening

: prevent from expressing

: seriously

: collection

: dig a passage

: with sloping edges

12 One of my first experiences with animal architects was when I was about ten years old. I had been told, that if you remove a caddis larva from its cocoon<sup>43</sup> and place it in a jar of clean water, it would spin itself a new cocoon and decorate the outside with whatever materials you cared to supply. I was a bit sceptical<sup>44</sup> about this, but decided to experiment. I took four of my caddis larvae and very carefully removed them from their cocoons. Then I placed them in a jar of clean water and lined the bottom of the jar with a handful of tiny bleached seashells. To my astonishment and delight the creatures did exactly what my friend said they would do, and by the time the larvae had finished, the new cocoons were like a filigree<sup>45</sup> of seashells. I think the poor creatures were really rather relieved when they could hatch out and fly away and forget about the problems of cocoon-building.

## B References and Explanations

**the weaver bird:**

The weaver bird is known in India as *baya*. The male bird has an orange-yellow cap, back and breast with a brown throat-patch running backward through the eye. The weaver bird builds in colonies.

**emperor penguin:**

**oven bird /ʌvnba:d/**

It is the largest penguin at four feet.

: The oven bird is so called because its nest resembles an oven.

**badger:**

It is a burrowing animal with black and white striped head. It eats rodents, insects etc.

**beaver:**

It is a large rodent of Europe and North America with webbed hind-feet and broad, flattened tail; it is amphibious i.e., it can live both in water and on land.

**caddis fly:**

It is a moth-like insect with hairy wings and body. Its larvae live in tubular cases of twig, sand etc.

**pampas:**

Large grass plains of North Central Argentina.

## C Words and Phrases

1 not so much A as B :B rather than A .

His arguments *not so much* convinced the court as confused it.

What matters is *not so much* what you do as how you do it.

2 dispense with :do without, make unnecessary

Geetha's father decided to *dispense with* his car as he could not afford it.

Computerized booking has *dispensed with* long queues in the railway station.

3 bewilder (v) :confuse

The variety of animals *bewilders* us.

City traffic during the peak hours is *bewildering*

4 adept (in/at)(adj) :skilled

Mr Pilfer has become *adept* in the art of stealing.

5 alight (v) :get down; step out of; descend from the air and settle.

It is dangerous to *alight* from a moving bus.

The chicks were alarmed when a falcon *alighted* on a nearby tree.

6 retrieve (v) :get back something that was lost

It is difficult to *retrieve* your good name once you have lost it.

7 sling (v) :throw roughly and with force

The mahout *sling* the rope round the neck of the elephant.

## III NOTES

### A About the Author

Gerald Durrell was born in Jamshedpur in 1925. He is a great naturalist. His famous books include *Overloaded Ark*, *The Drunken Forest*, *Two in a Bush and Birds, Beast and Relatives*. We read in these books fascinating accounts of the many expeditions he undertook in Africa and South America to collect rare animals and birds. He is the brother of the poet Lawrence Durrell.

43 cocoon (n.)

: protective case of a pupa

44 sceptical (adj.)

: doubting the truth of a claim

45 filigree (n.)

: ornamental lace-like work of gold, silver etc.

8 the size of :having the size of  
Hail-stones *the size of* lemons destroyed the apple-crop.

9 reinforce (v) :give extra-strength or support  
Concrete is *reinforced* with iron rods.

10 demolish (v) :destroy (esp. old buildings)  
You can *demolish* in an hour what it takes a lifetime to build.

11 frantically (adv) :with great anxiety; in a manner wildly excited with fear.

People cried *frantically* for help when a fire broke out in their apartment building.

12 for fear that :because of anxiety that something bad may happen

The old couple would never leave their home at night *for fear that* robbers might break in.

13 masterpiece (n) :a work done with great skill; the best in a collection or among the works of an author or artist.

'The Thinker' by Rodin is one of the world's *masterpieces* of sculpture.

14 what with :as a result of (this expression is used to introduce the causes of something esp. bad)

*What with* the drought and severe famine a lot of people moved to the neighbouring city.

*What with* overwork and ill-health he grew thinner and thinner every day.

15 astute :clever, quick at seeing how to gain an advantage.

One has to be very *astute* to succeed in politics.

16 so to speak :as one might say  
We are all like actors in a play, *so to speak*.

#### IV COMPREHENSION

A Answer the following questions:

1 What did the author find inside the parcel he received from his friend in India?

2 Why is the tailor bird so called?

3 What according to the author is the curious thing about the tailor bird?

4 What appears strange about animal homes? (para 3)

5 Why can't the emperor penguin make a nest? How does it protect its eggs?

6 Where did the weaver bird (para 5) decide to hang its nest?

7 What did it do after having slung the strand of palm fibre over the branch?

8 What did the author notice on tree-stumps and rail posts in Argentina?

9 How does the oven bird reinforce the walls of its nest?

10 What was its entrance like? What did the author find inside?

11 What is a pigeon's nest like?

12 Why is the badger called a master builder?

13 What gives us the impression that the beaver is an intelligent animal? Is it really so?

14 How does the trap-door spider make its nest?

15 What was the author's experiment with the caddis larvae?

B Read the relevant passages once again and complete the following sentences. The paragraph number given at the end of each sentence will tell you where to look up.

1 The nest of the \_\_\_\_\_ looks like a pointed bag. (2)

2 \_\_\_\_\_ makes a fragile cup-shaped nest. (4)

3 One species of \_\_\_\_\_ builds a nest half the size of a haystack. (4)

4 \_\_\_\_\_ builds a neat, round nest like a basket. (4)

5 \_\_\_\_\_ has a rusty red back and grey shirt-front. (7)

6 \_\_\_\_\_ have absolutely no idea of nest making. (9)

7 \_\_\_\_\_ constructs his lodge half in and half out of water. (10)

8 \_\_\_\_\_ are the master architects of the animal world. (11)

9 \_\_\_\_\_ is like a tube of silk. (11)

10 \_\_\_\_\_ would spin itself a new cocoon and decorate the outside. (12)

C Keep your books closed and explain briefly. Your teacher will read out the questions:

1 "Greatly intrigued, I lifted off the top layer." What intrigued the author on the gift packet? (1)

2 "He then proceeds to sew them together." Who? What are sewn together? (2)

3 "It seems festooned with some extra-ordinary form of fruit." What is the author referring to? (4)

4 "He repeated this performance." What was the performance? (5)

5 "It was really an incredible construction." What was it? (6)

6 "The whole thing rather resembled a snail-shell." What? (8)

7 "The pigeon family goes to the opposite extreme." What is the other extreme? Who represents it? (9)

8 "Unfortunately, however this is not the case." What is not the case? (10)

#### V WORD STUDY AND EXERCISES

A 1 *Lie* and *Lay*

Students, often, confuse between these two verbs. 'Lie' means both 'to be in a flat resting position' and 'to make an untrue statement.' 'Lay' means 'put or place' and of birds, 'produce an egg.'

Read the following sentences:

- 1) Once there was a goose that *laid* golden eggs.
- 2) You *have lied* to me several times; this is another *lie*.
- 3) *Lay* those books aside and *lie* down; I'll tell you the rest of the story.

lie – lay – lain (lie in bed)  
lie – lied – lied (tell a lie)  
lay – laid – laid (place, put)

## 2 Exercises

Fill in the blanks with the correct form of 'lie' or 'lay'.

- 1) Children \_\_\_\_\_ often to escape punishment.
- 2) How long have you \_\_\_\_\_ in bed?
- 3) How many times you have \_\_\_\_\_ to me!
- 4) The hen hasn't \_\_\_\_\_ any eggs since last week.
- 5) Death \_\_\_\_\_ his icy hands on all.

## B Word Substitution:

Exercise:

Reword the following sentences using another word or expression having the same meaning as the italicised word(s) in each sentence.

- 1 The school-band sang a welcome song as soon as the Chief Guest *got off* from the car.
- 2 Tractors have made *unnecessary* the old fashioned methods of ploughing.
- 3 People were asked to clear the apartment building *because of the anxiety that* it might collapse at any time.
- 4 "Paradise Lost" is the *best among the works* of Milton.
- 5 Jameela was *wildly excited with grief* when she heard that her child's condition was critical.
- 6 The real problem is *not* lack of funds *but* lack of agreement among the Directors.
- 7 Throw the ball into the pond; my dog will *get it back*.
- 8 Smoking is *injurious to health*; it kills you by degrees *so to speak*.
- 9 We watched anxiously as he danced *dangerously* on the tight rope.
- 10 A good businessman must be *able to know* what is *advantageous* to him.

## C Fairly, rather and quite:

*Fairly*, *rather* and *quite*, are adverbs of degree. *Fairly* is the weakest of the three. 'The book is *fairly interesting*' means 'It is just worth reading.' If you say 'It is *quite interesting*,' you are recommending it. *Rather* also means *quite* and means additionally 'more than usual', 'more than expected' etc. *Fairly*, is not used of things which are undesirable. That is, it is wrong, to say: 'The lecture was *fairly boaring*'.

Instead, you must say:

The lecture was *rather boring*.

Exercise:

Use *fairly*, *rather* or *quite* to fill in the blanks.

- 1 The meeting was \_\_\_\_\_ well attended.
- 2 The speeches were all \_\_\_\_\_ uninteresting.
- 3 It was \_\_\_\_\_ foolish of you to say that.
- 4 Speak up. He is \_\_\_\_\_ deaf.
- 5 The patient is \_\_\_\_\_ better today.
- 6 He can understand English \_\_\_\_\_ well though he cannot write it.
- 7 He can speak English \_\_\_\_\_ fluently; he has lived in England for five years.
- 8 The story is \_\_\_\_\_ interesting; I didn't think it was so good.

## VI LANGUAGE STUDY AND EXERCISES

### A Participle phrases

Read the following sentences:

- a) *Greatly intrigued* I lifted off the top-layer (para 1)
- b) *Having found the two leaves* it likes, it then proceeds to sew them together. (para 2)
- c) *And when kept in a large cement pool*, they will run a dam across it. (para 10)

The words in italics in each of the above sentences form a non-finite clause. It says more about the action of the main verb. So, its function is adverbial. You can rewrite each of these sentences using an adverb clause in the place of the non-finite clause.

- a) Because I was greatly intrigued, I lifted off the top-layer.
- b) After it has found the two leaves it likes, it then proceeds to sew them together.
- c) And when they are kept in a large cement pool, they will run a dam across it.

Exercise:

Rewrite the following sentences changing the adverb clause in each sentence into a participle phrase (non-finite clause).

- 1 *When Rani finished her home work*, she went out to play.
- 2 *When Uma saw her go*, she stopped writing and got up.
- 3 *After she had got out of her room*, she followed Rani to the playground.
- 4 *Because they were greatly interested in the game*, they kept on playing for a long time.
- 5 *When they saw the sun set*, they stopped playing and started back.
- 6 In the meantime, the warden was greatly worried *when she did not find them in their rooms*.
- 7 Because she did not know what to do, she telephoned the Headmistress.
- 8 *When she got the message*, she sent the watchman to look for them.
- 9 *After he had found them*, he took them to the warden.
- 10 *Because they feared she would be angry*, they began to cry.

## B Participle as adjectives

Look at the following sentences:

- a) Some animals construct *complicated* homes. (3)
- b) Even among closely *related* animals there is wide variety of taste in the style, situation and size of the home. (3)
- c) Each bird has its own *nesting* hole. (4)
- d) It was a *fascinating* performance. (5)

The italicized words in the above sentences are participles that function as adjectives. In sentences (a) and (b) they are past participles, in (c) and (d) they are present participles. It may be noted that all participles cannot be used in this way as adjectives.

### Exercise

Fill up the blanks with a suitable participle chosen from the list below:

(speeding, rising, charming, surprised, hidden, shortened, interesting, burning, sleeping, distinguished)

- 1 Maya is a very \_\_\_\_\_ girl.
- 2 I knew there were \_\_\_\_\_ dangers.
- 3 There was a \_\_\_\_\_ look on his face.
- 4 I have never read a more \_\_\_\_\_ book.
- 5 Unemployment has been a \_\_\_\_\_ problem.
- 6 We will have \_\_\_\_\_ periods today.
- 7 James Thurber is a \_\_\_\_\_ writer.
- 8 Let \_\_\_\_\_ dogs lie.
- 9 A man was knocked down by a \_\_\_\_\_ car.
- 10 Which country is known as the 'Land of the \_\_\_\_\_ Sun'?

## C The Passive Voice (Revision)

In the passive construction we mention the object first and say what was done to it.

The cat stole the milk. (active)

The milk was stolen. (passive)

The passive form has always the structure *be* + past participle. The active/passive verb forms often confuse the student. Carefully study the table below where you can compare the active and passive verb forms for different tenses.

Present simple	active	The Headmaster wants you in the office.
	passive	You are wanted in the office.
Present continuous	active	They are building a bridge.
	passive	A bridge is being built.
Present perfect	active	We have received no information.
	passive	No information has been received.
Past simple	active	Nobody invited him.
	passive	He was not invited.
Past continuous	active	They were watching me.
	passive	I was being watched.
Past perfect	active	Everybody had forgotten him.
	passive	He had been forgotten.

