

PANORAMA

PART - II

An Anthology of English Prose and Poetry for Class X



(Developed by SCERT, Bihar, Patna)
Bihar State Textbook Publishing Corporation Ltd.

Approved by the Director (Secondary Education), Education
Department, Govt. of Bihar.

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FOREWORD

Education Department, Government of Bihar has introduced new syllabus from April, 2009 for the class IX. In this connection, all language and non-language books for class I, III, VI, and X has been introduced from academic session -2010. Books of Mathematics and Science developed by N.C.E.R.T. , Delhi and books for I, III, VI, and X developed by S.C.E.R.T., Patna, books for class II, IV and VII in academic session -2011 and books for class V and VIII in academic session-2012 has been printed with new cover designs by the Bihar State Textbook Publishing Corporation Ltd.

We are grateful to Shri Nitish Kumar, Hon'ble Chief Minister, Bihar, Shri P. K. Shahi, Hon'ble Education Minister, Bihar and Shri Amarjeet Sinha, Principal Secretary, Education Department, Bihar, for their leadership and guidance in not only quantitative but qualitative strengthening of education system in the state of Bihar.

We are thankful to the Directors of NCERT., New Delhi and S.C.E.R.T., Bihar, Patna for their co-operation.

B.S.T.B.P.C. as an organisation is committed towards systematic up-gradation and continuous improvement of its products. Valuable suggestions from students, guardians, teachers & educationists will be appreciated.

J.K.P. SINGH, I.R.P.S.

MANAGING DIRECTOR

The Bihar State Text book
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PANORAMA

PART-II

Developed Under the Aegis of SCERT/BSEB

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Preface

Panorama Part -II, the Textbook of English for class X, is the culmination of the long-drawn out process that began in 2006 with the designing of the new syllabus. In consonance with the spirit of the NCF – 2005, the State Council of Educational Research and Training (SCERT), Bihar, Patna, developed BCF 2008 and the new syllabus in English together with new instructional materials for different school stages. The new series of instructional materials in English (core course) for the **Secondary Stage** comprises a textbook and a supplementary reader.

Panorama Part -II caters to the need of a composite course, at the secondary level, that can be used effectively in the actual classroom situation. The objective is to inculcate language skills as well as the skill of thinking in the learners so that they can effectively compete with any one in any field of life where we need to use language.

A conscious effort, therefore, has been made to provide interesting reading materials on different themes and to link each theme with the general problems of people and society as well as contemporary issues. Special emphasis has been laid on developing the ability to communicate in a variety of situations. For this, various language functions have been included through a variety of exercises at the end of every lesson.

The brief introduction of the language/ grammatical items followed by extensive examples to illuminate the topic under discussion is the added strength of the book and this has increased its usefulness.

The entire course has been devised to facilitate maximum participation of the learners. The work that went into the preparation of the present course will be amply rewarded if the book proves to be a useful tool in the hands of the teachers in helping the vast majority of learners of English at the secondary level in Bihar. We feel that there is always room for improvement. We, therefore, are open to suggestions and will be pleased to entertain any suggestions in the subsequent editions.

We are grateful to the Textbook Development Committee for preparing the textbook at such a short notice. Dr. Shaileshwar Sati Prasad, Dr. Subodh Kumar Jha, Emteyaz Alam, Mr. Shashi Bhushan Dubey, Mrs. Mamta Mehrotra, Rabindra Singh, Manzoor Alam, Kanhaiya Kumar Tiwari, Rup Nandan Singh, Dr. Swarn Prabhat and Pratibha Gupta deserve special mention for their painstaking efforts.

The third criterion has been the selection of interesting reading material covering most of the core components included in the syllabus. The themes range from the general problems of people and society to contemporary issues and new developments. These problems and issues are presented through different genres. A number of pieces have been adapted to facilitate comprehension or edited for clarity and to ensure that there is little room for any unwarranted controversy.

Language learning depends on the development of four language skills: listening, speaking, reading and writing. Hence, unlike the earlier textbooks which used to be primarily concerned with reading or writing, **Panorama Part -II** lays emphasis on the integrated development of all the four skills. It is for this reason that questions for discussion have invariably been incorporated both in pre-reading and post-reading exercises.

The inclusion of *pre-reading tasks*, *while-reading questions* and *post-reading activities* has been done to ensure that the learners remain actively involved in the class. It is very important for the teachers to ensure that the learners discuss the given topics in small groups or pairs. *Pre-reading tasks* and discussions under *Post reading activities*, in this context, deserve special attention also because they provide the learners an opportunity to interact which is very important for developing listening and speaking skills. The topics for discussion are related to the lessons and are meant to stimulate logical thinking in learners, expose them to varying opinions, and encourage them to go beyond the text. The learners at this stage must develop their ability to communicate creatively in a variety of situations.

While-reading questions are mostly given to test the learners' comprehension. However, some of these questions also seek to encourage the learners' ability to evaluate or apply their learning to their immediate surroundings. Moreover, the chief purpose behind inserting *while-reading questions* by dividing the lesson into units has been to ensure that the learners do not remain passive and their involvement is sustained throughout the period. Our classroom experiences tell us that by the time the teacher completes a long lesson, most of the learners forget what was taught at the beginning of the lesson. This approach will help us keep the learners active all the time.

In **Panorama Part -II**, attempts have been made to include a variety of questions so that the learners feel encouraged to read the text for a variety of purposes: reading for facts, identifying the central point and supporting details, for developing reasoning and drawing inferences.

Plenty of exercises have been given in order to encourage reading and writing skills. Besides long answer questions, topics for composition of various kinds have also been introduced in each lesson. The exercises under *Activity* are meant to help the learners

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comprehend the non-prescribed materials. These exercises will encourage the learners to take help of reference books, an ability which has become so important in the age of globalisation.

The project works will motivate the learners to search for information. They will go to the libraries, look up encyclopaedias, read magazines, journals, newspapers, search the Internet for information, get engaged in active discussion and more importantly work in a team. They will learn how to collect and collate information and write well-knit pieces and present them in the class.

It has been realised that most of the learners at this stage have an extremely limited stock of words in English. This not only adversely affects their efforts to read, write, speak and understand the language but also greatly discourages learning. Hence, extensive exercises have been given in each lesson on word study to help the learners consolidate their command of the basic words they may have already learnt and to learn the meanings of many new useful words. Care has been taken to include exercises that will help the learners get an insight into some of the processes of word-formation in English.

Furthermore, attempts have been to make the language learning process context-based. This has been done by associating the study of language with the lesson preceding the exercises. Examples have been given from the lessons and learners are asked to do exercises on the patterns provided. The purpose of all these exercises is to enrich the learners' vocabulary by encouraging a systematic and frequent use of the dictionary by the learners on their own.

All the grammar exercises are related, in each case, to the lessons that precede them. In fact, the examples have invariably been taken from the concerned lessons. While introducing grammatical items prescribed at the stage, care has been taken to consolidate first what the learners have studied at the earlier stages.

Since there will be no separate book on grammar at this stage, we have tried to introduce the grammatical items with necessary explanations and adequate examples so that the learners can have a fairly good idea of the usage of a particular grammatical or language items. **Panorama Part –II**, therefore, can also be looked upon as a practical book on grammar.

The entire course has been devised to facilitate maximum participation of the learners. The hints and suggestions, offered here, have only one purpose and that is to familiarise the users with the aims and objectives that underlie the preparation of the present textbook so that it is used in the contemporary classroom situations as effectively and rewardingly as possible. The teachers have complete freedom to come out with innovative ideas of their own to meet the objectives. Our efforts will be amply rewarded if the book

proves to be a useful tool in learning English at the secondary level in Bihar.

We thank all the esteemed members of the Textbook Development Committee, without whose active cooperation, the book would not have been in this form. No words can describe the painstaking efforts of Dr. Shaileshwar Sati Prasad, Dr. Subodh Kumar Jha, Emteyaz Alam, Mr. Shashi Bhushan Dubey, Mrs. Mamta Mehrotra, Rabindra Singh, Manzoor Alam, Kanhaiya Kumar Tiwari, Rup Nandan Singh, Dr. Swarn Prabhat and Pratibha Gupta.

We are thankful to Dr. Siddhi Verma, Reader, Dept. of English, Women's College, Patna and Dr. Muniba Sami, Dept. of English, Patna University for reviewing the textbook very minutely and incorporating their valuable suggestions.

Thanks are due also to Dr. Firoz Alam and Mr. Shamsul Hoda Masoom for going through the manuscripts and providing us with valuable suggestions.

Last but not least we thank Designer & Composer for National Computer, Patna for providing great help in composing the manuscript.

Department of Languages

**State Council of Educational Research and Training,
Patna, Bihar**



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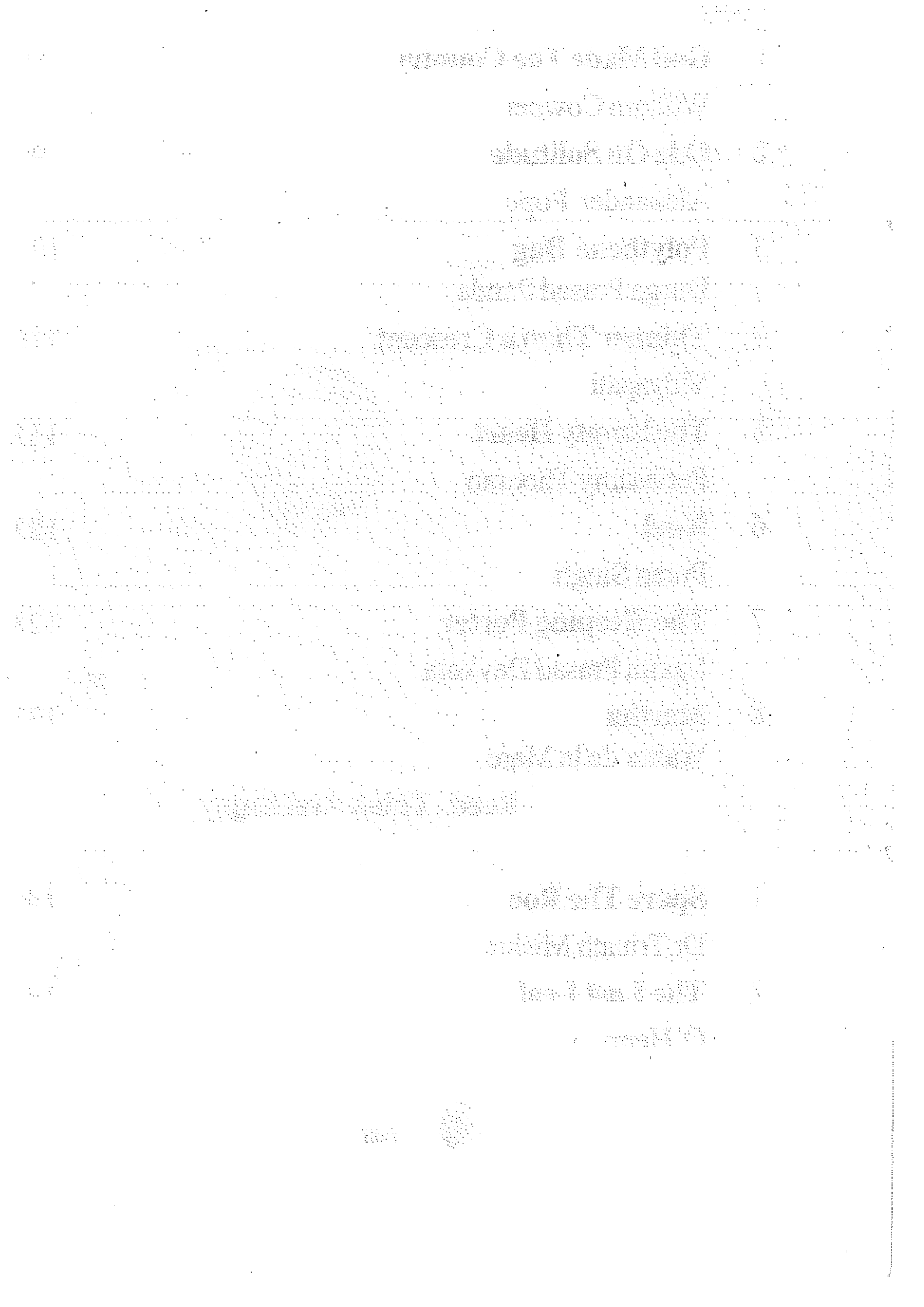
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Thanks are due also to Gyandeo Mani Tripathi without whose painstaking efforts the entire process of designing curriculum, syllabus and developing textbooks accordingly would not have been so feasible.

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I will be failing in my duty if I do not mention the efforts made by Mr. Syed Abdul Moin (Head, Dept. of Teacher Education), Dr. Quasim Khursheed (Head, Dept. of Languages), Mr. Ernteyaz Alam, Dr. Surendra Kumar and Tej Narayan Prasad in realising the dream of writing textbooks for the children of Bihar for their active support.

We are grateful to the copyright owners of the texts we have reproduced or used otherwise in **Panorama Part -II**. Every endeavour has been made to contact copyright owners to seek their permission to reproduce text and apologies are expressed for any omissions. We acknowledge our indebtedness to the individual authors of these pieces The Pace For Living (R. C. Hutchinson), Me and The Ecology Bit (Jon Lexau), Gillu (Mahadevi Verma), What is wrong with Indian Films (Satyajit Ray), Acceptance Speech, (Aung San Suu Kyi), Once Upon A Time, (Toni Morrison), The Unity of Indian Culture (Humayun Kabir), Little Girls wiser than men (Leo Tolstoy) in the Prose Section and God Made The Country (William Cowper), Ode On Solitude (Alexander Pope), Polythene Bag (Durga Prasad Panda), Thinner Than a Crescent (Vidyapati), The Empty Heart (Periasamy Thooran), Koel (Puran Singh), The Sleeping Porter (Laxmi Prasad Devkota), Martha, (Walter de la Mare), Spare The Rod (Trinath Mishra) and The Last Leaf, (O' Henry)

Hasan Waris

Director

SCERT, Bihar, Patna



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A Word to the Users

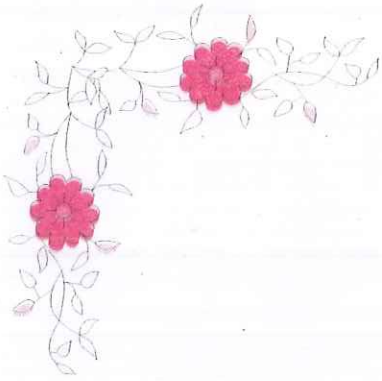
Panorama Part -II, the core textbook for class X, is based on the new syllabus framed in the light of the recommendations suggested in NCF - 2005. This anthology of prose and poetry firmly believes that the 'learners are the constructors of knowledge'. As such, it seeks to provide as much opportunity as possible to the learners to analyse, interpret and most importantly to apply their learning to life. This is to help students in applying their learning of English in everyday life that each lesson has been linked to contemporary issues and universal human values.

Panorama Part -II has three sections: **Prose, Poetry and Read, Think and Enjoy**. The first two sections – **Prose and Poetry** - comprise the core course whereas the last one – **Read, Think and Enjoy** - serves the purpose of a supplementary reader. The learners should be encouraged to read and enjoy the pieces, in the last section, on their own. The teacher's intervention should be reduced to the minimum as far as possible.

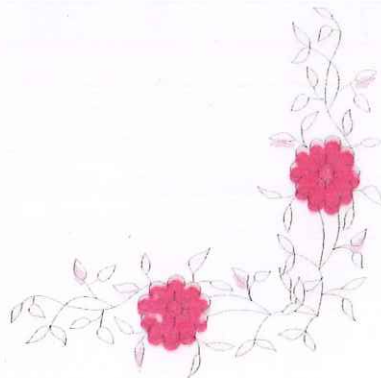
The selection of literary pieces has been guided by three criteria. The first criterion has been to select pieces which the learners can feel affinity with or find close to their life. Hence, pieces from Indian writers in English or translated texts from different Indian languages have been included with priority. The book begins with an interesting but thought-provoking excerpt from *The Pace For Living* (R. C. Hutchinson), *Me and The Ecology Bit* (Jon Lexau), *Gillu* (Mahadevi Verma), *What is wrong with Indian Films* (Satyajit Ray), *Acceptance Speech*, (Aung San Suu Kyi), *Once Upon A Time*, (Toni Morrison), *The Unity of Indian Culture* (Humayun Kabir), *Little Girls wiser than men* (Leo Tolstoy) in the Prose Section and *God Made The Country* (William Cowper), *Ode On Solitude* (Alexander Pope), *Polythene Bag* (Durga Prasad Panda), *Thinner Than a Crescent* (Vidyapati), *The Empty Heart* (Periasamy Thooran), *Koel* (Puran Singh), *The Sleeping Porter* (Laxmi Prasad Devkota), *Martha*, (Walter de la Mare), *Spare The Rod* (Trinath Mishra) and *The Last Leaf* (O' Henry). It is hoped that these pieces will help the learners establish a bond with the texts.

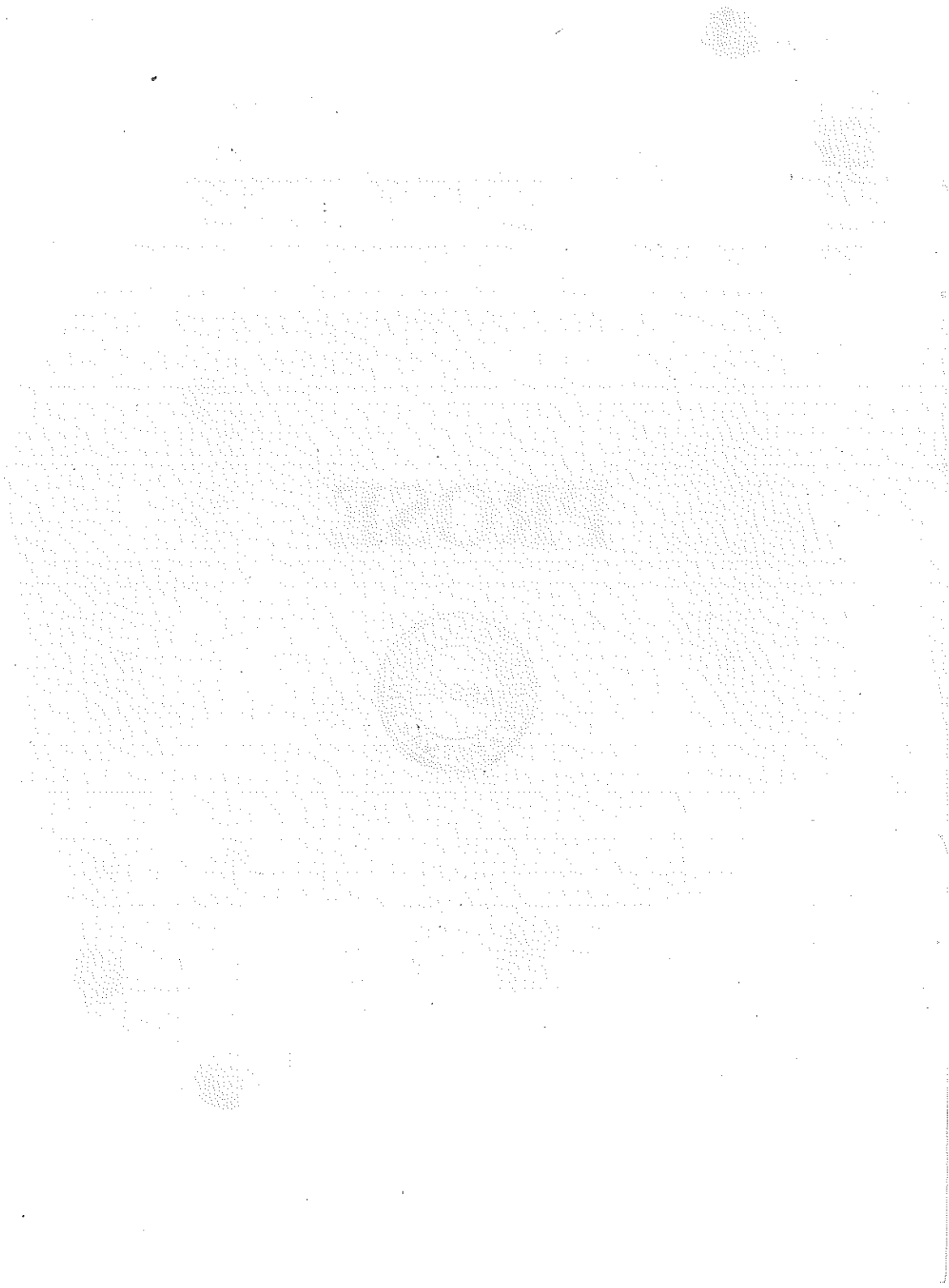
However, while selecting pieces from the foreign writers, attempts have been made to select those pieces which somehow bear close resemblance to the Indian context. The gradual exposure to foreign writers is meant to do away with the fear that English is a foreign language and hence 'very difficult' to learn.

The second criterion has been to see whether the pieces to be selected can be used to link up with the issues we are grappling with in our contemporary society, while reflecting at the same time the values of universal significance.



PROSE





THE PACE FOR LIVING

R. C. Hutchinson

R.C. HUTCHINSON, a British novelist, exhibits an exceptional flair for touching the sensitive issues of the contemporary society - with all its contradictions and paradoxes. In 'The Pace for Living', R.C. Hutchinson captures the agony of modern man. He brings out how the fast movement of men, things and objects hurts the normal rhythm and exerts undue pressure on men, women and children.