Future	active	Will you tell me in advance?
continuous	active	At this time tomorrow they will be congratulating you.
	passive	At this time tomorrow you will be being congratulated.
Future perfect	active	They will have built the bridge by next Christmas.
	passive	The bridge will have been built by next Christmas.

Note: Present, past and future perfect continuous passive forms are uncommon.

### Exercise: 1

Identify the tense of the verb in each of the sentences given below. Locate the sentences in which the passive form has been used.

- 1 He is easily tired.
- 2 He was too tired even to speak.
- 3 Sony has been our monitor since June.
- 4 Ajit has been elected Secretary of the Literary Association.
- 5 Usually I have breakfast at 8 o' clock.
- 6 Yesterday I met Charlie, one of my old friends.
- 7 The meeting was unexpected.
- 8 I was planning to visit him during the vacation.
- 9 When will it be finished?
- 10 This incident will be being discussed in the next few days.

### Exercise: 2

Rewrite the following sentences using the passive form of the verb.

- 1 People celebrate Independence Day with great enthusiasm.
- 2 We are planning an excursion to Mysore.
- 3 We have completed all the necessary arrangements for the meeting.
- 4 How did the boys break the windows?
- 5 Someone has stolen my books.
- 6 The thief did not touch anything else.
- 7 The Headmaster has postponed the examination.
- 8 We will conduct the meeting tomorrow.
- 9 The examiners will be interviewing you tomorrow at this time.
- 10 She will have completed the book by December.

## VII USING LANGUAGE

We use language for such different functions as reporting something, describing persons, places and things, explaining facts and ideas, or persuading other people. "Animal Architects" is a good example of language being used to describe something. In descriptions the greatest virtue is accuracy, which depends on your power of observation and the size of your vocabulary. An easy way of learning this skill is to take up a hobby such as bird-watching which

gives you many opportunities of observation and note-taking. Let us take the specific context of bird-watching. As soon as you see a bird, note down the details as accurately as possible. The following points may be kept in mind.

- 1 Mention the size and general shape of the bird. Compare it with some familiar bird.
- 2 Mention the general colour of the bird. e.g., It is brown with yellow spots. It is greyish on the head and reddish brown on the wings.
- 3 Mention the markings giving details of their position, colour etc. e.g.,  
Its throat is white and it has white markings on its grey wings.
- 4 Give the size and shape and colour of bill, legs, wings, tail, neck, and eyes. e.g.,  
Its bill and legs are black like those of a crow.
- 5 Say how it flies or walks. e.g.,  
It hops; it is easily alarmed; it flies boundingly.
- 6 Describe its notes or cries. e.g.,  
The peacock's call is an ugly, screaming cry.

Carefully note the following description of the cuckoo. "Both male and female cuckoos are about a foot long and look rather like male sparrowhawks. They have blue, grey upper parts and breasts and whitish under parts crossed with dark lines. However, the cuckoo's bill is thin, its wings are more pointed and its tail is rounded instead of square. The call of the female is a bubbling note and that of its mate is the cry "cuck-cuckoo."

### Exercise

On the model of the above passage describe, as accurately as you can, a few of the birds that you have observed.

### VIII USING THE DICTIONARY

You know that the plural of larva is larvae. This is one of the many words which retain their original Greek or Latin forms to make their plurals. Look up the following words in the dictionary and find out their plurals. How many of them have more than one plural form?

radius	appendix
crisis	medium
basis	bacterium
memorandum	index
oasis	genius
syllabus	formula

### IX WRITING

- 1 Write a short essay on the variety of taste in the style, situation and size of the homes animals build. You can make use of the answers to comprehension B to write this essay.
- 2 Write a short paragraph on how the weaver bird makes its nest.
- 3 Describe briefly the ovenbird's nest.
- 4 Describe in the manner of paragraph 5 a scene of nest-making that you have witnessed.

## I INTRODUCTION

There are few things more enduring than art. Any creation that adds to the beauty of the world can be called art. It may be a beautiful painting, a well-proportioned statue or a piece of delightful music. It keeps attracting people, more and more of them. Its influence grows till it becomes a passion, an inspiration. It never fades. It remains a joy for ever. So art not only provides people with pleasure but prompts them to set high ideals and to strive for the best things in life.

The following is a stirring account of a supreme artist who reached great heights, in spite of a crippling affliction which would have driven any lesser mortal to depths of depression and despair. The lesson will throw up before your young mind a thrilling challenge. It is upto you to accept it or let your talents rust, instead. And who is there among you without any talent?

**II** I Ludwig van Beethoven \* who became one of the greatest – if not the greatest--of all composers<sup>1</sup> of music, was born at Bonn, Prussia, in 1770. His childhood was not by any means a happy one. His father, who was a musician, earned only a very small salary wherewith to support his family of seven children, and besides, he was a man who squandered<sup>2</sup> his money foolishly.

2 When Ludwig was only four years of age, he began to study music, and by the time he was nine he had mastered all that his father could teach him. At the age of seven he gave a series of concerts<sup>3</sup> and soon thereafter began to compose music. When only ten he went on a tour to the Netherlands with his mother, a year later became assistant organist<sup>4</sup> in a noted chapel, and still later went to play before the great German composer Mozart. Mozart was very busy and took little notice of young Beethoven, but the boy sat down at the piano and began to play in such a manner that the great musician said to his friends, "This youth will some day make his mark in the world."

\*Beethoven /'beɪθəʊvn/

1 composer (n)	: writer of music
2 squandered (v)	: spent lavishly
3 concert (n) /'kɒnsət/	: musical performance
4 organist (n)	: one who plays on an organ
5 frantic (adj.)	: hectic; furious
6 unutterably (adv)	: beyond words; too difficult to express

3 While Ludwig was still in his teens, his mother died, and he felt very lonely without her. Some years later, he went to Wien to continue his education, and was recognised immediately for his great genius in the field of music. With his wonderful playing ability, and still more with his composition, he astonished and delighted the music-loving people of this great cultural centre.

4 Then it was that a very serious thing happened to Beethoven; he began to lose his hearing. For a while he would not admit it, even to himself. That he, who was so passionately fond of music, to whom it seemed the sweetest thing in life, should cease to hear, seemed too cruel to be true. It was just the same as if some great artist were suddenly to lose his eyesight and never again see the beauty of colours in his surroundings. He consulted one doctor after another in frantic<sup>5</sup> efforts to find a remedy for his affliction but could get help from no source whatsoever. As a result his deafness increased quickly and, although still fairly young, he became almost totally deaf.

5 As he realized what was happening, Beethoven became unutterably<sup>6</sup> miserable. He realized that resignation<sup>7</sup> to his fate was the only thing left for him. In utter misery he exclaimed, "Resignation! what a miserable refuge<sup>8</sup> , and yet it is the only one left for me." He even thought of taking his own life. "If I had not read," he exclaimed, "that man must not of his own free will end his life, I should have done so long ago." A mechanician<sup>9</sup> named Maelzel made a pair of ear-trumpets<sup>10</sup> for him, and at first the composer thought that they would be a great help, but he was bitterly disappointed and he discarded<sup>11</sup> them.

7 resignation (n)	: yielding attitude; preparedness to suffer
8 refuge (n)	: shelter from trouble; an asylum
9 mechanician (n)	: skilled machinist; a constructor of machines
10 ear-trumpet (n)	: a tube to aid in hearing
11 discarded (v)	: threw away

6 Then it was that Beethoven faced his terrible calamity<sup>12</sup> with an amazing degree of courage. With increasing enthusiasm he applied himself to his musical studies and at times seemed almost to forget his deafness. There is little doubt, however, that his affliction<sup>13</sup> caused him to give his compositions a melancholy strain. He lived much to himself and is said to have written these solemn<sup>14</sup> words, "Poor Beethoven, there is no happiness for you! You must create your own happiness."

7 Sometimes when he was composing, he would scarcely eat for days at a time. His friends accomplished little when they attempted to remonstrate<sup>15</sup> with him, because he was like a man living in another world. Once when he was engaged in a great composition, a friend called upon him and thus described his visit: "The house was deserted by servants and every comfort was absent. Shut up in a room alone, the great man resorted to singing, shouting, stamping, as if in the throes<sup>16</sup> of mental torture. In appearance he was wild disheveled<sup>17</sup>, exhausted with long periods of work and nothing to eat."

8 He gained the greatest inspiration out of doors. He could go out in the wettest of weather, come in dripping with rain, and shake the water from his hat and clothes, quite unaware<sup>18</sup> that he was spoiling the carpets, coverings, and furniture. He seemed as if he must get alone with Nature and with God in order to do his best work. His mind was strangely awakened by the sight of a storm. He seemed supremely happy when the wind bent the pine trees around him and the lightning flashed. He could not hear the sweet singing of the birds, but he loved to watch their flight and he remembered how they sang.

9 He would stay in the solitary woods until his whole being seemed full of strange music,

then he would hurry back to his room to put down what he had conceived<sup>19</sup> while the inspiration was still upon him. As he raced through the streets with his hat gone and his bushy head bowed, not looking at anyone, the people who knew his strange moods would laugh and say, "It is just Ludwig Beethoven. Only his body is in this world." At other times he would sit down at the piano and, bending very low over the keys in a frantic effort to catch the sound, he would play on rapturously<sup>20</sup>, not seeming to know who or where he was; meanwhile a crowd would be gathered around the window and at the open doors.

10 There is no doubt that at times Beethoven was subject to fits of irritability<sup>21</sup> and even to fits of rage, but it must not be forgotten that he was a great sufferer. In addition to being totally deaf, he suffered much from rheumatism, and finally from dropsy<sup>22</sup>. Sometimes when out walking with a friend he could not help noticing how much his friend could hear and he could not. The singing of birds, the music of the flute, the sound of human voices, and similar joys were lost to him and as he noticed how much they meant to others he would often be overcome by grief. Frequently when in the company of friends he would talk brilliantly for a while, then suddenly lapse into silence, from which none could arouse him.

11 For a considerable time after he became deaf, Beethoven continued to lead the orchestra in his great compositions. He was extremely sensitive<sup>23</sup>, and no doubt he often pretended to hear when in reality he could not. He was just as eccentric<sup>24</sup> in leading an orchestra as in private. He would put tremendous physical energy into the task, making himself smaller and smaller to compel softened sounds, then raising and standing on tip-toe with head thrown back when every instrument of the orchestra burst forth. He could

12 calamity : misfortune  
/kə'læməti/ (n)

13 affliction (n) : distress; suffering

14 solemn : serious; earnest  
/sə'ləmən/ (adj)

15 remonstrate (v) : plead, complain.

16 throes (n. usu. pl.) : sharp pains

17 disheveled : untidy

/dɪ'sevid/ (adj)

18 unaware : not aware  
/a'nərweɪər/ (adj)

19 conceived (v) : composed (in mind)

20 rapturously (adv) : with great joy

21 irritability (n) : impatience

22 dropsy (n) : disease which causes swelling of the limbs

23 sensitive (adj) : easily hurt; easily affected

24 eccentric (adj) : odd; peculiar

not endure: frivolity<sup>25</sup> when music was being rendered. Any apparent restlessness or apathy<sup>26</sup> on the part of the audience drove him into a state of frenzy<sup>27</sup>. On one occasion when he observed people laughing and talking while he played an important production, he stopped suddenly and said in a trembling voice: "I do not play for such swine."

12 All during these anxious years, when sickness and poverty dogged<sup>28</sup> his footsteps, Beethoven continued to compose such music as ranked him among the greatest composers that ever lived. He was very anxious about the "Choral Symphony," and, urged on by friends he consented to conduct the first performance. His friends could not have realized the full extent of his deafness or they would never have allowed him to be placed in such an unfortunate position. He stood up before the orchestra and waved his baton, in the most natural manner, but could not hear a single note of the music. At the conclusion of the piece the audience thundered its applause. Even then he could not hear, but someone turned him around to face the people who were wild with enthusiasm, and then it dawned upon him that they were showing tremendous appreciation and he was deeply moved.

13 The great composer died in Wien in March, 1827, in his fifty-seventh year as the result of

exposure<sup>29</sup> from a long trip which he had taken during the winter. Suffering intensely, he seemed to be upset more than ever over his loss of hearing. Even to the final moment it seemed to be on his mind, for almost with the last breath he said, "I probably shall hear in heaven."

14 Beethoven will ever rank not only as a great musical composer but as a very brave man. All through his life he was beset by troubles which made him at times very unhappy. His deafness, which made companionship with others almost impossible, was a constant source of mental reflection<sup>30</sup> and misery. Then his health was never good at any time of his life, and coupled with these things was the fact that practically all his life he was in poor financial circumstances. The wonder is, with so many things to prey constantly upon his mind and hence to sap<sup>31</sup> his strength, that he continued to produce music--to produce music that will thrill people as long as the world lasts.

### III NOTES

#### A About the author

Archer Wallace: An American writer and journalist.

#### B References and explanations

Mozart /mɔ:təsət/ : Wolfgang Amadeus Mozart (1756-1791) was born in Salzburg, Austria. A prodigy who started performing at the age of six, he is rated one of the most outstanding composers of all times.

Prussia /'prʊsə/ : former State of Germany. It comprised much of north-east Germany.

Wien city /wɪən/ : a city in Austria

"If I had not read ..... long ago;"

Shakespeare's Hamlet says almost the same thing in a soliloquy (Ham I, 2.130)

choral symphony : an elaborate instrumental composition for an orchestra with arrangement or movement for a chorus.

#### C WORDS AND PHRASES

1 not by any means (1) : by no means; not at all

Not by any means was her childhood comfortable because her widowed mother had already five mouths to feed.

25 frivolity (n)

: silliness

26 apathy (n)

: indifference

27 frenzy (n)

: madness; wild rage

28 dogged (v)

: followed closely

29 exposure (n)

: lack of protection (from)

/ɪk'spəʊzə/

30 (mental)

reflection (n)

: deep thoughts

31 sap (v)

: weaken; drain away



2 **make one's mark** (2) : become famous  
 V. Anand of Madras has made his mark in chess by winning the grandmastership.

3 **take little notice of** (3) : pay no attention to  
 They took little notice of him when Boris Becker played his first round match at Wimbledon in 1985; but he went on to win the title, all the same.

4 **fond of** (4) : full of love for; very much interested in  
 Sudha Chandran was so fond of dancing that she continued to perform even after a crippling accident.

5 **subject to** (10) : exposed or prone to  
 In Kerala a good number of people are subject to rheumatism during old age.

6 **overcome by** (10) : overpowered by; mastered by  
 The Cabulliwallah was overcome by emotion when he saw Mini on her wedding day.

7 **be upset** (13) : be disturbed (mentally or physically)  
 He was very much upset when he heard that a less qualified candidate had been selected for the job.

8 **beset by /with** (14) : surrounded by, to have trouble from all directions.  
 He found himself beset with problems when he started his career as an advocate.

#### IV COMPREHENSION

##### A Answer the following questions:

- 1 When and where was Beethoven born?
- 2 What was his father and what sort of a man was he?
- 3 When did he first give a series of concerts?
- 4 "This youth will some day make his mark in the world." Who said it, and when?
- 5 What do you know of the people of Wien?
- 6 What did Beethoven gain there?
- 7 What accounts for the melancholy strain in his compositions?
- 8 "..... he said in a trembling voice." Why was his voice trembling?
- 9 When and where did Beethoven die?
- 10 What does the author say in the last paragraph about Beethoven's music?

##### B Say whether the following statements are 'True' or 'False':-

- 1 Beethoven had a very contented childhood.
- 2 Even before he met Mozart he had given concerts.
- 3 His ear-trumpets proved useful to him.
- 4 He was very regular in his eating habits.
- 5 He forgot everything else while he was at work.
- 6 He was quite at home with nature, especially when he was alone.
- 7 He was always very particular about his dress.
- 8 He was extremely serious when he was playing or conducting music.

9 He could not appreciate the response of the audience at the end of the Choral Symphony as he was totally deaf.

10 More than anything else he was worried about his deafness throughout his life.

C Read again the paragraphs specified against each of the following questions before answering them. Your answers need not be more than three or four sentences:

- 1 What was Beethoven's affliction and why was it particularly sad? (4)
- 2 How did this affliction affect him at the early stages? (5, 6)
- 3 "... he felt very lonely without his mother." Could you locate a similar phrase or sentence in para 6?
- 4 Describe Beethoven at work. (7)
- 5 When and where did Beethoven find inspiration? (8, 9)
- 6 How did he work when he was inspired? (9)
- 7 Beethoven had fits of irritability and rage. But the author forgives him of these defects. Why? (10)
- 8 "I do not play for such swine" (11) What aspect of Beethoven's character do you see in these words?
- 9 "I probably shall hear in heaven." (13) What do these words tell you of Beethoven?
- 10 What makes the author call Beethoven a 'brave man'?

#### V WORD STUDY AND EXERCISES

A You have already studied the use of affixes-both prefixes and suffixes- to form different parts of speech and to form words of opposite meaning (antonyms). Here are some from the present lesson:

unutterably (5)  
 unaware (8)  
 unfortunate (12)  
 bushy (9)

You can find many more if you try. The first three have the same prefix 'un-', and they all help to form antonyms. The '-y' in the last example helps to make an adjective of a noun. bush + -y : bushy = growing thickly (like a bush).

slush + -y : slushy, water + -y : watery etc. are other examples. With the help of your dictionary find out a few more examples of this type. You will find any number with 'un-' in any reasonably good dictionary.

In paragraph 5 you see the word 'utter' used in the next sentence after 'unutterably.' What does it mean? What part of speech is it? (It is an adjective which means 'total', 'complete', whereas the root-form 'utter' in 'unutterably' is a verb which means 'to give out', 'to speak out' etc.)

B In paragraph 12 you find the expressions *thundered its applause* and *deeply moved*. They are both used in the figurative sense. They suggest more than the dictionary meanings. Sentences like:

"The audience gave a big round of applause," and "It moved him very much":

would not appeal half so strongly as these sentences would. While the first expression suggests the spontaneity, the volume and the unexpectedness of the applause, the second one suggests the depth or intensity of the feeling.

The following are some of the meanings a dictionary would give you for the word 'move':

- 1 to cause to change place or posture
- 2 to set in motion
- 3 to impel
- 4 to excite an action
- 5 to instigate
- 6 to touch the feelings of
- 7 to propose formally at or before a meeting

Which of the given meanings is the one that suits the word in its context in the lesson? Now try to use the word 'move' in sentences of your own to bring out all these given meanings.

The audience thundered its applause.

Try to recast this sentence without changing its meaning using the adjective 'thunderous'.

You may begin your sentence like this:

There was .....

or

The applause .....

C Lesson 12 of your Standard 9 Reader introduced you to irregular verbs—so called because they form their past tense and past participle forms differently from the 'regular' verbs which take on the '-ed' form. e.g.,  
want – wanted – wanted

The present lesson offers you four examples of irregular verbs:

upset – upset – upset (3)  
burst – burst – burst (11) and

bend – bent – bent (8)

overcome – overcame – overcome (10)

With or without the help of your last year's Reader or your dictionary draw up a list of at least six such verbs.

D See how the words center (3) and disheveled (7) are spelt in your lesson. Do you find them unusual? Yes, that is the way they are spelt in American English.

In British English we spell them centre and dishevelled.

The following are some of the major differences in spelling between British English and American English:

- (a) In American English the final '-l' is not usually doubled in an unstressed syllable:  
e.g. disheveled, traveler, leveling
- (b) Words ending in '-tre' in British English end in '-ter' in American English.  
e.g., center, theater
- (c) Words ending in '-our' in British English have an '-or' ending in American English.  
e.g. labor, honor, color
- (d) Words ending in '-ogue' in British English end in '-og' in American English: e.g. catalog,

## VI LANGUAGE STUDY AND EXERCISES.

### A Past perfect — Revision

(a) ...., and by the time he was nine he *had mastered* all that his father could teach him. (para 2)

Note the use of the tense form given in italics. It consists of had + past participle of the main verb. It is called past perfect. It denotes 'past in the past.' It can be the past in the past equivalent of the simple past tense and is used when from a certain point in the past the subject looks back on an earlier action.

(b) I had just poured myself a cup of coffee when the phone rang. When I came back after answering (the phone) the cup was empty: Somebody *had drunk* the coffee or thrown it away.' But if we merely give the events in the order in which they occurred, no past perfect tense is necessary.

Shyam's father died when Shyam was eighteen. Before he died, he advised Shyam not to marry till 25, and Shyam at 23 still intended to follow this advice.

There is no looking back in the above example and as such there is no reason why past perfect should be used. Note the difference of meaning in the following examples:

- a She heard voices and realized there *were* three people in the next room.
- b She saw empty glasses and cups and realized that three people *had been* in the room (They were no longer there).
- c He arrived at 2.30 and *was* told to wait in the lounge.
- d He arrived at 2.30. He *had been* told to wait in the lounge.

In (c) he received instructions *after* his arrival.  
In (d) he received them *before* his arrival, possibly before the journey started.

The past perfect is used after *when* when two simple past tenses might give the impression that the two actions happened simultaneously:

When she *had sung* her song she sat down.

(When she *sang* her song she sat down' might give the impression that she sang seated.)

### B \* too + adjective + infinitive

.....too cruel to be true (4)

This is an easy and useful construction to master:  
e.g.: My mother is getting too old to travel. This means that she is getting so old that she cannot travel.

However 'Too' cannot be used after very, fairly, pretty or quite. But we can use a bit, a little, rather, much, far.

The fish is a little *too salty* for me.  
It's *much too* cold.

Change the following sentences using 'too + adj + infinitive' construction:

- 1 He is very old; he can't work.
- 2 There was a lot of noise; I couldn't enjoy the film.
- 3 The place is very far; you can't go there for a picnic.
- 4 The hill-station is very cold; you can't enjoy a week-end there.
- 5 The book was very boring; I couldn't read through it.
- 6 He speaks very fast; I can't follow him.
- 7 The tree was so tall that I couldn't climb it.
- 8 The offer was so good that I couldn't believe it.
- 9 The road was very bumpy; I could not drive along it.
- 10 I am very tired; I can't walk to the town.

## VII USING LANGUAGE

### Limiting and non-limiting phrases

Whether in speech or in writing we tend to be tentative sometimes, and sometimes positive. There are occasions when we give a specific view, as there are occasions when we are less specific or non-committal. And we use certain phrases depending on our attitude or point of view. Such phrases fall under two heads: limiting phrases and non-limiting phrases.

Look at these sentences from the text: (1) "As a result, his deafness increased quickly and, although still *fairly*, young, he became *almost totally* deaf. (para 4) (2) "The house was deserted by servants and *every* comfort was absent." (para 6)

In the first sentence you see both the limiting and the non-limiting phrases used. *fairly* is a limiting phrase whereas *totally* is non-limiting. You may find it interesting to note that the non-limiting *totally* is itself qualified by a limiting phrase *almost*. There is no doubt that *every* in the second sentence is a non-limiting phrase. Now, what do you think of 'there is no doubt'?

### Exercise—1

Look at the following lists:

Limiting phrases	Non-limiting phrases
I think	I'm sure
I guess	certainly
probably	definitely
apparently	obviously
so I'm told	you can see
so they say	there's no doubt
by the look of it	evidently

These phrases may appear either at the beginning or at the end of a sentence. But in speech it is more common at the end. When a limiting phrase is added to a complete statement, it takes a rising tone.

e.g.: They're going to leave the school, I think.

But when it is a non-limiting phrase added to a complete

statement, it takes a falling tone:

e.g.: They're going to leave the school, I'm sure.

Your teacher will call out the phrases at random.

Repeat the statement 'They're going to leave the school' adding the phrase 'called out.' Use either a rising tone (↗) or a falling tone (↘) as necessary. Further, statements like the following may also be used for this exercise:

There's going to be an election.

It's going to rain.

The drought has been severe.

The plants are all dead.

### Exercise—2

#### Limiting phrases

sometimes

occasionally

now and then

usually

most of them

some of them

#### Non-limiting phrases

always

all the time

every time

without exception

all of them

every one of them

Add any of the above phrases, as in Exercise I, to the following statements:

They visit the hospital.

The girls wear uniforms.

They go by taxi.

They eat vegetables.

### Exercise 3

Read closely paragraphs 1, 5, 6, 7, 8, 10, 12 and 13 of your lesson. Pick out at least eight such phrases.

Classify them. Now see what happens to those sentences when

i) you drop them

ii) you substitute them—the limiting phrases by the non-limiting and vice versa.

## VIII USING THE DICTIONARY

A The following words appear in the lesson. Find out from your dictionary at least two meanings for each word and specify its meaning in the context of the lesson:

(paragraph numbers are given in brackets).

genius (3)

resignation (5)

strain (6)

desert (7)

lapse (10)

render (11)

baton (12)

note (12)

piece (12)

reflection (14)

B Look at the pronunciation of these words:

(13) exposure /ɪk'spəʊzə/

(7) unaware /ʌn'weər/

(11) render /'rendə/

In all these three words the final (r) is not sounded, when the word is spoken in isolation. But when such words are immediately followed by a word beginning with a vowel sound, you will hear the /r/ sounded.

Now look up the word *concert*. You will see the word having very different stress pattern as noun and verb.

concert (n) /'kɔnsət/

concert (v) /kɔn'sət/

Repeat them till you learn the difference. And then use them in sentences of your own - both as a noun and as a verb.

C You have seen the words *compose* (v) and *composer* (n) used more than once in the lesson. Look up the root word *compose* and find out the different meanings given against it. Make a list of words derived from this root and learn their various uses.

D Subject to : likely to do or suffer something; on the condition that

She was subject to fits of depression.

The municipal authorities gave him sanction to start the workshop in town subject to the approval of the Health Department.