A. Work in small groups and do the following:

1. Talk to your friends and seek their opinion on the life-style of the modern youth, Ask them:
 - (i) Do you find life leisurely or fast?
 - (ii) Are you satisfied with what you see today?

I saw a play in Dublin not long ago in which the chief character was an elderly corn-merchant in a small Irish country town. He was a man of many anxieties—his heart was dicky, his nephew was cheating him, his wife had the fantastic notion of spending £10 on a holiday. Altogether the pace of life was getting too much for him, and in a moment of despair he uttered a great cry from the heart: "They tell me there's an aeroplane now that goes at 1,000 miles an hour. Now that's too fast!"

For me that was the most enchanting line in the play - the man's complaint was so gloriously irrelevant to his own situation. And besides



being comic, it struck me as a perfect illustration of the way the Irish get at subtle truths by the most unlikely approaches. You saw what the old fool meant.

Not that I have any dislike of rapid movement myself. I enjoy going in a car at ninety miles an hour - so long as I am driving and so long as it is not my car. I adore the machines that hurl you about at Battersea. To dine in London and lunch in New York next day seems to me a most satisfactory experience: I admit it excludes all the real pleasures of travel - the sort of fun you get from a country bus in Somerset or Spain - but it gives you a superficial sense of drama; it was a sort of excitement our ancestors had to do without, and we might just as well accept it gratefully. No, where speed becomes something unfriendly to me is where the mental activities of our time tend - as they naturally do - to follow the pace of the machines.

I speak with prejudice, because I belong to the tribe of slow thinkers, those who are cursed with *l'esprit de l'escalier*: people who light on the most devastating repartee about four hours after the party's over. I am one of those who are guaranteed to get the lowest marks in any intelligence test, because those tests or all the ones I have come across seem to be designed to measure the speed of your mind more than anything else. Obviously we slow thinkers are terribly handicapped in the business of getting a living. But what I am thinking about just now is not so much the practical use of one's mind as its use for enjoyment.

As an example, when I go to the cinema I find myself in a hopeless fog, and after two or three minutes I have to turn to my wife for enlightenment. I whisper: "Is this the same girl as the one we saw at the beginning?" And she whispers back: "No, there are three girls in this film - a tall blonde, a short blonde, and a medium-sized brunette. Call them A, B, and C. The hero is that man who takes his hat off when he comes



indoors. He is going to fall in love with girls B, C, A in that order." And so it proves to be. There you have a mind which has trained itself to work in high gear-though as a matter of fact it can work in other gears just as well. But my point is that most of my fellow-patients in the cinema do think fast enough to keep up comfortably with rapid changes of scene and action. They think much faster than people did thirty years ago: possibly because those who do not think fast in the High Street nowadays may not get another chance in this world to think at all.

B. Answer the following question briefly:

1. Where did the writer watch the play ?
2. Who was the chief character in the play ?
3. Does the writer dislike rapid movement in every field?
4. In which situation, does the writer find himself in the cinema?
5. How does the writer classify himself as a thinker ?

GLOSSARY AND NOTES

dicky(adj): weak-hearted (colloq in expression)

fanciful(adj): highly imaginative

despair(n): state of hopelessness

enchanting(adj): having the power to cast a spell

illustration(n): example

adore(v): worship, love and respect

superficial(adj) : pertaining to the surface only

prejudice(n): a pre-conceived notion

devastating(adj): damaging

blonde(n): a woman with coloured hair and usually blue eyes

brunette(n): a woman with brown or dark hair

C.1 LONG ANSWER QUESTIONS

1. Write a few sentences about the elderly corn-merchant.
2. "They tell me there's an aeroplane now that goes at 1,000 miles an hour. Now that's too fast!" What light does the remark of the corn-merchant throw on the fast life today?
3. What sort of excitement do we have today which our ancestors lacked? Is it an advantage or a disadvantage?
4. Who are taken to be slow thinkers ? How are the slow thinkers, handicapped today ?
5. What enlightenment does the writer seek from his wife? What does it suggest about the plight of the modern man?
6. Summarise the central idea of this essay.

C. 2. GROUP DISCUSSION

Discuss the following in groups or pairs:

1. Life has become too fast today.
2. The fast life of the western society is compelling the westerners to turn to India.

C. 3.COMPOSITION

- 1 Write a letter to your mother about a hectic day that you spent.
2. As the secretary of the Drama Society of your school, write a notice to invite the students to watch a play in Hindi. Mention the title of the play, its writer, the venue and the time.

D. WORD STUDY

D.1. Dictionary Use

1. Correct the spelling of the following words.

funtastic	anestors	complent
greatfully	ninty	garantid

D. 2. Word- Formation

Look at the words of Latin or Greek origin and the way new words are derived from them without adding any prefix or suffix :

eg.	mind	-mental
	long	-lengthy
	king	-royal
	ears	-aural
	eyes	-ocular
	moon	-lunar
	sun	-solar

Use these new words in your own sentences.

D. 3. Word- Meaning

Match the words in column A with their meanings in column B.

A	B
notion	a group of people of the same race
despair	a pre-conceived idea
illustration	state of hopelessness

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8

A

B

gratefully

example

tribe

with a feeling of gratitude

prejudice

an idea

E. GRAMMAR

Look at the sentences given below:

(i) *I enjoy swimming.*

Swimming is an object here.

(ii) *Swimming is a good exercise.*

Here swimming is the subject of the sentence.

(iii) *My job is swimming.*

Here swimming is a complement.

(iv) *My friend is fond of swimming.*

Here swimming is the object to preposition.

(v) *I saw him, the swimming god, moving swiftly across the deep and fast current.*

Here swimming is an apposition to pronoun 'him'. It is obvious that swimming is used as a subject to an object, a complement, an object to a preposition and an apposition to a pronoun.

The verb ending in '-ing' (here, swimming) which functions as a noun is called a gerund or Verbal Noun; it can be used as a subject to a verb, an object to a verb, a complement, and a noun in apposition.

Ex.1. Use the Verbs as gerund given in brackets:

(i) Tom stopped (work).

- (ii) My father doesn't enjoy (go) to a doctor.
- (iii) (See) is (believe)
- (iv) I like (swim) in this river.
- (v) (Fly) planes is not an easy job.
- (vi) I like (watch) games.
- (vii) I don't like (wait) here for an hour.

Ex. 2. Look at words taken from the lesson which begin with a capital letter.

Dublin Batternsea, London, Somerset , Harish, John,
Stuart , Red Fort, Taj Mahal, High Street, Spain.

These words are the names of places, persons or objects. They are known as proper nouns. The first letter of a proper noun is always capital. Now, correct the following sentences using capital letters wherever necessary:

1. I went to delhi and stayed there for three days.
2. I spoke to rajan about my visit to mysore.
3. We went to delhi university via aruna asaf ali marg.



Ex.3. Read the following sentences from the lesson.

I whisper, "Is this the same girl as the one I saw at the beginning?" And she whispers back: "No there are three girls in this film".

Mark that the first letter of the first word within inverted commas (direct speech) in both sentences is capital. Now, correct the following sentences, using capital letters wherever necessary.

- (a) I said to John, "do you see films ?"

- (b) John said to me, "my brother is ill".
- (c) Mohit said to his father, "please get me a new shirt".
- (d) Rajindra said to his brother, "do not waste your time in idle gossiping."
- (e) Sanjay told his mother, "in delhi I will buy a handbag."

Ex. 4. Look at the following sentences:

- (a) I said, "Is this the same girl as the one we saw at the beginning?"
- (b) I asked if that was the same girl as the one we had seen at the beginning.

Mark the differences between the two sentences -

the one (a) in the direct speech and the other (b) in indirect speech:

- (a) Reporting verb 'said' in (a) is changed into 'asked' in (b)
- (b) The inverted comma ("...") in (a) are omitted in (b)
- (c) 'this' in (a) is changed into 'that' in (b)
- (d) 'we saw' in (a) are changed into 'we had seen' in (b)

we can, therefore, infer the following rules for changing direct speech into indirect one:

1. If the reporting clause (clause which is not within inverted comma; i.e., "I said" in the sentence (a) above) is in the past tense, the tense of the Reported speech (clause which is within inverted comma; i.e., "Is this the same girl as the one we saw at the beginning?") is changed into the corresponding past tense; e.g.,

- (a) He said, "I play football." (Simple Present Tense)
= He said that he played football. (Simple Past)

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- (b) She said to me, "Rekha is singing." (Present Continuous)
= She told me that Rekha was singing. (Past Continuous)
- (c) Ravi said, "I have seen a tiger." (Present Perfect)
= Ravi said that he had seen a tiger. (Past Perfect)
- (d) My friend said, "It has been raining for five hours." (Present Perfect Continuous)
= My friend said that it had been raining for five hours. (Past Perfect Continuous)
- (e) He said to me, "I saw a tiger" (Simple Past)
= He said to me that he had seen a tiger. (Past Perfect)
- (f) He said to me, "I was playing." (Past Continuous)
= He said to/ told me that he had been playing. (Past Perfect Continuous)

2. The person of the pronoun used in Reported Speech is changed as follows:

- (a) 1st person in reported speech is changed according to the person of the subject of the reporting clause; e.g.

He said to me, "I saw a tiger."

= He said to me that he had seen a tiger. ("I" changes into "he" because the subject of reporting clause is "he")

- (b) 2nd person in reported speech is changed according to the person of the object of the reporting clause; e.g.

He said to me, "You have been selected for the job."

= He said to me that I had been selected for the job. ("You" changes into "I" because the object of the Reporting clause is in the first person)

(c) 3rd person pronoun in the Reported Speech is not changed.

He said to me , “ She has been selected for the job.’

= He said to me that she had been selected for the job.

3. Words showing /expressing nearness are generally changed into words showing/expressing distance; e.g.,

now	-	then
here	-	there
ago	-	before
last	-	previous
this	-	that
today	-	that day
tonight	-	that night
yesterday	-	the previous day
tomorrow	-	the following day/ the next day
		a day before yesterday - two days before
		a day after tomorrow - in two days' time
		next week - the following week

Ex. My friend said to me, “I shall meet you tomorrow.

My friend said to me that he would meet me the following day.

or

My friend told me that he would meet me the next day.

4. There are certain rules which are specific to certain sentences - Assertive, Imperative, Interrogative, Optative and Exclamatory.

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5. Assertive Sentence: to change an assertive or declarative sentence into indirect speech, we have to make changes as follows:

a. Change the reporting verb say (said) into tell (told) if it is followed by an object; e.g.

My friend said to me, "I shall meet you tomorrow."

= My friend said to me that he would meet me the following day.

or

My friend told me that he would meet me the next day.

b. Don't change the tense of the reported speech if it is a universal truth or a scientific fact; e.g.

My friend said to me, "Water boils at 100°C."

My friend said to me that water boils at 100°C.

Ex. 5. Change the following statements into indirect form of speech:

1. My mother said, "It may rain."
2. I said, "I can do it."
3. The culprit said to the judge, "I am innocent."
4. Mukul said to me, "You don't help me."
5. Vinayak said to Amar, "You will play tomorrow."
6. Rajan said, "You are doing well."
7. My teacher said to me, "You are doing well."
8. "We shall help the poor," Arif said to Lata.
9. "He does not sing well," the teacher said to the Principal.
10. She said, "He has not seen the Taj Mahal."



11. My teacher said, "The Sun rises in the east."

F. ACTIVITY

1. Make a list of the items which have made human life luxurious and fast.

G. TRANSLATION

Translate the following passage into Hindi-

As an example, when I go to the cinema I find myself in a hopeless fog, and after two or three minutes I have to turn to my wife for enlightenment. I whisper: "Is this the same girl as the one we saw at the beginning?" And she whispers back: "No, there are three girls in this film - a tall blonde, a short blonde, and a medium-sized brunette. Call them A, B, and C. The hero is that man who takes his hat off when he comes indoors. He is going to fall in love with girls B, C, A in that order." And so it proves to be. There you have a mind which has trained itself to work in high gear-though as a matter of fact it can work in other gears just as well. But my point is that most of my fellow-patients in the cinema do think fast enough to keep up comfortably with rapid changes of scene and action. They think much faster than people did thirty years ago: possibly because those who do not think fast in the High Street nowadays may not get another chance in this world to think at all.

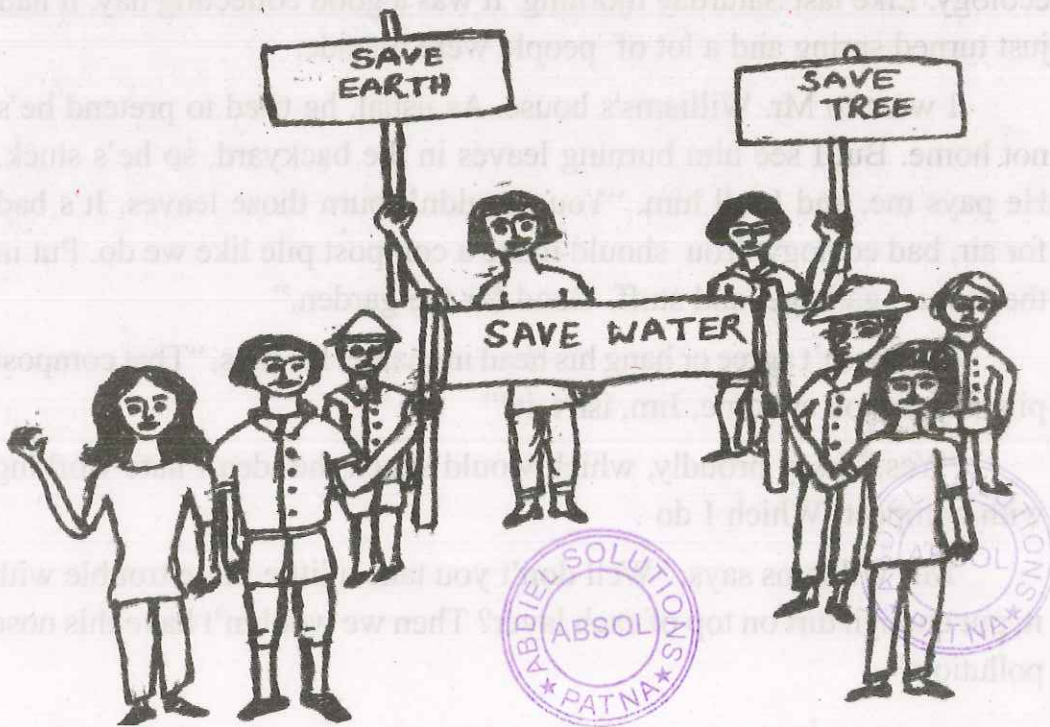
☆☆☆

ME AND THE ECOLOGY BIT

Joan Lexau

Joan Lexau's present lesson 'Me and the Ecology Bit' brings out how the issue of preserving environment and saving ecology is everybody's concern and difficult to solve. Preaching about ecology is easy but it is difficult to abide by the rules of ecology preservation.

- A. Look at the pictures given below and discuss the questions that follow:



1. What are the slogans ? Read out aloud.
2. Why are these slogans displayed?
3. Do you like these slogans? Why?
4. Have you ever displayed such slogans or participated in any seminar on ecology preservation?

Sure it is hard to get people to work for ecology. Everybody is in favour of it but nobody wants to do anything about it. At least I'm doing something, going around telling people what they should do. But all I get is a lot of back talk.

I have this paper route. My father had one when he was a kid, so he made me get one last year. Between it and my homework, I hardly have time for playing ball and stuff, some days I get in only a few innings.

But anyhow, on Saturdays when I collect, I put in a good work for ecology. Like last Saturday morning. It was a good collecting day. It had just turned spring and a lot of people were outside.

I went to Mr. Williams's house. As usual, he tried to pretend he's not home. But I see him burning leaves in the backyard, so he's stuck. He pays me, and I tell him. "You shouldn't burn those leaves. It's bad for air, bad ecology. You should make a compost pile like we do. Put in the leaves, garbage, and stuff. Good for the garden."

He doesn't agree or hang his head in shame. He says, "That compost pile is your job at home, Jim, isn't it?"

"Yes," I say proudly, which would shock the idea I hate working with compost. Which I do.

Mr. Williams says, "Well don't you take a little more trouble with it, put enough dirt on top of each layer? Then we wouldn't have this nose pollution."

“Huh?” I say “You mean noise pollution.” “No,” he says. “I mean your compost smells up the whole street.”

B.1.1. Write T or F. T for True and F for False:

1. People easily get convinced by Jim.
2. He uses paper route to convince the people.
3. He gives suggestions on ecology free of cost.
4. Mr. Williams was at his house.
5. People listened to Jim gladly; for he was an eco-friendly boy.

My feelings are hurt, but that doesn't stop me from trying again. I go to collect from Ms. Greene. I have to call her Ms. Greene because if I call her 'Mrs', she says she doesn't have change to pay me.

She is putting her garbage out for the weekly pickup on Monday. She goes away on weekends; so on Saturdays and Sundays, we have to look at the big plastic garbage bags on her lawn. But I don't say anything about it, I just look at the garbage.

She says to me, “Go pick up that gum wrapper you threw on my lawn. Put it in one of the plastic bags. Didn't anybody teach you not to litter?”

I hold my temper and pick up my gum wrapper and put it in a bag. Then she says, And there's a law in this town about keeping dogs on a leash. So, why is yours always all over the place? That dog digs up my garden and messes up my yard, and last weekend Mr. Williams saw it tear open one of my garbage bags.”

“Well,” I say, but I can't think of anything to go with it. Then I see she is piling newspapers next to her garbage bags.

“Listen, Ms. Greene,” I say, “save those papers for the school pickup, and they can be made into new paper. Save aluminium cans, too.”

“Like the last school pickup?” she asks “When you said you’d come and pick them up, but you never showed up? It’s easier to throw them away a few at a time than have a big mess like that.”

I get tired of trying to get Ms. Greene to do something about ecology. I go to Mr. Johnson’s house. He makes a run for his car, but I can run faster than he can.

B.2. Answer the following questions very briefly:

1. What happens when the narrator calls Ms. Greene, 'Mrs. Greene'?
2. What does the narrator do on Saturdays and Sundays?
3. Which animal messes up Ms. Greene's yard?
4. Why does the narrator ask Ms. Greene to save paper and aluminium cans?
5. Did the narrator succeed in getting Ms. Greene do something about ecology?

“Just trying to get to the post office before it closes,” he says, huffing and puffing.

“You got time,” I say. “You even got time to walk. It’s only two blocks. You shouldn’t take your car when you don’t need to. The walk would be good exercise and save on gas. And not pollute. That’s ecology.”

“They sure are,” I say. “We had a lot about trees and ecology in school. They make the air better and stuff like that.”

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“See that tree over there?” He says, pointing to where there isn’t any tree.

“I don’t see any tree,” I tell him.

“Of course not,” he says. “And no grass either. Because you made a path there taking a short cut from Mrs. Greene’s. There was a little tree just starting to get bigger there until you killed it by trying to jump over it everyday. Remember?”

“Oh,” I say.

“And talking about not driving when you can walk. You drive your motorbike round and round your backyard all summer. And your snowmobile all winter. Isn’t that wasting power and making noise pollution too?”

But it’s fun,” I say.

“Well, I enjoy taking the car to the post office,” he says , “But now you’ve made me too late.” He goes in the house looking very mad.

Then I remember he hasn’t paid me. But I decide to wait until next Saturday. At least I made him not pollute with his car for once.

I don’t talk to the rest of my route about ecology. It’s very boring work, this ecology bit.

But when I get home, I see my mother using the electric mixer.

“You should do that with your old egg beater,” I point out to her. “Save on electricity. Women use too many electric things.”

She says in a very cold voice, So who watches TV twenty-seven hours a day around here? Or is that some other kind of electricity?

See what I mean? Nobody’s willing to do anything about ecology, except me. And nobody listens to me.

B. 3.1. Complete the following sentences on the basis of the unit you have just studied:

1. It is very work, this ecology bit.
2. Women use too many things.
3. Nobody's willing to do anything about
4. The narrator drives his round and round his backyard all summer and all winter.

B.3.2. Answer the following questions very briefly:

1. How many blocks away was the post office from Mr. Johnson's house?
2. What form of electricity did the narrator use?
3. Why did Mr. Johnson think that the narrator did not follow the principle of walking?
4. Did the narrator enjoy talking about ecology?

GLOSSARY AND NOTES

ecology (n): the science that deals with the relationship between living things and the environment

innings (n): turn of batting/bowling in cricket

stuff (n): the material of which anything is made

pretend (v.t): to profess falsely, to feign

compost (n): manure

garbage (n): filth

pollution (n): state of environment being defiled or polluted or made filthy or dirty for various reasons

wrapper (n): a loose paper cover

keep dogs on a leash (verb phrase): keeping dogs tied

mess (n): untidy state of things

huffing and puffing (idm): breathing in a noisy way, panting

C.1 LONG ANSWER QUESTIONS

1. Nobody's willing to do anything about ecology.' Do you agree with the statement?
2. "But anyhow, on Saturday when I collect, I put in a good work on ecology." This is the narrator's way of preserving ecology. How are you contributing to ecological preservation in your surroundings?
3. 'I get tired of trying to get Ms. Greene to do something about ecology.' Explain in detail the meeting between Jim and Ms. Greene and throw light on the outcome of the meeting.
4. 'Sure it is hard to get people to work for ecology.' Do you agree with this statement? What is ecology? What measures have you and your school taken to preserve it?
5. "Women use too many electric things." What prompts the narrator to say so? How does the use of modern appliances affect ecology?
6. Do you think that Jim is a real ecology friendly boy? Give your opinion.
7. Does Jim understand why his advice is being questioned? Explain.
8. What happened to the tree referred to by Mr. Johnson?
9. Is Jim aware of all of the aspects? Does he always practise ecology measures? Give arguments in favour of your answer.
10. A hero or heroine does not always arrive on a galloping horse to save the day. Sometimes the hero or heroine merely demonstrates potential for action, rather than a completed task. What potential does Jim have as the hero in this story?

C.2. GROUP DISCUSSION

Discuss the following in groups or pairs.

1. Environmental degradation leads to ecological imbalance.
2. Modern appliances adversely affect the environment.

C.3 COMPOSITION

1. Prepare a speech in about 100 words to be delivered in the morning assembly of the school on 'how students can become ecology friendly'.
2. Write a letter to your friend, telling him the measures your school has taken to preserve ecology in the locality.

D. WORD STUDY

D.1 Dictionary Use

Ex. 1. Correct the spelling of the following words.

ekology, composte, garbedge, stufe, polusion. imings

Ex. 2. Match the words in Column A with their meanings in Column B.

A

B

compost

the science that deals with the relation between living things and environment

garbage

an act of polluting

pollution

to feign

pretend

filth

ecology

manure

E. GRAMMAR

Active Voice and Passive Voice:

Ex. 1 Read carefully the sentence taken from the lesson :

He pays me and I tell him.

You see that the sentence given above consists of two clauses: 'He pays me' and 'I tell him'. In the first part, the subject is 'he' and 'he' is also the 'doer' whereas 'me' is the receiver and so the object of this clause. In the second clause - 'I' is the 'doer' as well as 'subject' of the clause whereas 'him' is the object and the receiver. Both these clauses, therefore, are in the Active voice. Their passive equivalents are as follows:

I am paid by him and he is told by me.

You see that in the passive equivalent the subject "I" and 'he', the subjects of the first and the second clause respectively are, in fact, the receivers, not the doers. Note carefully the changes that have taken place in the passive equivalent:

1. The objects of the Active - 'me' and 'him' - have become the subject of the passive.
2. The verbs 'pays' and 'tell' have been changed into 'am paid' and 'is told' respectively. The choice of 'is', 'am' or for that matter any auxiliary verb depends on the person of the new subject (which was the object in the active voice) and the tense of the verb phrase (in the sentence).

3. Also note that the case of the pronoun changes when their position changes; i.e. 'he' when used as subject and 'him' when used as object. Similarly, 'I' when used as subject and 'me' when used as object.
4. Auxiliary verbs 'is' and 'am' have been inserted in the passive equivalent because an appropriate form of 'be' is used with the subject in the passive if the Active is in the simple present or in the simple Past.
5. Whatever the tense, the verb in the passive voice is in the Past participle form (V3)
6. Normally Preposition by is used before the Agent in the Passive Voice.

Ex.2 Change the following sentences in Active Voice into Passive Voice.

1. The children are playing the game.
2. The teacher tells the story.
3. The Minister is delivering the speech.
4. The policeman catches thieves.
5. The driver is driving the car.
6. The children are playing the guitar.
7. The postman has delivered the letters.
8. The father scolded his son.
9. The gardener has watered the flowers.
10. The musicians are playing the band.

Note:

- a) You need to use the Aux. verb keeping in mind the tense used in the Active voice as well as the person and number of the subject in the

passive voice (which was the object in the Active voice). i.e.,

The teacher beat the child. (Active)

The child was beaten by the teacher. (Passive)

2. Mother cooks food (Active).

Food is cooked by the mother. (Passive)

b) Indefinite subjects in the active voice such as everybody, somebody, everyone, someone, one, people etc. are deleted in the Passive Voice.

c) The Tense of the Active Voice is not changed in the Passive Voice.

F. ACTIVITIES

1. Do a project work on how to prepare compost.
2. Find out what other fertilizers are being used for growing plants. Which of them are good for plants as well as human beings and which are bad. Then write a report on it.

G. TRANSLATION

Translate the following sentences into Hindi/Mother tongue.

1. Sure it is hard to get people to work for ecology.
2. He somehow has the idea that I hate working with compost.
3. My feelings are hurt but that doesn't stop me from trying again.
4. She doesn't have change to pay me.
5. I get tired of trying to get Mrs. Greene to do something about ecology.
6. Nobody's willing to do anything about ecology.
7. Nobody listens to me.
8. It's very boring work, this ecology bit.



GILLU

Mahadevi Verma

MAHADEVI VERMA (1907-1987) was a leading poetess of the Chayavadi School of poetry in Hindi. She was also a well-known storywriter and editor of the famous Hindi weekly "Chand". Some of her important works include Deep Shikha; Yama, Nihar (Poetry) Shrinkhla ki Kadiyan, Mera Pariwar. She was the recipient of Mangla Prasad Prize, Bharat Bharti Award and the Jnanpith Award along with Padma Bhushan. She was elected Fellow of the Sahitya Akademy.



A. Work in small groups and discuss the following:

1. Do you like stories?
2. Why do you like stories?
3. Tell any story on love between man and animal.

GILLU

Unexpectedly, one morning, when I entered the verandah from the room, I saw two crows playfully poking their beaks at the flowerpots, as if engaged in the game of hide and seek.

Suddenly, my assiduous critique of this mythical tale of the crow was intercepted by my gaze that fell on this tiny being, lying hidden in the

gap at the junction of the pot with the wall. Moving closer, I saw that it was a tiny baby squirrel that must have accidentally fallen down from a nest and was now being considered by the crows to be an easy prey. Having sustained two wounds due to the assault by the pair of crows was enough for this tiny being and he was now motionless, clinging to the pot.

Everyone remarked that as he would not survive after having been so assaulted by the crows, he be left alone. But, my mind refused to accede to their views, and therefore, I gently lifted him up and brought him to my room, and after wiping the blood from his wounds with cotton wool, applied Penicillin ointment.

I tried to feed him by somehow putting a thin cotton wool wick, dipped in milk to his mouth, but he was unable to open his mouth and the drops of milk only slid down from both sides. Only after several hours of tending could I manage to pour one drop of water in his mouth. But, on the third day he became so much better and assured that he would use his two tiny claws to hold my finger and gaze all around with his blue, glass-beads-like eyes. And in three-four months, he astonished everyone with his smooth fur, bushy tail and naughty, refulgent eyes.

A transformation from common to proper noun followed and we started calling him, Gillu! I hung a light-weight flower basket lined with cotton wool on the window with the help of a wire. For two years, this was Gillu's abode. All were pleasantly astonished at his antics and intellect.

When I would sit down to write, he would be seized by such an acute desire to attract my attention that he devised a novel way of doing it. He would venture close to my feet, go swiftly up the curtains and descend with the same breakneck speed. This sequence would continue till the time I got up to catch him. On some occasions, I used to hold

Gillu and put his tiny body in a long envelope. Sometimes, he would continue to stand on the table leaning against the wall in such an amazing condition for hours, and watch my activities with his radiant eyes.

B.1. Answer the following questions briefly:

1. How did 'Gillu' sustain wounds?
2. Who started calling the tiny baby Squirrel as Gillu?
3. Which ointment was applied on the wounds of the tiny baby squirrel?
4. What does the transformation from the common to the proper noun imply? What difference does a name make?

When hungry, he would inform me by twittering 'chik-chik, and after having received some biscuits or Kaju. I wondered with the twittering of chik-chik, what transpired between him and the other squirrels that were often spotted near the wire-meshed window! Seeing Gillu sitting near the window and affectionately peering at the world outside, made me realise that it was necessary to set him free.

By removing some nails, I made a small opening in a corner of the wire-mesh and, on being able to go out from this opening Gillu was thrilled to be liberated.

Due to my important papers and letters, my room used to remain locked in my absence. The moment the room was opened on my return from college and I stepped in, Gillu would rush on to me and climb up and down from my head to toe. Since then, this had become a regular practice. On my leaving the room, Gillu would also make an exit through the wire-mesh opening of the window. He would spend the whole day

with his lot, jumping and prancing up and down the branches.

I have several pet animals and birds and all of them are quite fond of me, but I don't remember any of them daring to eat from my plate.

Gillu was an exception. The moment I would reach the dining-room, he would emerge from the window, cross over the courtyard wall and the verandah, reach the table and would want to sit in my plate. With great difficulty, I taught him to sit close to my plate. His favourite food was Kaju and when not available for several days, he would refuse other food items and throw them down from the swing.

Around that time, being injured in a motor car accident, I had to spend some days in the hospital. Those days, whenever my room was opened, Gillu would rush down from his swing, but on seeing somebody else, he would, with the same alacrity, scuttle back to sit in his nest. Everyone would offer him Kaju, but when I cleaned up his swing on my return from the hospital, I discovered it was full of Kaju, which only showed how little he was eating his favourite food those days! During the course of my indisposition, he would sit near my head on my pillow and gently stroke my forehead and hair, and his moving away was like the going away of a nurse or attendant!

When I used to work during summer afternoons, Gillu would abstain from going outside or sitting in his swing. To keep himself close to me and also to tackle the summer heat, he had discovered a totally new method. He would lie prostrate on the surahi kept near me and thus remain cool and also close to me!

Squirrels have a life span of barely two years; as such, Gillu's lease of life finally came to an end. For the whole day, he neither ate nor ventured out. In the night, even with the pain of going away, he came to my bed from the swing, and clutched the same finger with his icy claws, which he had clung to, in his near death-like state during his natal days.

The claws were getting so cold that I switched on the heater and tried to give him some warmth. But, as the first ray of the morning touched him, he departed.

His swing was taken off the hook and the opening made in the wire-mesh window was closed.

Gillu was put to eternal rest under the Sonjuhi creeper—both, because he loved this creeper most and also because of the satisfaction I derive from my belief that some spring day I will find him flowering and blossoming in the guise of a tiny yellow Juhi flower!

B.2. Answer the following questions briefly:

1. How would Gillu inform that he was hungry?
2. What prompted the narrator to set Gillu free?
3. What is the life span of squirrels?
4. What was Gillu's favourite food?
5. When was his swing taken off?

GLOSSARY AND NOTES

unexpectedly (adv) : which was not expected to happen

poking (gerund) : pushing sharply

assiduous (adj) : hardworking, diligent

critique (n) : critical essay or revision

mythical (adv) : belief about the early age, concept of primitive period

intercepted (v) : stopped, caused interruption in action

prey (n) : animal or bird hunted for food

assault (n) : violent and sudden attack

survive (v) : to exist, continue to live

accede (v) : assent, agree

antics (adj) : queer or typical behaviour

astonished (adj) : surprised, wondered

intellect (n) power of the mind to reason, talent

abode(n) : home, residence

eternal (adj) : lasting forever

derive (v) : to take from the original

prostrate (adj) : lying on the ground

alacrity (n) : eager and cheerful readiness

ventured out (phr.) : dared to go out

abstain (v) : refrain, prevent

refulgent (adj): shining, bright

C.1. LONG ANSWER QUESTIONS

1. What did the narrator do with the wounded squirrel?
2. How did the narrator make the tiny baby squirrel hale and hearty?
3. Gillu took little food during the indisposition of the narrator. What does this suggest?
4. Do you have any pet animal? How does it show concern for you?
5. What did the narrator feel at the death of Gillu? Describe her feelings in your own words.
6. In what condition did the narrator find Gillu? What did she do with it? What would you do in a similar situation?

C.2. GROUP DISCUSSION

Discuss the following in groups or pairs:

- a. Animals/ birds can be a good companion to men.



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- b. Discuss with your friends whatever you notice in the picture given below:



C.3. COMPOSITION

- a. Write a paragraph in about 100 words on "Relation between men and birds".
- b. Write a letter to the editor of a newspaper, drawing his attention to the gradual extinction of certain birds in the locality. Also suggest some measures to be taken to preserve birds.

D. WORD STUDY

D.1. Dictionary Use

Ex. 1. Correct the spelling of the following words:

sudently pencilin biscit faverite squirrel
expection spotted envelop pillo beleif

Ex.2. Transcribe the following words in phonetic alphabet as given in the dictionary:

he, be, seek beek room
hook my by gap have

D.2. Word Formation

Read carefully the following sentences taken from the lesson:

- (a) I **gently** lifted him up and brought him to my room.
- (b) *All were **pleasantly** astonished at his antics.*

In the first sentence the word 'gently' is an Adverb which is derived from the word (Adjective) 'gentle'. The new word has been made by adding suffix '-ly' to it. Similarly, in the second sentence 'pleasantly' is an Adverb which is derived from the Adjective 'pleasant' by adding suffix '-ly' to it.

Ex.1. Now make Adverbs from the following Adjectives by adding suffix '-ly' to them:

glad,	nice,	accurate,
sudden,	swift,	affectionate,
total,	time,	bad, sad,
beautiful,	prompt,	intelligent, perfect,
profound,	polite,	dear

D.3. Word- Meaning

Ex.1. Find out from the lesson the words, the meanings of which have been given in column A. The last few letters of each word have been given in column B.

A	B
sudden attack	.....ault
eager and cheerful readiness	.....rity
lasting for ever	.....nal
queer and typical behaviour	..... tics
lying on the ground	.....rate

Ex.2. Fill in the blanks with words given below:

verandah, basket, twittering, swing,
playfully, free, exception, remarked.

1. I entered the from the room
2. I hung a light weight flower
3. He would inform me by

4. It was necessary to set him
5. Gillu was an
6. His was taken off the hook.
7. I saw two crows poking their heads at the flowerpots.
8. Everyone that he would not survive.

D.4. Phrases

Ex.1. Read the lesson carefully and find out the sentences in which the following phrases have been used. Then use these phrases in sentences of your own.

unexpectedly, hide and seek, glass- beads like eyes, breakneck speed, the wire-mesh opening, during the course, as well as.

E. GRAMMAR

E.1. Read carefully the sentences given below:

1. When I entered the verandah from the room, I saw two crows playfully poking their beaks at the flowerpots.
2. I used to hold Gillu and I put his tiny body in a long envelope.

You see that sentence No.1 consists of two clauses or simple sentences. These two sentences are combined by using a Relative pronoun 'when'.

Similarly the sentence 2 also consists of two sentences combined by conjunction 'and'.

There are many ways to combine two or more than two sentences into one. Such a process in Grammar is called 'synthesis' or 'combination'. Following is the list of some conjunctions or sentence connectors:

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and , but, or, either or,
Neither-nor, since, because, though,
as, beside, as long, therefore,
hence, having, seeing, so,
now, being, when, whenever, wherever,
despite, as soon as, no sooner than due to.

Ex.1. Now combine the following sentences into one sentence:

1. She came, she took her lunch.
2. He got first class. He laboured hard.
3. Sheela was suffering from fever. she could not attend her school.
4. The teacher entered the class. He started teaching.

F. ACTIVITY

1. Do a project work on Indian woman poets of English and Hindi and enlist their poetic works.

G. TRANSLATION

Translate the following sentences into English.

सन् 1907 में भीमराव ने मैट्रिक परीक्षा उत्तीर्ण की। महार जाति के लिए यह बहुत गौरव की बात थी। घर में खूब खुशियां मनायी गयीं। भीमराव एल्फिंस्टन कॉलेज में पढ़ने लगे। बड़ौदा के महाराज सयाजीराव गायकवाड़ ने प्रसन्न होकर उन्हें 25 रुपये मासिक छात्रवृत्ति देना आरम्भ कर दिया। सन् 1913 में वे बी.ए. उत्तीर्ण हो गये। महाराज ने उन्हें बड़ौदा बुलाया और दरबार में नौकरी दे दी। दुर्भाग्य से इसी वर्ष उनके पिता का स्वर्गवास हो गया।

WHAT IS WRONG WITH INDIAN FILMS

Satyajit Ray

*SATYAJIT RAY, born on May 2, 1921, was a wellknown film director of India. He earned international recognition for his talent in film-making and direction. Best known for his 'Pather Panchali, 'Aparajito', 'Charulata' and 'Shatranj Ke Khilari', he won awards at international film festivals in Venice, Cannes and Berlin. Ray used to compose music for his own films. He was also a story writer, illustrator and book designer. Oxford University conferred on him an honorary doctorate degree, an honour which very few people have received. In the present essay, taken from his book **Our Films, Their Films**, he examines the nature of our films and points out their defects. He is extremely critical of the quality of our film-making, direction as well as content.*



A. Work in small groups and discuss the following:

- 1. Have you seen any film recently?**
- 2. Tell the name of any film which you like most. Point out its salient features.**

WHAT IS WRONG WITH INDIAN FILMS

One of the most significant phenomena of our time has been the development of the cinema from a turn-of-the-century mechanical toy into the century's most potent and versatile art form .

Today, the cinema commands the respect accorded to any other form of creative expression. It combines in various measures the functions of poetry, music, painting, drama, architecture and a host of other arts, major and minor. It also combines the cold logic of science.

India took up film production surprisingly early. The first short film was produced in 1907 and the first feature in 1913. By the twenties it had reached the status of big business.

It is easy to tell the world that film production in India is quantitatively second only to Hollywood; for that is a statistical fact. But can the same be said of its quality? Why are our films not shown abroad? Is it solely because India offers a potential market for her own products? Or, are we just plain ashamed of our films?

To anyone familiar with the relative standards of the best foreign and Indian films, the answers must come easily. Let us face the truth. There has yet been no Indian film, which could be acclaimed on all counts. Where other countries have achieved, we have only attempted and that too not always with honesty.

No doubt this lack of maturity can be attributed to several factors. The producers will tell you about that mysterious entity 'the mass', which goes in for this sort of 'thing', the technicians will blame the tools and the director will have much to say about the wonderful things he had in mind but could not achieve because of 'the conditions'.

WHAT IS WRONG WITH INDIAN FILMS

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In India it would seem that the fundamental concept of a coherent dramatic pattern existing in time was generally misunderstood.

Often by a queer process of reasoning, movement was equated with action and action with melodrama. The analogy with music failed in our case because Indian music is largely improvisational.

B.1.1. Write 'T' for true and 'F' for false statement:

1. The Cinema commands the respect accorded to any other form of creative expression.
2. The Cinema doesn't combine the cold logic of science.
3. Film production in India is quantitatively second only to Hollywood.
4. India has achieved what other countries have achieved.
5. Indian music is largely improvisational.

B.1.2. Study the lesson carefully and complete the following sentences on the basis of your reading:

1. By the twenties it had reachedof big business.
2. Why were our film not shown
3. The technicians will the tools.
4. The first feature was shot in
5. The with music failed in our case.

B.1.3. Answer the following questions very briefly:

1. Who has written this essay?
2. Which is the most potent and versatile art form?

3. **Were Indian films shown abroad a few decades ago?**
4. **When was the first short film produced?**

Almost every passing phase of the American cinema has had its repercussion on the Indian films. Stories have been written based on Hollywood successes and the cliches preserved with care. Even where the story has been a genuinely Indian one, the background music has revealed an irrepressible penchant for the jazz idiom.

It should be realised that the average American film is a bad model, if only because it depicts a way of life so utterly at variance with our own. Moreover, the high technical polish, which is the hallmark of the standard Hollywood product, would be impossible to achieve under existing Indian conditions. What the Indian cinema needs today is not more gloss, but more imagination, more integrity, and a more intelligent appreciation of the limitations of the medium.

After all we do possess the primary tools of filmmaking. The complaint of the technicians notwithstanding, mechanical devices such as the crane shot and the process shot are useful, but by no means indispensable. What our cinema needs above everything else is a style, an idiom, a sort of iconography of cinema, which would be uniquely and recognisably Indian.

The majority of our films are replete with such 'visual dissonances'. But the truly Indian film should steer clear of such inconsistencies and look for its material in the more basic aspects of Indian life, where habit and speech, dress and manners, background and foreground, blend into a harmonious whole.

It is only in a drastic simplification of style and content that hope for the Indian cinema resides. At present, it would appear that nearly all the prevailing practices go against such a simplification.

WHAT IS WRONG WITH INDIAN FILMS

Starting a production without adequate planning, sometimes even without a shooting script, penchant for convolutions of plot and counter plot rather than the strong, simple unidirectional narrative: the practice of sandwiching musical numbers in the most unlyrical situations, the habit of shooting indoors in a country which is all landscape, and at a time when all other countries are turning to the documentary for inspiration – all these stand in the way of the evolution of a distinctive style.

There have been rare glimpses of an enlightened approach in a handful of recent films. IPTA's 'Dharti-ke-Lal' is an instance of a strong simple theme put over with style, honesty and technical competence. Shankar's 'Kalpana', an inimitable and highly individual experiment shows a grasp of filmic movement, and a respect for tradition.

The raw material of the cinema is life itself. It is incredible that a country which has inspired so much painting, music and poetry should fail to move the filmmakers. He has only to keep his eyes open, and his ears. Let him do so.

B.2.1. Complete the following sentences on the basis of the unit you have studied:

1. Stories have been written on Hollywood success.
2. It should be realised that the average American film is a bad.....
3. After all, we do..... the primary tools of film making.
4. The of our films are replete with 'visual dissonances'.



5. But the truly Indian film should..... clear of such inconsistencies.
6. There rare glimpses of an enlightened approach in a handful of recent films.