*subjected to* has a different meaning: to cause to undergo something

The blacks in South Africa are still *subjected to* a lot of hardships.

E The word *dogged*, appears in para 12. What part of speech is it there? What is its meaning? *Dogged* can be the past tense of the verb 'dog' meaning follow closely. He was dogged by misfortunes for years at a stretch. Or, it can be an adjective meaning stubborn; unyielding.

When playing for his country in Davis Cup, Vijay Amritraj, prove to be a dogged fighter.

He stuck-doggedly (adv) to his task.

Note the difference in pronunciation of the word in different parts of speech

dogged (v) /'dɒgd/

dogged (adj) /'dɒgɪd/

## IX WRITING

1 You can learn about a person from his own words and from what others say of him. In this lesson you find eight quotations, five of them Beethoven's own words and three of others about Beethoven. With the help of these quotations give an account of the character and work of Beethoven in two or three short paragraphs.

2 Briefly describe in about a page the life and work of some artist or philosopher or political leader who has made his mark in the world. You may write about Raja Ravi Varma, Sree Narayana Guru or Mahatma Gandhi. Make sure you collect enough details before you start writing.

## I INTRODUCING THE POEM

Some people imagine that they are ill although there may not be anything the matter with them. And such people seldom ever recover as there is no easy remedy for imaginary illness. As you might have observed, they usually keep to themselves without much contact with the outside world. Their thoughts are full of themselves and the plight of other people does not interest them. Do you think that they would be all right, if at all they came out of their isolation and looked at the world around them? Will they not then realize that they are better off than most others? After all, the man who has no shoes will not feel like complaining if he sees a man with no feet at all. In this delightful poem we read about a king who thought he was ill. Now read the poem and find out what wonderful prescription set him on the way to recovery.

## II LISTENING TO THE POEM

Your teacher will read the poem once or twice. Keep your books closed and listen carefully.



The King was sick. His cheek was red  
And his eye was clear and bright;  
He ate and drank with kingly zest,  
And peacefully snored at night.

But he said he was sick – and a king  
should know, 5  
And doctors came by the score.

They did not cure him. He cut off their heads  
And sent to the schools for more.

At last two famous doctors came,  
And one was as poor as a rat, 10  
He had passed his life in studious toil,  
And never found time to grow fat.

The other had never looked in a book;  
His patients gave him no trouble;  
If they recovered, they paid him well, 15  
If they died, their heirs paid double.

Together they looked at the royal tongue,  
As the King on his couch reclined;  
In succession they thumped his august chest,  
But no trace of disease could find. 20

The old-sage said, 'You're as sound as a nut.'  
'Hang him up!' roared the King in a gale,  
In a ten-knot gale of royal rage;  
The other leech grew a shade pale;  
But he pensively rubbed his sagacious nose, 25  
And thus his prescription ran—  
The King will be well if he sleeps one night  
In the shirt of a Happy Man.

Wide o'er the realm the couriers rode,  
And fast their horses ran,  
And many they saw, and to many they spoke,  
But they found no Happy Man.

They found poor men who would fain be rich,  
And rich who thought they were poor;  
And men who twisted their waists in stays, 35  
And women that short-hose wore.

They saw two men by the roadside sit,  
And both bemoaned their lot;  
For one had buried his wife, he said,  
And the other one had not. 40

At last they came to a village gate.  
A beggar lay whistling there;  
He whistled, and sang, and laughed, and rolled  
On the grass in the soft June air.

The weary couriers paused and looked 45  
At the scamp so blithe and gay;  
And one of them said, 'Heaven save you,  
friend,  
You seem to be happy to-day.'

'O yes, fair Sirs', the rascal laughed,  
And his voice rang free and glad, 50  
'An idle man has so much to do  
That he never has time to be sad.'

'This is our man,' the courier said;  
 'Our luck has led us aright.  
 I will give you a hundred ducats, friend, 55  
 For the loan of your shirt to-night.'

The merry blackguard lay back on the grass,  
 And laughed till his face was black;  
 'I would do it, God wot,' and he roared  
 with the fun,  
 'But I haven't shirt to my back.' 60

Each day to the King the reports came in  
 Of his unsuccessful spies,  
 And the sad panorama of human woes  
 Passed daily under his eyes.

And he grew ashamed of his useless life, 65  
 And his maladies hatched in gloom;  
 He opened his windows and let the air  
 Of the free heaven into his room.

And out he went in the world and toiled  
 In his own appointed way; 70  
 And the people blessed him, the land was glad,  
 And the King was well and gay

(John Hay).

Is this a probable story? How many characters are there in the story? The poem is full of humour. But does it convey any serious message?

### III READING THE POEM

Read the poem closely two or three times. The meanings of some of the difficult words are given below.

enchanted /'enʃəntid/	: magical
line 3 with zest /zest/	: with great interest or pleasure
line 6 by the score	: in great numbers (a score means 20)
line 7 schools	: medical schools where doctors are trained
line 7 for more	: for more doctors
line 11 studious toil	: the toil or hard work of studying (here more and more about medicine)
line 16 paid double	: paid two times the usual amount (half of it, of course, for hastening the patient's death)
line 18 reclined	: lay in a position of rest
line 18 couch /kɔʊtʃ/	: bed
line 19 in succession	: one after the other
line 19 thumped /θʌmpɪ/	: (here) tapped with force
line 19 august /ɔ:gəst/	: causing feelings of respect
line 20 trace (n)	: mark, sign etc.
line 21 sage	: wise man
line 21 sound as a nut	: very healthy
line 22 gale	: strong wind (here the wind of anger)
line 23 ten-knot gale	: gale blowing at a speed of ten (nautical) miles an hour
line 24 leech	: doctor (old use)
line 24 a shade pale	: slightly bloodless on the face (because of fear)
line 25 pensively	: thoughtfully
line 25 sagacious /sə'geɪʃəs/	: having good judgement and common sense
line 29 realm /reɪlm/	: kingdom
line 29 couriers /'kʊrɪəs/	: messengers
line 33 fain	: gladly (poetic use)
line 35 twisted	: tortured
line 35 stays	: tight-fitting undergarment worn by women to shape the body to current fashion. Perhaps the men are not happy with their lot as men. Their action shows extreme concern for fashion as well as a deep dissatisfaction with their lot
line 36 short-hose	: tight-fitting garment worn by men. The point seems to be that the women were unhappy that they were not men
line 38 bemoaned	: showed great sorrow for
line 46 scamp	: rascal
line 46 blithe /blaɪθ/	: joyous
line 47 heaven save you	: It is a form of greeting
line 55 ducat /dʌkət/	: gold coin formerly used in Europe
line 57 blackguard /blaɪgəd/	: scoundrel, man without honour
line 59 God wot	: God knows (archaic use)
line 60 I haven't shirt	: I don't have any shirt at all
line 62 spies	: agents
line 63 panorama /pænə'ro:mə/	: constantly changing view
line 64 woes	: sorrows
line 65 maladies	: illnesses
line 66 hatched	: produced
line 66 gloom	: semi-darkness
line 70 blessed	: thanked

### IV UNDERSTANDING THE POEM

- 1 The first line says the King was ill. But he was not really ill. How does the poet say the king was not ill at all?
- 2 Why couldn't the doctors cure him? What happened to all those who couldn't cure him?

- 3 What did the old sage say about the king's condition?
- 4 What was the other doctor like?
- 5 What did he prescribe?
- 6 Both the rich and the poor were unhappy. What was the cause of their unhappiness?
- 7 Why did the two men sitting by the roadside bemoan their plight?
- 8 How did the happy man express his happiness?
- 9 What did he say was the cause of his happiness?  
Why couldn't he lend his shirt?
- 10 What reports did the couriers bring to the King?
- 11 How did the search for the happy man influence the King?
- 12 Did the doctor's prescription cure the king?  
If it did, how?

## V APPRECIATING THE POEM

- 1 A poet sometimes says the opposite of what is in his thoughts to make his statement more forceful. This is called irony. Is there any instance of irony in the first stanza?
- 2 The poet describes in lines 2-4 the signs of good health as if they were the symptoms of some disease. How does it strike you? absurd? humorous?
- 3 ".....and a King should know". (line 6) Does the poet mean what he says? What is this figure of speech called?
- 4 Stanzas 3 and 4 introduce a contrast. Who are the two contrasted? Are there other instances of contrast in the poem?
- 5 There are two comparisons in stanza 5. The one is a simile and the other a metaphor. Can you locate them?
- 6 What was the doctor's prescription? Do you think it was the right prescription?
- 7 Where did the couriers find the happy man? Do you find the reference to June in stanza 11 in any way significant?
- 8 Can you say why the beggar is happy? Is he busy as he says? Or is it another instance of irony?
- 9 What are human woes compared to in Stanza 16?
- 10 The opening line may be contrasted with the last line of the poem since they say opposite things. Are there other lines of this kind that you can contrast?

- 11 Which of the following adjectives would you use to describe the tone of the poem; humorous, solemn, satirical, cynical?
- 12 Are all the lines of the same length? Does the poem employ rhyme?
- 13 Poets often take much greater freedom with the language than other writers. They might ignore the rules that prose writers customarily follow. A poet might, for example, invent new words, use archaic expressions, or make a noun do the work of a verb or an adjective. He might change or invert the usual word-order of a sentence often to suit the requirements of rhyme and rhythm. The liberties poets take with the language are known as poetic license. Now examine lines 12, 20, 24, 31, 33 and 36 and name the poetic licence the poet uses in these lines.

## VI ABOUT THE POET



John Hay (1838 - 1905) was statesman and poet. After serving as Assistant Secretary under Abraham Lincoln he took up journalism, but returned to the government as Assistant secretary of State under Hayes. Later he rose to become the Secretary of State. His important works include *Pike County Ballads*, *Castilian Day* and *The Bread-Winners*.

## I INTRODUCTION

Sarojini Naidu calls her friendship with Gopalakrishna Gokhale a 'lovely comradeship'. No friendship can take roots without there being agreement of views and common interests between the friends; in the case of Sarojini Naidu and Gokhale it was their common dedication to Mother India that formed the basis of this lovely comradeship. To Gokhale India was "mistress, mother, goddess and child in one"; to Sarojini Naidu service to India was a way of life. India's independence was the one vision that inspired both; but Gokhale died in 1915 far before his vision came true. In this article, written soon after Gokhale's death, Mrs Naidu pays a rich tribute to this great son of India.

II 1 My personal association<sup>1</sup> with Mr Gokhale began, as it ended, with a written message. It had fallen to me<sup>2</sup> to propose the resolution of the education of women at the Calcutta Session of the All India Social Conference of 1906. Something in my speech moved him sufficiently to pass me these hurried<sup>3</sup> and cordial<sup>4</sup> sentences which I venture<sup>5</sup> to quote 'May I take the liberty, he wrote, 'to offer you my most respectful and enthusiastic congratulations? Your speech was more than an intellectual treat of the highest order. It was a perfect piece of art. We all felt for the moment to be lifted to a higher plane.'

2 An acquaintance<sup>6</sup>, begun on such a happy note of sympathy, grew and ripened at last into a close and lovely comradeship<sup>7</sup>. I counted<sup>8</sup> it among the crowning honours of my life. Our friendship was always radiant<sup>9</sup> both with the joy of spiritual refreshment<sup>10</sup> and with the inspiring challenge of intellectual discussion. Above all, there was the ever-deepening bond of our common love for the motherland. For a short space, there was also the added tie of a tender dependence on such comfort and companionship as I

could render him through long weeks of suffering and distress in a foreign land.

3 Between 1907 and 1911 it was my good fortune to meet him several times chiefly during my flying visits<sup>11</sup> to Bombay, but also on different occasions, in Madras, Poona and Delhi. After each meeting I would always carry away the memory of some stirring<sup>12</sup> words of exhortation<sup>13</sup> to yield my life to the service of India. Once in 1913 I met him at the Servants of India Society. I found the world-famous leader of the Indian National Congress weak and suffering from a relapse of his old illness. We sat quietly in the gathering twilight<sup>24</sup> till his golden voice broke the silence with golden words of counsel and warning, so grand, so solemn, and so inspiring, that they have never ceased to thrill me. He spoke of the unequalled happiness and privilege of service for India. "Stand here with me," he said, "with the stars and hills for witness, and in their presence consecrate<sup>15</sup> your life and your talent, your song and your speech, your thought and your dream to the Motherland. O Poet, see visions from the hill-tops and take the message of hope to the toilers<sup>16</sup> in the valleys."

4 Two months later, early in June, after an absence of fifteen years, I found myself in London once more; and, among the many friends who greeted me on my arrival was the familiar figure of Mr Gokhale in wholly unfamiliar European garments<sup>17</sup> and—yes—actually an English top-hat. I stared at him for a moment. 'Where,' I asked him, 'is your rebellious turban?' But I soon got accustomed<sup>18</sup> to this new phase of my old friend, to a social Gokhale who attended

1 association (n.) : friendship

2 it had fallen to me : I had to

3 hurried (adj.) : written in haste

4 cordial (adj.) : hearty

5 venture (v.) /

/'ventʃə/ : dare; go so far as

6 acquaintance (n.) : relationship that is not deep

7 comradeship (n.) : deep friendship

8 counted (v.) : considered

9 radiant (adj.) : bright; showing joy

10 spiritual

refreshment

: new strength to the soul

11 flying visits

: hasty visits

12 stirring (adj.)