B.2.2. Answer the following questions briefly:

1. Have average American films been a bad model? Give one reason.
2. Mention one thing/ feature which Indian films need?
3. Do Indian film makers possess the primary tools of film making?

GLOSSARY AND NOTES

phenomena(n): (plural of phenomenon): happenings

potent (adj): powerful

versatile (adj): command over many qualities

architecture (n) : art and science of building

statistical (adj) : collection of information

potential (adj) : inner ability

acclaimed (v) : approved, applauded

maturity (adj) : to come to full development

mysterious (adj) : impossible to understand

melodrama (n) : emotional drama

improvisational (adj) : composing music with a play

repercussion (n) : consequence of an event

hall mark (n) : mark used for marking the standard

cliches (n) : phrase or idea used so often that has become stale

irrepressible (adj) : uncontrollable

gloss (n) : bright appearance(fig:sometimes deceptive)

indispensable (adj) : Not dispensable, absolutely necessary

WHAT IS WRONG WITH INDIAN FILMS.

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IPTA (abbr): Indian People's Theatre Association

replete (adj) : holding much, filled with

dissonances (n) : combination of notes, not in harmony

inconsistencies (n) : contradictions

convolutions (n) : coil, twist

landscape (n) : inland scenery

evolution (n) : process of developing



C.1. LONG ANSWER QUESTIONS

1. "What our cinema needs above everything else is a style, an idiom, a sort of iconography of cinema, which would be uniquely and recognisably Indian." How far this applies to the Indian cinema today? Discuss.
2. Should cinema be looked upon as a form of creative expression? Give reasons.
3. Do you think that Indian films have certain basic weaknesses? Illustrate your answer, citing examples from the films you have seen.
4. What is the most dominant influence on the Indian films?
5. What aspects of the American films do our films imitate? Is it justified in our context?

C.2. GROUP DISCUSSION

Discuss the following topics in groups or pairs:

1. "Television programmes do a lot of harm to students".
2. The rising incidents of crime are the offshoot of violent scenes on Indian celluloid.



C.3. COMPOSITION

1. Write a letter to the Director of Doordarshan requesting him to give you an opportunity to participate in the weekly T.V. Programme

which interests you very much. Mention why you find yourself suitable for such a programme.

2. Write your impression of a Hindi film which you have seen recently.

D. WORD STUDY

D.1. Dictionary Use

Ex. 1. Correct the spelling of the following words:

varsetile, inavetable, potential, repelite, phinonomena.

Ex. 2. Frame your own sentences using the following words:

creation potential solely queer

gloss adequate incredible

D.2

Ex. 1. Match the words or phrases in Column A with the meanings given in Column B.

A	B
conferred	art of painting
architecture	given (degree etc.)
indispensable	process of developing
evolution	essential
gloss	art and science of building
iconography	smooth bright surface

D.3

Ex.1. Read the lesson carefully and find out five sentences in which phrases have been used. Now use those phrases in sentences of your own.

E. GRAMMAR (Adverb Clause of Condition)

Ex. 1. Look at the following sentences:-

If you get late, you will miss the train.

You will not succeed unless you work hard.

In the examples given above “If you get late” and “unless you work hard” are conditions. So, this clause is called Adverb Clause of Condition.

Now study the examples given below :- Clauses of Condition are underlined.

- (i) If you make a promise, you must keep it.
- (ii) In case it rains, I shall not go out. Adverb clause of condition begins with if, unless, in case, so long as, provided, provided that etc.

Ex.1.1 Make five sentences using unless, provided , in case, so long as,

Ex.1.2 Fill in the blanks with “should” or “Ought to”

- 1. We help our neighbours.
- 2. He speak the truth.
- 3. Everybody trust his friends.
- 4. She read this novel.
- 5. You work for the welfare of the country.

Ex.1. 3. Read the following sentences carefully:

- 1. *You ought to go immediately.*
- 2. She ought to apologise for her behaviour.

3. Do you think I should go?
4. *You should write a letter and find out when he is coming.*

‘Should’ and ‘ought to’ have some moral connotations, ‘ought to’ is stronger and indicates moral obligation whereas ‘should’ indicates a recommendation. It is used in giving or asking for advice.

Now make five sentences each with ‘ought to’ and ‘should’.

Ex.1.4. Read the following sentences carefully:

Read the lines of the text from 6 to 15 and frame as many questions as you can, using ‘wh’ words or auxiliaries. One example has been done for you.

Which was the first short film produced?

F. ACTIVITIES

1. Prepare a list of such actors who have been given ‘Dada Saheb Phalke’ award.
2. Prepare a list of such Indian films which give lessons of integrity, patriotism and examples of human rights.

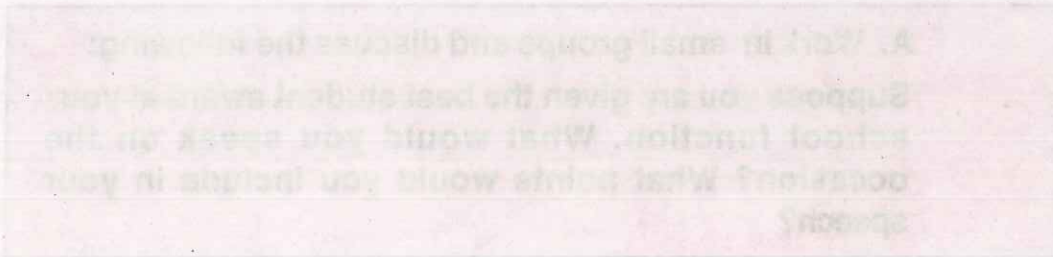
G. TRANSLATION

Translate the following sentences into Hindi/your mother tongue.

1. India took up film production surprisingly early.
2. Why were our films not shown abroad ?
3. Let us face the truth.
4. The technician will blame the tools.

WHAT IS WRONG WITH INDIAN FILMS

5. It should be realised that the average American film is a bad model.
6. What does our cinema need?
7. Let him do so.
8. He has only to keep his eyes open.



ACCEPTANCE SPEECH

Aung San Suu Kyi

Aung San Suu Kyi, born on 19 June 1945 in Rangoon, is a pro-democracy activist and leader of the National League for Democracy in Burma. She won the Rafto Prize and the Sakharov Prize for Freedom of Thought in 1990 and the Nobel Peace Prize in 1991. The Acceptance Speech, given here was delivered on behalf of Aung San Suu Kyi by her son Alexander Aris, on the occasion of the award of the Nobel Peace Prize in Oslo, December 10, 1991.



A. Work in small groups and discuss the following:

Suppose you are given the best student award at your school function. What would you speak on the occasion? What points would you include in your speech?

ACCEPTANCE SPEECH

Your Majesties, Your Excellencies, Ladies and Gentlemen,

I stand before you here today to accept on behalf of my mother, Aung San Suu Kyi, this greatest of prizes, the Nobel Prize for Peace. Because circumstances do not permit my mother to be here in person, I will do my best to convey the sentiments I believe she would express.

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Firstly, I know that she would begin by saying that she accepts the Nobel Prize for Peace not in her own name but in the name of all the people of Burma. She would say that this prize belongs not to her but to all those men, women and children who, even as I speak, continue to sacrifice their well being, their freedom and their lives in pursuit of a democratic Burma. Theirs is the prize and theirs will be the eventual victory in Burma's long struggle for peace, freedom and democracy.

Speaking as her son, however, I would add that I personally believe that by her own dedication and personal sacrifice she has come to be a worthy symbol through whom the plight of all the people of Burma may be recognised. And no one must underestimate that plight. The plight of those in the countryside and towns, living in poverty and destitution, those in prison, battered and tortured; the plight of the young people, the hope of Burma, dying of malaria in the jungles to which they have fled; that of the Buddhist monks, beaten and dishonoured. Nor should we forget the many senior and highly respected leaders besides my mother who are all incarcerated. It is on their behalf that I thank you, from my heart, for this supreme honour. The Burmese people can today hold their heads a little higher in the knowledge that in this far distant land their suffering has been heard and heeded.

B.1.1. Write 'T' for true and 'F' for false statement:

1. Acceptance speech was delivered on September 10, 1991.
2. On the occasion of the award of the Nobel Peace Prize in Oslo, Alexander Aris made a speech.
3. Alexander Aris is one of the brothers of Aung San Suu Kyi.
4. Alexander Aris thanked from his heart for this honour.

B.1.2. Answer the following questions very briefly:

1. Why had Alexander Aris accepted the Nobel Peace Prize on behalf of his mother?
2. Who was awarded the Nobel Peace Prize in 1991?
3. Who were incarcerated in the struggle for peace, freedom and democracy?

We must also remember that the lonely struggle taking place in a heavily guarded compound in Rangoon is part of the much larger struggle, worldwide, for the emancipation of the human spirit from political tyranny and psychological subjection. The Prize, I feel sure, is also intended to honour all those engaged in this struggle wherever they may be. It is not without reason that today's events in Oslo fall on the International Human Rights Day, celebrated throughout the world.

Mr. Chairman, the whole international community has applauded the choice of your committee. Just a few days ago, the United Nations passed a unanimous and historic resolution welcoming Secretary-General Javier Perez de Cuellar's statement on the significance of this award and endorsing his repeated appeals for my mother's early release from detention.

Let it never be said by future generations that indifference, cynicism or selfishness made us fail to live up to the ideals of humanism which the Nobel Peace Prize encapsulates.

Let the strivings of us all, prove Martin Luther King Jr. to have been correct, when he said that humanity can no longer be tragically bound to the starless midnight of racism and war.

Let the efforts of us all, prove that he was not a mere dreamer when he spoke of the beauty of genuine brotherhood and peace being

more precious than diamonds or silver or gold.

Let a new age dawn!

Thank you.

B.2.1. Complete the following sentences on the basis of the lesson:

1. The prize is also intended engaged in this struggle.
2. Mr. Chairman, the whole international community has applauded the choice of
3. Let a new dawn.

B.2.2. Answer the following questions very briefly:

1. Why has the whole international community applauded Mr. Chairman?
2. What is more precious than diamond or silver or gold?

GLOSSARY AND NOTES

majesties (n) : sovereign powers, Maharajas

excellencies (n) : a title of honour, Maharajas

well-being (n) : welfare

pursuit (n) : employment, business

eventual (adj) : final

worthy (adj) : virtuous, valuable

plight (n) : condition

underestimate (v) : to estimate too low

incarcerated (v) : imprisoned

heeded (v) : took notice of

emancipation (n) : liberation. socially, politically and legally free

tyranny (n) : cruel government, cruelty

subjection (n) : control

applaud (v) : to praise

unanimous (adj) : agreeing in opinion

endorse (v) : to confirm, to express formal support for something

detention (n) : check, the state of being kept in prison

indifference (n) : unconcern, lack of interest or concern

cynicism (n) : surliness

encapsulates (v) : to express or show something in a short way

striving (here, noun) : one who makes a great effort to achieve something

C.1. LONG ANSWER QUESTIONS

1. “And no one must underestimate that plight”. Which plight is Aris referring to? Explain.
2. Peace, freedom and democracy are essential for human being. Do you agree? Give your own opinion.
3. The Nobel Peace Prize belongs not only to Aung San Suu Kyi but also to all men, women and children of Burma. Why does Aris say so?
4. “The beauty of genuine brotherhood and peace is more precious than diamond or silver or gold.” Why does Aris claim so? Do you agree with him?

C.2. GROUP DISCUSSION

1. The survival of the human society depends on the peace and harmony in the society.
2. The greatest service to the society is to establish peace and harmony.

C.3. COMPOSITION

You are Vinay. You are the secretary of the cultural society of your school. You want to organise an award giving function in your school.

Write a letter to the Mukhiya of your Panchayat or the Chairman of your Zila Parishad inviting him to attend the function.

D. WORD STUDY

D.1. Dictionary Use

Ex.1. Correct the spelling of the following words:

circumstanse

permitt

destitution

strugglle

secretory

selfisness

gennune

precius

tyrranny

Ex.2. Find out the words from the lesson which have the following meanings:

act of dedication

extreme bodily pain

society

freedom

to put one within the other

to set free

Ex. 3. Match the words given in Column 'A' with their meanings given in Column 'B'

A

B

(a) detention

(i) isolated

(b) plight

(ii) cause

(c) tyranny

(iii) valuable

- | | |
|------------|---------------|
| (d) worthy | (iv) delay |
| (e) lonely | (v) condition |
| (f) reason | (vi) cruelty |

D.2. Word Formation

- | | |
|----------|---------------------|
| great | greatest |
| personal | personally |
| nation | national |
| child | childhood, children |

We see the suffixes '- est', '- ly', '-al', '-hood', '-en' are added to make new words. Add suitable suffixes to the words given below and make new words.

- | | | | |
|-------|---------|---------|-------|
| heavy | high | bright | love |
| clear | selfish | brother | hard |
| bold | slow | humble | music |

E. GRAMMAR

(Subject verb Agreement)

Look at the following sentences:

- (1) *Circumstances do not permit my mother to be here in person.*
- (2) *Children continue to sacrifice their well being.*

In sentences given above “**Circumstances and Children**” are used as subjects. Both are plural. So, verbs are plural there:

Note: A verb must agree with its subject in number and person. Singular subject takes singular verb. Plural subject takes plural verb. Now study the sentences given below:

- (i) The colour of these houses is white.

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(ii) Oil and water **do** not mix.

(iii) Nothing but water **is** seen.

Subject - **Verb**

(i) colour - is

(ii) oil and water - do

(iii) nothing - is

Some important rules:

(i) Two or more singular nouns or pronouns joined by 'and' require a plural verb;

He and I **were** playing there.

Are your brother and sister at home?

(ii) If the nouns suggest one idea to the mind or refer to the same person or thing, the Verb is singular.

Bread and butter **is** the basic need of the human beings.

The poet and singer **is** on the stage.

Two and two **makes** four.

(iii) Words joined to a singular subject by with, as well as, together with etc. are parenthetical. The Verb should, therefore, be put in the singular: The teacher with all the students **has** gone.

English as well as Hindi **is** taught here.

(iv) Two or more singular subjects connected by 'either ...or' or 'or' require singular Verb.

Ravi or Vinayak **does** not know how to swim.

Either the tiger or the bear **has** not been seen there.

- (v) When two subjects are joined by 'either.....or' or 'neithernor' the Verb agrees with the subject near to it

Either he or I **am** to do it.

Neither you nor he **is** to blame.

- (vi) Either, neither, each, everyone, many a, take a singular Verb.

Neither of my friends **is** guilty.

Each boy and each girl **sings** well.

- (vii) 'A number of' takes a plural verb but 'the number of' takes a singular verb.

A number of students **are** in the hall. The number of students **is** eighty.

- (viii) Some nouns which are singular in form but plural in meaning take a plural verb. The cattle **are** grazing.

- (ix) Some nouns which are plural in form, but singular in meaning, take a singular Verb:

The news **is** good.

Politics **is** harmful.

- (x) When a plural noun denotes some specific quantity or amount considered as a whole, the Verb is singular.

Three fourth of the work **has** been done.

Sixty miles **is** a long distance.

- (xi) A collective noun takes a singular Verb when the collection is thought of as one whole, but it takes a plural verb when the individuals of which it is composed are thought of:

The committee **has** issued its report.

The committee **are** divided on this point.

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(xii) A team of, a set of, a bunch of, a flock of, a pair of etc. take singular Verb.

A team of players **has** come.

A set of books **has** been sold.

(xiii) Nothing but/everything but takes singular verb.

Nothing but car **is** sold here.

(xiv) If the rich, the poor, the blind, the honest, the dumb (the + Adjective) etc. are used as the subject, they take plural verb.

The rich **are** happy.

The poor **are** generally honest.

(xv) One third of, half of etc. + uncountable noun takes a singular verb but one third of, half of etc. + plural countable nouns take plural verb:

One third of milk **is** to be sold.

One third of students **have** passed.

Ex.4. Fill in the blanks with the appropriate forms of verbs given in the brackets:

(i) Truth and honesty the best policy (is / are)

(ii) Pooja, Rani and Mona good friends (is / are)

(iii) Smoking and drinking injurious to health (is / are)

(iv) Each of the boys given a book (have been / has been)

(v) A committeebeen appointed to study the situation (has / have)

- (vi) The jury divided in their opinions (is / are)
(vii) Measles a serious disease (is /are)
(viii) Seventy rupees enough for this work (is / are)
(ix) A bunch of keys been lost (has / have)
(x) The rest of the books published (was / were)

F. ACTIVITY

1. Do a project work on the Nobel prize. Mention the fields for which the Nobel prizes are given. Include the Nobel prize winners from Asia.

G. TRANSLATION

Translate the following sentences into English:

1. दो और दो चार होता है।
2. मेरे शिक्षक ने कहा कि ईमानदारी सब से अच्छी नीति है।
3. सच्चाई एवं ईमानदारी कभी परास्त नहीं होती।
4. सूर्य अभी पूरब में उग रहा है।
5. पेड़ों के अलावा वहाँ कुछ भी दिखायी नहीं देता है।
6. सूरज के डूबने के पहले मैं घर आ जाऊँगा।
7. बेईमान कभी भी उदार नहीं होते।
8. टहलना एवं हँसना स्वास्थ्य के लिए लाभदायक है।
9. डाक्टर ने धूम्रपान मना किया।
10. क्या पृथ्वी सूर्य का चक्कर लगाती है ?

ONCE UPON A TIME

Toni Morrison

*Toni Morrison was the eighth woman and the first black woman to receive the Nobel Prize (1993) in Literature. She also won the Pulitzer Prize for fiction. Her seventh and most recent novel, **Paradise** was published early in 1998. Her speech 'Once Upon a Time' wonderfully exhibits how the proper usage of language could bring about changes and big revolution in the world and more so the immediate surrounding. This speech makes the point that language should be living and vibrant. Narratives have not only been entertaining but also one of the principal ways of absorption of knowledge. There are anecdotes which bring out the theme through the most simple form of expression and language. The given speech is a fine example of this.*

A. Work in small groups and pairs and discuss the following:

- 1. How often did you listen to stories when you were a child?**
- 2. Who told you stories?**
- 3. How did those stories usually begin?**

ONCE UPON A TIME

“Once upon a time there was an old woman. Blind but wise.” Or an old man? A guru, perhaps, soothing restless children. I have heard this story, or one exactly like it, in the lore of several cultures.

“Once upon a time there was an old woman. Blind. Wise.”

In the version I know, the woman is the daughter of slaves, black, American, and lives alone in a small house outside of town. Her reputation for wisdom is without peer and without question. Among her people, she is both the law and its transgression. The honour she is paid and the awe in which she is held reach beyond her neighbourhood to places far away; to the city where the intelligence of rural prophets is the source of much amusement.

One day the woman is visited by some young people who seem bent on disproving her clairvoyance and showing her up for the fraud they believe she is. Their plan is simple: they enter her house and ask the one question the answer to which rides solely on her difference from them, a difference they regard as a profound disability: her blindness. They stand before her, and one of them says.

“Old woman, I hold in my hand a bird. Tell me whether it is living or dead.”

She does not answer, and the question is repeated. “Is the bird I am holding living or dead?” Still she does not answer. She is blind and cannot see her visitors, let alone what is in their hands. She does not know their colour, gender or homeland. She only knows their motive.

The old woman’s silence is so long, the young people have trouble holding their laughter.

Finally she speaks, and her voice is soft but stern. "I don't know," she says. "I don't know whether the bird you are holding is dead or alive, but what I do know is that it is in your hands. It is in your hands."

For parading their power and her helplessness, the young visitors are reprimanded, told they are responsible not only for the act of mockery but also for the small bundle of life sacrificed to achieve its aims. The blind woman shifts attention away from assertions of power to the instrument through which that power is exercised.

Speculation on what (other than its own frail body) that bird in the hand might signify has always been attractive to me, but especially so now, thinking as I have been about work I do that has brought me to this company. So, I choose to read the bird as "language" and the woman as a "practiced writer".

B.1. Answer the following questions briefly:

1. How was the old woman ?
2. Is this folklore present in one culture or many?
3. Who is the father of that old woman?
4. Where does the old woman live?
5. How is her reputation for wisdom?
6. What is her position in the neighbourhood?
7. Why did some young people visit her?
8. What does the old woman know about those people?
9. For what are the young visitors reprimanded ?
10. What does 'bird' and 'woman' signify to the speaker?



“Once upon a time. . .” Visitors ask an old woman a question. Who are they, these children? What did they make of that encounter? What did they hear in those final words: “The bird is in your hands?” A sentence that gestures towards possibility, or one that drops a latch? Perhaps what the children heard was, “It is not my problem. I am old, female, black, blind. What wisdom I have now is in knowing I cannot help you. The future of language is yours.”

They stand there. Suppose nothing was in their hands. Suppose the visit was only a ruse, a trick to get to be spoken to, taken seriously as they have not been before. A chance to interrupt, to violate the adult world, its miasma of discourse about them.

“You, old woman, blessed with blindness, can speak the language that tells us what only language can: how to see without pictures. Language alone protects us from the scariness of things with no names. Language alone is meditation.

“Tell us what it is to be a woman so that we may know what it is to be a man. What moves at the margin. What it is to have no home in this place. To be set adrift from the one you knew. What it is to live at the edge of towns that cannot bear your company.

“Tell us about ships turned away from shorelines at Easter, placenta in a field. Tell us about a wagonload of slaves, how they sang so softly their breath was indistinguishable from the falling snow. How they knew from the hunch of the nearest shoulder that the next stop would be their last.

“The inn door opens: a girl and a boy step away from its light. They climb into, the wagon bed. The boy will have a gun in three years, but now he carries a lamp and a jug of warm cider. They pass it from mouth to mouth.

“The girl offers bread, pieces of meat and something more: a glance into the eyes of the one she serves. One helping for each man, two for each woman. And a look. They look back. The next stop will be their last. But not this one. This one is warmed.”

It’s quiet again when the children finish speaking, until the woman breaks into the silence.

“Finally,” she says. “I trust you now. I trust you with the bird that is not in your hands because you have truly caught it. Look. How lovely it is, this thing we have done - together.” (*adapted and edited*)

B. 2. Complete the sentences on the basis of the unit you have just studied.

1. A that gestures towards possibility.
2. The future of is yours.
3. Language alone scariness of things with no names.
4. The boy will have in three years, but now he carries a lamp and They pass it from
5. I trust you with the that is not in your hands because you have

GLOSSARY AND NOTES

lore (n) : wisdom, scholarship, learning knowledge

soothing (adj) : pacifying, quick, calm

culture (n) : civilization

transgression (vt) : to violate , to pass beyond limit, the violation of a law

clairvoyant (n) : the faculty of seeing mentally what is happening, person having power of seeing in the mind either future event or thing

stern (n) : the rear part of a ship a boat, to find oneself faced by some danger

reprimanded (v.t.) : to rebuke for a fault

encounter (n) : a meeting in conflict

miasma (n) : unhealthy environment or influence

latch (n) : fastening for a door

C.1. LONG ANSWER QUESTIONS

1. Enumerate the traits of the old woman.
2. Have you recently heard a story which is interesting? Write that story in 100 words.
3. Do you think that language is crucial to a writer? Give any three reasons.
4. Quote a few lines from the text which highlight the plight of the woman and the depressed class?
5. Write a paragraph on a character, in this story, that has impressed you most.

C.2. DISCUSSION

Discuss the following in groups or pairs:

1. The art of story telling is dying down.
2. Stories have been a great source of information since time immemorial.

C.3. COMPOSITION

1. You received a prize for writing story. Prepare a speech to be delivered while accepting the prize.

2. You are Snigdha/ Amandeep. You are a student of the Govt. Secondary School, Ramgarhwa. You are the Secretary of the Cultural Society of your School. A competition on story is to be organised. Write a notice, informing the students about the date and venue of and eligibility for the competition.

D.1. WORD STUDY

Correct the spelling of the following words:

assersion	istrument	speculasion	moteev
riputasion	iach	shilence	vertion

D.2. Word Meaning

Match the words or phrases in column (A) with their meanings in column (B):

Column A

Column B

amusement	statement of account
version	pastime
violate	mental view
speculation	to break

D.3. Phrase

'Once upon a time' is a phrase used in the text. Find out more phrases from the text and use in sentence of your own.

E. GRAMMAR

Ex.1. Punctuation marks are essential in language composition. In class IX, you have already studied about a few punctuation marks.

Here some more punctuation marks are given for you. Note these marks carefully:

(1) ! = Note of Exclamation

(2) “ ” = Inverted commas

(3)) (= Bracket parenthesis

Now locate (identify) the punctuation marks from the passage given below:

Raman: Hello! How do you do?

Ali : Hello! I am fine, Raman. Well done! You have brought a laurel for the school.

Raman: Ali, I always remember your advice, perfection is essential for success in every walk of life. My grand father told me, “True devotion bears a delicious fruit, it means (true) result.”

Ex.2. Identify the punctuation marks in the sentence given below:

“Old woman, I hold in my hand a bird. Tell me whether it is living or dead.”

Now in the given passage use the punctuation marks to make meaningful sentences.

She does not answer and the question is repeated: is the bird I am holding living or dead still she does not answer she is blind and cannot see her visitors let alone what is in their hands.

F. ACTIVITY

1. Collect at least three stories in your local dialect, translate these stories into English and tell them in your class.

G. TRANSLATION

Translate into Hindi / your mother language:

One day the woman is visited by some young people who seem bent on disproving her clairvoyance and showing her up for the fraud they believe she is. Their plan is simple: they enter her house and ask the one question the answer to which rides solely on her difference from them, a difference they regard as a profound disability : her blindness. They stand before her, and one of them says. "Old woman, I hold in my hand a bird. Tell me whether it is living or dead."

THE UNITY OF INDIAN CULTURE

Humayun Kabir

Humayun Kabir was a famous poet, novelist, essayist and a renowned political thinker. He was a Cabinet Minister for Scientific Research and Cultural Affairs during Nehru's Primeminstership. An Oxford product, he had the proud privilege of being elected president of the Oxford University Student's Union. The present piece is an adapted version of Humayun Kabir's lecture delivered in Baroda University. The lecture focuses on the glorious past of India's culture and its rich heritage. It precisely reflects Kabir's love and faith in the greatness of his motherland.

A. Work in small groups and discuss the following:

1. Have you ever found people of another community participating in your festival or vice versa? Narrate your experience.

THE UNITY OF INDIAN CULTURE

Till recently, the Aryans were regarded as the earliest invaders of the land. It was thought that they came to a country which was uncivilised

and barbarian, but modern research has proved that there were invaders even before the Aryans poured into this land. They had evolved a civilization higher than that of the Aryan hordes who came in their wake. These Pre-Aryans had displaced still earlier people and built up new civilization which has astonished modern scholars by its extent and depth. The Aryan invasion repeated the process and led to fresh infusion of the old with the new. This continued with the successive inroads of fighting races who came to conquer but remained to lose themselves in the Indian racial cauldron. The Greek invaders were followed by Sakas and Huns and a hundred other nameless tribes. They all appeared on the scene as victors but were soon absorbed in the ranks of the vanquished.

Today, whatever is Indian, whether it be an idea, a word, a form of art, a political institution or a social custom, is a blend of many different strains and elements.

In spite of this derivation from many sources and the consequent variety of forms and types we find a remarkable unity of spirit informing Indian culture throughout the ages. In fact, it is this underlying unity which is one of the most remarkable features of Indian culture. In volume and duration no civilization (with the possible exception of the Chinese) can bear comparison with the civilization of India. The area of the land, the number of the people, the variety of the races and the length of the India's history are hardly repeated elsewhere. The vitality of Indian culture is equally amazing. In spite of a thousand vicissitudes, it has survived to the modern day. This has been possible only on account of a sense of Indianness which imposed unity on all diversity and wove into one fabric of national life the many strands of different texture, colour and quality which have entered here.

The ancient world threw up fine flowers of civilization in many lands. With the exception of India and China, they are all dead and gone.

It is only in India and to some extent in China that the old civilization and culture have grown and changed but never grown or changed at the expense of an underlying unity. This has been possible only through the capacity of readjustment exhibited by the Indian society.

B.1.1 Write 'T' for true and 'F' for false statements:

1. The vitality of Indian culture is not amazing.
2. The ancient world threw up fine flowers of civilization in many lands.
3. The old civilization and culture have grown up and changed only in Japan.
4. The Aryans were regarded as the earliest invaders of the land.
5. Give the opposites of the following words:
 1. Modern
 2. Conquer
 3. Unity
 4. Possible
 5. Dead

B.1.2. Answer the following questions briefly:

1. Who has delivered the speech 'The Unity of Indian Culture'?
2. How were the Aryans regarded till recently?
3. How did the pre-Aryans build up a new civilization?
4. What, according to the author, is the most remarkable feature of Indian culture?
5. Where has old civilization and culture grown and changed?

One ground of this adjustment is found in the spirit of toleration that has characterised Indian history throughout the ages "Live and let live" has been the policy of the Indians in all spheres of life. Sometimes this has been carried so far that contrary, if not contradictory, attitudes have been allowed to survive simultaneously. Toleration had led to the sufferance, of civil and even indifference to the values of life. This however, is at worst the defect of a virtue. Such toleration is perhaps preferable to the fanatic devotion which leads to the denial and persecution of all other values but its own.

Throughout the changes of Indian history we therefore find a spirit of underlying unity which informs the diverse expressions of its life but the unity was never a dead uniformity, a living unity never is.

Unity and universality must belong to any culture that is true and vital. Now culture is a concept which cannot be simply or unitarily defined. There is no single character or mark which can be regarded as the essence or distinctive feature of culture. It is always a complex of many strands of varying importance and vitality. If we attempt to differentiate between culture and civilization of life which makes civil society possible, culture, on the other hand, is the resultant of such organisation and expresses itself through language and art, through philosophy and religion, through social habits and customs and through political institutions and economic organisations. Not one of them is separately culture, but collectively they constitute the expression of life which we describe as culture. Culture is the efflorescence of civilization. Civilization is the organisation of society which creates the condition of culture. There can, therefore, be no culture without civilization, but there may be civilization which have not yet developed their culture. Perhaps what is more often the case is that there are civilised people among whom only a small section has achieved culture. We have, therefore, had and still have races and nations that are civilised;



but, except for India, we have not yet had any nation or race that could be regarded as cultured in all its sections and classes, for here in India, culture is almost as extensive as civilization.....

The experience of European countries gives us cases of civilization without culture. In India, on the other hand, even the casual tourist has observed that the difference between the masses and classes is not one of quality and can be explained in terms of information and opportunity. It is often otherwise in Europe. There the difference in quality between the masses and the classes is at times so great that it has shaken the faith of the most fervent of democrats.

The remarkable phenomenon can be explained only in terms of the unity and continuity of Indian culture. Unity is, in one sense, the common characteristic of all culture. What specially distinguishes the culture of India is its unbroken continuity. Here, there have been no violent or sudden breaks, but on the contrary, a steady growth and extension of culture which has gradually permeated every class and section of society.

B.2.1. Answer the following questions briefly:

1. What has been the policy of the Indians in all spheres of life?
2. What is preferable to fanatic devotion?
3. Which spirit underlies the changes of the Indian history?
4. How does Humayun Kabir define culture?
5. How does Humayun Kabir define civilization?
6. What does the experience of European countries give us?

GLOSSARY AND NOTES

invader (n): one who attacks or enters (a country) so as to occupy.

barbarian (adj): rude, uncultured

astonish (v): to amaze, to surprise

cauldron (n): a large boiling vessel

absorb (v): to incorporate

vicissitude (n): variation, changes

diversity (n): unlikeness, variety

toleration (n): forbearance

vanquish (v): to defeat, to conquer

fervent (adj): warm, zealous

fanatic (adj): unreasonably enthusiastic in religion

C.1. LONG ANSWER QUESTIONS

1. What, in your opinion, are the characteristic features of the Indian culture?
2. How is the Indian culture different from the cultures of other countries?
3. Explain clearly the difference between culture and civilization.
4. What is the capacity of readjustment exhibited in the Indian society? Is it the strength or the weakness of the Indian society?
5. Discuss the main ideas contained in the text.

C.2. GROUP DISCUSSION

Discuss the following in groups or pairs:

1. Is the capacity of readjustment on wane in contemporary society?
2. Live and let others live.

D. WORD STUDY

D.1. Correct the spelling of the following words:

infuson	atitude	fervant
ecception	consept	voilent
lenght	teksture	socity

D.2. Mark the following words taken from the lesson :

tolerate	-	toleration
civilise	-	civilisation
infuse	-	infusion
organise	-	organisation

Now, Make ten words using the suffix -'ion'

D.3. Find out from the lesson words the meanings of which have been given on the left hand side. The last part of each word is given on the right hand side:

1. uncivilised rian
2. large kettle dron
3. structure ture
4. twisted threads making a fabric ands
5. blossoming of flowers ences
6. tribes that keep moving
from one place to another rdes

Ex. 2. Fill in the blanks with the words given below:

amazing	civilization	
remarkable	efflorescence	blend

1. The pre-Aryans built up a new
2. We find a unity of spirit in the Indian culture.
3. The vitality of Indian culture is equally
4. Indian social custom is a of many different strains and elements.
5. Culture is the of civilization.

D.4. PHRASES

Read the lesson carefully and find out the sentences in which the following phrases have been used:

a blend of on the other hand in fact
at times in spite of on the contrary

E. GRAMMAR

Active and Passive voice

Ex. 1. Read the following sentences taken from the lesson carefully:

1. The Aryans were regarded as the earliest invaders.
2. The length of India's history are hardly repeated elsewhere.

You see in these passive sentences, that the agent is not mentioned because the agent is either unknown or is too obvious. It is not a necessary piece of information.

Note : The agent (the preposition 'by' and its subject) is to be mentioned when the meaning of the sentence would otherwise not be clear; complete or understandable.

Now look at the following sentences:

1. In Patna, the traffic is controlled by the police.



2. English is taught in our school by Mr. Sinha.

(In these sentences the agent is mentioned to supply necessary information)

Ex. 1. Now change the following sentences into Passive Voice:

1. People loved Gandhiji.
2. Police caught the thief red-handed.
3. Thieves took away all the money.
4. Someone stole my watch.
5. People believe that the earth is round.

Sentences with two objects

Ex. 2. Read the following sentences carefully:

1. I gave the boy a pen.
2. Tom gave me money.

Note : When sentences with two objects in Active Voice are changed into their passive equivalents, either object may become the subject of the verb in the passive sentences. However, the direct object is usually preferred as the subject of the passive sentence.

So, the passive form of above two sentences will be as:

1. The boy was given a pen by me.
2. I was given money by Tom.

The construction can be presented as follows:

NP1 + V + NP2 + NP3

= NP2 + V passive + by + NP1 + NP3

= NP3 + V passive + by + NP1 + NP2

Note: NP = Noun Phrase

Ex. 2.1. Now Change these sentences in Active Voice into Passive Voice:

1. She teaches me English.
2. He gave me a book.
3. Mohan asked me several questions.
4. They offered me a good job.
5. I taught him Sanskrit.

Ex. 3. Look at the sentences given below and then do the exercise that follows:

- (i) I am to do it. (Active)
It is to be done by me. (Passive)
- (ii) Sonu has to give me money. (Active)
I have to be given money by Sonu (Passive)
- (iii) He was to help the poor. (Active)
The poor were to be helped by him. (Passive)
- (iv) Ravi had to feed me. (Active)
I had to be fed by Ravi (Passive)

Ex. 3.1. Change into Passive :

- (i). My teacher has to teach me.
- (ii) Robin had to buy a car.
- (iii) Vinayak was to close the door.
- (iv) My father is to plant the tree.
- (v) People have to save the forest.
- (vi) We have to help the blind.
- (vii) Kamal Kishore is to sing a song.

Ex. 4. Now study the sentences given below and then do the exercise that follows :

- (i) Who did it? (Active)
By whom was it done? (Passive)
- (ii) When do you take milk? (Passive)
When is milk taken by you? (Passive)
- (iii) Do you sing a song? (Active)
Is a song sung by you? (Passive)
- (iv) Help me (Active)
Let me be helped or I should be helped. (Passive)
- (v) Give me your book, please. (Active)
You are requested to give me your book. (Passive)

Ex. 4.1. Change into Passive Voice :

- (i) Who helps the blind?
- (ii) Is he writing a story?
- (iii) Why do you want to do it?
- (iv) Did Rekha buy a car?
- (v) Close the door.
- (vi) Solve the problem, please.
- (vii) Post the letter.

F. ACTIVITIES

1. Collect a few folk songs which the people of your community sing on different festive occasions.
2. Write a short report on the preservation of the cultural heritage of your state.

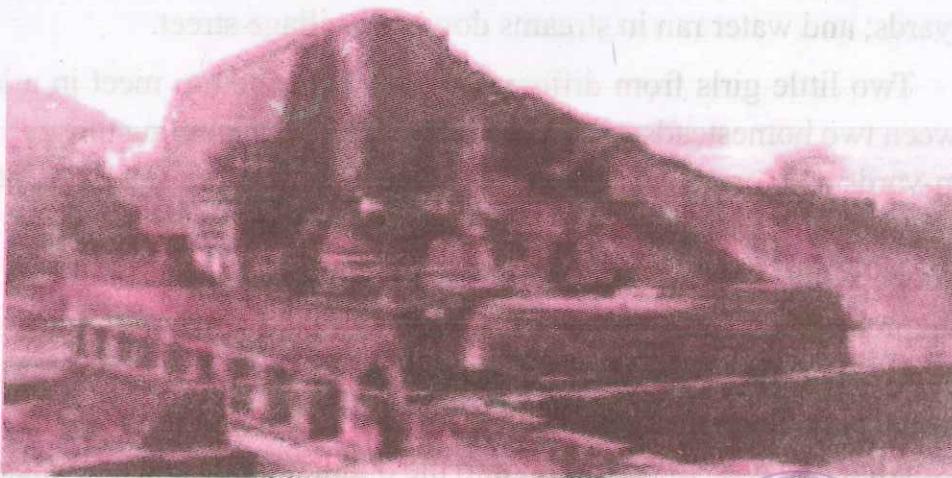
G. TRANSLATION

Translate the following passage from the lesson into Hindi:

Culture is the efflorescence of civilisation. Civilisation is the organisation of society which creates the condition of culture. There can, therefore, be no culture without civilisation, but there may be civilisation which have not yet developed their culture. Perhaps what is more often the case is that there are civilised people among whom only a small section has achieved culture. We have, therefore, had and still have races and nations that are civilised; but, except for India, we have not yet had any nation or race that could be regarded as cultured in all its sections and classes, for here in India, culture is almost as extensive as civilisation.

H. PICTURE COMPOSITION

Work in pairs or in small groups:



Look at the picture and write at least ten sentences about it.

...

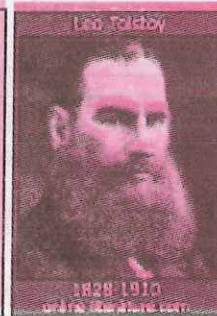


LITTLE GIRLS WISER THAN MEN

Leo Tolstoy

A. Work in small groups and pairs and discuss the following :

1. Do you celebrate festivals?
2. Which festival do you enjoy most?
3. How do you celebrate it?



It was an early Easter. Sledging was only just over; now still lay in the yards; and water ran in streams down the village street.

Two little girls from different houses happened to meet in a lane between two homesteads, where the dirty water after running through the farm-yards had formed a large puddle. One girl was very small, the other a little bigger. Their mothers had dressed them both in new frocks. The little one wore a blue frock, the other a yellow print, and both had red handkerchiefs on their heads. They had just come from church when they met, and first they showed each other their finery, and then they began to play. Soon the fancy took them to splash about in the water, and the smaller one was going to step into the puddle, shoes and all, when the elder checked her:

‘Don’t go in so, Malásha,’ said she, ‘your mother will scold you. I

will take off my shoes and stockings, and you take off yours.'

They did so, and then, picking up their skirts, began walking towards each other through the puddle. The water came up to Malásha's ankles, and she said:

'It is deep, Akoúlya, I'm afraid!'

'Come on,' replied the other. 'Don't be frightened. It won't get any deeper.'

When they got near one another, Akoúlya said:

'Mind, Malásha, don't splash. Walk carefully!'

She had hardly said this, when Malásha plumped down her foot so that the water splashed right on to Akoúlya's frock. The frock was splashed, and so were Akoúlya's eyes and nose. When she saw the stains on her frock, she was angry and ran after Malásha to strike her. Malásha was frightened, and seeing that she had got herself into trouble, she scrambled out of the puddle, and prepared to run home. Just then Akoúlya's mother happened to be passing, and seeing that her daughter's skirt was splashed, and her sleeves dirty, she said:

'You naughty, dirty girl, what have you been doing?'

'Malásha did it on purpose,' replied the girl.

At this Akoúlya's mother seized Malásha, and struck her on the back of her neck. Malásha began to howl so that she could be heard all down the street. Her mother came out.

B.1. Answer the following questions briefly :

1. Which festival is referred to by the writer?
2. Why was sledging over?

3. Why was water running in streams down the village street?
4. Where do two little girls meet?
5. Are they of same age?
6. Why did Akoúlya try to check Malásha?
7. What advice did Akoúlya offer?

B1.2. Say True (T) or False (F) to the following statements:

1. Akoúlya and Malásha take off their shoes and stockings.
2. They do not walk towards each other in the puddle.
3. Malásha assures Akoúlya that water is not deep.
4. Malásha splashes water.
5. Akoúlya ran to strike Malásha.
6. Malásha purposely splashes water.

‘What are you beating my girl for?’ said she; and began scolding her neighbour. One word led to another and they had an angry quarrel. The men came out and a crowd collected in the street, everyone shouting and no one listening. They all went on quarrelling, till one gave another a push, and the affair had very nearly come to blows, when Akoúlya’s old grandmother, stepping in among them, tried to calm them.

‘What are you thinking of, friends? Is it right to behave so? On a day like this, too! It is a time for rejoicing, and not for such folly as this.’

They would not listen to the old woman and nearly knocked her off her feet. And she would not have been able to quiet the crowd, if it had not been for Akoúlya and Malásha themselves. While the women were abusing each other, Akoúlya had wiped the mud off her frock, and

gone back to the puddle. She took a stone and began scraping away the earth in front of the puddle to make a channel through which the water could run out into the street. Presently Malásha joined her, and with a chip of wood helped her dig the channel. Just as the men were beginning to fight, the water from the little girls' channel ran streaming into the street towards the very place where the old woman was trying to pacify the men. The girls followed it; one running each side of the little stream.

'Catch it, Malásha! Catch it!' shouted Akoúlya; while Malásha could not speak for laughing.

Highly delighted, and watching the chip float along on their stream, the little girls ran straight into the group of men; and the old woman, seeing them, said to the men:

'Are you not ashamed of yourselves? To go fighting on account of these lassies, when they themselves have forgotten all about it, and are playing happily together. Dear little souls! They are wiser than you!'