: inspiring

13 exhortation

: advice

14 twilight (n.)

: faint half-light before sunrise and after sunset

15 consecrate

: devote oneself to a special purpose

16 toilers

: people who work hard

17 garments

: clothes

18 got accustomed to

: became familiar with; got used to

parties and frequented<sup>19</sup> theatres, played bridge<sup>20</sup> and entertained guests at dinner on the terrace of the National Liberal Club – a far cry from the terrace of the Servants of India Society.

5 In spite of his uncertain health, he was very busy throughout the summer with his work on the Royal Commission and his anxious pre-occupation with Indian affairs in South Africa, then threatening an acute crisis<sup>21</sup>. But he would often come to see me where I was staying at the house of Sir Krishna Gupta. It was well-known that Mr. Gokhale had a great fancy for cherries, and I always took care to provide a liberal supply<sup>22</sup> whenever he was expected. 'Every man has his price,' I would tease him, 'and yours is cherries.'

6 A few days later, on 2nd August, he delivered<sup>23</sup> a magnificent<sup>24</sup> inaugural address at Caxton Hall in the presence of a large and enthusiastic audience of students. He set before them those sublime<sup>25</sup> lessons of patriotism and self-sacrifice which he alone was competent<sup>26</sup> to teach with authority and grace.

7 Shortly afterwards, he left for India to wage his brave and glorious battle in the cause<sup>27</sup> of his suffering countrymen in South Africa. His health was finally ruined beyond all chance of recovery. But it was with the rapture<sup>28</sup> of victorious martyrdom<sup>29</sup> that he wrote from his sick-bed, about the end of December, to tell me how prompt and splendid<sup>30</sup> had been the response<sup>31</sup> of a truly united India to the call of her gallant<sup>32</sup> heroes fighting in South Africa.

8 On his return to England in the Spring of 1914, his condition was so dangerous as to cause his friends and physicians the gravest concern; and at first he was confined entirely to bed<sup>33</sup>. But with his ever-gracious<sup>34</sup> kindness towards me, he paid me a visit on the very day he was per-

mitted to leave his room, as I was then too ill to go and see him. 'Why should a song-bird like you have a broken wing?' he murmured a little sadly; and presently<sup>35</sup> he told me that he had just received his own death-warrant at the hands of his doctors. 'With the utmost care,' he said, 'they think I might perhaps live for three years longer.' But, in his calm and thoughtful manner there was no sign of selfish rebellion or fear-only an infinite regret for his unfinished service to India.

9 Soon, however, I was well enough to accompany him on the short motor drives that were his sole form of recreation; and on mild days, as we sat in the soft sunshine under the budding trees of Kensington Gardens, he would talk to me with that sure instinct of his for choice and graphic phrases that lent<sup>36</sup> his conversation so much distinction<sup>37</sup> and charm. 'Give me a corner of your brain that I can call my own' he would say. And in that special corner that was his I treasure many memorable sayings. One day, a little wistfully he said: 'Do you know, I feel that an abiding sadness underlies all that unfailing brightness of yours? Is it because you have come so near death that its shadow still clings to you?' 'No' I answered, 'I have come so near life that its fires have burnt me.'

10 But, like a homing<sup>38</sup> bird, his heart would always return with swift and certain flight to the one unchangeable passion of his life, his love for that India which to him was mistress and mother, goddess and child in one. He would speak of the struggles and disappointments of his early days, the triumphs and failures, the rewards and sacrifices of his later years, his vision of India and her final goal, her immediate value as an imperial asset, her appointed place and purpose in the wider counsels and responsibilities of the Empire.

19 frequented (v.)

: went often to

20 bridge (n.)

: a kind of card game for four people

21 crisis

: a state when a definite decision has to be taken; time of difficulty

22 liberal supply

: plenty of

23 delivered

: gave forth in words

24 magnificent (adj.)

: remarkable; splendid

25 sublime (adj.)

: highest, causing wonder and reverence

26 competent (adj.)

: having the ability

27 cause (n.)

: purpose for which efforts are being made

28 rapture (n.)

: great delight

29 martyrdom (n.)

: suffering or death for a noble cause

30 splendid (adj.)

: great

31 response (n.)

: answer; reaction

32 gallant (adj.)

: brave

33 confined to bed

: forced to stay in bed

34 gracious (adj.)

: pleasant; kind

35 presently (adj.)

: soon

36 lent (v.)

: gave to

37 distinction (n.)

: being different

38 homing (adj.)

: returning home

11 Of the many pressing matters that occupied his mind at that time, there were four which to him were of absorbing<sup>39</sup> interest. His scheme for compulsory education which, he felt, was the only solid basis on which to found any lasting national progress. The Hindu-Muslim question which, he said, could be most fruitfully solved if the leaders of the sister communities would deal in a spirit of perfect unison<sup>40</sup> with certain fundamental problems of equal and urgent importance to both. The high privilege and heavy responsibility of the young generation whose function it was to grapple with more immense and vital issues than his generation had been called upon to face. And, of course, the future of the Servants of India Society, which was the actual embodiment of all his dreams and devotion for India.

12 These open-air conversations, however, came to a speedy end. He suddenly grew worse and was forbidden to leave his room or to receive visitors. But I was fortunate enough to be allowed to see him almost daily for a few hours till his departure for Vichy. In his whimsical<sup>41</sup> way he would call me the best of all his prescriptions. To my usual query on crossing the threshold of his sickroom: 'Well; am I to be a stimulant<sup>42</sup> or a sedative<sup>43</sup> today?' his invariable<sup>44</sup> reply was: 'Both.' And this one word most fitly summed up the need of his sinking heart and overburdened brain through these anxious and critical weeks.

13 The interval between his first and second visits to Vichy he spent in a quiet little cottage at Twickenham as the guest and neighbour of Mr. and Mrs. Ratan Tata, to whom the nation already owes so many debts of gratitude. And the monotony of the long hours of his temporary and interrupted convalescence<sup>45</sup> was often brightened by the presence of friends whose visits to him were really pilgrimages.

14 From Vichy he wrote: 'Here, in this intense mental solitude, I have come upon the bedrock truths<sup>46</sup> of life and must learn to adjust myself to their demands.' The outbreak<sup>47</sup> of war in August brought him back to England a little prematurely<sup>48</sup>. But though his health had clearly improved and he was better able to stand the strain<sup>49</sup> of his arduous<sup>50</sup> work on the Royal Commission, he seemed oppressed with<sup>51</sup> a sharp and sudden sense of exile<sup>52</sup> in the midst of an alien<sup>53</sup> civilization and people, and to be haunted by a deep home-sickness<sup>54</sup> which he himself could not explain. His conversation during these days was steeped in<sup>55</sup> allusions to the old Sanskrit writers whose mighty music was in his very blood.

15 The last occasion on which I saw him was on the 8th October, two days before I sailed for India. Something, maybe, of the autumnal<sup>56</sup> sadness of fallen leaves and growing mists had passed into his mood; or, maybe, he felt the foreshadowing of the wings of Death. But as he bade me farewell, he said; 'I do not think it possible that we shall meet again. If you live, remember your life is dedicated to the service of the Country. My work is done.'

16 Early in December, shortly after his arrival from Europe, he wrote to complain of the 'scurvy<sup>57</sup> trick' fate had played on him in a renewal of his old trouble; but succeeding letters reported returning strength and ability to work again. In the last letter, written the day before his fatal illness, he spoke of his health being now stationary<sup>58</sup> and of his coming visit to Delhi. But it was otherwise ordained<sup>59</sup>. As the poet says 'true as the peach to its ripening taste is destiny to her hour.' On the 19th February, 1915, he died, and of him, surely, in another age and in another land were the prophetic words uttered--'Greater love hath no man than this, that a man lay down his life for his friends.'

(Sarojini Naidu)

39 absorbing : very interesting

40 unison (n.) : agreement

41 whimsical (adj.) : with odd or fanciful humour

42 stimulant (n.) : something that increases bodily or physical activity

43 sedative (n.) : something that calms the nerves

44 invariable (adj.) : never-changing

45 convalescence (n.) /kənvələns/ : gradual recovery of health and strength

46 bedrock truths : basic truths

47 outbreak (n.) : start

48 prematurely (adv.) : before the right or usual time

49 strain (n.) : severe demand on one's strength

50 arduous (adj.) : needing much energy

51 oppressed with : troubled by

52 exile (n.) : being sent out from one's country

53 alien (adj.) : foreign

54 home-sickness : sadness because of being away from home

55 steeped in : pervaded with

56 autumnal / /ə:tə'mnəl/

57 scurvy (adj.) : dishonourable

58 stationary (adj.) : not changing

59 ordained : decided; decreed

### III Notes

#### A About the Author



Sarojini Naidu (1879-1949)

A very unusual woman, Sarojini Naidu was a poet, a scholar and a politician. Her poems are written in English and they give us rich and colourful pictures of Indian life. She published three collections of poetry -- *The Golden Threshold*, *The Bird of Time* and *The Broken Vine*. Most of her prose is patriotic and political in origin. As a politician she was in the forefront of the freedom struggle and her speeches electrified audiences throughout India. As a social worker, it was one of her major concerns to free the women of India from their intolerable burdens. At the time of her death she was Governor of United Provinces.

#### B References and Explanations

##### 1 G.K. Gokhale

Gokhale was born in Kolhapur in 1866. Graduated in 1884 he lectured at Fergusson College, Pune, and became the Principal of the College, retiring in 1902. He made his mark on the history of India as the President of the Indian National Congress, as an expert on Indian finance, as the founder of the Servants of India Society and as a great patriot. He died in 1915.

##### 2 Royal Commission

The Royal Commission was appointed to report on certain matters relating to the Indian Civil Service and other Civil Services, imperial and provincial.

##### 3 Kensington Gardens

public park in London.

##### 4 Vichy

A town in Central France famous for its hot springs.

#### 5 Greater love has none ...

This sentence is from the Bible. (See St. John 15:13) Jesus speaks these words to his disciples exhorting them to love one another.

#### C Words and Phrases

1 take the liberty to : treat with too much familiarity

take liberties with : set aside convention

Excuse me. I took the liberty of using your bicycle when you were away.

The teacher had to warn Ramesh not to take liberties with him.

2 far cry : a long way

New Delhi is a far cry from here.

3 preoccupation : Something that takes all one's attention.

The eradication of untouchability had been one of Gandhiji's major preoccupations.

4 take care : take pains

If you want to be a leader you must take care not to create enemies.

5 concern (n.) : anxiety

You smoke a lot; it fills me with concern for your health.

6 wistfully (adv.) : with an unsatisfied and vague desire

When I met him, he spoke to me wistfully about his school days which he would not get back again.

7 abiding (adj.) : lasting

The only abiding friendship that he made was with books.

8 underlie (v.) : form the basis of

Respect for life in all forms underlies the teachings of the Buddha.

9 grapple with : try to deal with; struggle with

He is faced with more problems than he can grapple with.

10 call upon : require; invite

The President called upon the nation to stand united in the fight against communalism.

11 foreshadowing : sign or warning of something to come

In ancient days people took the appearance of a comet as a foreshadowing of some disaster.

12 play a trick on : cheat; treat someone unfairly

That man played a mean trick on me by selling me a T V set that is always out of order.

#### IV COMPREHENSION

A Answer the following questions each in a sentence or two:

1 Where did Sarojini Naidu meet Gokhale for the first time?

2 What was the substance of his note to her?

3 What was their friendship like?

4 What stirring exhortation did he make to her when they met at the Servants of India Society?

5 What does Sarojini Naidu mean by 'the new phase' in the life of Gokhale in London?

6 What kept Gokhale busy during the summer in London?

7 What did he write in his letter to Sarojini Naidu after he had left for India?

8 How was his condition after his return to England in the spring of 1914?

9 What did the doctors tell him about his health?

10 What did he ask her about her sadness? What answer did she give?

11 What were the usual subjects of their open-air conversations in the Kensington Gardens?

12 What were the four major preoccupations of Gokhale?

13 Why did the open-air conversations come to a speedy end?

14 What did Gokhale mean by calling her the best of his prescriptions?

15 What did he write to her from Vichy?

16 What did he tell her in his last letter?

B Briefly explain the following; the number given against each question indicates the relevant paragraph which you may read again before answering.

- 1 Our friendship was radiant with the joy of spiritual refreshment. (2). What is the simple meaning of this statement?
- 2 "They have never ceased to thrill me" (3) What does she refer to in this sentence?
- 3 "... far cry from the terrace of the Servants' of India Society." (4). What does she mean?
- 4 "He set before them those sublime lessons. (6) Before whom? What were those sublime lessons?
- 5 "It was with a sense of victorious martyrdom that he wrote from his sick-bed." (7) What did he write about?
- 6 "He told me that he had just received the death-warrant." (8) What does Gokhale mean by 'death warrant'?
- 7 "And this one word most fitly summed up the need of his sinking heart." (12). What was the word? What did it mean?
- 8 "His conversations during these days were steeped in allusions to the old Sanskrit writers." (14). What days are meant here?
- 9 "He wrote to complain of the scurvy trick." (16). What was the scurvy trick?
- 10 "But it was otherwise ordained." (16). How was it ordained?

## V WORD STUDY AND EXERCISES

A Rewrite the following sentences replacing the words and expressions in italics with other words/expressions having the same meaning:

- 1 Once Untruth *cheated* Truth when they both went for a swim. (16)
- 2 There was a certain lake which both of them *visited often* for a swim. (4)
- 3 One day Untruth *went so far as* to follow Truth to the lake in the *half light* of early morning. (1 & 3)

- 4 To disguise himself as Truth was the *ruling passion* of his mind. (5)
- 5 He took care to finish his bath *before the usual time* (14)
- 6 He made off with the *splendid* clothes of Truth. (6)
- 7 He left a mocking note saying he was sorry to *set aside convention* to borrow his clothes. (1)
- 8 Coming on shore Truth saw with *anxiety* Untruth running away in his clothes. (8)
- 9 There were the clothes of Untruth but Truth said with *odd humour* that it was better to go naked. (12)
- 10 Thus it is that Truth appears naked but we are used to seeing Untruth dressed in the clothes of Truth. (4)

B Given below in column A are five pairs of confusingly similar words. You have already studied the first word of each pair. Match the words in column A with their definition in column B.  
Use a dictionary.

A	B
1 respectful respectable	a) flat or level surface
2 counsel consul	b) advice, opinions, suggestions
3 imperial imperious	c) showing respect
4 human humane	d) tender, kind-hearted
5 prescription proscription	e) of an empire or its rulers
6 query quarry	f) of man or mankind
7 spiritual spirituous	g) state's agent living in a foreign town to help and protect his countrymen there
8 stationary stationery	h) a doctor's written direction for the use of a medicine
9 rapture rupture	i) question, especially one raising a doubt
10 plane plain	j) not moving or changing
	k) breaking apart or bursting
	l) extreme happiness or ecstasy
	m) speaking publicly denouncing a person, practice etc. as dangerous
	n) of the soul, of God
	o) containing alcohol
	p) place where stone, slate etc. are got out of ground for building etc.
	q) writing materials etc.
	r) area of level country
	s) commanding
	t) deserving respect

## C bring, take, carry and fetch

Read the following sentences:

- 1 The outbreak of the war *brought* him back to England. (14)

2 O poet, *take* the message of hope to the toilers in the valleys. (3)

Both 'bring' and 'take' have the meaning 'carry' but 'bring' means "carry to the place where the speaker is", while 'take' means "carry from the place where the speaker is."

E.g., The postman brought me a telegram.

He took away the letter he had wrongly delivered.

'Fetch' means "go from the place of speaking, find something and bring it back to the speaker."

E.g., The officer asked the attendant to fetch a chair from the next room.

'Carry' means "take something from one place to another." It does not have any relation to the speaker's position.

Exercise:

Fill in the blanks choosing the right verb from among bring, take, fetch, and carry.

- 1 I \_\_\_\_\_ my dog for a walk in the evening.
- 2 She \_\_\_\_\_ me some good news whenever she comes to see me.
- 3 Mary asked me to go and \_\_\_\_\_ some writing paper from the store.
- 4 The teacher told the class to \_\_\_\_\_ the exercise-book every day.
- 5 Remember to \_\_\_\_\_ the clock to the repairer.
- 6 Please \_\_\_\_\_ these books to the library.
- 7 Please go to the library and \_\_\_\_\_ me a dictionary.
- 8 You are not permitted to \_\_\_\_\_ more than 20 kilograms on the plane with you.
- 9 I helped mother to \_\_\_\_\_ the dishes to the kitchen.
- 10 She has gone out to \_\_\_\_\_ some water.

#### D Spelling

You may have noticed that certain words that end in a consonant double it before the endings *-ing*, *-ed*, *-er*, etc. e.g., *clip* — *clipped*  
*cut* — *cutting*

But how do you find out which words double their final consonant and which don't? The following tips may be of some help.

- 1 Only the consonant that comes in the word final position is doubled.

e.g. *hop* — *hopped*  
*hope* — *hoped*

- 2 Doubling happens if there is only one consonant after one vowel letter.

e.g. *fat* — *fatter*  
*fast* — *faster*

- 3 The consonant is doubled only if it is in a stressed syllable. For example, the word 'begin' has two syllables: *be-gin* of which the second is stressed. That is to say, it takes more effort to pronounce the second syllable. So, the final 'n' is doubled. But in 'visit' the second syllable is unstressed. So, the final 't' does not double.

e.g. *begin* — *beginning*  
*visit* — *visiting*

- 4 The consonant 'l' is an exception. It is doubled even when the final syllable is not stressed.

*travel* — *travelled*  
*equal* — *equalled*

Exercise:

Add to the words in each column the endings given at the end of each column.

admit	—ed
commit	
enter	
murder	
offer	
omit	
regret	

begin	—er
fat	
fast	
run	
Jewel	
big	

benefit	—ing
beg	
compel	
confer	
hum	
interest	
profit	

## VI LANGUAGE STUDY AND EXERCISES

### A Expressing repeated/habitual activities in the past

Read the following sentences

- 1 But he would often come to see me at the house of Mr Gupta. (5)
- 2 I would tease him: "Every man has his price and yours is cherries?" (5)
- 3 I always took care to provide a liberal supply of cherries". (5)

There are various ways of expressing repeated actions or habitual behaviour in the past in English. The above sentences illustrate two of them. In the first two sentences the *would + infinitive* structure is used to express a past habit. In sentence 3 the simple past is used for the same purpose.

Another common way of expressing past habit is to use "used to" with an infinitive.

E.g., In ancient days people *used to* think that the sun travelled round the earth.

He *used to* play foot-ball before his marriage.

"Used to" can be used with or without 'do' in questions, but the form with 'do' is less formal.

E.g. Used he to play foot-ball?  
Did he use to play foot-ball?

The past continuous tense used with 'always' can also express a past habit but one that the speaker does not like.

E.g., He was always speaking ill of others.  
She was always grumbling.

Yet another way is to use the verb group 'be in the habit

of/had the habit of' followed by a gerund.

E.g., He had the habit of scratching his head while being questioned.

#### Note

'Would + infinitive' expresses habitual action but it cannot be used to indicate a state that continued in the past; but 'used to' can express both.

E.g. When he was a child he *would cycle* to school on fine days. (action)  
When he was a child he *used to cycle* to school on fine days. (action)  
I *used to have* an old car in those days. (state)

#### Exercise:-

Rewrite the following sentences as directed:

- 1 When I was in Madras I *would visit* the beach on Sundays. (Use 'used to' in the place of 'would')
- 2 He had the habit of speaking to himself when alone. (Use the past continuous form to indicate past habit)
- 3 On weekends I *spent* my time reading novels. (Use 'used to')
- 4 She *would pester* her husband with requests for money to buy new things. (Use the past continuous form in the place of 'would')
- 5 Whenever he saw a dog he *threw* stones at it. (Use 'had the habit of')
- 6 Did he have the habit of drinking coffee at night? (Use 'used to')
- 7 During summer we *went* swimming every day. (Use 'used to')
- 8 Life is not so easy here as it \_\_\_\_\_ be. (Choose between 'used to' and 'would' to fill in the blank)
- 9 Used you to play foot-ball at school? (Rewrite this question using the appropriate form of 'used to' with 'do')
- 10 That is where I \_\_\_\_\_ live when I was a boy. (Fill in the blank choosing between 'would' and 'used to')

#### B. Introductory 'it'

Look at the following sentences:

- 1 It had fallen to me to propose the resolution. (1)
- 2 Between 1907 & 1911 it was my good fortune to meet him several times. (3)
- 3 It was well-known that Mr. Gokhale had a fancy for cherries. (5)
- 4 I do not think it possible that we shall meet again. (15)
- 5 It was with the rapture of victorious martyrdom that he wrote from his sick-bed. (7)

In the above sentences 'it' is an introductory word. In the first two sentences the real subject is an infinitive (*to propose* and *to meet*); in the third sentence it is a 'that clause'. In the first three sentences we have given 'it' in the place of the subject and put the real subject later. We can begin these sentences with their real subjects but that is uncommon.

e.g. 1 To propose the resolution had fallen to me.

2 To meet him several times was my good fortune.

3 That he had a fancy for cherries was well-known.

Normally we begin such sentences with 'it' and place the real subject later.

In sentence 4 the '*that* clause' is the object of the verb. In such sentences there is normally an adjective connected with the object.

E.g., I find it difficult to talk to him.

I think it is important that we should remain calm.

In sentence 5 the preparatory *it* is used to give special emphasis to an idea viz. the idea of victorious martyrdom. In such sentences the emphasis can be shifted to another word by changing the word order.

E.g. It was from his sick-bed that he wrote with the rapture of victorious martyrdom.

#### More examples:

- 1 John gave George a bicycle on his birth day.
- 2 It was John who gave George a bicycle on his birth day.
- 3 It was to George that John gave a bicycle on his birth day.
- 4 It was a bicycle that John gave George on his birth day.
- 5 It was on his birthday that John gave George a bicycle.

#### Exercise:

Rewrite the following sentences using 'introductory it':

Examples: 1 To remember your telephone number is quite easy.

It is quite easy to remember your telephone number.

2 How the robbers got into the strongroom is still a mystery.

It is still a mystery how the robbers got into the strongroom.

- 1 To err is human; to forgive is divine.
- 2 To make him change his mind is really hard.
- 3 To go there on a Sunday is quite pointless.
- 4 To listen to her veena recital was most enjoyable.
- 5 That a teenager should thirst for adventure is understandable.
- 6 How he managed to escape punishment is a mystery.
- 7 That the geography of a country influences its history cannot be denied.
- 8 To help the needy ones is a sacred duty.
- 9 To accept defeat is like committing suicide.

#### C Writing the date

Look at the following sentences:-

- 1 On 2nd August, he delivered a magnificent inaugural address. (6)
- 2 On 19th February, 1915, he died. (16)

There are many possible ways of writing the date of a day. Some people put the day before the month as in

the above sentences; some prefer to put the month first.

3rd October, 1978

26th July, 1988

October 3rd, 1978

July 26th, 1988

The letters that follow the number (rd, nd, th, etc.) may be left out.

e.g. 3 October, 1978

26 July, 1988

The date may be written completely in figures.

e.g. 30-10-1978

26-7-1988

There are two ways of saying the date:

the third of October, nineteen seventy-eight

or

October third, nineteen seventy-eight

We say first, second, third etc. whether we write 1st or 1; 2nd or 2, 3rd or 3.

Note

Note the position of A.D. and B.C. A.D. which is used for years before 1000 comes before the year. B.C. comes after the year. e.g.,

Augustus Ceaser was the emperor from 30 B.C. to A.D. 14

**Exercise:**

Read the following sentences;

1 Ravi was born on 3 September, 1970.

2 India became independent on August 15th, 1947.

3 Kerala State was formed on 1-11-1956.

4 Raju married Kamala on 1 January, 1980.

5 Mary completed 14 on 31 September, 1986.

Write in figures the following dates:-

1 March the twenty-eighth, Nineteen fifty.

2 October the twenty-fourth, Nineteen forty-four.

3 The third of April, Nineteen eighty-one.

4 The second of July, eighteen-forty.

5 July the twenty-eighth, nineteen forty-six.

## VII USING LANGUAGE

Telling the Time:

We have already dealt with in Section VII the conventions relating to writing the date. We will extend the discussion here to a related topic, namely, how to tell the time.

Read the following sentence:-

It was seven o'clock when Ravi got up. But do we always use 'o' clock' when we refer to the time of the day? We can say 'six o' clock' 'seven o' clock' etc. but only 'ten to six' and 'five to eight' and not 'ten to six o' clock' or 'five to eight o' clock.' Here are a few more tips.

1 There are two ways of telling the time. The more common way is to give the minutes first followed by 'past' or 'to' and then the hour.

e.g. It's ten past eight.

It's five to three.

It's a quarter to eleven.

It's half past five.

It's seven minutes to nine.

2 The other way to tell the time is by giving first the hour, and then the minutes with no preposition. e.g.,

5.18 (five eighteen)

7.48 (seven forty-eight)

This formula of telling the time is used in timetables

**Please Note:**

(a) We don't say 'fifteen past eleven' or 'thirty past nine' but 'a quarter past eleven' and 'half past nine.' Similarly, 'fifteen to eleven' is a quarter to eleven.

(b) The word 'minutes' is usually used except with five ten, twenty and twenty-five.

3 When we want to know the time we ask:

What's the time? or

What time is it?

When we want to know about the time of some event we ask:

(At) What time does the film start?

(At) What time does the train leave?