The men looked at the little girls, and were ashamed, and, laughing at themselves, went back each to his own home.

'Except ye turn, and become as little children, ye shall in no way enter into the kingdom of heaven.'

B 1.3 Complete the paragraph on the basis of the unit you have just studied :

They all went _____ quarrelling, till one gave another _____, and the affair had very _____ come to blows, when Akoúlya's old grandmother, stepping _____ among them, tried to _____ them. What are you thinking of friends? Is it right to _____ so? On a day _____ this, too! It is a time _____ rejoicing and not for such folly _____ this.



B.3.2. Answer the questions briefly:

1. Why did Akoúlya shout at Malásha?
2. Why did Akoúlya's mother seize Malásha?
3. What happened when Malásha's mother came out after hearing her howl?
4. Why was no one listening?
5. Did the old woman succeed in her effort?
6. What did Akoúlya do while other women were abusing each other ?
7. What did the two girls do when men started fighting?
8. Why did the old woman say to the crowd " Are you not ashamed of yourselves?"

GLOSSARY AND NOTES

sledging (n) : to ride on a sledge (an object for travelling over snow)

streams (n) : a narrow moving mass of liquid

puddle (n) : small shallow pool of liquid that has spread on the ground

finery (n) : wearing impressive clothes and jewellery on special occasions

splash (v) : to hit or disturb water in a noisy way

scold (v) : to speak angrily when someone does something wrong

scrambled (v) : to move in a hurried or undignified way

howl (v) : making long, loud cry expressing pain, anger or unhappiness

chip (n) : a small broken piece of something

C. 1. LONG ANSWER QUESTIONS

1. Why were the two girls dressed in new clothes and were showing their finery to each other?



2. Why did they step into the puddle? What made them fight?
3. What did the old woman mean by "Is it right to behave so? On a day like this, too!"
4. Why does the writer call the two little girls "Dear little souls"?
5. Explain "Except ye turn, and become as little children, ye shall in no way enter into the kingdom of heaven".

C.2. GROUP DISCUSSION

Discuss in groups or pairs

1. Is it proper to fight on trivial issues like sitting in the first row?
2. Discipline and love for mankind make one's character strong.

C.3. COMPOSITION

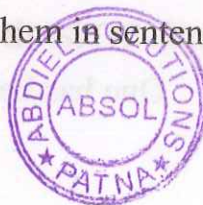
1. If you move from one culture to another culture you may find variation in custom, food habits, dress code and activities. Write a paragraph on cultural variations that you observe in the society.
2. Despite variations there are some features, which are common to the whole of mankind. Write a paragraph on those features.

D. WORD STUDY

E1. Phrasal verbs: Phrasal verbs consist of two words (verb + adverb particle), which carries a single meaning and this meaning is not the sum total of the two words.

ex. give up, put out, break down are phrasal verbs.

Pick out phrasal verbs used in the lesson and use them in sentences of your own.



E. GRAMMAR

Ex.1. One may report the words of a speaker in two different ways:

1. May quote the actual words of speaker (direct speech).
2. Or report what a speaker said without quoting his exact words is (indirect speech).

Look at the following sentences in your lesson:

‘Don’t go in so, Maláshá, said she.

She said, ‘Your mother will scold you.’

Since these are the speaker's exact words, they are written within inverted commas.

Now look at following sentences:

She advised Malásha not to go in that way.

She warned her that her mother would scold her.

In reporting statements, commands and requests of direct speech in indirect speech, a few changes are required. You have been told about these changes in earlier lessons. In addition to those changes you have to note how the reporting verb of commands and requests are introduced by verbs expressing command or request and also how the imperative mood is changed into the infinitive.

Now pick out sentences from the lesson written in direct speech and change them into indirect speech.

Ex. 2. Write the extended or full form of the following:

One has been done for you.



LITTLE GIRLS WISER THAN MEN

I'm	I am	won't	.....
don't	.....	didn't	.....
hadn't	.....	hasn't	.....
haven't	.....	shouldn't	.....
shan't	.....	aren't	.....
wouldn't	.....	weren't	.....
isn't			

F. ACTIVITY

1. Recall any past event related to your friend similar to this story. Report that event to your friend in indirect speech.

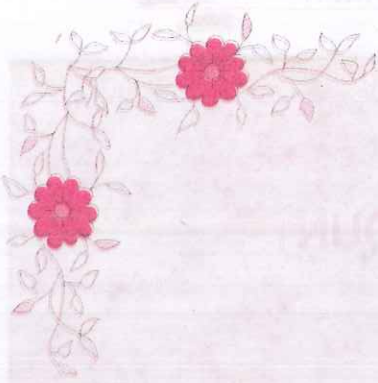
G. TRANSLATION

Translate the passage into Hindi:

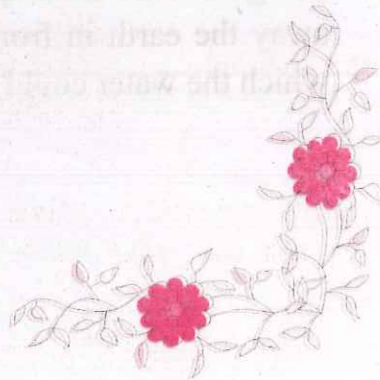
They would not listen to the old lady, and nearly knocked her off her feet. And she would not have been able to quiet the crowd, if it had not been for Akoúlya and Malásha themselves. While the women were abusing each other, Akoúlya had wiped the mud off her frock, and gone back to the puddle. She took a stone and began scraping away the earth in front of the puddle to make a channel through which the water could run out into the street.

...





POETRY



GOD MADE THE COUNTRY

William Cowper

WILLIAM COWPER (1731-1800) may be said to be giving in his poems a foretaste of the poetry of Wordsworth. There is in his works the same deep respect for the rural life, the common people and the lovely, quiet landscape. Like Wordsworth again he did not hesitate in giving clear-cut opinion about the issues of his time.



It is a paradox that the poets and dramatists who lived in cities or state capitals have written powerfully about the beauty of the rural life. The simplicity of the common villagers engaged in humble professions, the abundance of natural life in the flora and the fauna and the peaceful living they together make have always inspired poets to write on the life in the countryside.

Cowper's poem is a classic example of this kind of writing. The first line of the poem - "God made the country and man made the town" - truly sums up the creation of the countryside and the evolution of towns. Being created in a natural way, villages possess a perfection that towns and cities can never have. Addressing the town-dwellers, the poet throws light on the virtues of the rural life and exhorts them to escape from artificial luxury and comfort to the simple, but enduring, pleasures of a village.

A. Answer the following questions briefly:

1. Do you belong to a village? Which natural scenes and objects there attract you most?
2. Do you belong to a town? What things there cause annoyance to you?

GOD MADE THE COUNTRY

God made the country, and man made the town.

What wonder then that health and virtue, gifts

That can alone make sweet the bitter draught

That life holds out to all, should most abound

And least be threatened in the fields and groves? 5

Possess ye, therefore, ye, who borne about

In chariots and sedans, know no fatigue.

But that of idleness, and taste no scenes

But such as art contrives, possess ye still

Your element; there only can ye shine; 10

There only minds like yours can do no harm.

Our groves were planted to console at noon

The pensive wanderer in their shades. At eve

The moonbeam, sliding softly in between

The sleeping leaves, is all the light they wish, 15

Birds warbling all the music. We can spare

The splendour of your lamps; they but eclipse

Our softer satellite. Your songs confound

Our more harmonious notes : the thrush departs

Scar'd, and th' offended nightingale is mute., 20

B. Answer the following questions briefly:

1. Where do you find health and virtue?
2. Where do you find fields and groves?
3. What is the source of light in villages in the evening?
4. Why is the nightingale mute in a town?

GLOSSARY AND NOTES

abound : to be in plenty

threaten : to intimidate by threats

sedan : a covered chair to be carried on poles

fatigue : exhaustion

contrive : to make something happen

pensive : sad

confound : to create confusion

thrush : a song bird

C. 1. LONG ANSWER QUESTIONS

1. Why does the poet believe that God made the country?
2. Why does the poet believe that man made the town?
3. Why is life bitter?
4. What can make our life sweet?
5. What function do groves perform in a village?
6. What are the birds scared of? Explain.



C. 2. GROUP DISCUSSION

1. The villages are no longer beautiful and peaceful. Discuss.
2. Towns are important for the progress of civilization. Discuss.

C. 3. COMPOSITION

1. You spent your summer vacation in a village. Write a letter to a friend, telling him the things you enjoyed there.
2. Write a paragraph on the trees that are found in your village.

D. WORD STUDY

D.1. Dictionary Use

1. Correct the spelling of the following words:

abaund kontrie cedan
pencive idelness eklips

2. Complete the following sentences with the words given below:

idleness taste wanderer threatened
pensive offended confounded chariots

1. He _____ to beat me.
2. _____ will not let you rise in life.
3. Did you _____ the sweet dish ?
4. Like a _____ I just moved here and there.
5. Having failed at the examination, he was in a _____ mood.
6. His words _____ me and I could not give a correct reply.
7. _____ were the vehicles of gods and kings.
8. The teacher was _____ when Raju went on arguing with him.

D. 2. Word Formation

1. A number of verbs are made by simply adding - en to them in the end-

eg. threat (n) threaten (v)

GOD MADE THE COUNTRY

haste (n)	hasten (v)
light (adj)	lighten (v)
mad (n)	madden (v)
strength (n)	strengthen (v)

Use these verbs in sentences of your own.

2. By using '-er' in the end of an adjective we give it a comparative form

eg. soft	softer
kind	kinder
sharp	sharper
thin	thinner
dark	darker
thick	thicker

Now make comparative adjectives by adding -er to the following:

big	sweet	tasty	old	out
white	black	green	small	large

D. 3. Word Meaning

Match the following words in column 'A' with their meanings given in column 'B' -

A	B
threaten	exhaustion
fatigue	natural quality
element	express a threat
spare	frightened
splendour	brilliance
scared	additional to what is required



E. GRAMMAR

On many occasions, we simply connect two sentences

by the using and -

eg. God made the country, and man made the town.

We went to the market, and we also went to the cinema.

Now join the following sentences with and -

1. Raju wrote letters. He posted them.
2. Mother cooked dinner. She served it.
3. The teacher taught the lesson. He asked us to do exercises.
4. Rajan saw a puppy in the street. He brought it home.
5. The boys were playing. They were making a noise.
6. The king gave him land. The queen gave him jewels.
7. He went to the circus. His friends went to the cinema.
8. We will go to Delhi. They will go to Jaipur.
9. My father is in the drawing room. I am in the study.

F. ACTIVITIES

1. Collect four poems in Hindi that deal with village life.
2. Write a short profile of a village you have visited / the village you belong to.

G. TRANSLATION

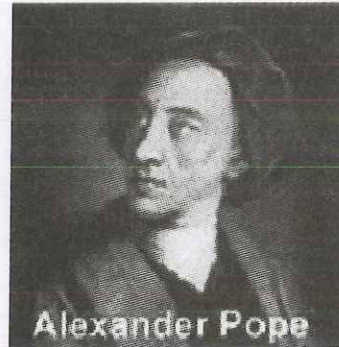
Translate the following into English:

1. इस फल को मत खाओ।
2. धूप में मत खेलो।
3. बाजार शाम में जाओ।

ODE ON SOLITUDE

Alexander Pope

ALEXANDER POPE (1688-1744), was one of the greatest satirists of the early 18th century. He was also a critic. But he is remembered chiefly as a satirist. This vein of his poetry is best expressed in 'The Rape of the Lock' 'The Dunciad' and 'The Epistles'. Two of his other famous works are 'Essay On Criticism' and 'Essay On Man.'



Ode is a poem addressed to a person or an object. The Greek word 'ode' meant a choric song generally accompanied by dance. The term is presently used to refer to long, meditative lyric poems that in dignified manner address a noble subject. In the present poem 'Ode On Solitude' the poet draws a beautiful picture of a happy man.

A. Answer the following questions very briefly:

- 1. How many of you want to be happy? What leads to happiness?**
- 2. What makes our life happy - money or contentment or both? Discuss.**

3. Have you ever visited a remote village adorned with natural beauty and a capital town full of sky-scrapers? Which one would you like and why?

Happy the man whose wish and care

A few paternal acres bound,

Content to breathe his native air

In his own ground.

Whose herds with milk, whose fields with bread, 5

Whose flocks supply him with attire;

Whose trees in summer yield him shade,

In winter fire.

Blest, who can unconcernedly find

Hours, days, and years, slide soft away 10

In health of body, peace of mind,

Quiet by day.

B.1. Answer the following questions very briefly:

1. Who is a happy man?
2. Who (m) does the pronoun 'his' in the third line of the 1st stanza refer to?
3. Who gives him milk?
4. What gives him bread?
5. From where does he get his clothes?
6. How do trees help him?



Sound sleep by night; study and ease
Together mixt, sweet recreation,
And innocence, which most does please 15
With meditation
Thus let me live unseen, unknown;
Thus unlamented let me die;
Steal from the world, and not a stone
Tell where I lie. 20

B.2. Answer the following questions very briefly:

1. Name the poem and the poet.
2. Who is a blessed man?
3. How does a happy man spend his time?
4. Who (m) does 'me' refer to in the last stanza?
5. What do you mean by 'slide soft away'?
6. What does the poet wish for after death?
7. How does the poet want to live?
8. How does the poet want to die?
9. What are, the features of a happy life?

GLOSSARY AND NOTES

paternal (adj) : inherited from father

content (adj) : satisfied

native air (n) : air of one's homeland

herds (n) : cattle

attire (n) : dress, clothing

recreation (n) : entertainment

ODE ON SOLITUDE

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meditation (n) : practice of thinking deeply in silence, contemplation

unlamented (adj) : unmourned, not very sad

unconcernedly (adv) : in an untroubled manner or not in worried or anxious manner

lie (v) : to bury, remain passively in a horizontal position

C.1. LONG ANSWER QUESTIONS

1. The poet thinks that those who are content with what they have are happy men. Do you agree? Give reasons.
2. What does the speaker mean by Together mixt, sweet recreation. Can these things be mixed? Have you ever tried to do so?
3. Why does the poet want to live and die stealthily from the world. How many of you would like to do so? And Why?
4. Is the title of the poem justified? Can you suggest any other title? Give reasons for your choice.

C.2. GROUP DISCUSSION

Discuss the following in groups or pairs.

1. Are we happier than our forefathers?
2. Is village life better than city life?

C.3. COMPOSITION

1. Write a letter to your younger brother/sister living in Patna about the effects of noise pollution due to congested traffic.
2. Write a paragraph in about 100 words:
 - (a) The importance of trees
 - (b) Bliss of solitude

D. WORD STUDY

D.1. Dictionary Use

Ex.1. Correct the spellings of the following words:

patternal

breeth

atire

unconcernadly

inocence

unlmented

D.2. Ex. 1. Find out from the poem words the meaning of which have been given on the left hand side. The last part of each word is given on the right hand side.

1. A measurement unit re
2. dressings, clothes re
3. holy or lucky ed
4. inherited from father al
5. Indifferently ly

Ex. 2. Fill in the blanks with suitable words given below:

native

peace

sound

content

meditation

1. I didn't get a sleep last night.
2. She found peace through yoga and
3. Mr. Jha lay back and enjoyed the of the Summer Evening.
4. Mrs. Sinha is with what he has.
5. Mr. Maung is a speaker of English.

E. GRAMMAR

Look at the following examples:

- a) He lives in his own house.
- b) Can you finish the work by the end of the day?

Here words 'in' and 'by' used above to show relationship. Such words are called prepositions.

Use - Prep. normally precede noun and pronouns.

Some more examples:



(A) Prepositions of Time and Date	Travel and Movement	Position
at, on, by, before in, from, since, for, during, to, till, until, after, afterwards, etc.	from, to, at, in, by, on, into, onto, off, out of, with, across, through along, etc.	above, below, over, under, beside, between, among, behind, in front of, but, except, etc

Ex.1. Find out five prepositions from the poem and frame sentences of your own.

Ex.2. Insert suitable prepositions in the following sentences:

- 1. He was knocked down bus.
- 2. She saved him drowning.
- 3. What is it made ?
- 4. Yesterday, I had an argument Mr. Sinha.
- 5. It took us an hour complete this assignment.

F. ACTIVITY

Study the following:

Care - air; bound - ground

These are called rhyming words. A word that has the same sound or ends with the same letter as another word is called rhyme.

Can you think of a rhyme for "beauty"?

Ex.1. Make a list of four pairs of rhyming words used in the poem.

Ex.2. Work in pairs and talk about the things which make you happy or unhappy.

G. TRANSLATION

Translate the poem into your mother tongue.

Happy the man whose wish and care
A few paternal acres bound,
Content to breathe his native air
In his own ground.

"POLYTHENE BAG"



Durga Prasad Panda

Durga Prasad Panda occupies a prominent position in Oriya literature. Primarily a linguist, Panda also writes poetry in English and sometimes translates Oriya poems into English and vice versa. His famous works are 'Sawarani' and 'Rays'. In the present poem, "Polythene Bag", he touches on the pressing issue of polythene bag and the evil consequences it has on environment. The strength of the poem is the correlation between human emotion and a mundane thing like a polythene bag.

A. Work in a small group and discuss the questions given below:

- 1. You and your family members go to market to purchase several things. After you have purchased goods you need some sort of bag to carry these goods.**
 - (a) What sort of bag do you use to carry the goods - bag made of cloth, paper or a polythene bag?**
 - (b) What do you do with these bags after you have carried the purchased items?**



"POLYTHENE BAG"

'Hurt' is such a strange polythene bag
which never gets
dissolved into the earth's crust

When touched it makes a squeaky noise,
when burnt it exudes a pungent smell,
when left to itself
it pollutes the environment.

B.1. Answer the following questions very briefly:

1. Who has composed the poem ?
2. Does a polythene bag get dissolved?
3. When does a polythene bag make a noise?
4. What does it give out when it is burnt?
5. How does it affect environment?

Just like the polythene bag
his 'hurt' too melts down
with a little touch of warmth.

But deep inside the grief's garbage bin
far away from everyone's gaze
the germs of the disease
keep on growing.

“POLYTHENE BAG”

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The polythene bag
remains buried within

Only the pain caused by the ‘hurt’
keeps coming back
again and again.



B 2. Answer the following questions briefly:

1. How do the germs of disease grow?
2. What does the word “Hurt” stand for?
3. What causes pain?
4. Whose hurt melts down like polythene bag ?
5. What comes back again and again?
6. Where is the polythene bag buried?

GLOSSARY AND NOTES

dissolved (v) : disappeared gradually, ceased to exit

crust (n) : outer surface

squeaky (adj) : short and shrill

exudes (v) : comes or passes out slowly

pungent (adj) : poisonous

melts (v) : becomes liquid through heating

grief (adj) : deep sorrow

garbage (n) : rubbish, waste things

bin (n) : a large for rubbish container

gaze (n) : long and steady look

growing (v) : developing, increasing in size

buried (v) : placed under the earth



C.1. LONG ANSWER QUESTIONS

1. How does a polythene bag pollute our environment ?
2. Why does the poet compare 'hurt' with a polythene bag, ? Give any two reasons.
3. "The polythene bag remains within." Explain.
4. Have you ever been hurt ? Write your feelings in your own words.

C.2. GROUP DISCUSSION

Discuss the following in groups or pairs:

1. Good environment makes our life happy and healthy but most of us fail to understand it.
2. The sources of pollution are limitless.

C.3. COMPOSITION

1. Write a paragraph in about 100 words on pollution.
2. Narrate your experience of a badly polluted colony in your locality that you have recently visited.

D. WORD STUDY

D.1. Dictionary Use

Ex. 1. Correct the spelling of the following words:

Polethen, disolved, squacky, disees, remeins, burried, coused.

Ex. 2. Give the 'ANTONYMS' of the following words:

strange, never, noise, little, warm, pain, back, deep, inside.

E. GRAMMAR

Ex. 1. Look carefully at the different forms of verb 'get':

get, got, got (gotten), getting, gets.

Now give different forms of the following verbs as illustrated above:

dissolve, touch, make, burn, pollute, keep, remain, bury, come, cause.

Ex. 2. Go through the poem minutely and fill in the blanks given below:

1. Which never dissolved.
2. When touched it a squeaky noise.
3. Only the pain caused by the

E.1. Figures of Speech

'Hurt' is such a strange polythene bag.

In the above sentence we find that 'Hurt' which means 'being wounded' is compared to the polythene bag. These are two different things. One is a feeling and another is a thing. This kind of comparison without any obvious link of comparison such as 'like' or 'as' makes the polythene bag a metaphor.

1. Metaphor is a figure of speech in which an implicit comparison is made between two different things or feelings. Here the real meaning is different from the literal meaning of words.

ex. She is the moon on the earth.

He is a lion in the fight.

He is the star of the family.

She is a book worm

Nature is our best teacher.

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2. The other figure of speech is simile. This figure of speech stands for an explicit form of comparison which is made between two different things or feelings, using words 'like' or 'as'.

I wandered lonely as a cloud - 'Wordsworth'

My love is like a red, red rose - Burns

Now fill in the following sentences with the following phrases given below.

as a dove, as a lion, as coal, a lion, the ship, walking shadow, a dagger.

1. She is as gentle _____.
2. He is _____ in the fight.
3. He is as strong _____.
4. Life is but a _____.
5. The camel is _____ of the desert.
6. She is as black _____.
7. The news was _____ to her tender heart.