**Exercise:**

Say in both ways the time indicated below:

5.4

6.15

7.45

12.02

2.00

3.30

4.47

5.02

4.50

## Activity

One student will frame a question using one of the following hints while another will answer. There are fifteen questions so that thirty students can participate.

**Example:**

Hint : Concert starts

Question : What time does the concert start?

Answer : It starts at half past eight.

1 Venad Express reaches Thiruvananthapuram.

2 The show starts.

3 Time please

4 Sun sets these days.

5 Shops close.

6 Bus reaches Kozhikode

7 Last bus to Kottayam leaves.

8 Foot-ball match starts.

9 Exact time

10 Train to Bangalore arrives.

11 The train arrived yesterday.

12 He came here yesterday.

13 Second show starts in the Main Theatre.

14 Wedding ceremony starts.

15 You go to bed.

## VIII USING THE DICTIONARY

### Syllabication

A syllable is a unit of utterance corresponding to a single chest pulse. A word may consist of one or more syllables. For e.g. the word 'love' has only one syllable, 'lovely' has two, and 'loveliness' three:

/lʌv/ /'lʌvli/ /'lʌvliːnɪs/

Syllabication means dividing the words into syllables. This is important when you have to break a word while writing or typing or in marking stress. It is important in poetry, too, where the syllable is the building-block of each line.

A syllable has always a vowel-like sound in it (a vowel or a syllabic consonant such as l, n or m). It may consist of a vowel alone (e.g. 'a') or a vowel with a consonant/consonants preceding and/or following it.

Some dictionaries (Oxford Advanced Learners Dictionary for example) print the headwords syllable by syllable. That is to say, headwords of more than one syllable have spaces to indicate separate syllables. For instance you will find the word 'traveller' printed as 'trav.el.ler' and 'civilization' as 'civ.il.i.za.tion.'

Divide the following words into syllables with the help of a dictionary.

accommodation  
beautiful  
elephant  
factory  
impatient  
jubilee  
meditation  
narration  
quarrel  
Renaissance  
syllabication  
umbrella  
vacation  
yellow  
composition

## IX WRITING

- 1 Describe in about a page Gokhale's life in England.
- 2 Write a paragraph on Sarojini Naidu's friendship with Gokhale.
- 3 Describe in a paragraph Gokhale's love for his country.
- 4 Imagine that you are Gokhale and describe in a paragraph your first meeting with Sarojini Naidu at Calcutta.

## I INTRODUCING THE POEM

Rabindranath Tagore wrote this poem at a time when India's independence was a distant prospect. But he had a dream—the dream of India waking up into the dawn of a heaven of freedom. The two verses given here set forth this vision of the New India. True freedom, the poet implies, is freedom from the shackles of fear, ignorance, narrow-mindedness, untruth and dead conventions. It should express itself in unceasing self-improvement and set us on the way to a world without borders. The prayer is that God may lead the country into the heaven of freedom. He prays to God also for spiritual strength so that he becomes worthy of the New India in all matters. He prays for the strength not to overreact to joys or sorrows, the strength to love and serve others, particularly the lowly and the poor, and above all the strength to surrender himself completely to God.

## II READING THE POEM

Your teacher will read the poem once or twice. Listen carefully.

Where the mind is without fear and the head  
is held high;  
Where knowledge is free;  
Where the world has not been broken up  
into fragments  
by narrow domestic walls;  
Where words come out from the depths  
of truth;  
Where tireless striving stretches its arms  
towards perfection;  
Where the clear stream of reason has not  
lost its  
way into the dreary desert sand of  
dead habit;  
Where the mind is led forward by Thee into  
ever-widening thought and action--  
Into that heaven of freedom, my Father,  
let my country wake.

This is my prayer to Thee, my Lord--strike,  
strike at the root of penury in my heart.  
Give me the strength lightly to bear my joys  
and sorrows.  
Give me the strength to make my love fruitful  
in service.  
Give me the strength never to disown the  
poor or bend my knees before insolent  
might.

Give me the strength to raise my mind high  
above daily trifles.

And give me the strength to surrender my  
strength to Thy will with love.

Rabindranath Tagore

Who does the poet pray for in the first verse? What is the theme of this prayer? And whom does he pray for in the second verse?

## III READING THE POEM

Read the poem closely two or three times. The meanings of some of the difficult words and expressions are given below:

line 3	fragments	:	separate or incomplete parts
line 3	domestic walls	:	walls around a house; here, the barriers of casteism, provincialism etc.
line 5	tireless striving	:	ceaseless effort
line 6	dreary (adj.)	:	gloomy, causing depression
line 6	dead habit	:	here, old fashioned ways of thinking and acting
line 9	root	:	cause
line 9	penury (n.)	:	poverty; here, spiritual poverty
line 12	insolent might	:	the rudeness of those in positions of power

## IV UNDERSTANDING THE POEM

- 1 The poet in these lines describes the kind of country that India should be on winning her independence. In line 1 he wants the people to be fearless and to hold their heads high. Is the poet speaking in favour of any political systems? Which political system permits people to live with self-respect?
- 2 Which of the following explains line 2 more satisfactorily?
  - i Where education is free.
  - ii Where no one bars one's way to knowledge.
- 3 Which line in the first verse expresses the poet's hatred of narrow-minded provincialism?
- 4 Where should our words rise from, according to the poet?
- 5 What according to the poet should be the aim of 'tireless striving'?
- 6 What role does the poet assign to reason in the new heaven of freedom?
- 7 What should our minds be striving for with God's guidance?

- 8 How would you react to joys and sorrows?
- 9 How are we to face the rudeness of those in power?
- 10 How should one express one's love towards other fellow beings?
- 11 What does he fear 'daily trifles' would do to his mind?
- 12 "I should never find myself in conflict with God. I should disobey myself in order to obey God. In everything I should bow to God's will. But God alone can give me the strength to do this." Which line in the poem is this a paraphrase of?

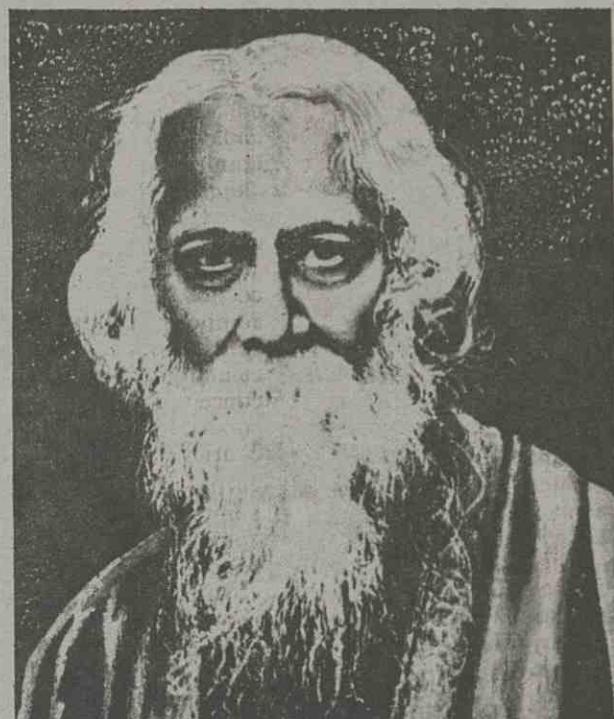
#### V APPRECIATING THE POEM

- 1 What do 'narrow domestic walls' in line 3 stand for?
- 2 In line 5 'tireless striving' is represented as a person reaching out his arms towards perfection. What is the figure of speech used here?
- 3 There are two metaphors in line 6. A metaphor compares one thing to another but not as a simile does. While the simile says that x is like y, a metaphor says that x is y. Identify the two metaphors. What are the two things compared in each.
- 4 What image does line 7 bring to your mind?
- 5 Line 10 hints at a comparison. This is an example of an implicit metaphor i.e. a metaphor not plainly expressed. Identify the metaphor.
- 6 How does this poem differ from the other poems in this Reader in respect of form? Does it have a regular rhythm like "The Lone Dog" or "The Daffodils"? Does it employ rhyme?

#### VI RECITING THE POEM

This poem may be recited as you recite a solemn prayer. It is written in free verse. Unlike the rhythm of the other poems in this Reader it flows freely. It may be chanted rather than read.

#### VII ABOUT THE AUTHOR



**Rabindranath Tagore** (1861-1941) was born in Calcutta. His works are marked by a strong religious feeling, a deep sense of the beauty of nature and love of childhood. Tagore wrote mainly in Bengali. He translated some of his Bengali writings into English. His most important work is *Gitanjali*. 'A Prayer' is taken from this work. Other important works of Tagore include *The Crescent Moon*, *The Gardener*, *Chitra*, *The King of the Dark Chamber*, *The Post Office*. He also wrote many short-stories. He founded Santiniketan, forerunner of the Visva Bharati University in 1901. In 1913 he was awarded the Nobel Prize for Literature.

## APPENDIX I

## VOCABULARY ITEMS

accomplished (1)  
 attainments (1)  
 appropriate (1)  
 ancestry (1)  
 alert (3)  
 agony (3)  
 alleviated (5)  
 arraying (5)  
 acquiescent (7)  
 arch (9)  
 appreciable (9)  
 assassin (9)  
 awful (9)  
 amiable (10)  
 amateur (12)  
 array (12)  
 adept (12)  
 alight (12)  
 astute (12)  
 affliction (13)  
 apathy (13)  
 august (14)  
 association (15)  
 acquainted (15)  
 alien (15)  
 arduous (15)  
 absorbing (15)  
 autumnal (15)  
 abiding (15)  
 betray (3)  
 bullying (3)  
 bowels (3)  
 blackmail (3)  
 bay (4)  
 barring (5)  
 besetting (5)  
 benediction (5)  
 bide (5)  
 brisk (9)  
 barn (7)  
 board (7)  
 bathe (9)  
 bulldog (9)  
 baffling (10)  
 bewildering (12)  
 breach (12)  
 burrow (12)  
 bevelled (12)  
 bewilder (12)  
 blackguard (14)  
 blithe (14)  
 bless (14)  
 bridge (15)  
 bedrock (15)  
 case (1)  
 combine (3)  
 coaxing (3)  
 concealed (3)  
 commissaire (3)  
 closeted (5)  
 consume (5)  
 combat (5)  
 cuff (6)  
 cringe (6)  
 chore (7)  
 cast-iron (9)  
 collies (9)  
 chilled (9)  
 crank (10)  
 chivalry (10)  
 conveyance (10)  
 conceal (10)  
 cul-de-sac (12)  
 cocoon (12)  
 composer (13)  
 concert (13)  
 calamity (13)  
 conceived (13)  
 couch (14)  
 couriers (14)  
 cordial (15)  
 comradeship (15)  
 counted (15)  
 consecrate (15)  
 crisis (15)  
 competent (15)  
 cause (15)  
 confined (15)  
 convalescence (15)  
 concern (15)  
 disposition (1)  
 distinguished (1)  
 despite (1)  
 denounced (3)  
 double-cross (3)  
 discomfited (5)  
 downy (8)  
 dignified (9)  
 darted (9)  
 disreputable (9)  
 distinctions (10)  
 draw (11)  
 dwelling (12)  
 dangling (12)  
 drape (12)  
 demolish (12)  
 discarded (13)  
 dishevelled (13)  
 dropsy (13)  
 dogged (13)  
 bemoan (14)  
 ducats (14)  
 delivered (15)  
 dreary (16)  
 domestic (16)  
 extravagance (1)  
 exonerated (3)  
 exhaustion (3)  
 exhorted (5)  
 embodiment (5)  
 entry (7)  
 erect (9)  
 enthusiasm (10)  
 epigrammatic (10)  
 earthenware (12)  
 eventually (12)  
 ear-trumpet (13)  
 eccentric (13)  
 exposure (13)  
 enchanted (14)  
 exile (15)  
 fortune (3)  
 frantic (3)  
 frothing (7)  
 frozen (8)  
 farm house (8)  
 flake (8)  
 fox-terrier (9)  
 foreleg (9)  
 fray (9)  
 fantastic (10)  
 fraud (10)  
 festooned (12)  
 fascinating (12)  
 filigree (12)  
 frantically (12)  
 frivolity (13)  
 frenzy (13)  
 fair (14)  
 frequented (15)  
 foreshadowing (15)  
 fragments (16)  
 glee (4)  
 gay (4)  
 grandsire (5)  
 gushed (5)  
 grave (9)  
 gazed (9)  
 grasped (9)  
 groove (9)  
 gale (14)  
 gloom (14)  
 garment (15)  
 gallant (15)  
 host (4)  
 hurled (5)  
 headlong (6)  
 hallow (5)  
 hark (7)  
 harness (8)  
 haughty (9)  
 hall-porter (9)  
 hearth (9)  
 holograph (10)  
 haziest (12)  
 hatched (14)  
 hurried (15)  
 homing (15)  
 homesickness (15)  
 induced (1)  
 inconvenience (1)  
 indulge (1)  
 inn (2)  
 invested (3)  
 imploring (3)  
 interrogated (3)  
 inward (4)  
 implored (5)  
 infinite (7)  
 indiscriminately (9)  
 initiated (10)  
 intrigued (12)  
 intricate (12)  
 irritability (13)  
 invariable (15)  
 insolent (16)  
 jocund (4)  
 juggle (12)  
 keenest (1)  
 longing (1)  
 likely (3)  
 laden (5)  
 lone (6)  
 loiter (7)  
 lobby (9)  
 last (9)  
 laurel (12)  
 loop (12)  
 lashed (12)  
 log (12)  
 leech (14)  
 liberal (15)  
 lent (15)  
 morn (2)  
 mumbling (3)  
 monsieur (3)  
 margin (4)  
 milky-way (4)  
 mortify (5)  
 mastiff (9)  
 mangy (9)  
 master builder (12)  
 massive (12)  
 master piece (12)  
 mechanician (13)  
 malady (14)  
 magnificent (15)  
 martyrdom (15)  
 noised (3)  
 nestled (9)  
 nagged (10)  
 occurred (1)  
 out-do (4)  
 originality (10)  
 organist (13)  
 oppressed (15)  
 ordained (15)  
 procured (1)  
 perplexing (1)  
 privilege (1)  
 promptly (3)  
 pensive (4)  
 provoked (5)  
 placidly (7)  
 pervaded (9)  
 pluck (9)  
 proportion (9)  
 pandemonium (9)  
 panache (10)  
 proscriptions (10)  
 pantheistic (10)  
 proceed (12)  
 pouch (12)  
 precariously (12)  
 presumably (12)  
 perched (12)  
 pad (12)  
 panorama (14)  
 preoccupation (15)  
 prematurely (15)  
 presently (15)  
 penury (16)  
 quarter (3)  
 quiver (5)