F. ACTIVITY

1. Visit slum colonies of your area and prepare a list of the problems of the people who reside there.

G. TRANSLATION

Translate into English :

- (i) पोलीथीन घुलता नहीं है।
- (ii) यह बहुत आवाज (ध्वनि) उत्पन्न करता है।
- (iii) यह काफी दुर्गंध देता है।
- (iv) यह कविता किसने लिखी?
- (v) तुम से यह किसने कहा ?



A Write in small groups and discuss the following

1. How many friends do you have? Who among them has helped you?
2. Have you been away from your parents for a long time? How did you feel then?

THINNER THAN A CRESCENT

Vidyapati

Born in the village of Bisapi in Madhubani, on the eastern side of north Bihar. Vidyapati is well known for depicting the pangs of separation in the well-known tradition of Jayadeva. His love-songs re-create and reveal the world of Radha and Krishna, the major love figures of Indian mythology and literature. However, while Jayadeva's poem celebrates Krishna's love and pays comparatively little attention to Radha the woman, Vidyapati is primarily concerned with the intense passion of Radha's love. At once sensuous and sensual, descriptive and dramatic, Vidyapati's songs range beyond the mythological only to find their place in the heart of a human lover whose dreams and desires never die, whose sighs and cries never end. The present poem is in the form of a report from a friend of Radha to Lord Krishna. The Lord has had no occasion to meet Radha for sometime. The young girl took this to heart. Consequently, her health began to fail. Greatly concerned over this condition of Radha, the anonymous friend runs to Lord Krishna to report this.



A Write in small groups and discuss the following:

- 1. How many friends do you have ? Who, among them, has helped you?**
- 2. Have you been away from your parents for a long time ? How did you feel then ?**

THINNER THAN A CRESCENT

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Her tears carved a river
And she broods on its bank
Hurt and confused.

You ask her one thing,
She speaks of another.
Her friends believe
That joy may come again
At times they banish hope
and cease to care.

O Madhava,
I have run to call you:
Radha each day
grows thinner
Thinner than the crescent in the sky.

B Answer the following questions briefly:

1. Why is Radhika crying ?
2. What two feelings of Radha have been referred to by her friend ?
3. To whom does the friend make a report ?
4. What do Radha's friends believe in ?
5. Why did Radha's friend run to Lord Krishna ?

GLOSSARY AND NOTES

carve (v) : to make something by cutting it with knife

brood (v) : to continually think about something painful

confused (adj) : puzzled, not able to understand properly

banish (v)* : to drive away, to expel

cease (v) : to stop

crescent (n) : the curved shape of the moon in its first phase

C.1. LONG ANSWER QUESTIONS

1. Describe Radha's condition, as reported by her friend.
2. Why is Radha's friend so worried ?
3. "Radha each day/grows thinner/thinner than the crescent in the sky", comment on the use of imagery.

C.2. GROUP DISCUSSION

1. A friend in need is a friend indeed.

C. 3. COMPOSITION

1. Write a message to your mother to inform her that you are going to see Ranjan who has taken ill.
2. Your friend is living in a state of anxiety and worry. Write, in a paragraph of 80-100 words, on the pathetic condition of your friend.

D WORD STUDY

D.1. Dictionary Use

1. Correct the spelling of the following words.

karv

banis

brudes

seige

konfusd

thiner

2. Write antonyms of the following words.

believe

thin

hope

friend

cease

confused

E. GRAMMAR

Ex. 1. When 'Each' is used before a singular noun, it always takes a singular verb; e.g.

Each boy in this class **has** a pencil box.

Each girl in this school **has** a bicycle.

Each labourer **gets** a meal.

Each student **has** got a new book.

Each student **goes** to the library.

Now, fill up the blanks with suitable verbs given in the brackets:

1. Each boy _____ to school. (go/goes)
2. Each teacher _____ got a room. (has/have)
3. Each person _____ a car. (own/owns)
4. Each child _____ a problem. (has/have)
5. Each labourer _____ given a uniform. (was/were)
6. Each painter _____ given a prize. (has been/have been)
7. Each lesson in the book _____ two pictures. (has/have)
8. Each room in this hotel _____ a television set. (has/have)
9. Each bench in the park _____ full. (is/are)
10. Each compartment _____ overcrowded. (was/were)



F. ACTIVITIES

1. Translate any song in your mother tongue into English.
2. Find out for yourself one more poem by Vidyapati and recite it in the class.

G. TRANSLATION

Translate into English:

1. मैं तुम्हें सूचना देने आया हूँ।
2. मैं तुम्हें यह पुस्तक देने आया हूँ।
3. मैं नाश्ता कर चुका हूँ।
4. मैं अपना काम समाप्त कर चुका हूँ।
5. मैं यह पुस्तक पढ़ चुका हूँ।
6. वह खेलने गया है।
7. वह बाजार गया है।
8. वह सिनेमा गया है।

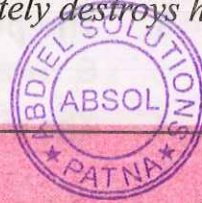


THE EMPTY HEART

Periasamy Thooran

PERIASAMY THOORAN (Periasami Turan, 1908-87), a distinguished Tamil writer, first made his name as a writer of short stories and poems. However he is best remembered today as the editor of the famous ten-volume general encyclopaedia in Tamil, Kalai Kazhanjiyam. Later, he also compiled and edited an encyclopaedia in Tamil for children. A master of style, Thooran handled successfully the prose-poem and the sonnet. His works include such popular collections as Ilantamiza and Turan Kavithaika (poems), Tangacangili (Short stories) and Puvin Sirippu (essays). Among the many awards that came to him were the Padma Bhushan and Kalalmamani from Tamil Nadu.

The poem Kurai Kudam (The Empty Heart) highlights a great human weakness: man's insatiable greed which ultimately destroys him.



A. Answer the following questions orally:

- 1. What is your opinion about a greedy man?**
- 2. What does he do to satisfy his ambition?**
- 3. What ultimate result does he have to come across?**

THE EMPTY HEART

The man was rich, but not content.
Morning, noon and night he went
To the Wish-yielding Tree and prayed:
'O Kalpaka, I seek your aid;
All I want is a pot of gold.'
His prayer was granted sevenfold:
For as a gift to him was given,
Glistening gold in pitchers seven.
Seven silver pitchers were now with him
Each with gold coins filled to the brim.
But the Tree unkind took into its mind
To add an eighth, a half-full pot.

B.1.1. Write 'T' for true and 'F' for false statement:

1. Periasamy Thooran has written the poem 'The Empty Heart'.
2. Periasamy Thooran was a Bengali writer.
3. The poem 'The Empty Heart' has been translated by S. Swaminathan.
4. The man was given six pots .

B.1.2 Answer the following questions very briefly:

1. Why was the man not content, although he was rich?
2. When was the gift given by the tree?
3. Why was the tree called unkind?

THE EMPTY HEART

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4. When did the man want one pot of gold?
5. Why was he given seven pots?

To fill this quick was his thought;
The seven full vessels he clean forgot,
The demon Desire now made him mad.
To mother, wife, children 'good bye' he bade .
He rose before cock-crow, past midnight he worked;
Eating, drinking and sleep he shirked.
He wrecked his health, his conscience sold
And tried all tricks to gather gold.
Eager and anxious he shamelessly took
Each coin he could clutch by hook or crook.
Harder and harder he tried, but died
Before he could quite fill the pot.
Greed and endless, but life is not.
Nothing is wrong with a half-filled purse;
'Tis the void in the heart that is the curse.

B.2. Fill in the blanks with suitable words reading the poem carefully.

The man was rich, but
Morning, noon and he went.
His prayer was granted
For as a gift to him was

300



To fill this, was his thought.
The seven full he clean forgot.
Nothing is wrong with a half- filled purse. 'Tis the void
in the heart

C.1. LONG ANSWER QUESTIONS

Answer the following questions:

1. Comment on the title of the poem. Is the title justified?
2. What does the name “Kalpaka” evoke? What light does it throw on the character of the person?
3. Contentment is the style of life. Discuss in the light of the poem.
4. Explain the following lines:
“Nothing is ‘wrong with a half-filled purse;
‘Tis the void in the heart that is the curse.”
5. What does ‘Silver pitcher’ symbolise in the poem ?

GLOSSARY AND NOTES

yielding (n) : to produce or provide

glisten (v) : to shine

pitcher () : a large clay container

vessels (n) : utensils for holding something, a large ship or boat, a tube the carries blood through body of the person or an animal

demon (n) : an evil spirit. a person who does very well or with a lot of energy

shirk (v) : to avoid doing, you should do, especially because you are too lazy

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wreck (n) : a ship that has sunk or that has been very badly damaged, a person who is in a bad physical or mental condition

void (n) : a large empty space (v) : to state officially that it is no longer valid. (adj) completely making devoid

encyclopaedia (n) : a book or set of books giving information about all areas of knowledge or about different areas of one particular subject

brim (n) : edge or lip of a vessel

C.2. GROUP DISCUSSION

Discuss the following in groups or pairs:

1. The greed for the accumulation of material wealth leads to destruction.
2. What ultimately counts is not wealth but the richness of heart.

C.3. COMPOSITION

Write a paragraph in about 100 words on each of following:

1. A rich man's empty heart.
2. Rewards of being kind-hearted.

D.1. WORD STUDY

Correct the spelling of the following words:

Atteck	Apeal	Statament
Bigin	Chenge	Compeer
Gratful	Sufer	Refoote

D.2. Use the following words in sentences :

Care	Bridge	Demand	Hope	Guard
Fight	Promise	Profit	Return	Smell

D.3. Word Meaning

Ex. Match the words given in column 'A' with their meanings given in column 'B'.

A

B

- | | | |
|------------|---|------------------------|
| 1. Brim | - | A large empty space |
| 2. Void | - | To fill to the top |
| 3. Wreck | - | To avoid doing |
| 4. Shirk | - | A ship that has sunk |
| 5. Demon | - | A large ship or boat |
| 6. Vessels | - | An evil spirit |
| 7. Pitcher | - | To produce or provide |
| 8. Yield | - | A large clay container |

E. GRAMMAR

Pick out the infinitives, the gerund and the participles in the following sentences:

1. I decided to go there.
2. Walking is a good exercise.
3. He forced me to join the campaign.
4. Laughing is a good tonic.

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F. ACTIVITY

Look at the following sentences and find out how the words rhyme.

1. The man was rich, but not content.
Morning, noon and night he went.
2. All I want is pot of gold.
His prayer was granted sevenfold
3. The Demon desire now made him mad
To mother, wife, children 'good bye' he bade.

Now fill in the blanks with appropriate rhyming words - one from the poem itself and another on your own.

thought	_____	_____
sold	_____	_____
took	_____	_____
pat	_____	_____
purse	_____	_____
seven	_____	_____
brim	_____	_____

Compose a small poem on Mother, using the rhyming words you have written above.

G. TRANSLATION

Translate into English:

1. मेरी माँ दयालु है।
2. वे सुबह में टहलते हैं।



3. तुम्हें आराम करना चाहिये।
4. वह कलम से लिख सकती है।
5. पटना बिहार की राजधानी है।
6. पटना गंगा के किनारे बसा हुआ है।
7. गंगा एक पवित्र नदी है।
8. गंगा को प्रदूषित नहीं करना चाहिये।
9. पटना एक पुराना शहर है।
10. उसने पटना के बारे में पत्र लिखा है।



KOEL

Puran Singh

A. Work in a small group and answer the following questions briefly:

1. Which is your favourite bird? Why do you like it for?
– For its colour, melodious voice, beautiful appearance, usefulness or something else?

KOEL

Koel! what lightning fell? what singed thy wings?

What keeps thee fresh, yet charred?

Concealed in the mango-leaves, thou singest!

Thy high-pitched strains wake in my soul a

thousand memories! 5

Why so restless that thy spark-shedding notes

go forth kindling fire?

Lo! The roses are on fire which winds and

waters catch!

The shades of mangoes burn! 10

What a rain of sparks art thou, O little Bird!

Koel! what lightning fell? what singed thy wings?

B.1. 1. Write 'T' for true and 'F' for false statement:

1. The Koel is called the black cuckoo.
2. The Koel sings in the apple - leaves.
3. The song of the cuckoo brings a thousand memories.
4. The poet does not become restless to hear its voice.
5. "Thy wings" means "your wings".

B.1.2. Answer the following questions very briefly:

1. Who wrote the poem Koel?
2. What do "thy" and "art" stand for?
3. What wakes thousand memories in heart?
4. What happens with the shades of mangoes?
5. "O little Bird!" Why has 'B' in 'Bird' capital here?

||

The Fire of Love has charred my wings, and
made me anew

I am restless! Where is my Beloved?

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The sight of mango-blossoms fires me all the more!

The greener the garden, the brighter burns my heart!

My flaming soul asks, "Where? where is my Beloved?"

"Speak! speak! why are thy leaves so still?"

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B.2. Answer the following questions very briefly:

1. What charred the wings of the Koel?
2. Why is the Koel restless?
3. What fires the Koel?
4. What burns her heart?
5. What does the flaming soul of the Koel ask?

GLOSSARY AND NOTES

lightning (n) : flash of light

charred (adj) : burnt and became black

conceal (v) : to keep secret, to hide

pitch (n) : the standard degree of acuteness of a sound that makes it a high note or low

strain (n) : a melody

shed (v) : to throw off

kindling (v) : to set on fire

thy (pro) : your

art (v) : are

thou (pro) : you

singest (v) : sing

C.1. LONG ANSWER QUESTIONS

1. In response to the speaker's question." What singed thy wings?"
The Koel replies, "The fire of love has charred my wings." What does the Koel's answer suggest? Can love burn like fire? Is this

burning a positive thing or a negative one? Explain.

2. Why does the poet call the Koel “a rain of sparks”? Explain.
3. Why is the Koel restless? Is she able to win over her restlessness? If no, Why?
4. Why is the Koel praised? How do you feel when you hear its voice?
5. Do you think that the Koel symbolises true love?

C.2. GROUP DISCUSSION

Discuss the following in groups or pairs:

1. Nature always soothes our aggrieved soul.
2. We always look forward to meeting whom we love.

C.3. COMPOSITION

1. Write a paragraph in about 100 words on each of the following:
 - (i) A caged bird finds it difficult to sing.
 - (ii) The cuckoo’s voice.
2. Write a letter to your friend describing how a koel though black in appearance stands for the sweetness of the soul.

D. WORD STUDY

D.1. Dictionary Use

Look up a dictionary and write two meanings of the following words- the one in which it is used in the lesson and the other which is more common:

- | | | |
|-----------|--------|---------|
| kindling, | spark, | strain, |
| flame, | char, | wing |

D.2. What words do you use for 'they', 'thou', 'thee', 'singest', and 'art', in modern English?

D.3. Write the synonyms of the following words:

keep little speak
conceal freedom sight

E. ACTIVITY

Do a project work on five singing birds which are found in your locality.

F. TRANSLATION

Translate unit 1 of 'Koel' (text before the questions in box) in Hindi or any other language that you know.

Koel! what lightning fell ? what singed thy wings?
What keeps thee fresh, yet charred?
Concealed in the mango-leaves, thou singest!
Thy high-pitched strains wake in my soul a
thousand memories!



THE SLEEPING PORTER

Laxmi Prasad Devkota

Laxmi Prasad Devkota was born on the 12 November 1909 in Kathmandu. He obtained a Bachelor of Arts degree from the Patna University in 1929. He was a renowned poet and storyteller of his time. In 1948, he presided over the first national poetry festival of Nepal organized by Nepali Sahitya Parishad. Immediately after this poetry festival, he exiled himself to Varanasi, India, to edit Yugvani (The Voice of the Age), which was a mouthpiece of the Nepali Congress. In Nepal, his house and properties were confiscated by the government.



A. Work in small groups and discuss the question given below:

- 1. Suppose you have to climb up the fourth floor of a building with a heavy load on your back. Will you feel any trouble doing so? Talk about the trouble that you will face.**



THE SLEEPING PORTER

A twenty-five kilo load on his back
spine double bent
a six-mile climb up in the snows of winter
naked bones, skeleton- like frail frame
yet facing an uphill task
he is challenging the mountain.

He is wearing a black cap
dirty, sweat-stained
his body is an abode of fleas and lice
his mind very dull
although it emits a sulphur-like sour smell
but what a stout human figure!

Like a bird
his heart is twittering, panting
he is sweating and out of breath

B.1. Answer the following questions very briefly:

1. How much load does the Porter have on his back?
2. What distance does the Porter cover in the snows of winter?
3. Who is challenging the mountain?
4. What type of cap is he wearing ?
5. What type of smell does the Porter emit ?

A hut on the cliff
his son shivering with cold
woes of hunger
the mother searching for nettles and vines.

Beneath this hero of the mountain
the proud conqueror of nature
are the snow-clad peaks
above
only the star-studded lid of night.
In this night
the porter is in deep slumber
"reigning over the rich kingdom of sleep.

B.2. Answer the following questions:

1. What is there on the cliff?
2. What is the mother searching?
3. Who is the hero of the mountain?
4. What is meant by 'lid of night'?
5. Who is 'reigning over' the 'rich kingdom of sleep'?

GLOSSARY AND NOTES

spine (n) : the back bone

naked (adj) : unclothed, uncovered, nude

skeleton (n) : the bony frame work of the body

frail (adj) : weak, infirm

frame (n) : a structure, shape

THE SLEEPING PORTER

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- uphill** (adj) : ascending, difficult
sweat (n) : perspiration
stain (n) : mark
fleas (n) : a kind of small jumping insect
lice (n) : pl. of louse; a parasitic insect
stout (adj) : strong, brave
twittering (adj/n) : uttering interrupted sound
panting (n) : gasping
woe (n) : grief, sorrow
nettle (n) : stinging plant
vines (n) : the creeper which bears grapes
conqueror (n) : one who conquers, a victor
clad (adj) : clothed
studded (v) : p.t of stud adorned with studs
lid (n) : the cover for the top of something
slumber (n) : a short sleep



C.1. LONG ANSWER QUESTIONS

1. The poet has focused on trials and tribulations of the porter. Elucidate.
2. A mother is searching for nettles and vines who is she? Why is she searching such things?
3. Determination, hard work and continuity win the race. Do you agree? Write your opinions with reference to the poem "The Sleeping Porter?"

C.2. GROUP DISCUSSION

1. The porters are the symbols of hard work.
2. All human beings are porters on this earth.

C.3. COMPOSITION

1. Write a letter to your mother explaining how labour never goes in vain.

D. WORD STUDY

D.1. Dictionary Use

1. Write the meanings of the words given below:

rule	a luggage-carrier	curse
under	consisting of two	spot

2. Write the antonym for each of the following words:

load	hill	honest	correct
far	dull	dirty	natural

D.2. Word Formation

Read the following lines carefully:

“A twenty-five kilo load on his back spine double bent.”

‘Bent’ is the past form of ‘Bend’; other words derived from bend are as follows:

bend, bent, bends, bendable, bender, bending.

Write as many words derived from the following verbs:

hope	write	do	help	jump
------	-------	----	------	------

E. ACTIVITY

Do a project work on the life of coolies on a Railway station.

F. TRANSLATION

Translate the poem into Hindi or any other language that you know.

MARTHA

Walter de la Mare

WALTER DE LA MARE (1873 – 1956), a modern poet, was quite different from the other poets of his age. He is unlike other modern poets such as T. S. Eliot who discuss problems related to society and industrialization. Walter de la Mare is altogether different from them. Like a conjurer, he creates an atmosphere of mystery, where experience is like a dream like reality. Among his poems “The Listener,” “The Scarecrow” and “Arabia” are worth mentioning.

Answer the questions briefly:

1. Have you read any fairy tale?
2. Do you find its events as real as in life?
3. Does it have any logical sequence of events?



Martha

“Once...Once upon a time...”

Over and over again,

PANORAMA

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Martha would tell us her stories,
In the hazel glen.

Hers were those clear grey eyes
You watch, and the story seems
Told by their beautifulness
Tranquil as dreams.

She'd sit with her two slim hands
Clasped round her bended knees;
While we on our elbows lolled,
And stared at ease.

Her voice and her narrow chin,
Her grave small lovely head,
Seemed half the meaning
Of the words she said.

B1.1 Write True (T) or False (F) for the following sentences:

1. Martha tells her stories over and over again.
2. If one watches her eyes, it seems story is told by her beautiful eyes.
3. Her stories were turbulent.
4. She would sit with clasped hands round her neck.
5. Martha would tell her stories in greenish brown valley.

B.1.2 Answer the questions briefly:

1. What does Martha do in the hazel glen?
2. What is the colour of Martha's eyes?
3. Who are staring at ease?
4. How do they sit to listen to Martha's story?
5. How were half of the stories said?

"Once...Once upon a time..."

Like a dream you dream in the night,
Fairies and gnomes stole out
In the leaf-green light.

And her beauty far away
Would fade, as her voice ran on,
Till hazel and summer sun
And all were gone:—

All fordone and forgot;
And like clouds in the height of the sky,
Our hearts stood still in the hush
Of an age gone by.



B. 2. Fill in the blanks on the basis of your reading of the poem:

Like a dream you dreamthe night,
Fairies and gnmoes stole
..... the leaf green light.
And her beauty far
Would fade as her voice ran.....

B .2.2. Write True (T) or False (F) for the following sentences:

1. Fairies and gnomes stole out Martha's beauty.
2. Like a dream her beauty gradually faded away.
3. Her voice could be heard until hazel and summer sun and other things faded away.
4. Clouds in the sky are on lower height.
5. Our hearts are shocked.
6. Martha tells her story today.
7. Her stories have tranquil effect.

GLOSSARY AND NOTES

hazel (adj.): greenish brown

glen (n): deep narrow valley in mountain of Scotland or Ireland

tranquil (adj.): calm and peaceful

slim (adj.): attractively thin and well shaped

clasped (v): to hold tightly in arms or hands

stared (v): to look at someone for long time

grave (adj.): person is quite serious in appearance or behaviour

fairies (n): imaginary creature with magical power

hush (n): place where things are quite and peaceful or suddenly becomes quite and peaceful

C. 1. LONG ANSWER QUESTIONS

1. Describe Martha's physical features.
2. Is this poem like a dream? How can you say that?
3. How does this poem end?
4. Do you think that Martha and the children enjoyed the stories?

5. Martha begins with happy and tranquil note and ends with sadness. Why does she do so? Explain.
6. Explain the mood of the poet when he says "Our hearts stood still in the hush of an age gone by".
7. Describe the poet's feeling when he started the poem.

C.2. COMPOSITION

1. Prepare a report on your visit to any hills.
2. Prepare a short speech on land sliding on hills.

D. WORD STUDY

D.1. Rearrange the letters to make meaningful words:

misl,
rdwo

denb,

ryou,

E. FIGURES OF SPEECH

Simile and Metaphor:

Simile is comparison between two objects is. It is suggested by the use of words 'like' and 'as'.

Find out simile used by the poet in this poem. (One has been done for you)

'Tranquil as dreams'

Metaphor is a way of comparing things by attributing qualities of one object to another object, person, or thing to the object. It is an implied simile.

Do you **find** any metaphor in the poem? Pick out if any:

(One has been done for you)

'He is the Shakespeare of his school'.

F. ACTIVITY

Read the poem carefully and find out if the words appearing at the end of each line rhyme alike? (One has been done for you).

You watch, and the story seems

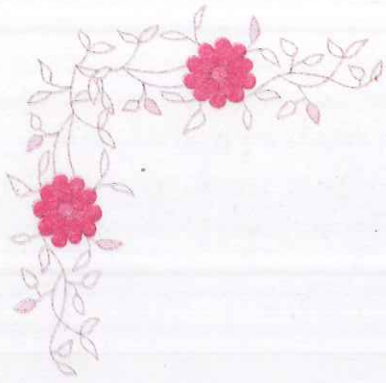
Told by their beautifulness

Tranquil as dreams.

Find out other words, which rhyme alike.

G. TRANSLATION

1. मेरी दादी कहानियां सुनायेंगी।
2. उनकी आँखों का रंग हल्का भूरा है।
3. कहानियों हमारे दिल और दिमाग को सुकून देती हैं।
4. पहाड़ियों पर बादल थे।
5. उसकी आवाज बहुत प्यारी है।
6. मैंने एक सपना देखा।
7. धीरे-धीरे उसकी आवाज कम हो गयी।
8. हमारा दिल बैठ गया।
9. हम उन्हें एकटक देख रहे थे।
10. उसकी आँखें आधी बात कह देती है।



READ, THINK AND ENJOY



READ, THINK AND ENJOY

SPARE THE ROD

Dr. Trinath Mishra

Dr. Trinath Mishra, a distinguished ex-Police Officer with a rare artistic sensibility, is a conscious writer with astute historical sense who is alive to every sensuous response and its intellectual impact on the moral superiority of the NOBs.



Dr. Zakir Hussain, the Governor of Bihar paid us a visit. Being an educationist he had a deep interest in the 'Netarhat experiment'. Shri Dar had a long association with Dr. Hussain. He belonged to the set of pioneers who had implemented the concept of Basic education formulated by Dr. Zakir Hussain.

Dr. Hussain addressed the school assembly. He talked about the objectives of education. The objective of education is to develop a positive personality by letting the latent qualities in a learner bloom forth. Though the education should enable a person to undertake a suitable vocation in life, it should not be taken as a means to win a bread-ticket only, he said, This was fully in tune with the Netarhat philosophy so it drew a wholesome appalause from the audience.

After the speech questions were invited. A number of questions

were asked about his experiences in the field of basic education and about his association with Gandhiji. Dr. Hussain gave a vivid account of his experiences on both scores.

When the session was about to close Shailoo got up.

“Sir, there is a saying in English ‘Spare the rod and spoil the child’. Do you believe in this dictum?”

Dr. Zakir Hussain peered closely at Shailoo. His french-cut beard chin bobbed up and down twice. A faint smile flickered. He turned his head slightly towards Shri Dar and whispered audibly, “Do you use the rod often here?”

“Rarely sir”, was the cryptic reply.

“Yes, the rod should be there lest a child gets spoiled”, Dr. Hussain replied, “but before the teacher picks up the rod he should deeply ponder over all other options and alternatives. He should sleep over the question at least for twenty-four hours. Only when there is no other way out he should use the rod and then too gently”.

He glanced over his shoulder towards the faculty. Perhaps he wanted to bring home his viewpoint more to the teachers. The teachers had not expected this reaction from a Gandhian Educationist. They had the apprehension that Dr. Hussain would squarely condemn and reject corporal punishment for erring students.

The rod did exist in Netarhat. It is true that it was rarely applied but, alas! never gently. Shri D.P. Singh was the doyen - the Acharya, of the creed of the rod. He had come from Mayo College, Ajmer, which used to be the school for children of Rajput Chiefs of Rajputana. The rod was the primary instrument to control the pampered tribe of Kunwaras, Bhanvars and Tanwars. Shri Singh maintained his Rajpoot traditions even in the plebeian surroundings of Netarhat. Whenever he decided in favour

of the rod - I wonder whether he ever considered other alternatives; he would borrow a wooden from Shri B. D. Pandey whenever we saw the metre-scale adorning the teacher's table in the history or English class we knew for sure that there would be a spectacle to witness. Heavy betting started as to who would be the gladiator facing the angry Singh (lion).

Part - I

One incident is clearly etched in my memory. We were in the second year. The main school building's construction had just been undertaken. Due to the induction of the second batch more class-rooms were required. To meet it a barrack type tin-shed was erected close to the Chalet. Now I think the school printing press is located there. The shed had been partitioned with C.G.I., sheets to make a number of class-rooms. Our classes were held in this tin-shed for more than two years.

One day we were given a home-task by Shri Singh. This was to write a letter to friend in English describing the change of seasons in Netarhat. Our answers were to be submitted by next morning. Compared to others my English composition was better. I had had the advantage of studying in a school run by Jesuits where proficiency in English was given more weightage compared to government run schools. I could compose this letter in the evening itself. Premchand Singh, my class fellow was a very bright student but English was his Achilles' heel. Moreover that evening he was pitted against Luxmi Narain in a game of chess. Both were top-ranking chess players of the school. As a result he could spare no time for the English composition.

Next morning he approached me and asked me for my answer-book. I readily obliged. Hurriedly Premchand copied my letter word by word in his answer-book and submitted it. He did not even alter the proper name of my friend to whom I had addressed the letter.

When we entered the English class-room on the subsequent day we found the ominous metre-scale on the top of the teacher's table. It sent a chill down our spines. All chit-chat ceased at once. We waited with baited breath to find out as to whose back was going to brave this burden.

Shri Singh entered a few moments later. He immediately asked me and Premchand to stand up. Praying inwardly to all gods, goddesses and deities to save me from this impending catastrophe I got up. My legs were all rubber. They could hardly support me. Premoo also must have felt likewise.

"Now here I have got two identical answers", Shri Singh thundered, "I know great men think alike, but I also know that even great men cannot think identically and in identical terms and words. Hence it is evident that one has copied from the answer-book of another. Tell me who has copied whom".

Both of us kept mum. Premoo did not own it up due to fear of the punishment. I observed 'omerta' adhering to the school boys' unwritten code of honour. It is not good to rat on your comrades. Reprisals would be worse than any punishment meted out by the teacher.

"So you choose to exercise your right of silence", Shri Singh remarked sarcastically, "You think I do not have the capability to find out the truth".

"Sit down both of you and write another letter to your friend describing the change in seasons", he ordered.

We sat down. Since I had done the exercise only the other day I quickly penned down a similar letter and submitted it within fifteen minutes. Premoo had only copied down the text. He now found it to be a hard task. Somehow he also scribbled down a few lines and handed over the paper to Shri Singh.

The entire class's eyes were rivetted on us. Shailoo was into the secret. So he smiled encouragingly to me and winked towards poor Premchand.

Shri Singh glanced through the two sheets. Then he put down the papers and picked up the metre-scale. My heart was pounding like a big war-drum. Shri Singh surveyed the entire class and then focussed his attention on Premchand.

"Come here Prem", he ordered.

Prem walked upto his place slowly, Shri Singh brought down the scale on the posterior of Prem. Prem doubled over partly to reduce the target and partly due to pain. The fleshy parts of his anatomy got a fleshy treatment. Mercifully after four-five wheckings the scale broke down. Prem lapsed into his native tongue, Bhojpuri, entreating Shri Singh to spare him.

"Mat Sab, 'Daya Kareen; Ab Ham Aisan Na Karab'" (Please have mercy upon me, my teacher; I shall not do it again), he cried out.

Once the instrument broke down Shri Singh ordered him back to his desk and resumed his teaching of English composition.

Luckily such incidents were rare. The usual punishments meted out for indiscretions and misconduct were 'Chukkers', extra-sweeping assignments and the withholding of the sweet-dish.

'Chukkers' had been introduced by Mr. Napier and it became the regular regimen. It meant going round the 440 yard track at the double. For minor infringements normally four chukkers were awarded. The order would be 'Char Chukker'. The alliteration made it all the more appealing to the teachers. Sometimes the number of chukkers was not mentioned. In that case the boy had to keep running round and round till further orders. The prevalence of this practice was such that one could see one or two boys doing the rounds at any hour of the day.

The visitors were not aware of this mode of punishment - when they saw the boys running around the track they presumed that they were practising for track-events. Once an elderly couple were taking the evening stroll near the ground. They saw three boys doing the chukkers. The gentlemen genially smiled and remarked, "What a wonderful sight. It is very heartening to see young boys preparing so arduously for the school athletic meet. The-Love for sports is getting lost in schools these days. It is good that Netarhat gives proper stress on the physical education.

THE LAST LEAF

O' Henry

In a little district west of Washington Square the streets have run crazy and broken themselves into small strips called 'places.' These 'places' make strange angles and curves. One street crosses itself a time or two. An artist once discovered a valuable possibility in this street. Suppose a collector with a bill for paints, paper and canvas should, in traversing this rout, suddenly meet himself coming back, without a cent having been paid on account.!

So, to quaint old Greenwich Village the art people soon came prowling, hunting for north windows and eighteenth-century gables and Dutch attic and low rents. Then they imported some pewter mugs and a chafing dish or two from Sixth Avenue, and became a colony'.

At the top of squatty three-story brick Sue and Johny had their studio. 'Johnsy' was familiar for Joanna. One was from Maine, the other from California. They had met at the table d'hote of an Eighth Street 'Delmonico's, and found their tastes in art chicory and bishop sleeves so congenial that the joint studio resulted.

That was in May. In November a cold, unseen stranger. Whom the doctor's called Pneumonia, stalked about the colony, touching one here and there with his icy finger. Over on the East Side this ravager strode

boldly, smiting his victims by scores, but his feet trod slowly through the maze of the narrow and moss-grown 'places.'

Mr. Pneumonia was not what you would call a chivalric old gentleman,. A mite of a little woman with blood thinned by Californian zephyrs was hardly fair game for the red-fisted, short-breathed old duffer. But Johnsy he smote: and she lay, scarcely moving. on her painted iron bedstead, looking through the small. Dutch window -panes at the blank side of them next brick house. One morning the busy doctor invited Sue into the hallway with a shaggy, grey eyebrow.

'She has one chance in - let us say.. ten,' he said, as he shook down the mercury in his clinical thermometer. 'And that chance is for her to want to live. This way people have of lining-up one the side of the undertaker makes the entire pharmacopoeia look *sky*. Year little lady has made up her mind that she's not going to get well. Has she anything on her mind?'

'She - she wanted to paint the Bay of Naples some day,' said Sue.

'Paint?- bosh! Has she anything on her mind worth thinking about? twice -a man, for instance.'

'A man?' said Su, with a jews'-harp twang in her voice. 'Is a man worth - but, no, doctor; there is nothing of the kind.'

'Well, it is the weakness, then,' said the doctor. 'I will do all that science, so far as it may filter through my efforts, can accomplish. But whenever my patient begins to count the carriages in her funeral procession I subtract 50 **per cent** from the curative power of medicines. If you will get her to ask one question about the new winter sties in cloak sleeves I will promise you a one-in five chance for her, instead of one in ten.'

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After the doctor had gone. Sue went into the workroom and cried a Japanese napkin to a pulp. Then she swaggered into Johnsy 's room with her drawing-board, whistling ragtime.

Johnsy lay, scarcely making a ripply under the bedclothes, with her face toward window. Sue stopped whistling, thinking she was asleep.

She arranged her board and began a pen-and-ink drawing to illustrate a magazine story. Young artists must pave their way to Art by drawing pictures for magazine stories that young authors write to pave their way to Literature.

As Sue was sketching a pair of elegant horseshoes riding trousers and a monocle on the figure of the hero, an Idaho cowboy, she heard a low sound, several times repeated. She went quickly to the bedside.

Johnsy's eyes were open wide. She was looking **out** the window and counting backward. Twelve, she said, and a little later, 'eleven'; and then 'ten and 'nine'; and then 'eight' and 'seven', almost together.

Sue looked solicitously out the window. What was there to count. There was only a bare, dreary yard to be seen, and the blank side of the brick house twenty feet away. An old ivy vine gnarled and decayed at the roots, climbed all -way up the up the brick wall. The cold breath of autumn had stricken its leaves from the vine until its skeleton branches clung, almost bare, to the crumbling bricks.

'What is it, dear?' asked Sue.

'Six,' said Johnsy, in almost a whisper. 'They're falling faster now Three days ago there were a most a hundred. It made my head-ache to count them. But now it's easy. There goes another one. There are only five left now.'

‘Five what, dear? Tell your Sudie.’

‘Leaves. On the ivy vine- When the last one falls I must go too. I’ve known that for three days. Didn’t the doctor tell you?’

‘Oh, I never heard of such nonsense,’ complained Sue, with magnificent scorn. ‘What have old ivy leaves to do with your getting well? And you used to love that vine so, you naughty girl. Don’t be a goosey. Why, the doctor told me this morning that your chances for getting well **real soon were -let’s see exactly what he said - he said the chances were-ten to one why, that almost as good a chance** as we have in New York when we ride on the street- cars or walk past a new building. Try to take some broth now, and let Sudie go back to her drawing, so she can sell the editor man with it, and buy port wine for her sick child, and pork chops for her sick child, and pork chops for her greedy self.’

‘You needn’t get any more wine,’ said Johnsy, keeping **her eyes** fixed out the window.

‘There goes another. No, I don’t want any broth. That leaves just four. I want to **see the last one fall** before it gets dark. Then I’ll go too.’

‘Johnsy, dear,’ said Sue, bending over her, ‘will you promise me to -keep your eyes closed, and not look out of the window until I am done working? I must hand those drawings in by tomorrow. I need the light or I wouli.draw- the shade down.’

‘Couldn’t draw in-the other room?’ asked Johnsy coldly. ‘I’d rather be hereby you, said **Sue**. Besides, I don’t want you to keep looking at those silly ivy leaves.’

‘Tell me as soon as you have finished,’ said Johnsy, closing her eyes, and lying white and still as a fallen statue. ‘because I want to see the last one fall. I’m tired of waiting. I’m tired of thinking. I want to turn

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loose my hold on everthing, and go sailing down, down, just like one of those poor, tired leaves.'

'Try to sleep,' said Sue. 'I must call Behrman up to be my model for the old hermit miner. I' ll not be gone a minute . Don't try to move till I come back.'

Old Behrman was painter who lived on the ground floor beneath - them. He was past sixty-and had-amichael Angelo's Moses beard curling down from the head of a satyr along the body of an imp. Behrman was a failure in art. Forty years he had wielded. the brush without getting near enough to touch the hem of his-Mistrees's robe. He had been always about to paint a masterpiece, but he had never yet begun it.

For several years he had painted nothing except now and then a daub in the line of commerce or advertising. He earned a little by serving as a model to those young artists in the colony who could not pay the price of a professional. He drank gin to excess, and still talked of his coming master piece. For the rest he was a fierce little old man, who scoffed terribly ;it softness in anyone, and he who regarded himself as especial mastiff- in-waiting to protect the two young artists in the studio above.

Sue found Behrman smelling strongly of juniper berries in his, dimly-lighted den below. In one corner was a blank canvas on an 'easel that had been waiting there for twenty-five years to receive the first line of the masterpiece. She told him of Johnny's fancy, and how she feared she would, indeed, light and fragile as a leaf herself, float away when her slight hold upon the world grew weaker.

Old Behrman, with his **red** eyes plainly streaming, shouted his contempt and derision for such idiotic imaginings.

‘Vass!’ he cried. ‘Is dere people in de world mit der foolishness to die because leafs dey drop off from I am a confounded vine? I haf not heard of such a thing. No, I vill not bose as a model for your fool hermit-dunderhead. Vy do you allow dot silly puniness to come in der pain of her? Ach, doit poor little Miss Yohnsy.’

‘She is very ill and weak,’ said Sue, ‘and the fever has left her mind morbid and full of strange fancies. Very well, Mr. Behrman, If you do not care to pose for me, you needn’t. But I think you are a horrid old - old flibberti-gibbet.’

‘You are just like a woman!’ yelled Behrman. ‘Who said I vill not bose? Go on. I come mit you. For half alf an hour I haf been trying to say dot I am ready to bose. Gott dis is not any blace in which one so goot as Miss Yohnsy shall lie sick. Some day I vill Saint a masterpiece, and ve shall all go away. Gott! yes.’

Johny was sleeping when they went upstairs. Sue pulled the shade down to the window-sill and motioned Behrman into the other room. In there they peered out the window fearfully at the ivy vine. Then they looked at each other for a moment without speaking. Persistent, cold rain was falling, mingled with snow. Behrman, in his old blue shirt, took his seat as the hermit-miner on an upturned kettle for a rock.

When Sue awoke from an hour’s sleep the next morning she found Johnsy with dull, wide-open eyes starting at the drawn green shade.

‘Pull it up! I want-to see,’ she ordered. in a whisper.

Wearily Sue obeyed.

But, Lo! after the beating rain and fierce gusts of wind that had endured through the livelong night, there yet stood out against the brick wall one ivy leaf. It was the last on the vine. Still dark green near its stem,

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but with its serrated edges tinted with the yellow of dissolution and decay, it hung bravely from a branch some twenty feet above the round.

'It is the last one,' said Johnsy 'I thought it would surely fall during the night. I heard the wind. It will fall to-day, and I shall die at the same time.'

'Dear, dear!' said Sue, leaning her worn face down to the pillow., 'think of me, if you won't think of yourself. What would I do?'

But Johnsy did not answer. The loresomest thing in all the world is a soul when it is making ready to go on its mysterious, far journey. The fancy seemed to possess her more strongly as one by one the ties that bound her to friendship and to earth were loosed.

The day wore away, and even through the twilight they could see the lone ivy leaf clinging to its stem against the wall. And then, with the coming of the night the north wind was again loosed, while the rain still beat against the windows and pattered down from the low Dutch eaves.

When it was light enough Johnsy, the merciless, commanded that the shade be raised.

The ivy leaf was still there.

Johnsy lay for a long time looking at it. And then she called to Sue, who was stirring her chicken broth over the gas stove.

'I've been, a bad girl, Sudie,' said Johnny. 'Something has made that last leaf stay there to show me how wicked I was. It is a sin to want to die you may bring me a little broth now, and some milk with a little port in it. and - no; bring me a hand-mirror first; and then pack some pillows about me. and I will sit up and watch you cook.'

An hour later she said -

Sudie, some day I hope to paint the Bay of Naples.'

The doctor came in the afternoon, and Sue had an excuse to go into the hallway as he left.

'Even chances,' said the doctor, talking Sue's thin, shaking hand in his. 'With good nursing you'll win. And now I must see another case I have downstairs. A Behrman his name is - some kind of an artist I believe. Pneumonia-, too. He is an old weak man, and the attack is acute. There is no hope for him: but he goes to the hospital to-day to be made more comfortable.'

The next day the doctor said to Sue: 'She's out of danger. You've won. Nutrition and care now-that's all.'

And that afternoon, Sue came to the bed where Johnsy lay, contentedly knitting a very blue and very useless woollen shoulder scarf and put one arm around her, pillows and all.

'I have something to tell you white mouse, she said. 'Mr. Behrman died of pneumonia today in hospital. He was ill only two days. The janitor found him on the morning of the first day in his room downstairs helpless with pain. His shoes and clothing were wet through and icy cold. They -couldn't imagine where he had been on such, dreadful night. And then they found a lantern still lighted and a ladder that had been dragged from its place and some scattered brushes, and a palette with green and yellow colours mixed on it and took out the ivy leaf on the wall. Didn't you wonder why it never fluttered or moved when the wind blew? Ah, darling, it's Behrman's masterpiece -he painted it there the night that the last leaf fell.'