quest (6)	sprightly (4)	strain (15)	tireless (16)
queer (8)	sanctifying (5)	sedative (15)	Up-Hill (2)
revived (1)	salutation (5)	stimulant (15)	unsolicited (10)
resolved (1)	sleek (6)	steeped (15)	unorthodox (10)
reckon (7)	silly (6)	scurvy (15)	unrendered (12)
rigid (9)	sew (7)	stationary (15)	unutterably (13)
retrievers (9)	stoop (9)	splendid (15)	unaware (13)
reign (9)	savage (9)	timid (1)	unison (15)
resignation (9)	sinewy (9)	travel-sore (2)	underlie (15)
row (9)	shrink (9)	tremendous (3)	vale (4)
romantic (10)	sneaking (10)	thrashing (3)	vacant (4)
routine (10)	superhuman (10)	tormented (5)	veteran (5)
remorseless (10)	startling (10)	tough (6)	vanquisher (5)
ritual (10)	sloppy (10)	tease (6)	visibly (9)
roll-call (10)	swift (12)	trail (6)	venture (15)
repress (12)	strapped (12)	trin (7)	wayfarers (2)
retrieve (12)	strand (12)	tickle (9)	wind (2)
reinforce (12)	solemnly (12)	tykes (9)	wainscoting (3)
reflection (13)	sceptical (12)	terrific (9)	would-be (9)
rapturously (13)	squandered (13)	trope (9)	wander-thirst (11)
remonstrate (13)	sensitive (13)	tomeat (9)	woe (14)
refuge (13)	sap (13)	tit (12)	whimsical (15)
resignation (13)	symphony (13)	theological (10)	wistfully (15)
reclined (14)	score (14)	tug (12)	yea (2)
realm (14)	studious (14)	tree-stump (12)	yearn (3)
radiant (15)	school (14)	termites (12)	yonder (11)
secured (1)	stays (14)	tubby (12)	zest (14)
spare (1)	sagacious (14)	throes (13)	
sought (1)	sage (14)	thumped (14)	
seldom (1)	scamp (14)	trace (14)	
sou (3)	spies (14)	twisted (14)	
stroke (3)	stirring (15)	twilight (15)	
	sublime (15)	toilers (15)	

### Words and phrases

get hold of (1)  
 for want of (1)  
 set upon (1)  
 let slip (1)  
 go around (1)  
 be equal to the occasion (1)  
 rise to the occasion (1)  
 tip out (3)  
 come to an end (3)  
 get in touch with (3)  
 to be at something (3)  
 on end (3)  
 bring oneself to do something (3)  
 give in (3)  
 would not hear of something (3)  
 pass something off as (3)  
 make a scene (3)  
 turn out (3)  
 take to one's bed (3)  
 hand over (3)  
 give vent to (5)  
 to lose heart (5)  
 heart fell (5)  
 at one's best (5)  
 on account of (5)

pass away (5)  
 to be deprived of (5)  
 know bounds (5)  
 on one's own (6)  
 cling to (7)  
 slip back in time (7)  
 take one's turn (7)  
 of one's own (7)  
 take something for granted (7)  
 now that (7)  
 turn up (7)  
 for once (7)  
 of one's own will (7)  
 in time (7)  
 make things lively (9)  
 to have a great mind to (9)  
 give over to (9)  
 make an ass of oneself (9)  
 bring about (9)  
 back down (9)  
 go for (9)  
 send for (9)  
 by no means (10)  
 put aside (10)

lope off (10)  
 get in the way (10)  
 turn out (10)  
 come to terms with (10)  
 not so much-as- (12)  
 dispense with (12)  
 for fear that (12)  
 what with (12)  
 so to speak (12)  
 by no means (13)  
 make one's mark (13)  
 take no notice of (13)  
 be fond of (13)  
 be subject to (13)  
 be over come by (13)  
 be upset (13)  
 beset by (13)  
 take liberties with (15)  
 far cry (15)  
 take care (15)  
 grapple with (15)  
 call upon (15)  
 play a trick on (15)

## APPENDIX II

Lesson No.	Teaching items (points of usage)
1	1 Modal Auxiliary 'Could'
	2 Could and was able to
	3 Expressing surprise
3	4 Phrasal verbs
	5 the+comparative—The comparative
	6 Would/should like
	7 Plural Expressions with singular verbs
5	8 Formation of nouns from verbs
	9 Auxiliary verb 'Do'
	10 Modal Auxiliaries
7	11 Past tense after 'wish'
	12 Giving opinions
9	13 Noun suffixes
	14 The prefix 'fore—'
	15 Spelling — The Final — ee'
	16 There + Verb + Subject
	17 Position and order of adjectives

18	Adjectives with verbs
19	Greeting people
20	Verbal nouns
21	Describing a past habit
12	22 'Lie' and 'Lay'
	23 Fairly, rather and quite
	24 Participle phrases
	25 Participles as adjectives
	26 The passive voice
13	27 The past perfect
	28 To + adjective + infinitive
15	29 Limiting and non-limiting phrases
	30 Bring, take, carry & fetch
	31 Spelling — Doubling of consonants
	32 Habitual activities in the past
	33 The introductory 'It'
	34 Writing the date
	35 Telling the time
	36 Syllabication

## APPENDIX III

### BOOKS SUGGESTED FOR EXTRA READING AND DICTIONARIES FOR STANDARD X

Sl. No.	Title	Author	Publisher
1	Gulliver's Travels	Jonathan Swift	OUP
2	David Copperfield	Charles Dickens Retold by John Kennett	SC
3	Six Tales from Shakespeare	Abridged and Adapted by Margery Green	MAC
4	Treasure Island	R.L. Stevenson Retold by G F J Cumberlege	OUP
5	Journey to the Centre of the Earth	Retold by John Kennett	SC
6	Tales from Tagore	Abridged and Adapted by Margery Green	MAC
7	Robinson Crusoe	Daniel Defoe Retold by A.S. Hornby	OUP
8	Twenty Thousand Leagues under the Sea	Retold by John Kennett	S.C.
9	Don Quixote	Miguelde Cervantes	OUP
10	A Tale of Two Cities	Charles Dickens Retold by John Kennett	S.C.
11	Wonder Tales from Greece	Abridged and Adapted by Margery Green	MAC
12	The Call of the Wild	Retold by John Kennett	S.C.

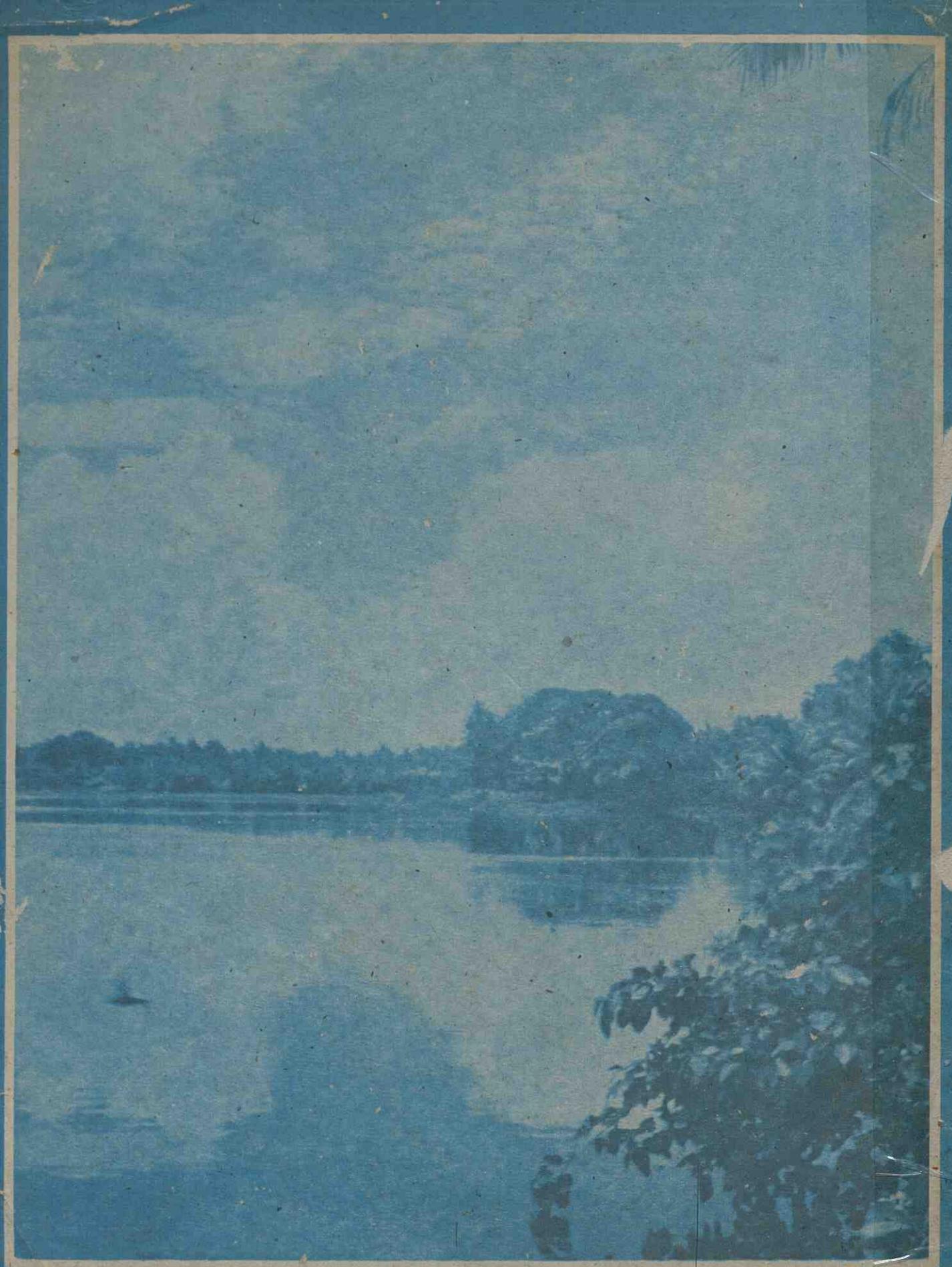
Sl. No.	Title	Author	Publisher
13	The Hound of the Baskervilles	Conan Doyle	OUP
14	The Sea Wolf	Retold by John Kennett	S.C.
15	Stories from Homer	Abridged and Adapted by Margery Green	MAC
16	Tales from the Ramayana	Abridged and Adapted by Margery Green	MAC
17	Tom Brown's School days	Thomas Hughes Retold by H.D.B. Harford	OUP

#### DICTIONARIES:

- 1 A.S. Hornby (ed.) *Oxford Student Dictionary of Current English*, Oxford University Press.
- 2 Della Summers (ed.) *Longman Active Study Dictionary of English*, Longman.
- 3 M.H. Manser (ed.) *Macmillan Student's Dictionary*, Macmillan.
- 4 A.S. Hornby (ed.) *Oxford Advanced Learner's Dictionary of Current English*, Oxford University Press.
- 5 P. Procter (ed.) *Longman Dictionary of Contemporary English*, Longman.
- 6 *Chamber's Macmillan Learner's Dictionary*.

OUP - Oxford University Press  
S.C - S. Chand and Company Limited  
MAC - Macmillan





PRINTED BY THE MANAGING DIRECTOR  
KERALA BOOKS AND PUBLICATIONS SOCIETY, KAKKANAD, KOCHI-682 030